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# Music Education in a Liquid Social World: The Nuances of Teaching with Students of Immigrant and Refugee Backgrounds

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## Abstract

This integrated-article dissertation explores the multiple ways in which music teachers, community facilitators, and students engage in music teaching and learning in social contexts prone to change due to human mobility. Drawing upon Bauman's sociological understanding of modern societies as liquid and the larger implications of processes of human mobility in schools and communities, this research focuses on exploring music education as it happens within an increasingly diversifying Canadian society.

In the first article, a philosophical research study, I conceptualize the notion of *coping with discomfort* as a form of response possibly experienced by music teachers. Here, I draw from psychological understandings of coping and a Foucauldian understanding of discomfort to view coping mechanisms as a form of pedagogy that may help or hinder music teachers in their responses to newcomer students in the music classroom. The second article, a multiple case study, uses and expands this framework to analyze the current pedagogies, reflective practices and adaptive processes experienced by two school music teachers working in highly diversifying school settings. The third article, an autoethnography, sets the investigative parameters of my own experiences teaching music at the Youth Music Program (YMP), a program of music education developed for newcomer children and youth in partnership with two community centres that provide settlement services in Canada. Finally, in the fourth article, I focus solely on the perspectives and experiences of newcomer youth and outline their understandings during and after their participation at the YMP.

The findings from all these articles draw attention to the nuances of individual perceptions, assumptions and preconceptions that guide actions. I emphasize the relevance of reflective practices in the processes of adaptation that may be experienced by music teachers and facilitators when engaging with the multiplicities of their students, and the importance of considering the particularities of developing more complex understandings of pedagogy and processes of reflection and adaptation.

*Keywords:* music education, human mobility, immigration, coping, discomfort, newcomers, music teachers, pedagogy, reflection, reflexivity, adaptation, Liquid Modernity.

## Summary for Lay Audience

My research focuses on observing and providing understandings of what is currently happening in music education within diversifying Canadian communities. In four articles, I studied how music teachers, facilitators, and students interacted with one another through music education. I focused on studying schools and communities that were receiving large populations of immigrant and refugee backgrounds. Using the metaphor of water that is naturally fast-flowing and moving continuously, as in rivers, I explain how these communities have and continue to change.

In the first article, I viewed *coping* as a psychological process that helps individuals act in particular ways, and *discomfort* as an emotion that may help individuals to interrogate their own thoughts and actions. I then established the concept of *coping with discomfort*, suggesting a process that may help music teachers to be more responsive to changes in population in their communities. In the second article, I analyzed how two music teachers reflected on their teaching practices, and what their adaptive processes were while they were working in schools with a highly diverse population. In the third article, I narrated my experiences teaching music with young newcomers at the Youth Music Program (YMP), a program implemented in two community centres that provide settlement services in Canada. Finally, in the fourth article, I studied the perspectives, experiences and understandings of the students who participated at the YMP. I explained and narrated how their experiences with immigration were relevant or not to music education and placed their musical learning as an example of adaptation.

Findings from these articles helped me suggest that thinking deeply about past and present events may support more intricate adaptive processes; that teachers and

facilitators working in societies which are changing due to increasing immigration need to interrogate themselves about their perceptions, assumptions, and preconceptions to engage with newcomers in more meaningful ways, and that understanding how, for what end, and for whom they teach may bring about more complex understandings of what it means to teach, to reflect, and to adapt to societies that are continuously changing.

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## Chapter One: Introduction

In addition to centuries of historical processes of human mobility and colonization, the 21st century has been characterized by the exacerbation of politically and economically motivated flows of immigration. Increasing trends in human mobility emerge out of compounding challenges but can be historically attributed to collapsing regimes, the opening and closing of previously impermeable borders, the given freedoms to engage in political protests or migration, the disintegration of states due to civil wars, the movements that intended to “reunite ethnoreligious groups that were previously separated by arbitrary state frontiers,” as well as to the emergence of some extremely violent forms of nationalism (Richmond, 2002, p. 708). In other words, the growing mobility of people has been stimulated by individual needs for better social, economic and/or cultural capitals (Bourdieu, 1984) or to escape from persecution in contexts of war motivated by changes in social structures as well as colonizing external military intervention.

In a social world that continues to endure the erosion and hybridization of “national economies, identities, cultures, and concepts of nationhood” (Jones, 1998, p. 149), the mixture of continuous changes in social life act “in contradictory ways producing conflicts, disjuncture and new forms of inequality” (Giddens, 1994, p. 5). Conflict, disjunction, and inequality, thus, globally underpin social, institutional, and individual instability. For Bauman (2012), the central delineation of such changes is expressed by the notion of “liquidity.” Liquid modernity then characterizes a “world in which deliberately unstable things are the raw building material of identities that are by



necessity unstable,” where one “needs to guard one’s own flexibility and speed of readjustment to follow swiftly the changing patterns of the world” (p. 85).

Music education immersed in this global reality benefits from research that may enrich the ways music educators and scholars understand processes and actions generated by unremittingly changing environments and the adaptation processes likely necessary to address them (Alvesson & Kärreman, 2011). In the social political context of liquidity, music educators teaching in already diversified or diversifying school and community settings will be influenced by larger societal changes. Research that seeks to understand music education practices as impacted by immigration processes, then, may also serve to continue acknowledging and challenging existing systemic structures of racism, discrimination and colorblindness present in music educators’ pedagogies. Recent research has addressed the need for music teachers to challenge or to reaffirm preconceived notions and understandings of (a) their own teaching; (b) their understandings of what it means to be a teacher (Westerlund, Partti & Karlsen, 2015); and (c) the ways in which to engage in music teaching with the multiplicity of cultures within their classrooms (Karlsen, 2014). Further focus and greater understanding of how music teachers may find more fluid ways to re-adjust to rapidly changing social contexts may be also necessary (Bauman, 2012).

While many music teachers already navigate the integration of multiple cultures and people in their classrooms, the recent increase in immigration due to socioeconomic, cultural, religious, and political variability (Walsh, 2011) also requires music educators to make further changes and develop stronger adaptive capacities for their music education practices. In environments such as those with high intake of immigrant or refugee

students, music teachers will not be immune to the implications of larger social transformation (Marsh, 2012). Such transformation may further increase the risks of engaging in the essentialization and oversimplification of the experiences lived by recently arrived students of immigrant and refugee backgrounds. Thus, understanding and promoting multiple adaptation processes becomes a growing necessity (Zembylas, 2015).

This dissertation originated from the idea that music teachers who have not experienced mobility themselves and are living in unstable, highly diverse and continuously shifting environments may experience anxiety, fear, and stress to their changing society in various ways (Bauman, 2016). If this is so, music educators and scholars may benefit from exploring the multiple ways in which individuals respond to newly arrived individuals integrating in their societies, including in the context of music classrooms and community settings. The general purpose of this dissertation is to better understand the particularities of teaching and learning music with newcomer<sup>1</sup> children and youth in the Canadian context. Therefore, in order to uncover the particularities of music education in mobile societies, this dissertation explored three areas: (a) the pedagogies, reflexive practices, and emotive responses of current general music teachers working in sudden or substantially diversifying Canadian public schools; (b) the researcher's own autoethnographic accounts as a music teacher working with youth of immigrant and refugee backgrounds within two community centres; and (c) the life stories of newcomers viewed through their engagements with music making in two community centres.

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<sup>1</sup> Individuals recently arrived in a new country independent of their citizenship status (immigrant, refugee, permanent resident, asylum-seeker, etc.)

## **The Design**

Following an integrated-article dissertation format, I explored, in four distinct yet interconnected articles, the multiple thematic layers presented within the above-cited four areas of study. Each article is unique and yet interconnected by theories, perspectives, and paradigms. Articles are brought together within this single document, setting “logical bridges between the different chapters” and “thereby achieving an integration of information” (Western University, 2019). All articles stem from and relate to the study of the phenomena outlined above, but each article is approached through distinct lenses, viewpoints, approaches, paradigms, and designs all connected by the same aim (Duke & Beck, 1999). As a literary genre, this dissertation may be a way in which “to produce awareness of the complexity, historical contingency and fragility of the practices that we invent to discover the truth about ourselves” (Lather, 1991, p. 7). The results and discussions here outlined emerged not only from the data but also from reviewing a significant body of literature in music education and in the related fields of educational philosophy and psychology, language education (e.g. ESL and ELL), international education, as well as community engagement studies, social inclusion, social justice, social work, refugee and migration studies, sociology, and policy studies.

The design within each article in this dissertation is briefly described as follows. In subsequent chapters, I expand further into the characteristics and specificities of each article.

1. The first article is a philosophical investigation that delineates and explores the ways in which a global reality of increasing immigration and cultural hybridization has impacted the field of music education. This study unpacks

the idea that music teachers, as individuals constantly moving in social, political, and cultural spaces, may be affected, personally and professionally, by constant and unstable social changes (Bauman, 2012, 2016). Further, the article defines the concept of *coping with discomfort* generated by changes in immigration patterns as a re-conceptualization and problematization of notions of *coping* and *discomfort*, particularly those framed by psychological perspectives. The article also explores and reclaims the notion of discomfort from a Foucauldian (2000) perspective by articulating the ways in which adaptive processes may be experienced by music teachers living within continuously changing social contexts.

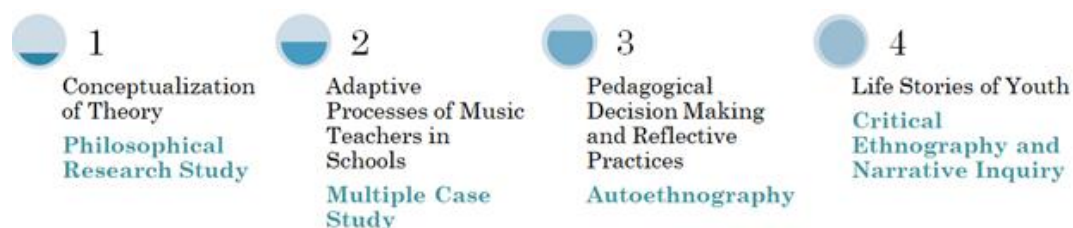
2. The second article focuses on the pedagogical adaptive processes of two music teachers working in schools undergoing substantial changes in population due to immigration (e.g. intake of newcomers). This study documents the experiences and adaptation processes (personal and pedagogical) of these two music teachers and their classrooms and the peculiarities of teaching music in such contexts.
3. The third article is an autoethnographic study of my experiences, practices, and interactions as a music teacher working in two different community centres that provide support to youth of immigrant and refugee backgrounds. Drawing from existing literature in music education (e.g. Crawford, 2017; Howell, 2011; Marsh, 2012, 2017), this study focuses on understanding processes of adaptation expressed in pedagogies. Further, it explores the

individualities of teaching music with newcomer children and youth in community settings.

4. The fourth article explores the perspectives of youth of immigrant or refugee backgrounds who live in a middle-size city in Ontario and participate in community music programs. The purpose of this study is to draw from the individual stories of these youth, aiming to better understand how their experiences with music making related, or not, to their experiences of integration and adaptation in the Canadian context. This study focuses on the narratives that shape students' lives, the complexities they encounter while building their lives in a new country, and the ways in which these processes may contribute to the development of resources, pedagogical approaches, policies, and curricula in music education.

As an overall theoretical structure or design, Article 1 (Chapter 3) serves as a philosophical and theoretical framework and as an overarching umbrella for this dissertation (see Figure 1). In Article 1, I present the theories that guide and inform the design and development of this dissertation; at the same time these theories and understandings lead to further thinking and research. The three articles that follow (Chapters 4, 5, and 6) focus on understanding multiple social worlds that exist in music education within the larger social context of Canadian society. Two are presented from the perspective of music teachers in schools and community centres (Article 2 and 3, Chapters 4 and 5), and one is from the perspective of newcomer youth participating from music education in community centres (Article 4, Chapter 6). This dissertation is thus a collection of an extensive study that portrays viewpoints on the particularities of music

teaching and learning in a Canadian society where social, demographic, racial, cultural, and social diversities have been interacting, developing and hybridizing profusely for centuries.



*Figure 1: Dissertation Design*

### **Purpose and Significance of this Dissertation**

In order to better understand the particularities of teaching and learning music with newcomer children and youth in Canadian society, social change was perceived as different for those who live the transformation of their societies from a host perspective, such as teachers and their already settled students, and those who experience social changes from a newcomer perspective. The pedagogies that music teachers utilize benefit from being studied both as possibilities for easing or disrupting the processes of learning, as well as potentially serving to positively impact the transitions and adaptations experienced by newcomer students.

In community centres and education systems, music education often results from the reproduction of specific “socio-political mandates” (Wright & Froehlich, 2012, p. 214). These mandates are guided by larger systemic processes such as political ideologies that uphold values and beliefs understood as part of music education. Dominant groups and powerful authorities continue to claim the crucial role of enabling or disrupting the

preservation and reproduction of values, particularly those referring to newcomer integration.

Music teachers may become part of this process of reproduction by not questioning discourses present in curricula or through their elected pedagogical approaches. They may also, however, engage critically with the socio-political reality that surrounds their practice in social contexts with increasing human mobility. Studying the interactions of music teachers and their students in relationship to larger sociopolitical complexities is then relevant because, on the one hand, this can support the development and understanding of music teaching pedagogies in Canada—as a highly diverse and continuously hybridizing country—and, on the other, to further develop policies and curricula, all of which may inform music educators and scholars.

In the context of music education, the kind of music repertoire that is chosen plays an important role, not only for the reproduction of the aforementioned socio-political and ideological processes and mandates but also for the ways in which music educators facilitate engagements with music learning. In this sociopolitical context, the theory and practice of music education may have the possibility to transform societies, if the discourses of those who possess the dominant ideologies (Sloboda, 2000, cited in McPhail, 2013) are critical and perceive, transform, adapt, and respond to societies in transformation in multiple ways.

In terms of pedagogy and music repertoire, the role teachers may take in relation to students' interests and preferences may not always “affirm student interests and skills by including [a variety of styles and genres of] music in the curriculum” (McPhail, 2013, p. 8). Pedagogies and selected repertoire may also be a representation of the social

context and the dominant cultural and political values of the community in which it takes place. The danger is that music and its particular values, embraced within music classrooms, may sometimes influence heteronormativity, racial discrimination or essentialization, gender conformity, able-bodiedness, and middle- and upper-class values (Apple, 2006; Giroux, 1994, cited in Abramo, 2015). In contexts where human mobility is present, research such as that of this dissertation may help music teachers and researchers to adapt practices to new realities, embracing the particularities they experience not as challenging but as opportunities for restructuration.

Through the critical study of the current pedagogical practices of music teachers in continuously changing social contexts, music educators and scholars may enrich their perspectives by exploring more overtly the ways in which music education is contextualized and recontextualized inside and outside the music classroom. With the help of the studies in this dissertation, music teachers, researchers, scholars, and teacher educators may develop a deeper relationship with and understanding of their sociopolitical realities, the educational discourses in place, their newcomer students, and the pedagogies practiced and reproduced in their educational contexts. In what follows, I provide an initial view on the theoretical frameworks of each article and how they served to delineate the central aspects connecting all chapters in this dissertation as a single document and research study.

### **Theoretical Framework**

The philosophical study in Article 1 (Chapter 3) presents an overview of the theories used in this dissertation. Using immigration theories and sociological understandings of a globalizing world (Bauman, 2012, 2016) as a framework, I develop



the ground to understand how sudden or substantial change in a student population due to human mobility may generate stress and discomfort as a first response to change (Bauman, 2012). Furthermore, I articulate how discomfort, as an emotional response, has implications in music teachers' pedagogical decisions and perspectives on newcomer students. I then explain how such forms of discomfort, particularly when manifested as stress, may be experienced and "managed" through psychological coping mechanisms (Folkman, 2012). The philosophical study presented in Article 1 (Chapter 3) explores the notion of *coping with discomfort*. As I articulate it, this form of coping redirects traditional understandings of the term, presenting a reconceptualization of psychological understandings of coping as forms of adaptation and of discomfort as a productive emotional response (Foucault, 2000) in sociopolitical contexts of human mobility.

Music teachers, as individuals constantly moving in social, political, and cultural spaces, may be affected personally and professionally by sudden and substantial social changes and may undergo specific adaptive processes based on their coping responses to the transformation of their societies. Therefore, in transforming societies, music teachers and their students may experience firsthand discomfort, uncertainty, and instability; how music educators respond to and are impacted by immigration deserves both philosophical and empirical attention. I frame and approach these challenges utilizing Zygmunt Bauman's (2012) understanding of societies as *liquid*.

According to Bauman (2012), liquidity represents the state of new social structures that replace previous ones. Liquid modernity points to permanence but "only [as] another momentary settlement, acknowledged as temporary until further notice" (p. 3). In such an environment, one comes to "the growing conviction that change is *the only*

permanence, and that uncertainty *the only certainty*” (p. 5, italics in original). It is unsurprising, then, that continuous states of fear and stress of what will come (Bauman, 2016) strongly mark liquid societies. In this context, “the sense of existential uncertainty . . . wrecks and grinds down our confidence” playing “havoc with our ambitions, dreams and life plans” (Bauman, 2016, p. 17). This notion of existential uncertainty may be further amplified by the sociocultural hybridization fostered by immigration and mobility.

Bauman (2012) discussed how “being light and liquid” is not only an overarching sociological phenomenon, in the sense that it only explains and pertains to the status of nation states and higher institutions. More so, Bauman argued, societies have been constructed over lakes of instability, which through their rapid transformation affect how individuals relate to society. Multiple conceptions of social forms, individuality, nationalism, human needs, time and space, work, and community are globally reproduced in ways that their liquid mobility is secured (e.g. through discourses on social media or television). In this process, individuals are crucial to the chain of reproduction of social values. As such, individuals are pushed to accept these concepts and interact in the world and with each other with and through them. Bauman thus explained the ways in which the reproduction of conceptions belongs to larger social processes of production and reproduction; however, individuals living (or attempting to live) in a liquid world continue to replicate them, grounded in the “seductive lightness of being” of the present time.

The philosophical study presented in Article 1 (Chapter 3) focuses on understanding ways in which a global immigration reality impacts the field of music

education from a sociocultural perspective. In this article, I articulate the notion of coping with discomfort as a re-conceptualization and problematization of the concepts of coping and discomfort. I achieve this aim, firstly, by reframing the notion of stress (Lazarus & Folkman, 1984) using a Foucauldian lens on discomfort (Foucault 2000), and, secondly, by exemplifying the ways in which a coping mechanism may lead music teachers to take specific pedagogical stances. The study, problematization, and reconceptualization of concepts such as stress (Lazarus & Folkman, 1984), coping (Lazarus & Folkman, 1984; Lewis & Frydenberg, 2004; Litt, Tennen, & Affleck, 2012), and discomfort (Boler, 1999; Foucault, 2000; Zembylas, 2015), helped me articulate a new position, which I call *coping with discomfort*. This position explores the multiple adaptive processes that may be experienced by music teachers living within fluctuating social contexts.

In Figure 2, a visual representation of the larger topics explored in Article 1 (Chapter 3) explains the view of a Foucauldian notion of discomfort and how it may have implications in music teachers' pedagogies. This figure helps to situate music teachers within a social context of fluctuating population and discomfort and the possible relations of discomfort with their elected pedagogies.

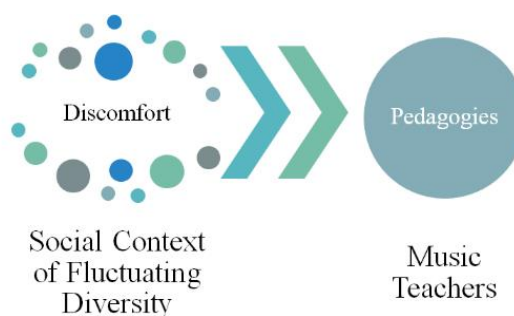


Figure 2: Theoretical Framework 1

Concepts such inclusion, multiculturalism, and diversity are also explored as part of the theoretical framework, as they may be produced and reproduced through specific pedagogies that reveal preconceptions, prejudices, and misconceptions of larger social imaginaries. For instance, discourses and pedagogies that reproduce preconceptions, prejudices, and misconceptions may be exacerbated by music teachers who live and work in areas experiencing high rates of mobility and social change. Preconceived notions, consequently, may be expressed consciously or unconsciously through the music teachers' pedagogical decisions (strategies, resources, and repertoires). I then establish the frameworks that were used to provide a foundation for this study in relation to inclusion, multiculturalism, and diversity, which are central when looking at the impact of immigration in societies.

**Mainstreamed diversity and multiculturalism.** The influence of the continuous transformation and hybridization of a liquid society is sustained through the production and reproduction of an intertwined set of discourses and narratives on human capital, economic development, multiculturalism, and diversity (Spring, 2008). Discourses are forms of thought and expression that shape people's understandings about their experiences (Turino, 2008). How discourses affect behavior is highly connected to the level to which individuals are conscious of their existence, and how this level of consciousness influences their decisions and actions. Discourses surrounding multiculturalism, diversity, and inclusion are so deeply embedded in the psyche of

Canadian society (Fleras, 2015), that re-conceptualizing them based on the specifics of each context is a crucial endeavor for understanding music education practices.

In Canada, for instance, diversity has been made “official” through policies that have had implications in generalized conceptions of national multiculturalism (Berry, 2006). The Canadian Multiculturalism Act (1988) may be viewed as the foundation of Canadian multiculturalism, as a concept that represents the “presence of many independent cultural communities in a society, without their equitable participation and incorporation” (Berry, 2006, p. 724). From this viewpoint, multiculturalism may be understood as embedded in the national identity of Canadian society, establishing itself as a mainstreamed concept (Wessendorf, 2013).

Multiculturalism as a mainstreamed concept, subsequently, has perhaps provided spaces for normative discourses to have “cumulative social impacts” (Vertovec, 2012, p. 228) in societies, institutions, and individuals. For instance, if multiculturalism is seen as an inflexible concept which in turn becomes a main characteristic of a particular society, then it may be possible that individual diversities are considered as static despite their interactions with other diversities (Zapata-Barrero, 2015). From a Canadian perspective, multiculturalism understood as a “fundamental characteristic of the Canadian heritage and identity . . . that provides an invaluable resource in the shaping of Canada’s future” (Canadian Multiculturalism Act, 1988) is not sufficient for a discourse fully engaged in the liquid environments of today.

Narratives and discourses of multiculturalism are therefore not only embedded in national identities but are also often in misalignment with the requirements in education systems (Bradley, 2015; Parker, 2016). In Canada, for example, multiculturalism has

been considered as “a political doctrine officially promoting cultural diversity as an intrinsic component of the social, political and moral order” (Dei & Calliste, 2000, p. 21). In education systems, this kind of multiculturalism has been “articulated by school boards through curriculum guidelines characterized by heritage days, Black History Month, and other isolated units” (Bradley, 2009a, p. 106). More specifically, in music education, multiculturalism has sometimes come to represent the moments in which “cultures are studied in opposition to, or in addendum to Western art music” (Bradley, 2009a, p. 106), or when music teachers use a music repertoire from different places in the world, teaching multiple musics, but not necessarily recognizing each of their student’s personal identities nor agency (Karlsen, 2014).

All the above theories and understandings are explored in depth in Article 1 (Chapter 3). After a contextual exploration of theory and philosophy, a more pragmatic understanding of the realities of individuals immersed in liquid societies follows. The topics investigated in this dissertation are then, firstly, sociologically contextualized. Later, I explore, pragmatically, the realities of music teachers explained through the concepts of psychological coping and of discomfort, as concepts that need problematization to be fully applicable to music educators’ realities. I therefore add to this framework the specific concepts or theoretical premises problematized in article one.

#### **Understanding pedagogical decision-making as coping with social change.**

The theoretical premises explained below are coping as a psychological understanding, a brief problematization of coping as a response to stress in education contexts that experience the particularities of human mobility, and an introduction to Foucauldian discomfort. All concepts draw from an understanding of societies as liquid, and,

according to Bauman (2016), the possible “threats” that individuals may perceive are placed within a music education context.

*Coping.* Coping mechanisms are the actions, reactions, and behaviors that emerge as responses to stress (Lazarus & Folkman, 1984). Coping is a process that changes over time and involves an influential relationship between the personal characteristics of an individual and their surrounding environment (Lewis & Frydenberg, 2004). In psychological research, this process is known as the “transactional model of coping” (Folkman, 1997, p. 1216). In this model, the “transactions with the environment are appraised as threatening, harmful, or challenging and, [thus], stress is regulated by emotion-focused strategies designed to reduce the distress or manage a problem” (Lewis & Frydenberg, 2004, p. 5).

In the context of psychology and education, coping has been defined as the sum of the efforts that individuals make in order to manage distressing emotions (Sommerfield & McCrae, 2000). From this viewpoint, if a pedagogical choice is made as a response to distressing experiences, emotions (distress in this case) may be imprinted in pedagogical choices, and vice versa, pedagogical choices may be in tight relationship with emotional responses. Thus, within this definition of coping, teachers’ pedagogical decisions could be explained according to their emotional state and their capacity to cope with stress. The understanding of coping with discomfort developed in Article 1 (Chapter 3) therefore pushes beyond notions of coping as a transactional process, re-situating relational possibilities where “individuals and the environment are viewed as being in dynamic, mutually reciprocal, bidirectional relationships” (Folkman, Lazarus, Gruen, & DeLongis, 1985, p. 572).

**Problematizing psychological coping mechanisms and techniques.** The controversies that occur throughout students' processes of immigration (Marsh, 2012) may be paired to teachers' processes of adaptation to a new social context with a recent change in population, because their context has changed as well. Teachers' experiences and emotional responses to an unknown situation require pedagogical responses such as selecting from known pedagogies and beliefs that help them to cope. Therefore, these responses have an effect on newcomer students and non-newcomer students who experience different processes of adaptation that may or may have not been previously taken into account.

Music teachers may also look for help from their own state, province, or federal policies and curricula. Canada's education system, for example, was described "as the site...where multicultural ideas, views, and principles could be diffused among young Canadians" (Rezai-Rashti, 1995, p. 3). Based on the diffusion of a particular understanding of multiculturalism inherited in Canadian social imaginary, a teacher may consider taking a multicultural approach to education (e.g. Banks, 1993). If the decision to take a multicultural approach to education comes from coping with personal emotive responses as a momentary resource, this decision could reproduce specific social and cultural values, for instance, those of Western and White dominant culture. As a result, presuppositions on including multiple musics could provide moments that attribute essential characteristics to people of specific backgrounds, therefore "essentializing" diverse ways of being (Gould, 2004).

By understanding the concept of coping with discomfort as an individual process of adaptation, I consider how music teachers may better facilitate learning and integration



processes for students of immigrant or refugee background. As a result, music educators may become more aware, capable, and committed to engaging with distinguishing practices, as well as reflecting on their pedagogical choices. A Foucauldian framing that targets the discomfort that follows social change may guide these practices.

**Coping with discomfort.** For Foucault (2000), discomforting moments are considered opportunities “to be very mindful that everything [that] one perceives is evident only against a familiar and little-known horizon, [and] that every certainty is sure only through the support of a ground that is always unexplored” (p. 448). By facilitating the recognition of their uncertainty (Bauman, 2012) and discomfort (Foucault, 2000), coping with discomfort might help music teachers to work differently in rapidly changing contexts and with students from multiple backgrounds.

Coping with discomfort, as articulated fully in Article 1 (Chapter 3), involves the development of abilities and strategies based on emotional discomfort often experienced with sudden social change. It is a combination of the understandings of coping as a defense mechanism (Somerfield & McCrae, 2000), and an adaptation process (Cramer, 2000). Although the concept of coping with certain circumstances is mostly thought of as a reaction to stressful situations (Folkman, 2012), *coping with discomfort* is not about “diversity” itself but focuses on the pedagogical choices that teachers make. Therefore, the process of coping is pursued by recognizing discomfort as a “space for constructive transformations” (Zembylas, 2010, p. 703) within music education practices. I suggest the concept of coping with discomfort as a reflexive process, a way to ensure that strategies and pedagogies used by teachers in liquid social contexts are neither the result of resistance, defensive mechanisms, or palliative resources, nor lead to discrimination or

misrepresentation. Coping with discomfort thus means that as the social environment continues its path toward a liquid transformation, music teachers can personally and pedagogically find other ways of doing, being, teaching, and making music that recognize the distinctiveness of each of their students, newly arrived and previously known.

Due to the complexities that have been observed in societies undergoing large changes in population, I considered it highly relevant to study the actual processes and practices of music teachers already engaging with this kind of sociopolitical instability. This dissertation, then, focuses on individuals teaching and learning music in schools and community centres that receive high numbers of newcomers. In what follows, I expand on the theoretical framework presented here, situating all the aforementioned concepts within the actual practices of music teachers. After this article, music teachers represent the centre of all the studies, as they live the particularities of individuals living and working in Canada, a country identified as “multicultural” and continuously diversifying.

### **Music Educators Navigating Tides of Social Transformation in Schools and Communities**

Teaching in rapidly changing social contexts requires educators who “continue to adapt their practice to the changing needs of the student communities” with whom they work (Dimitrov & Haque, 2015, p. 4). With this in mind, I studied both the pedagogical practices and reflexive processes of music teachers currently teaching in schools with a diversifying community—in Article 2 (Chapter 4), and the aspects of reflective teaching and pedagogical decision making through and from my own practice as a music teacher in Canadian community centres—in Article 3 (Chapter 5). The aims of these

investigations were similar yet distinct. In Article 2 (Chapter 4), I analyzed music teachers in school contexts teaching general music education, and in Article 3 (Chapter 5), I studied my own adaptive, reflective and pedagogical practices specifically directed to newcomers in community centres. Both articles focused, to a certain extent, on understanding the processes experienced by music teachers in Canada. The perspectives and results complemented one another.

The pedagogical, reflective, and adaptive processes under study were assumed to vary based on individual perceptions of the need to respond to a society in transformation (Zembylas, 2015), and perhaps driven by self-perceived needs for change. In both articles, I explored how the experiences, responses, and practices of music teachers impacted their own teaching and how these experiences, responses, processes, and practices may be influenced by larger systemic changes in societies, such as immigration. More specifically, in Article 2 (Chapter 4), I developed a multiple case study on the practices of two music teachers; in Article 3, an autoethnography, I studied past and present histories as they related to my practice as a music educator. Articles 2 and 3 (Chapters 4 and 5) connect the larger social understandings of a liquid world (Bauman, 2012) to the experiences of music teachers living and working within these social contexts. Both articles serve to expand on epistemological and pragmatic concerns of music education with students of immigrant and refugee backgrounds (Karlsen, 2012; Marsh, 2013, 2014), and issues of social justice (Benedict, Schmidt, Spruce & Woodford, 2015), as they present the perspectives of music teachers.

All articles were grounded on my interest on refugee and immigrant students' adaptation processes as they engaged with music education (Crawford, 2017; Karlsen,

2012, 2014, 2016; Marsh, 2012; Marsh, 2015; Westerlund, Partti, & Karlsen, 2015).

Influenced by this literature, I searched for aspects that had not been previously studied in depth that related to the impact of music making for students in community settings.

Article 2 (Chapter 4) then focused only on the reality of Canadian music teachers and their students of refugee and immigrant backgrounds; Article 3 (Chapter 5) drew from my own past and present personal stories and the stories of the students of immigrant and refugee backgrounds whom I taught; and finally, Article 4 (Chapter 6) explored the experiences and stories of the newcomer students with whom I worked.

### **Mobile Youth Navigating Tides of Social Transformation**

In music education research, studies have shown that engagements with and through music may help in processes of resettlement and adaptation (Karlsen, 2012, 2014; Marsh, 2012; Westerlund et al. 2015). Other studies have argued that music making can have an impact in community development (Marsh, 2013), social interaction (Crawford, 2017), a sense of belonging (Westerlund et al., 2015), and opportunities for communication (Howell, 2011; Karlsen, 2012), among other benefits. These implications, however, are not provided directly by nation-states nor by their regulations, but rather they are consequences of individual efforts to connect, engage with, and facilitate the adaptation processes of these populations.

Human interactions, studied subjectively, may provide a larger understanding of what we need collectively to engage meaningfully with each other in liquid societies. Even though Articles 2 and 3 (Chapters 4 and 5) depart from this understanding, in Article 4 (Chapter 6) I explored the impact of human interactions and ways of understanding integration and resettlement in the lives of newcomer children and youth.

Lived experiences, past and present, were seen as crucial for understanding what it might mean to engage in a world of liquidity and social transformation, from the perspective of a young newcomer to Canada. In this way, it was possible to see newcomer youth as *active* in their personal adaptive processes, as capable of flexibly balancing their multiple identities and senses of *self* (Turino, 2008), managing to exist, co-exist and merge with the multiple realities that surround them (Carter, 2003, 2006, 2010; Croucher & Kramer, 2016).

The flexibility through which newcomers take actions throughout their processes of adaptation may be explained and defined by larger social processes such as globalization (Fleras, 2015). Globalization explains the easiness and quickness through which social forms, norms, and societies change and continue to change (Bauman, 2005, 2012). In a similar way, globalization explains how individuals quickly adapt, from a non-newcomer perspective, to their societies in transformation, and from a newcomer perspective, to new societies. Newcomer youth may also be “active agents in constructing meaning, knowledge and identities” (Kenny, 2018, p.3) while moving quickly and adapting to the societies in which they live.

The ways in which newcomers are active can be observed when they combine, mix, and reorganize their past and present experiences to help them negotiate their own positioning in their communities, not only individually, but also collectively (Carter, 2005, 2009; DeNora, 2000; Karlsen, 2011). Literature that suggests that “immigrants feel a dual force . . . one side pulling towards their origins, their traditions and customs, and the other side pulling towards the idea of adaptation, of becoming a full-fledged member

of their new environment” (Qi & Veblen, 2016, p. 113) may fail to see agency in a process of adaptation.

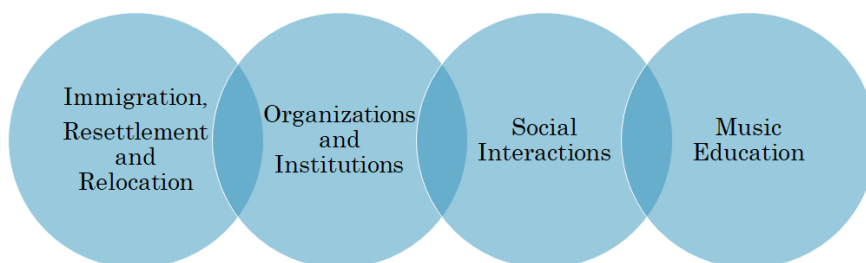
Emotive and cognitive responses to past and present experiences may be multiple, not dual. Then, assuming that only two opposing selves or identities are available—one that connects with an “ancestral home of a distant past” (Qi & Veblen, 2016, p. 113), and another that pulls towards life in a contemporaneous one—may reduce the multiple opportunities for adaptation and active response when moving, transitioning, adapting, and living in various contexts. Just as significant, lives in mobile societies are most likely to be influenced by the uncertainty and discomfort that is lived in the world (Bauman, 2016), but the processes of transitioning, living, and adapting to multiple social realities varies in each occasion and for each individual. Past homes are perhaps multiple, and a sense of self and identity may also be expanded to multiple places, spaces, and circumstances, and not particularly function simply in relation to nationhood (Fleras, 2015). In some cases, such as those explored in this dissertation, there may not be a “pull” or “push” in the possible actions that individuals take for their own adaptation. Rather, notions around flexible mobility within multiple places, spaces, and circumstances might better explain such experiences.

This perception then leads to an understanding of self and identity related to racial and ethnic backgrounds, as a personal form of identification that defines senses of belonging perhaps no longer anchored in national territories (Carruthers, 2013). Consequently, it is not sensible to continue viewing the experiences of newcomers within the frameworks of “place-based governance models” such as those of citizenship and multiculturalism (Fleras, 2015, p. xi; Bradley, 2018). These frameworks may

oversimplify the level to which individuals have agency in their own processes of adaptation and integration into a new society. I therefore see and explore the ways in which individual senses of self and identity, in relation to mobility, are better described as active and flexible, and certainly not as fixed, dual, nor permanent.

In order to connect the necessities of newcomers with the needs of music teachers in Articles 2 and 3 (Chapters 4 and 5), I observed that educators and students needed to pay closer attention to and hear what others around them had to say; I include myself in this process. Listening to and understanding the processes and life stories of newcomers opened more spaces for understanding of the particularities of “settling down, fitting in, and moving up” (Fleras, 2015, p. 11) in a new and continuously transforming society. Similar to the way Nichols (2016) reflected on her own position as researcher, when I listened to the students with whom I interacted and made music, these newcomer youth who relayed their stories achieved a particular sense of agency over their own lives. In listening to their processes of resettlement, it became possible for me to also emphasize their agency in my writing, not only in their musical choices and interactions with one another, but in their own adaptive capacities and abilities to move within multiple sociocultural contexts.

In parallel but closely linked, Article 4 (Chapter 6) expanded upon Articles 2 and 3 (Chapters 3 and 4) (see Figure 3), broadening its scope to a critical ethnographic study on lived experiences of young immigrant and refugee students.



*Figure 3: Theoretical Framework 2*

This investigation looked at: (a) the stories of youth as they engaged with music making at the Youth Music Program (YMP), and how the engagement with music making may have impacted their perceptions, interactions and experiences; and (b) their life stories on integration, resettlement, and adaptation into Canadian society.

### **Integration of Articles**

Each article explores theoretically the multiple facets of music education within a transforming context. In addition, the articles of this dissertation are not only integrated through theories and topics, they are also connected through the methodologies and paradigms selected for this dissertation.

Informed by qualitative research methods and critical theory paradigms (Denzin & Lincoln, 2005), the methodologies for each article were carefully selected to be distinct from one another, which in turn offered spaces for investigation through multiple research questions that guided each article to various results and understandings. In the following section, I explain how each of these articles were designed methodologically, including the complexities that affected the implementation of the actual research.



The four articles that comprise this dissertation used various approaches to data collection and analysis to portray various views, voices, and understandings of music education in a continuously changing world. Yin (2014) suggested that qualitative research must make use of varied data collection techniques from “documents, archival records, interviews, direct observations, participant observations and physical artifacts” (p. 132). The data collected for this project was then based on methods such as semi-structured interviews, participant observations, artifacts, and documents, in addition to fieldnotes which followed observational protocols. Methods served to contextualize the materials collected; theories provided models and explanations for observations and frameworks to analyze documents and artifacts; and narratives provided segments and categories, which also created more patterns to delineate understandings of the phenomenon studied (Saldaña, 2013). In the following chapter, I elaborate on the methods and methodologies that were used and explain in detail the overall design of this dissertation and of each article.

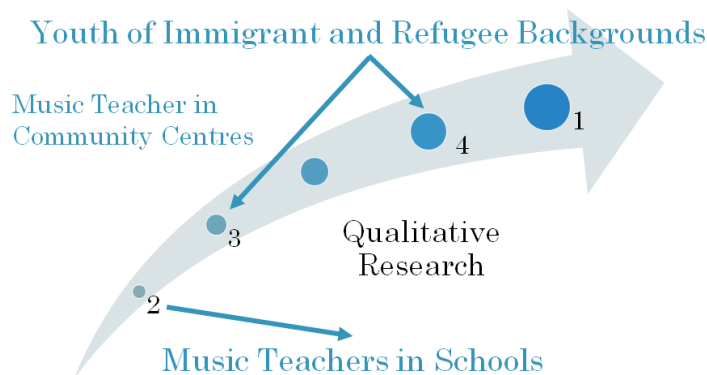
## Chapter Two: Methodological Framework

As an integrated article dissertation, each article in this dissertation stands alone, with its own design and internal theoretical structures. As noted in the previous chapter, articles are integrated by an overarching theoretical structure, and as I explain further in this chapter, articles are also integrated by an overarching methodological structure. Each chapter of this dissertation is connected through “logical bridges . . . thereby achieving an integration of information” (Western University, 2017). Each article, however, has its own specific methodological premises, methods, and questions that aim to uncover the challenges and possibilities of music teaching and learning specifically with newcomer students in Canada.

For this dissertation, the integration or connection between articles occurs through the inclusion of commonly utilized sections of a monograph dissertation, such as introduction, literature review, and conclusion, but each section reinforces that all articles “stem from and relate to” (Duke & Beck, 1999, p. 35) the study of a phenomena through different lenses, viewpoints, frameworks, approaches, paradigms, and designs, all connected by the same aim. This dissertation, then, produced four different publishable articles that bring awareness of the relevance of processes of adaptation and reflection in music education practices within liquid social contexts.

The research design connects research questions and empirical evidence through an informative set of theories that guide a search for answers (Murnane & Willet, 2011). Following Yin (2014), who defined research design as an organizational way of linking empirical evidence and its understandings to the initial questions of the study, the articles in this study are connected through theories, methodologies, and understandings around

the topic of music education in hybridizing and transforming societies of a liquid social world (see Figure 4). Methodologically speaking, Article 1 (Chapter 3) followed a philosophical research design, Article 2 (Chapter 4) was a multiple case study, Article 3 (Chapter 5) took the form of an autoethnography, and Article 4 (Chapter 6) offered a critical ethnography.



*Figure 4: Integrated Article Design*

### **Methodological Stances**

Qualitative research is the form of social inquiry selected for this dissertation. As a researcher, I considered that an approach to qualitative research that acknowledged and understood the need for a continuous reflexive practice was the best fit to explore and do research on music education in liquid social contexts. Qualitative research is defined here as “a site for critical conversations” (Denzin & Lincoln, 2005, p. 2) in which known and emerging evidence inform new knowledge and understanding. A qualitative approach informed by critical theories was therefore the guiding paradigm for this research project and also shaped the methodological structure explained in this chapter.

Historically, qualitative inquiry emerged from research in the natural sciences to become a multi-paradigmatic and multi-methodological perspective (Denzin & Lincoln,

2005). As a form of inquiry, it provides multiple and rich pathways to construct and analyze representations of the distinctiveness of multiple social lives, offering the kind of depth, personalization, and descriptive richness that would not be possible under quantitative models (Ragin & Amoroso, 2011). Within such a vision, qualitative research represents a mode of inquiry that aims to engage with similarities and differences among social realities, to observe in-depth individual representations, to categorize events and circumstances according to established conceptual and methodological paradigms (Denzin & Lincoln, 2005), and to problematize them (Alvesson & Kärreman, 2013). Thus, through a set of interpretive and analytical practices, qualitative research has potential to make the world visible as a situated activity that “locates and understands the roles of different observers in the world” (Denzin & Lincoln, 2005, p. 6).

Research paradigms, in general, help to construct multiple belief systems “about the world we live in,” furthering the development of knowledge aimed to understand the world “we want to live in” (Lather, 2007, p. 14). With this in mind, critical informed paradigms (Carspecken, 1996) in combination with a qualitative research approach, helped to unpack my own understandings and other people’s lives, their and my ways of knowing, thoughts, processes, emotions, and everyday life experiences (Denzin & Lincoln, 2011). Rather than a way to develop empirically grounded theories (Flick, 2014), this research aimed to study specific communities and music education practices in fluctuating social contexts. It did so by reflecting (Alvesson & Kärreman, 2011), listening, interpreting (Denzin & Lincoln, 2005), and analyzing critically (Carspecken, 1996; Kincheloe & McLaren, 2005) views, perspectives, processes and experiences; all based on the appropriateness of selected frameworks and methods.

## Design

Research designs are used to explore different perspectives that can enrich the processes, results, and analysis of circumstances and experiences that may not fit within an initial theoretical framework (Saukko, 2005). The outcome of scheming research is that by following thoroughly and congruently a particular design, the study at hand facilitates an ongoing critique of the natural, social, personal, political, local, historical, and cultural world of researchers and their research participants (Denzin & Lincoln, 2005). According to Carspecken (1996), qualitative research and its design must be conducted in stages. The purpose of designing the investigation to be done in stages is to “study social action taking place in one or more social sites and to explain this action through examining locales and social systems intertwined with the site of interest” (Carspecken, 1996, p. 40). In addition, the following stages also “assess the subjective experiences common to actors on the site and to determine the significance of the activities discovered with respect to the social system at large” (Carspecken, 1996, p. 40).

As a first stage, I placed together previous knowledge on the selected topic, not only based on existing literature, but also on the complexities of the social context I was trying to better understand. Before the implementation of the research study, I was immersed in the social reality that I aimed to study. First and foremost, I was already developing and implementing music education programs with newcomers to Canada in community centres. During a first stage in the design of this study, I obtained “primary information” by interacting in the social site that interested me (Carspecken, 1996), which facilitated the development of the four critical studies presented here. I engaged in informal conversations with music educators and did unregistered observations in schools

characterized by fluctuating student populations due to human mobility. These conversations and observations were neither recorded nor documented and are not part of this study. They served, however, as important background knowledge for the development of each of the articles in this dissertation.

During a second stage, I conducted preliminary analysis of the information I had before the beginning of the study, which allowed me to question my thinking and design each of the articles as distinct yet connected. The purpose of this stage was “to make speculations with respect to the meanings of interactions recorded in the primary record, to tease out normative and subjective references, and to articulate normative themes tacitly referenced in consistent ways on the research site” (Carspecken, 1996, p. 93). The techniques used during this stage determined “interaction patterns, their meanings, power relations, roles, interactive sequences, evidence of embodied meaning, and intersubjective structures” (p. 43) between participants and myself, helping me understanding my role in each study. This first approach to analyzing information, even when it was not documented, helped me later on to reconstruct “cultural themes and system factors” (p. 42) that, while not seen or articulated by participants themselves, were relevant to the construction of the theoretical frameworks and methodologies here presented. The procedures and techniques following this stage were cyclical throughout the rest of the research process.

The previous stages helped me design the dissertation and to “discover particular system relations by examining several related sites, and to seek explanations of findings through social-theoretical models” (Carspecken, 1996, p. 193) prior to implementing research. The methodological design was therefore created, firstly, by conducting a

literature review that allowed me to find gaps for research presented in the previous chapter, and then, by selecting methodological forms of inquiry, methods of data collection, and participants (see Figure 5).



*Figure 5: Methodological Design*

The last stage helped me develop research questions for each of the selected cases and topics. As researcher and designer of this dissertation and after following the aforementioned process, I was highly aware and understood the significance of doing research to better understand this particular “social site, group of people, or social problem” (Carspecken, 1999, p. 41). As a consequence of this last stage, a form of reflection, I developed research questions that were “general, broad, comprehensive, and flexible” (Carspecken, 1999, p. 41) so that they could change and transform at any point during the study. Following this standpoint, the overall inquiry process for this study was guided by the following research questions:

Article 1 (Chapter 3): What role might psychological coping play in the pedagogical decision-making processes of music teachers in high diversity contexts?

How might the notion of coping with discomfort reconfigure music teacher practices directed to newcomer students?

Article 2 (Chapter 4): What pedagogical choices do music teachers develop in schools where changes in student population have been taking place? To what extent do these choices facilitate participation, inclusion, representation, agency, and voice of students of immigrant and refugee backgrounds?

Article 3 (Chapter 5): What pedagogical practices and processes did I develop while working in a community setting with students of immigrant and refugee backgrounds? In what ways did I experience stress or discomfort while working with students of immigrant and refugee backgrounds? In what ways, if any, did reflection and adaptation emerge from my attempt to cope with the diversity of these contexts?

Article 4 (Chapter 6): In what ways do music engagements within community centres mediate the transitional experiences of immigrant youth at the Youth Music Program (YMP)? In what ways can spaces for personal storytelling among the youth of immigrant and refugee backgrounds impact community music practices?

## **Methodology**

The qualitative research methodologies which informed the design of each article of this dissertation were critical ethnography, autoethnography, collaborative case study research, and as a framework, narrative inquiry. In this section, I define and describe in depth the methodologies that I used for each article, as well as the rationale for selecting each of them.

**Philosophical research.** In the development of a methodological framework, I discovered a form of research that involved philosophical thinking. Philosophy as a



methodological premise had the purpose of “embracing the possible as well as the actual, the messy, cluttered, confused, and untidy as opposed to the neatness of the sciences, and concern for what ought to be as well as what is” (Reichling, 1996, p. 118). In Article 1 (Chapter 3), I therefore envisioned, explored, and troubled the multiple ways in which music teachers may approach their pedagogical and personal engagements in relation to a social reality of high human mobility, particularly when working in rapidly and continuously changing social contexts.

**Multiple case study.** Article 2 (Chapter 4), in which I aimed at understanding the adaptive processes that music teachers followed with the arrival of students with an immigrant or refugee background, I used multiple case study as the primary methodology (Yin, 2014). In addition, I used the frameworks and philosophical understandings of narrative inquiry (Barret & Stauffer, 2012; Clandinin & Connelly, 2007), as it complements my perspective on participants’ voice and collaboration in this study. As Nichols (2016) stated, “narrative scholarship is distinctive both for its emergent, recursive process of inquiry and its prioritization of mutuality in the relationship between researcher and participant” (Nichols, 2016, p. 439-440). This last aspect was significant for me as the researcher; the literature on narrative inquiry significantly informed the methodological decisions I took into consideration before and during this study. The purpose of this study was, first, to observe the pedagogical choices of music teachers and their impact as/when they aimed to integrate newly arrived students. The second purpose was to provide music teachers with opportunities for reflection on their own practices and

the perceived impact of sudden or substantial changes in student population upon their teaching.

A case study is a qualitative research design that involves the observation and understanding of a context and its participants. Case studies help researchers to observe the world as it is (Gerring, 2013), to offer spaces for participants to tell their stories (Crabtree & Miller, 1999), and to describe their views of reality (Baxter & Jack, 2008). This gives researchers the possibility to explore understandings through a systematic way of analyzing and interpreting empirical evidence, with a careful understanding that observed realities may never be generalizable to other realities.

Cases may be comprised of individuals, groups, communities, or institutions that exist in the present time, which offer multiple insights, and that require various views to be understood (Gillham, 2000). Cases may be studied through qualitative research approaches as single or multiple sources of empirical evidence based on previously defined research questions and purposes. This understanding leads to different categorizations and understandings of case study as methodology.

According to Yin (2003), there are two types of case studies: single case and multiple case studies. Single case studies refer to the observation of one object, subject, or circumstance based on a previously defined and delimited research question. Multiple case studies are designs that “may contain more than a single case,” that explain particular phenomena (Yin, 2003, p. 46). Multiple case studies imply the observation of different or similar cases that may help to explain or facilitate understanding on a topic; however, each case “should serve a specific purpose within the overall scope of inquiry”

(Yin, 2003, p. 47). Therefore, multiple case studies should be underlain by a replication rationale.

The replication logic serves, first, to uncover a significant finding from observing a single object, subject, or circumstance in order to “replicate this finding by conducting a second, third, or more” studies (Yin, 2003, p. 47). Replications may duplicate or alter the conditions of the original event in order to observe whether the finding can be duplicated or not. “Each case must be carefully selected so that it either (a) predicts similar results (literal replication) or (b) predicts contrasting results but for predictable reasons (theoretical replication)” (Yin, 2003, p. 47).

For multiple case studies, the theoretical framework needs “to state the conditions under which a particular phenomenon is likely to be found as well as the conditions when it is not likely to be found” (Yin, 2003, p. 48). Yin (2003) established that the theoretical framework may become “the vehicle for generalizing to new cases” (p. 48). As previously discussed, however, qualitative research, more than looking for proofs and generalizations, can offer spaces to problematize assumptions and findings through empirical evidence (Alvesson & Kärreman, 2013).

Single or multiple case studies do not look for norms (Mitchell, 2013, p. 185); rather, they “concentrate on one thing, looking at it in detail, not seeking to generalize from it” (Thomas, 2013, p. 268). The case study approach has the purpose of providing an in-depth understanding of a particular subject, object, or circumstance that may “inform policy development, professional practice, and civil community action” (Simons, 2009, p. 21). Emphasis is placed on the subjective elements, which suggest the underlying reasons for “how people understand themselves, or their setting,” such as

specific processes, perceptions, experiences, and emotions (Gillham, 2000, p. 7). Case studies, thus, neither look at causations nor generalizations; instead, they offer a framework that creates boundaries to different understandings (Thomas, 2013).

The multiple case study presented in Article 2 (Chapter 4) investigated those ways music teachers lived the realities of working within schools undergoing changes in student population, how their experiences, responses, and practices impacted their own teaching, and how these experiences, responses, processes, and practices were influenced by larger systemic changes in societies such as immigration.

**Autoethnography.** In Article 3 (Chapter 5), I made connections between my own background and understandings and those of my students. I did so through an autoethnography, in order to better understand my approaches, practices, and processes (Denshire, 2014; Ellis, 2004; Pelias, 2004; Winker, 2017). The purpose of using autoethnography as a methodology was to document and present how personal encounters with music teaching interacted with and responded to Canadian liquid society. The focus of this study was then on how my past and present experiences influenced my decisions and actions as a music teacher in two community centres that “are embedded in and informed by the cultural context” of high mobility (Winkler, 2017, p. 2).

Rather than solely writing about myself (Denshire, 2014), this autoethnographic study offered an investigation of the nexus between myself and the social context in which I was immersed (Pelias, 2004). Studying my professional practice as a music teacher through an autoethnographic approach required that I exposed the preconceptions, misconceptions, feelings, and understandings that guided my teaching practices and pedagogies. To study the nexus between the self and the social, I then

turned the analytical lens of research towards how I am entangled in and participate within this cultural setting (Winkler, 2017).

Qualitative researchers have debated the significance of the purpose, methods, and definitions of autoethnography as an accepted method of inquiry (Denshire, 2013). These struggles originated when quantitative scientific approaches, which conformed to established research methods, attempted to assess autoethnography (Wall, 2006). Autoethnographies originated from a post-modern perspective on research that acknowledges “many ways of knowing and inquiring are legitimate, and that no one way should be privileged” (Wall, 2006, p. 2). As ideologically postmodern, autoethnographic studies “are highly personalized accounts that draw upon the experience of the author/researcher to extend sociological understanding” (Sparkes, 2000, p. 21); they do not seek “truth” but rather a reflective practice that facilitates distinct kinds of socio-cultural beliefs.

The autoethnography in Article 3 (Chapter 5) was based on personal stories of migration, exposed and analyzed in order to observe their implications in the music teaching practices I have been developing with newcomer children and youth over the last few years. Present experiences speak to my pedagogical decisions, reflexive practices, and adaptive processes while working in a program I developed called Youth Music Program (YMP).

The Youth Music Program was created in 2015 in partnership with the Centre for Learning Across Cultures (CLAC). It had the goal of developing and presenting an interdisciplinary art-based project (music, art, theater and dance) with a participatory framework to be presented at a Summer festival in 2016. With the purpose of collecting

significant data, I extended and repeated this program at the Centre for Learning and Community Development (CLCD) where I also established a partnership.<sup>2</sup> While the community centres had different purposes and roles as institutions, they both offered spaces and programs focused on topics of inclusion, integration and resettlement for newcomers to Canada.

**Critical ethnography.** Article 4 (Chapter 6) followed a critical ethnography methodology. Ethnographies in general seek to portray and explain “social groups and situations in their real-life contexts” (Cohen, Manion, Morrison & Bell, 2011, p. 223). They allow for an exploration of the nature of the social phenomenon through the observation and analysis of social events and the behavior of groups and individuals (Hammersley & Atkinson, 2008). Their purpose is to understand and observe how people experience their realities through a mutual interplay between researchers and the community or individuals that become the research participants.

Van Maanen (2004) defined ethnography as a term that “is double-edged for it points to both a method of study and a result of such study” (p. 429). As a method, ethnography refers to fieldwork conducted by a researcher experiencing a phenomenon for a lengthy period of time; however, “when used to indicate a result, ethnography ordinarily refers to the written representation” of the outcomes and understandings of a research study (p. 429). This means that ethnography is, on the one hand, the written report of the intuitive processes guided by certain techniques, and, on the other, the actual “deliberate inquiry process” (Erickson, 1984, p. 51).

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<sup>2</sup> I will expand on the characteristics of the centers and their participants in the section “Context, Sites and Research Participants.”

Historically, ethnographic studies emerged “more or less naturally from a simple stay in the field” where researchers lived with and observed a particular community to later write their observations in an instructive manner (Van Maanen, 2004, p. 427). There once was a time when an ethnographer studied “natives” (Spradley, 2016) in their own context to provide accounts on the distinctions among her/his social world in comparison with those observed (Denzin & Lincoln, 2005). Ethnography was considered as the “telling of credible, rigorous, and authentic” stories (Fetterman, 2009, p. 543), so that when results were presented, they could be “read as a straight-ahead cultural description based on the firsthand experience an author had with a strange group of people” (Van Maanen, 2004, p. 427).

A consequence of the critiques articulated above is the development of postmodern approaches such as critical ethnography and autoethnography. Critical ethnography has as its purpose, as do other kinds of critical research, refining social theory rather than merely describing social life (Carspecken, 1996). Critical ethnography uses similar methods to design, develop field techniques, and interpret data, but it is organized with “a political purpose” (Thomas, 1993, p. 4). All these studies connected larger social understandings of a liquid world (Bauman, 2012) of epistemological and pragmatic concerns within music education, with students of immigrant and refugee backgrounds (Karlsen, 2012; Marsh, 2013, 2014), and issues of social justice (Benedict et al., 2015) by highlighting the role music making can play in the adaptation processes of immigrant youth.

## **Methods of Data Collection**

Qualitative research studies must make use of various data collection techniques in order to obtain sufficient and reliable information to respond to and address the research questions. The methodologies mentioned in the previous section provided models for the rest of the design of this study, including the selection of methods of data collection. This selection was based on the methodology and research questions specific to each article. As the goal for qualitative studies is to understand experiences, it was necessary to use a variety of “documents, archival records, interviews, direct observations, participant observations and physical artifacts” (Yin, 2014, p. 132). These forms of data collection also provided the foundation to think through the possible explanations for the information that was gathered, and to analyze collected documents and artifacts (Saldaña, 2013). The narratives of each article, a consequence of this larger design, finally provided segments and categories, which led to larger patterns and understandings of the phenomenon being studied (Saldaña, 2013).

In order to obtain enough information from the participants of this study, the data collected for this project included semi-structured interviews, participant and non-participant observations, documents such as lesson plans and class materials, fieldnotes, and teacher journals. For the last two (fieldnotes and journals), it was necessary to develop semi-structured protocols that guided observations but also allowed some level of flexibility for exploration throughout the investigation, always focusing, however, on answering preestablished research questions. Table 1 portrays the methods used for each article and specifies the purposes and rationales for choosing each of them.



Table 1: *Methods*

| <b>Research Study</b>               | <b>Methods</b>             | <b>Description and Purposes</b>   |
|-------------------------------------|----------------------------|---|
| Article 2<br>Article 3              | Semi-structured Interviews | Interviews were based on semi-structured questions that aided in obtaining specific answers through a predetermined protocol. Questions and answers were open enough to follow up on themes as they emerged (Saldaña, 2013). The space in which interviews were conducted was selected in collaboration with participants and visited in advance to ensure suitability. Interviews were audio recorded with the consent of participants.  |
| Article 2                           | Observations               | Observations were made to gather field notes on the particularities of the elected pedagogies and reflexive practices of music teachers. Observations helped to construct in-depth representations of each case, including participant's stories.<br>Field notes were taken after each session of observation following observational protocols, and separate personal notes were taken on a different journal.<br><br>Observations allowed the researcher to view the reality from the outside, as well as act as an insider while being present in the social context (Creswell, 2007). |
| Article 2<br>Article 3<br>Article 4 | Journals                   | As a method for data collection, journal writing provided information on the reflexive practices of participants (Flick, 2014). Written journals were kept by the researcher as fieldnotes and as personal reflections, and by participants through index cards. In Article 3, spoken journaling was used in order to obtain data on a reflexive practice as storytelling.  |

### **Outline of Studies**

#### **Article 1 (Chapter 3)**

The methodological design of Article 1 (Chapter 3) was based on philosophical research; therefore, methods were focused on reviewing a vast amount of literature. It

was based on theories that considered (a) the influence of larger sociopolitical and economic processes such as globalization in the “normalization” of concepts of diversity and multiculturalism; (b) their implications within Canadian education systems; (c) understandings of the emotional distress and threat that social change can generate; and (d) an explanation of the coping responses that music teachers may experience while teaching in transforming social contexts.

In the article, I explored the four critical philosophical areas above in order to: (a) provide an understandings of diversity and multiculturalism that pertain to music education; (b) define coping from a psychological perspective; (c) develop an understanding of Foucauldian discomfort interpreted in comparison to psychological stress; and (d) further exemplify the meanings and processes of coping with discomfort as a result of the reconceptualization of each of the aforementioned concepts (coping, stress/discomfort, and diversity) in contexts of music education in liquid societies.

#### **Article 2 (Chapter 4)**

Data collection was accomplished through (a) participant observations and their correspondent fieldnotes, (b) semi-structured interviews with the music teachers, and (c) reflexive journals kept by the two participating music teachers. Participant observations were conducted with the selected music teachers during one school day every week, over a period of 12 weeks (approximately 1 semester). Participant observations allowed for the gathering of field notes on the uniqueness of the pedagogies of each music teacher. Each session of observation was focused on different aspects following an observational protocol. The protocol allowed me to select the specific foci that were observed in the session and to track objective and subjective notes on what was being observed. The foci

of observation included the general classroom environment, the teachers' pedagogies and responses, and students' reactions/behaviors and peer interactions. Observing music teachers allowed for a level of ethnographic understanding of the two contexts and allowed substantive interaction with the music teachers, thus providing substantive familiarity of the studied phenomenon (Creswell, 1998).

Semi-structured interviews were conducted in three moments over the 12 weeks of the study. In addition, an initial interview and a member check interview at the end of the study was conducted with each music teacher. The initial interview was focused on sharing general aspects of the study, background, history and personal information about the music teacher. The next three interviews were held after participant observations on weeks 4, 8 and 12 at the end of each day of observation.

Each of these interviews were, on the one hand, focused on predetermined aspects, and on the other, guided by questions related to my field notes. The first was focused on the pedagogies implemented by the music teachers. The second was on the music teachers' perceptions of students' learning and inclusion; the third was focused on the music teachers' reflective practices after teaching. At the member check interview, I shared my notes and observations with the music teachers, and we discussed the data collected.

Reflexive journals were used to collect information on each of the music teachers' perceptions and reflections about their day of teaching. The selected music teachers were asked to keep a journal for the 12 weeks of the study and were asked to write once per week, always following the observation days.

### **Article 3 (Chapter 5)**

Duncan (2004) emphasized the need to have “hard” evidence to support “soft” impressions. To this end, Anderson and Glass-Coffin (2013) specified that field notes may be one of the core methods of inquiry in autoethnographic research in addition to personal documents and interviews. Grbich (2013), additionally, placed the researcher as the major focus of data collection while she/he lives within a particular cultural context; however, the researcher’s personal memories, self-observational data, self-reflective data, and other sources which may involve audio, video, or written documentation are the sources of data collection (Grbich, 2013).

In this study, data collection occurred throughout the weeks teaching and during the months prior to concluding the study, during the analysis of data. Data analysis was based on (a) personal journals kept to remember past events of migration; (b) lesson plans (when written in advance); (b) reflective journals written after each session of teaching; (c) video recordings of each of the sessions and of the final performance; (d) semi-structured exit interviews with participants (last week before the performance); and (f) semi-structured interviews with the community connectors of each community centre.

Participants included me as the music teacher-researcher, the community connectors (two) in both community centres, and 18 students who participated in the Youth Music Program (YMP). Participants of the program ranged between 11-26 years old (the age varied depending on the population). The research sites varied between the community centres and a university where participants were able to play with musical instruments. The units of analysis were the sessions of two hours of music making and the conversations that occurred within this time period.

Lesson plans served as documents and were used for analysis of pedagogical approaches planned for each session. Additionally, after each session, they were used as resources to facilitate the written and spoken journal reflection on the processes of pedagogical choices. Reflexive journals provided data on my reflexive practice and served as narratives of events that occurred. In order to capture the full range of communication, I video-recorded each of the sessions. Videos offered data on body language, eye contact, and other nonverbal cues which were crucial in critically analyzing the impact of my choices and pedagogies. Participants were invited to engage in semi-structured exit interviews aimed at creating a space for participants to reflect individually on the perceived outcomes and potential impact of the project. Additionally, two individual interviews were conducted with the community connectors of both centres.

#### **Article 4 (Chapter 6)**

Here the methodology was influenced by multiple forms of inquiry, and I therefore made use of critical ethnography method tools. I used participant observations, index-cards, and semi-structured interviews, all informed by critical ethnographic methods. The research sites were two community centres in a medium populated city. My role as the researcher was that of teacher-researcher. The unit of analysis comprised the group of participants of the Youth Music Program (YMP) in both centres.

Semi-structured interviews, in which students were asked about their personal stories as newcomers to Canada, were conducted to add to the understanding of students' experiences and perceptions during the YMP. Interviews were conducted at the end of the term, before the final performance. I distributed an index card to each participant at the end of each session, and each participant was asked to write anything they wanted on one

side of the card in the form of a question or comment directed to me, the teacher-researcher. Prior to the next class meeting, I replied on the back of the same card with questions and comments addressed to the participant. At the end of the next session, the cards were returned to the participants for them to read, and the cycle repeated. These cards were read only by the teacher-researcher and each of the participants. This strategy helped me learn more about each participant, in addition to providing data on participants' perceptions. It also enabled a more personal communication between the teacher-researcher and participants and allowed me to address participants' concerns and ideas.

### **Context, Sites, and Research Participants**

As described previously, all the articles in this dissertation involved several sites including elementary and middle schools, community centres, and a university where music education took place through the Youth Music Program (YMP). Investigating the two distinct settings of community centres and public schools allowed for the investigation of differences and similarities in the discipline of music education and its multiple practices.

Sites varied so that the realities of human mobility and their implications in music education could be convincingly observed and studied. For Article 2 (Chapter 4), the research sites consisted of two elementary Catholic schools in a medium sized city and one middle public school in a large city in Southwestern Ontario, Canada. Schools were identified through purposeful sampling, chosen because of their higher than usual rates of students of immigrant and refugee backgrounds and demographically selected with the help of the respective Boards of Education. The unit of analysis comprised the music

classrooms of the selected schools. For Articles 3 and 4 (Chapters 5 and 6), the research sites comprised two community centres and a university in Southern Ontario, Canada: the Centre for Learning Across Cultures (CLAC), is a community organization that provides services for newcomers and aims to help their transition into Canadian society and to promote “intercultural awareness and understanding.”<sup>3</sup> The Centre for Learning and Community Development (CLCD), a community focal point that “operates as a family, child, and youth community enrichment centre” to support and foster “the development of community based and community driven projects that nurture and enhance a healthy quality of life”<sup>4</sup> of the individuals living in the surrounding neighborhoods.

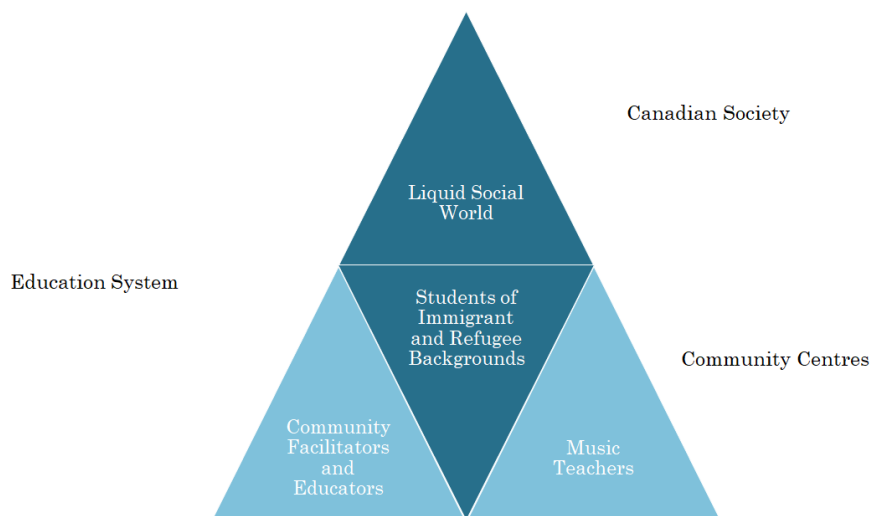
Participants (see Figure 6) are central to any research endeavor. For this research, participants were carefully selected, as they offered opportunities to understand better the phenomena being observed for each article and to answer to research questions.

Participants selected were: (1) two music teachers who worked in public schools, their communities of practice, and their students; (2) the facilitator (myself as teacher-researcher), two community connectors, and eighteen newcomer youth participating at the YMP, a music program implemented in two different community centres (Group 1, seven participants, and Group 2, eleven participants).

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<sup>3</sup> From the community centre’s website. This citation does not appear in the reference list in order to protect the identity of the centre and its employees.

<sup>4</sup> Ibid.



*Figure 6: Participants*

### **Data Analysis: From Codes to Patterns, from Theory to Interpretation**

The goal of data analysis is to generate understandings of a particular phenomenon by categorizing, coding, and comparing all the information gathered within a research study (Alvesson & Kärreman, 2011). This way, researchers transcribe, code, interpret and analyze interviews, observations, fieldnotes and documents in a systematic way (Yin, 2014). In the analytical stage, I coded and delimited personal experiences, developed statements, lists, and codes, organized data in categories, identified and classified descriptions, interpreted and developed new patterns and meanings based on theories, and visualized or represented processes and features of the studied phenomena (Grbich, 2013).

This research project made use of open, selective, and axial coding to systematically analyze multiple data sources (Creswell, 2007). Open coding refers to categorizing information. Axial coding refers to finding interconnections among categories. Selective coding refers to building stories that may connect categories. The final stage is the development of a discursive set of theoretical propositions. In the open



coding phase, I aimed to examine the most noticeable information, followed by identifying perspectives about the categories or properties to reduce them into sets of themes that offered patterns of “similarity, difference, frequency, sequence, correspondence and causation” (Saldaña, 2013, p. 7). Axial coding helped to identify the central phenomenon of interest. This stage began with finding relationships among previously identified categories, conditions, strategies, and context that influenced, addressed, intervened, and shaped the phenomenon being studied (Creswell, 2007). Data was then systematized and organized to develop “models that visually portrays the interrelationship of these axial coding categories of information” (Creswell, 2007, p. 151).

### **Validity**

Within qualitative research, validity should never be confused with claims of truth, particularly given the danger that claims of truth can generate inequality. Historically, not all perspectives have been respected throughout the preparation, design, development, and presentation of qualitative research reports. Therefore, in this section I discuss and reflect on the relevance of and differences between validity claims (Carspecken, 1996) and claims of truth.

Validity may be based on the understanding that “the existence of a single objective reality can only be represented in language and symbol systems mediated by power relations” (Carspecken, 1996, p. 57). Truth claims cannot be conveyed to another person without the existence of established structures of communication. A claim is always “understood as either a valid or an invalid claim according to how well it meets validity criteria derivable from the basics of communication itself” (Carspecken, 1996, p.

57). Validity criteria are therefore based on specific contextual understandings instead of universal standards that might offer single truths that do not add validity to a research study.

According to Yin (2009) qualitative research studies can be analyzed and designed based on their “construct validity, internal validity, external validity, and reliability” (p. 34). These concepts are defined as follows:

- Construct validity pertains to the establishment of the “operational measures for the concepts being studied” (p. 34). It requires a detailed specification of the objectives of the study and a demonstration that these objectives are reflected through the empirical evidence collected.
- Internal validity recognizes existing relationships among the different conditions that may occur throughout the study. In other words, the researcher should address all issues that, for example, are predicted to happen when observing an event.
- External validity addresses “the problem of knowing whether the findings of a study are generalizable beyond the immediate evidence” (Yin, 2009, p. 37).
- Reliability indicates whether the researcher was consistent throughout the research study, making sure that every step of the phases of designing and conducting research were specified.

While meaningful and at times helpful, these understandings of validity often assume that it is possible to match the language or communication system embedded in the claims of the researcher with those of the empirical evidence; however, these understandings may function to limit the ways through which the researcher obtains

evidence so as to ensure that the design and the results are “unproblematic and direct” (Dennis, 2018, p. 2). This understanding of validity may fail “to capture the complexity of human social life and knowledge while producing a static and faulty conceptualization of truth” (Dennis, 2018, p. 2).

Given these concerns, Lather (2007) explored the possibilities of seeing validity as *catalytic*, where the validity of research was addressed based on its merits in relationship to the participants of the study; that is, what the study afforded to those who participated in it. Similarly, Dennis (2017) viewed validity as *praxis*, where the validity of a research study not only recognizes the positionality of the researcher, but also addresses the possible relationship between the positionality of the researcher and the interpretive process. Dennis (2017) does so by challenging researchers to consider “how valid are our interpretations of interactions and experiences given an insider set of perspectives” (p. 8). Thus, what is validated through the praxis of research includes:

- The mutual understanding of persons as valid and worthwhile on the terms constituted through the interactions.
- The norms for engaging with one another.
- The interpretations of identity claims and their connections with norms and objectivity/facticity.
- The gist of the stories that are told and mutual position taking in reference to them (Dennis, 2018, p. 8).

According to these parameters, validity is added to a research study in distinct ways: through the recognition of participants, their ways of communicating knowledge, and their appreciations of life and living in particular contexts. Moreover, validity is

added through the ability of the researcher to communicate and recognize valid claims that are “derived from a truth claim; an assertion that could be judged to be true or false, right or wrong, good or bad, correct or incorrect” (Carspecken, 1996, p. 59) but that can be based on a deep understanding of the social reality being studied. These principles guided the analysis of my research project.

In this research project, I followed Richardson and St. Pierre (2005) who viewed the process of triangulation through a critical theory lens and used the concept of *crystallization* as one way to add and conceptualize validity within qualitative research. A crystal is “a combination of symmetry and substance within an infinite variety of shapes, substances, transmutations, multi-dimensionality, and angles of approach” (Richardson & St. Pierre, 2005, p. 963). Crystallization is subjective then, as there is no single, discoverable truth, and considers knowledge as “inevitably situated, partial, constructed, multiple, and embodied” (Ellingson, 2011, p. 607). Thus, crystallization is an analytical process that uses different forms of analysis, not only those of methodologies within a process of triangulation, but also includes different analytical methods throughout a research study (Ellingson, 2011).

Triangulation is a form of validation that was developed as a positivistic approach to validity. It has been used in qualitative research studies, particularly since the emergence of post-positivistic approaches. Triangulation is “the use of two or more methods of data collection in the study of some aspect of human behavior” (Cohen, Manion & Morrison, 2011, p. 27). Qualitative researchers “map out or explain more fully the richness and complexity of human behavior by studying it from more than one standpoint” (Cohen, Manion, & Morrison, 2011, p. 27), using multiple methods to add

validity to the studied phenomena. Within the tradition of triangulation but expanding upon it, crystallization is a way to study “externalities that refract within themselves creating different colors, patterns, and arrays, casting off in different directions” (Richardson & St. Pierre, 2005, p. 963). In this way, the sensitivities, experiences, and understandings of participants and researchers refract in distinct ways, including all possible interpretations in the process of analysis. Such parameters too, guided analysis in this research project.

### **Positionality of the Researcher**

I see qualitative research as a way to study the epistemologies and interpretations of the realities of human beings cohabiting the world. As a researcher, I recognize that objective notions of “truth” will provide results detached from current social realities, that methodologies can leave unquestioned individual interests, power relationships, social, cultural, and political backgrounds and perspectives (Lather, 2007). I also acknowledge that certain conceptions of knowledge and understanding, such as positivistic views on research, may exclude multiple ways of being and doing. I therefore perceive research as a means to invent, construct, and discover truths about ourselves as human beings in the particular disciplines we study (Lather, 2007), in my case, in music education.

I perceived and entered this dissertation (and all its challenges and limitations), as a music teacher who has been engaged with and interacting with multiple, variable, and hybridizing peoples and ways of being and doing. As a researcher, I constructed multiple and varied truths through my own interpretations, and I saw my preconceptions, assumptions, and understandings as crucial in knowledge construction (Lather, 2007).

These interpretations were based on experiences (past and present), literature, images, conversations, beliefs, texts, and methodologies; however, I valued and accepted the responsibility I had as representing one voice (among many), saying, writing, and doing research on other people's values, beliefs, realities, and experiences with and through music education.

### **Chapter Three (Article 1): Coping with Discomfort: Understanding Pedagogical Decision-making as Coping with Social Change**

Recent patterns related to socioeconomic, cultural, religious, and political conflicts have exacerbated trends in immigration and refugee-seeking (Walsh, 2011). Sociologist Zygmunt Bauman (2012) explained current global reality through an analogy on the physics of liquids. For Bauman, our reality suggests a “liquid modernity,” characterized by the tendency or possibility for social forms and norms to move fluidly and at a fast speed, like a river. Liquid modern societies are those in which habits and routines cannot consolidate due to the mobile conditions under which their members act (Bauman, 2005). Bauman (2005) argued that the easiness of change is a consequence of societies being constructed over “lakes” of instability, where although they are contained in one space, “life . . . cannot keep its shape or stay on course for long” (p. 2).

Nation-states that open their borders to receive asylum-seekers and immigrants are most pressingly required to respond to this kind of social instability at macro, meso, and micro levels. Bauman’s metaphor explains the reality of democratic societies, in which social change occurs rapidly and continuously, and where social structures are quickly replaced by others “only [as] another momentary settlement, acknowledged as temporary until further notice” (Bauman, 2012, p. 3). Liquid modernity represents “the growing conviction that change is *the only* permanence, and that uncertainty *the only* certainty” (p. 5, italics in original).

Given this understanding, the ways in which individuals live and interact with the circumstances around them may be influenced by their capabilities to adjust to social

change. At a micro level, social destabilization caused by human mobility shifts how individuals regard sovereignty and how “national economies, identities, cultures, and concepts of nationhood” (Jones, 1998, p. 149) are quickly modified. At a meso level, the speed with which social forms and social practices change is also liquid, and for some societies, implies the destabilization of a sense of national group identification and sense of belonging. At a macro level, all these changes influence individuals directly and indirectly throughout their lives.

As one example that directly pertains to music education, professionals working in education systems may find it necessary to adapt to increasing human mobility as newly arrived students are placed in their schools (Fleras, 2015). These trends materialize at a macro level in policies and curricula; at a meso level, schools are significantly impacted by changes in their racial and ethnic composition. When adjusting to social change, Bauman (2016) stated that individuals, especially middle classes, may experience fear, discomfort, and stress as emotive responses to changes in immigration patterns. In schools, principals and administrators may make decisions to address the needs of their communities mainly based on socioeconomic status, ethnicity, race, and gender; teachers may consequently adapt by accommodating their practices.

The pedagogical decisions employed by teachers may consequently be influenced by the larger social norms and discourses present in policy and curricula, and their decisions may also become entwined, at times directly, with these requirements and resources. In this context, teachers who experience changes in their schools may be prompted, pedagogically, by a variety of coping responses, such as defensive mechanisms to the discomfort that social transformation may present to them. In such



cases, defensive mechanisms may help them to preserve their practices, suppressing possibilities to engage with their students. Coping mechanisms may then be visible through teachers' actions and reactions if they experience distress as their communities hybridize.

In many circumstances, music teaching involves stress and discomfort; hence music teaching involves coping. Music teachers may, however, have multiple resourceful strategies to cope with discomfort and stress besides defensive or suppressive mechanisms. In psychology, coping is defined as the behavioral, emotional, and cognitive responses to discomfort and stress (Lewis & Frydenberg, 2004). I propose, nevertheless, that music teachers may benefit from coping by understanding discomfort as one way to see and turn their perceptions, thoughts, and emotions related to immigration into self-regulated actions. Here, I make a distinction between normative understandings of coping and distinct psychological understandings of coping, to develop a conceptual and pedagogical notion, which I call *coping with discomfort*.

An interpretation of Bauman's theory within the discipline of music education might suggest that music educators can choose either to help or hinder liquid transformation within their communities. At an individual level, the intensity of emotive responses to incessant change, such as discomfort (Zembylas, 2010), might increase if individual responses and reactions are associated with changes in mobility and contingency in society. The individual responses and reactions of professionals will vary, especially for those who are responsible not only for themselves, but also for others such as educators. The influence of larger social processes such as human mobility is, consequently, a critical factor for understanding the ways in which music teachers react

to societal processes, and for reimagining ways in which teachers may respond pedagogically to their hybridizing societies.

This article is organized into three sections: the first describes the global social context of current liquid societies. The second is specific to the responses of nation-states to immigration, particularly in relation to education systems. This section also delineates a reality experienced around the world at a macro level—to situate at a micro level—music educators who teach newcomer students<sup>5</sup> as having a crucial role in the changes that can occur in their communities. The third and last section focuses on concretizing the central notion in this article by delineating how *coping with discomfort* may be a way to actively respond to social change in music education. In what follows, I continue contextualizing—socially and politically at macro, meso, and micro levels—the existing challenges and controversies surrounding teaching (and living) in liquid modern societies, where one’s survival and well-being partly relies on the need to, metaphorically, run with all one’s strengths “just to stay in the same place and away from the rubbish bin where the hindmost are doomed to land” (Bauman, 2005, p. 5).

### **Tides of (In)Stability**

In addition to historical patterns of immigration, human mobility increased around the world in the decade between 2005 and 2015 (Heckman, 2016). In Canada, for instance, in 2005, the net immigration rate was “almost double than that of the United States, and higher than that of other G8 countries” (Statistics Canada, 2009). These

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<sup>5</sup> In this paper, I do not consider it relevant to differentiate mobile peoples according to their immigration status (citizen, permanent resident, immigrant, non-immigrant, asylum seeker, refugee, refugee claimant, landed immigrant, etc.) as the foci of this paper is on music teachers in mobile societies. The term newcomer includes all those individuals who move from one country to another and relocate in new societies.

“unprecedented levels of worldwide migration [have generated] significant demographic and cultural changes in most regions of the world” (Suárez-Orozco, 2012, p. 3). In societies where changes occurred most pressingly, such as in Canada, the United States, Germany, Australia, Ireland, and the United Kingdom, governments were required to respond to the contextual changes that were experienced. National agendas influenced societies ideologically by creating discourses and policies that supported the implementation of institutional changes. Discourses, policies, and documents of practice were developed with the purpose of mainstreaming “newer” social norms and understandings (Bauman, 2005, p. 16). At a macro level, certain governments made efforts to support newcomers, thus avoiding the increase in the demand for public services. At a meso level, efforts were made to provide social support so that newcomers eventually formed part of the communities to which they were relocated (Contreras, 2002).

In Germany, for example, public institutions conducted research to understand how to better respond to the waves of human mobility that brought in millions of refugees. Data showed that most participants supported immigration in terms of economic progress. Nevertheless, it was unclear to what extent the general population was open to intercultural dialogue (Heckman, 2016). Consequently, the German government was required to question and redefine concepts of multiculturalism. New and redefined concepts were intended to promote dialogue, as “nation-states continued to hold substantial power over the formal rules and rights of citizenship and shaped the institutions that provided differentiated access to participation and belonging” (Bloemraad, Korteweg, & Yurdakul, 2008, p. 154) especially for newcomers. In

Germany, “newer” discourses included two different notions: the first was “welcoming culture” (*Willkommenskultur*), and the second was a “culture of recognition” (*Anerkennungskultur*). As a discursive element, the concept of *Willkommenskultur* aimed to continue attracting new immigrants, and *Anerkennungskultur* focused on dispersing notions of inclusion on the already existing diversity of German society (Heckman, 2016). The results of these changes in policies created spaces for reform in institutions that addressed newcomers’ most pressing needs. Institutionally, many of the host countries that received applications for refugee asylum also engaged in significant changes to discourses and policies referring to the public recognition of newcomers; such decisions impacted both newcomers and non-newcomer individuals in their personal and professional lives.

The Ministry of Education of French public schools, in another example, addressed the importance of language development as one of the primary necessities of newcomer children and youth in schools; however, the inequities that stemmed from ethnic, cultural, or religious differences were not directly acknowledged in the discourse. There was a belief that ethnicity-based social stratification and stigmatization would occur if policies were developed to only target newcomer children and youth (Escafré-Dublet, 2014). In this case, the French education system addressed a crucial need for newcomer students, but the specific needs of teachers, the possible approaches to interacting and engaging with newly arrived children and youth, and the need to recognize the increasing diversity of student population in schools may have been overlooked.

In Canada, the development and implementation of education policy has been experienced as a reactionary process (Birjandian, 2005). Given the absence of federal oversight, the Ministries of Education of each province are responsible for creating integration policies that respond to the social changes experienced within their own contexts. Historically, “multiculturalism” as a paradigm was adopted as a nationwide initiative to provide opportunities for group representation in local and national entities, and this has had crucial implications for the development of a national group identification and sense of belonging (Vertovec, 2004); however, despite the intention for multiculturalism to be a notion that embraced acceptance and respect, growth in tolerance may still be limited, as the subtlety of discrimination exacerbated by multicultural Canadian national self-identity is also characterized by discourses of color-blindness (El-Bialy & Mulay, 2018, p. 4).

The context of Canadian education has obvious implications for school music education and in newcomers’ experiences with music education. The understanding of multiculturalism, as related to curriculum in music education, often served to differentiate students, portraying a limited perspective of multiple musical traditions while attempting to unify various populations into a single *multicultural culture*; an approach that often leads to essentializing diversity and at times over simplifying what it means to belong to a particular nation (Bradley, 2009a). This position is embedded in the discourse of national identities and has provided “a virtual reality that reproduced stereotypes and displaced realities” (Morton, 2001, p. 39). Multicultural music education is often presented in the form of inclusive methods and musical materials that aim to “simplify” concepts and “include and accept” music that belongs to various racial and ethnic groups

rather than providing space for dialogue. In Canada, this issue has created distinctions that diminish and separate multiple music genres, styles, and practices, and therefore, individuals, teachers, and students (Bradley, 2009b, 2015; Morton, 2001; Schofield, 2010). For some music educators, opening to multiple music practices meant opening to approaches and strategies that understand different *multiculturalisms*<sup>6</sup> as “fixed cultural objects” (Wu, 2012, p. 304) with no possibility for transformation. In other words, multicultural practices have sometimes been understood as a singular approach to teaching for multiple realities, which suggests that some music teachers may implement multicultural pedagogies without further contextual analysis. I suggest then that even when larger social processes impact teachers in direct ways, individuals have the option of choosing to respond by engaging, suppressing, or ignoring the changes around them.

Music teachers’ agency in a process of adaptability can be obvious when they participate in questioning normative powers (Schmidt, 2013). By engaging in reflexivity, they may recognize and take responsibility for their own situatedness and the effect that situating oneself may have on the setting and people with whom they work (Berger, 2015). Agency in a process of adaptability, then, also involves taking responsibility for the repertoire they use, the pedagogies that take place, and how these impact their students (Karlsen, 2011; Schmidt, 2013). Music teachers can then address unpredictable paths of transformation present in the world by “placing emphasis on personal interactions and dialogue that may be significant for a continuous search for growth and transformation” (Schmidt, 2013, p. 28). Coping to normalize changes can be avoided if a less passive form of coping is conceptualized and understood. Coping with discomfort, as

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<sup>6</sup> I purposefully used the word *multiculturalisms* in plural, not as an understanding of multiple cultures, rather as the multiple existence, intermingling, and interlacing of a variety of cultures.

a possibility for facing discomfort, adapting, and reflecting, may be a critical way to assume responsibility in the continuous transformation of music teaching practices.

In schools around the world, the massive increase in enrollment of students of immigrant and refugee backgrounds provoked “major stimulus for school restructuring and curricular reform” (Contreras, 2002, p. 134). On the one hand, principals and administrators encouraged and supported teachers with training and professional development so that they could restructure their own practices. Systemic changes, on the other hand, impacted individuals directly as newcomer children and youth in schools were expected to adapt quickly so that they could complete high school, acquire higher education, and eventually join in the workforce (Contreras, 2012; p. 137). As it has been widely studied, established discourses in societies have cumulative effects in institutions and upon individuals (Vertovec, 2012, p. 228). From the Canadian perspective, multiculturalism and its multiple understandings are crucial for analyzing social discourses and the education practices that occur within. In Germany, the different meanings and understandings of *kulture*, of what it means to welcome and be welcomed, and to recognize and be recognized are crucial in analyzing praxis; in France, questioning why and how ethnic, cultural, and religious differences are or are not being openly addressed or acknowledged may have a cumulative impact on French education systems, schools, principals, teachers, students, and their families.

All the aforementioned demonstrate ways in which policies related to immigration have implications for how teachers may consequently perceive and interact with state curricula and make their own pedagogical choices. Thus, it is possible that teachers—key participants in education systems—are personally and professionally affected by such

changes in society. The possibility to ignore and suppress change by normalizing certain events is highly present in societies today. I therefore suggest understanding music teachers' responses as coping mechanisms that have implications for their pedagogical decisions, such as that of coping with discomfort, which can become an active response to social change.

In the next section, I use psychosocial functioning theories and social learning theories to define coping as a response to stress. I then position a redefined version of coping through a Foucauldian ethics of discomfort, as a possible way to engage, adjust, create, and modify pedagogical approaches to music education in situations that are perceived as thwarting.

### **Renegotiating Coping Responses**

In liquid societies of incessant change, music teachers navigate the system from wherever they stand and as fast as they can to continue in this path of global transformation (Bauman, 2005). Fast speed is required from them to adjust, adapt, re-adjust, and repeat. Music educators do what is needed so that they can continue with their practice. As stated before, music teaching involves stress and discomfort and consequently, music teachers cope with discomfort with some regularity. Coping mechanisms are one of the ways in which music teachers may adapt to these agitated realities. Those who are affected by the realities of their world may increase their needs to cope through the actions, reactions, and behaviors, or lack thereof, that emerge as responses to stress (Lazarus & Folkman, 1984).

In psychosocial functioning theories, coping responses are framed as “reciprocal interactions between behavioral, cognitive, and environmental influences” (Bandura,



1978, p. 344). Coping has been defined as a process that changes over time, a process that involves reciprocal interaction between the personal characteristics of an individual and the surrounding environment (Lewis & Frydenberg, 2004). In psychological research, this process is known as the transactional model of coping (Folkman & Lazarus, 1985). In this model, the “transactions with the environment are appraised as threatening, harmful, or challenging, and [thus] stress is regulated by emotion-focused strategies designed to reduce the distress or manage a problem” (Lewis & Frydenberg, 2004, p. 5).

For social learning theorists, coping is defined as “unidirectional models of human behavior that emphasize forces either internal or external that determine behavior” (Litt, Tennen, & Affleck, 2012, p. 389). Internal or external forces are altered by behavioral and cognitive responses on a continuum. This means that the changes and interactions between the internal forces (i.e. needs, desires, or emotions) or the external forces (i.e. environmental or situational changes), and the behavioral and cognitive responses, are dynamic.

I perceive that music teachers may be actively coping in more diverse ways than found in the literature on psychological ways of coping. The theorization of coping with discomfort presented here may help to further develop research that looks specifically at music teaching coping mechanisms. Psychological research in education settings has addressed general coping strategies through two main types of techniques: direct action and palliative actions (Kyriacou, 2001). Direct-action strategies, in the context of this paper, suggest that the feelings of discomfort can be eliminated, with one option being that of suppressing diversity. One example of direct-action technique in education might be a teacher choosing to “disappear” diversity by treating students “equally,” which in

turn may lead teachers to adopt specific pedagogical views. Transforming the conception of discomfort into a realm that is familiar may enable music teachers to use certain pedagogical resources and strategies that may avoid limiting possibilities and to act more responsibly through their practices with newcomer students.

Palliative techniques refer to actions that are aimed at lessening stressful feelings (Kyriacou, 2001). Teachers lessen feelings of uneasiness through the mental process of assessing the value of the situation. Even when palliative techniques are effective to help music teachers continue with their practice, they may also, and at the same time, limit possibilities to engage with discomfort differently. For example, a teacher may cope with change through palliative techniques by assessing a situation and responding momentarily to specific events, not with the idea of following a process of reflexivity afterwards, but primarily to move away from discomfort (Kyriacou, 2001). The temporary nature of this technique leads to coping pedagogically through momentary adaptation. If a music teacher ignores the possibility to engage in discomfort at large, then this music teacher may also limit her/his own possibilities for actively responding to the community in which she/he works.

The forms of coping that lead to specific pedagogies vary depending on the individual characteristics of teachers and their communities of practice, which opens space for the development of coping with discomfort as a technique to engage with stress in a reflexive way. A deep reflexive practice may help to relocate the role of emotive responses in pedagogical practices, as discomfort seen with a Foucauldian lens may help “uncover and problematize the deeply embedded emotional dimensions that frame and shape daily habits, routines, and unconscious complicity with hegemony” (Zembylas &

Chubbuck, 2009, p. 356). Under the umbrella of psychological understandings of coping, pedagogies can be the cognitive (thought) and behavioral (action) responses to internal (emotions) or external forces (social change). Explained through these same theories, for example, music teachers' behavioral responses to an internal force might be to silence students when multiple languages are spoken in the classroom; if the internal motivation is discomfort understood as a threat to one's well-being, then frustration resulting from the teacher's inability to understand what students are saying may result in specific actions motivated by the experienced emotive responses (Praag, Stevens, & Van Houtte, 2016).

A music teacher's cognitive response to an external force offers another example. The external force may be the compulsory guidelines for multicultural music curriculum, and the music teacher's cognitive response may be to look for repertoire that relates to the home country of her/his student population (Abril, 2006). In this example, the coping responses to stress that the teacher implements move between her/his pedagogies and the internal or external forces that influence the decisions. All these responses may help the teacher to ignore or suppress the possibility of engaging more actively in knowing the diversities within the music classroom.

Coping with discomfort, as I define it here, requires an alternative understanding of these coping techniques. The one I propose is coping with discomfort as a possibility to engage with discomfort differently (Folkman, et al., 1985). If the discomfort that immigration generates can be first perceived as thwarting, and music teachers are able to make a shift or transition to coping with discomfort in a productive way through their

pedagogical choices, then discomfort may be seen as valuable in challenging dominant beliefs, social habits, and normative practices (Zembylas, 2015). Schmidt (2013) argues:

To think only within habitual (or ideologically dogmatic) spaces might be self-soothing and even instructive, but evanescent in its failure to entice collaborative interaction and thus help us to generate curiosity, criticism, and most significantly today, creative adaptability (p. 25).

Viewing discomfort as valuable may consequently position momentary uneasiness as a possibility for creating individual change, and later, social transformation might occur through a different process of pedagogical decision-making that may be more thoughtful. Coping with social change through a reflexive practice can then become a continuing mode of analysis of the self, as well as a possibility for political awareness (Calloway, 1992). The conceptual development of coping with discomfort as an adaptive process infers a process of change based on the capacity of human beings to adapt to global changes (Smit & Wandel, 2006). Socio-environmental stressors such as immigration then become spaces for continuous reflection and interrogation of what it might mean to teach music—not to go back to previous practices and pedagogical traditions—but more so to find many ways to teach music in liquid social contexts.

### **Coping with Discomfort: A Productive Frame**

Pedagogical choices may be understood as coping responses by using a Foucauldian understanding of productivity. Discomfort (as a trigger for coping responses) may become productive if perceived “as neither inherently oppressive nor liberatory, yet with the capacity to be both” (Cooper, 1994, p. 435). Foucault (2000) defined discomfort as:

Never to consent to being completely comfortable with one's own presuppositions . . . never to believe that a new fact will suffice to overturn them; never to imagine that one can change them like arbitrary axioms, remembering that in order to give them the necessary mobility one must have a distant view, but also look at what is nearby and all around oneself. To be very mindful that everything one perceives is evident only against a familiar and little-known horizon, that every certainty is sure only through the support of a ground that is always unexplored. (p. 448)

This framing places discomfort in a double position: akin to emotive responses such as fear and stress, while also potentially serving as an opportunity for transformation, thus making discomfort a productive emotive response. Discomfort, with a productive interpretation, may have various purposes. It can be both oppressive or liberatory depending on the procedures, processes, and engagements that occur after an initial reaction to social change. Honing on the latter, discomfort may help teachers to engage in reflexivity, facilitating adaptive action toward preconceptions and assumptions. Coping with discomfort, then, is not only one way in which teachers may adapt to new realities, but also one way through which educators might be capable of changing practices in their new social realities (Hess, 2018).

Conceiving pedagogies as active coping responses provides an opportunity to frame coping with discomfort as a process of pedagogical decision-making. By coping with discomfort, teachers have agency over ignoring, suppressing, or engaging with the social change around them. Coping, as I suggest here, acknowledges the relevance of, but aims to avoid, those psychological mechanisms that seek to normalize changes. An

example of coping that seeks to normalize change may be found in actions intended to be palliative, meaning those that seek to “soften” or lessen feelings of discomfort without addressing their causes and/or consequences.

Palliative coping mechanisms help individuals continue to function through their practice, but these may be insufficient for professionals who aim to actively and continuously respond to the social changes around them if soothing one’s practice is the only reason for coping. Teachers experiencing discomfort in the presence of unfamiliar circumstances, such as increased sociocultural diversity in a music classroom, may make pedagogical decisions triggered by coping responses that are intended only to normalize change; e.g. a color-blind attitude towards students (Zembylas & Chubbuck, 2009).

Music teachers who do not see a possibility to adapt, or who engage in reflexivity without following through by creating or imagining multiple forms of doing, may restrict and allow for the perpetuation of deleterious practices in music teaching. Music teachers who see a possibility to adapt may open their views and cope with discomfort as an acceptance of eternal change, complying with and contributing to the transformation of the liquid social world in which they live.

Without disregarding the importance of all possible coping responses such as palliative and direct-action techniques (adaptation cannot take place if overwhelming responses do not decrease), the reality of global migration and displacement today reminds us that mobility-directed change will remain. Based on Bauman’s theory of liquid modernity, I argue that the possibility for music teachers to normalize changes to seek stability is illusory. Discomfort and stress will then also remain. Engaging with social change by coping to “sooth one’s practice” should not provide a way to respond to

a society in transformation; this approach to coping may have consequences for others, especially for newcomer students (in the case of education).

As a concept directed at affecting practice, coping with discomfort highlights the importance and potential impact of pedagogical practice that fully interacts and intersects with the social conditions in which it takes place. I contend that music teachers working in liquid societies do not require an “instant relief to anxiety” (Bauman, 2016, p. 19), as some coping mechanisms might enable. Rather, music teachers require coping with discomfort as a process that involves adaptive and reflexive processes that may help them renegotiate practices, emotional responses, and pedagogies through a different perspective on the discomfort that social changes can cause. Thus, it may be possible to emphasize that music teaching pedagogies may also be viewed as coping mechanisms, becoming both musical-educative actions within classrooms, and active responses to societies in transformation.

The philosophical and pragmatic implications of this conceptualization can range from discovering ways in which teachers can respond to changes in society, to how music educators can engage with immigration in a way that does not make them “cover up” or “put aside” discomfort. My hope is that a new conceptual framework may help teachers to engage with it, possibly by consciously adapting and actively responding. It is important to note that all the combinations and interactions of coping processes and mechanisms serve to produce specific effects in individuals, and therefore impact societies and institutions. As Bauman (2016) stated:

I am fully aware that choosing this course [of action] is not a recipe for cloudless, trouble-free life and effortlessness in the task that demands our

attention. It portends instead dauntingly lengthy, jolty and thorny times ahead. It is not likely to bring an instant relief to anxiety—it may even trigger, initially, yet more fears, and further exacerbate the extant suspicions and animosities. All the same, I don't believe there is an alternative, more comfortable and less risky, shortcut solution to the problem. (p. 19)

Studying the implications of coping in music teaching practices is highly relevant for responding to societies on the path of liquid transformation.

### **Coping with Social Change as a Technique to Engage with Discomfort**

Research with newcomers has focused mainly on understanding their sense of resilience, their processes of adaptation, of re-settling and re-location, and of struggle and transition—making distinctions of their needs based on the reasons and causes for their mobility (Karlsen, 2014; Marsh, 2012). How individuals already living in social spaces undergoing transformation perceive the arrival of newcomers to their communities has not been studied to the same extent. By this, I mean how people who have lived in society and have not moved or resettled elsewhere respond to human mobility experienced in their communities. In this section, I draw from the professional experience of Louise, a music educator in Southern Ontario. I interviewed Louise on January 17, 2019, and all of Louise's words in this article came from that interview. Her experience suggested that her process of pedagogical decision-making may be influenced by multiple coping mechanisms that helped her continue with her practice. Louise, therefore, helps me to combine all the notions mentioned in the previous sections and to theorize the concept of coping with discomfort directly in a music education context.



Louise taught a middle school (6th, 7th, and 8th grades) instrumental music program. She had experienced multiple changes in her school's demographic composition for the past 5 years, and she was highly aware of the implications of immigration within her classroom. She recognized that immigration trends have changed over the past decade. During her interview on January 17, 2019, she commented:

Nowadays Canada has changed its immigration policies, and we are seeing a greater influx of people coming in from countries where they don't have instrumental music in their school system, at least not in the sense that we have it here . . . I am just sort of trying to navigate what it is that we do and how it is that we deliver it, and making sure that we actually are doing our job delivering the curriculum but also meeting the needs of the kids in our room, which, you know, depending on the school where you teach and where is it in the city, and whatever, it can look completely different.

Louise verbalized a notion of discomfort. She was aware of the vicissitudes of social change and how they affected her practice. She recognized social contingency by expressing the country's change in immigration policies and how the government's response to larger social conflicts, at a macro level, also generated changes at a meso level in the reception of peoples from multiple countries into Canadian society. Therefore, at a micro level, she saw how this generated change in her school's community. She acknowledged the push to comply with state mandated documents such as curriculum but also understood that she must respond to the needs of the children in her classroom.

When Louise spoke about her classroom and explained her approach to making pedagogical decisions to teach music history, she sensed disjuncture based on the aforementioned factors. She saw race, ethnicity, and nationality by recognizing that “there are lots of students in the classroom who may be of Persian, Asian, or African descent.” She further implied that perhaps there should be a distinct approach to teaching music history in a statement: “‘those’ musical heritages far outdate western classical.” Such speech conveyed her view of her students’ backgrounds and how their heritages may play a role in her pedagogical decisions. She expressed a need to acknowledge the existence of “other” musical traditions by saying that western classical music was not the first nor the last one to exist. Louise’s comparison of her experiences and realities with those assumed to be her students incurred the risk of imagining that her students’ cultures or practices represented a sense of unity or simplicity when contrasted with her own (Schmidt, 2013). I wonder, however, how this approach might be modified if Louise followed her reflexive process to take more responsibility for her own situatedness and the impact of her decisions (Berger, 2015) with some kind of active response to this reality—a process that, instead of helping her preserve and maintain the practices she already knew, facilitated ways in which she might engage in practical changes. Louise’s coping mechanisms may have helped her grapple with the limitations she perceived as impacting her music classroom. Her capacity to articulate the challenges associated with immigration may be boundless, but there is also an unwillingness to engage in practical changes that may seem difficult, discomfoting, or impossible.

Louise also questioned her approach to teaching music history by saying: “there is always this little voice in my head that is like: okay you’ve said that [“that” being ‘the

other' musical heritages that existed before western music], but what are you going to do about it?" By stating that there was a "little voice" in her head that made her question what she was going to do, she may have been coping with the diversity in her classroom by suppressing or obviating her need to respond. Her need to change her practice may have been obscured by indications of impossibility.

Although transforming her teaching practices may have been discomfoting, Louise recognized a need to navigate multiple layers and saw an "obligation" to include "culturally relevant" repertoire. As she said:

When I was going through teacher's ed., the big idea at the time was that of culturally relevant and responsive pedagogy. It was really something that was pushed at us very aggressively as teachers in teacher training, and it was really viewed as being at the forefront of what was the new wave of education. For a long time, it was a buzz word in the [name deleted] school board. Culturally relevant and responsive pedagogy was like a buzz word! Like the big thing everybody is on about! You know, thinking about the kids you have and responding to their . . . experiences through the materials that you are teaching.

Her ability to see the multiculturalities in her classroom was also shadowed by a perceived push in the system to "diversify materials, and to represent 'other' cultures and 'other' belief systems through the visible materials in the classroom, and through the materials that the teachers are using for lessons and assignments." Her ways to cope with the discomfort of a hybridizing school community came from her need to preserve her

own music traditions, showing a connection between personal experiences, emotive responses, and pedagogical decisions.

Louise talked about the challenges in teaching music:

Most of what we do is based on a singular structure in terms of learning to play an instrument. There are certain programs in the school board that have adopted steel pan, or . . . African drumming and things like that, but I think because the vast majority of music educators are founded in western classical training that's really . . . what we would lean on.

In such statements, in addition to showing hints of difficulty in adapting her practice, Louise also demonstrated an ability to be reflexive and question the system of which she was part, thus assuming some responsibility for the reproduction of a particular tradition of instrumental music teaching. She stated:

I have been trained in the tradition of western classical music, therefore, I will lean on to teaching western classical music; however, I question if I should be modifying the repertoire I use to teach musical concepts or ideas, or if I should modify the ideas I aim to teach.

Louise was reflexive; her thought process portrayed awareness of her need to continually respond and actively change, but she also saw difficulties in adapting her practice to the realities of her students because of the musical tradition on which she saw her praxis bounded, as well as her own personal experiences with music education.

Her questions speak to what coping with discomfort is. Paraphrasing Louise: should music teachers modify the repertoire they use to teach musical concepts or ideas, or should they modify their own conceptual frameworks as they aim to teach? I add one

more question: how can music teachers see themselves as possible agents for engaging with the social change around them through their frameworks, ideas, repertoires, concepts, and pedagogies?

Discomfort also implies that music educators must leave their own precious conceptions behind in order to move forward. The dualistic controversies that can be found in a notion such as coping with discomfort suggest relinquishing valuable practices and continue “running” (metaphorically), but also suggest a need for critical awareness, willingness to struggle, and predisposition to creative adaptability. In this way, the complexity of coping mechanisms and the role that coping with discomfort could take may be exposed and reimagined, and may be seen as crucial to continue transforming music education.

Louise’s thinking allowed her to acknowledge the existence of opportunities to engage with her newcomer students; however, the pedagogies she embraced were obscured by a conglomerate of fixed notions that impeded more active responses to social change. I do not mean that she was not responsive; her pedagogies indicated that she was responsive within the limitations of a discomfort understood as unproductive and coping only as palliative. Louise’s responses add to this philosophical framework the possibility for reimagining a productive notion of coping that not only allows teachers to continue with their practices but also to change. Her way of thinking suggests that music teachers can engage in processes of pedagogical decision-making that are actively and continually responsive to social change, and that (merely) coping as a momentary response is not enough.

Louise, while working in one of the most diverse cities in Canada, reflected on her pedagogical decisions that sought to be inclusive: “When the kids hit my class, it doesn’t matter if they are special ed, or if they’ve been labeled ESL, doesn’t matter if they are gifted. They are all at the same knowledge base.” In using a direct-action strategy to cope with the diversities within her classroom, Louise may have suppressed her own opportunities to engage pedagogically by assuming that all newcomer students or ESL students, all students with disability, and all “gifted” students have the same needs (Bradley, 2015). Her pedagogical actions may have, therefore, curtailed differences of language, ethnicity, and sociocultural norms and perhaps, within a social justice framework, incited color-blindness and reproduced silence (Bradley, 2007; Schofield, 2010) in multiple ways.

### **Coping with Discomfort as Possibility to Modify Music Teaching Praxis**

Louise represents only one music teacher’s perceptions, experiences, and realities. Through her example, it is possible to theorize a distinct approach to coping and discomfort. Her struggles, challenges, and limitations provide only one view of the discomforts that immigration may generate in music education. Louise’s reality helps me to place the notion of coping with discomfort in a school music education context. I reiterate that engaging with change in distinct ways is possible: I reimagine what it is to engage with newcomer students who bring multiple backgrounds and heritages into the music classroom, suggest the possibility of breaking through perceived immutable music traditions, and place discomfort as productive— not as a limitation—to change pedagogical orientations in hybrid liquid societies.

As Suárez-Orozco stated, “globalization is about movement” (Suárez-Orozco, 2012, p. 3). The speed with which liquid modern societies move generates paradoxes based on the emerging regimes of globalization: “mobile capital, mobile production and distribution, mobile populations, and mobile cultures” (p. 3). The speed with which individuals adjust, however, may be slower and highly complex compared to that of a larger global context. Newcomers will continue to be expected to cope with the difficulties of resettlement; however, the purpose of this article is to acknowledge that music teachers may also be coping with the difficulties of immigration and to provide more spaces for dialogue and understanding. Newcomers and non-newcomers will experience social change in distinct ways. The productive purpose of initial responses towards the expectation of quickly adapting and adjusting to immigration (Zembylas, 2015) is crucial for establishing parallel relationships between processes that may require rupture as much as balance (Schmidt, 2013).

Classrooms may be envisioned as open “spaces” where “music is less institutional” and where creativity is strongly “constructed as a near given, that music learning and teaching [only] depends on communicative spaces where interaction between divergent, non-consensual, and unfamiliar thinking are found” (Schmidt, 2013, p. 28). Stauffer argues, however, that “music education has become a place-bound concept,” (p. 436) and some theoretical frameworks “tend to keep music education 'in place' and to discourage practitioners from engaging in conversations that point to change” (p. 436). Acknowledging the possible existence of coping mechanisms that facilitate teachers’ continuation of their practice without problematizing discourse and practice may be a way to hinder possibilities for transforming music education. Coping

with discomfort aims to open philosophical engagements with music teaching and learning in growingly diverse settings. I envision music classrooms—where teachers cope with discomfort originated by immigration—as places to speak, reflect, and critique found differences and variants (Schmidt, 2013) without masks and mainstreamed discourses, not only through repertoire and verbal acknowledgement of preconceptions and understandings, but through their active practice within discomfort.

New social contexts will likely push individuals to follow significant adaptation processes, possibly demanding the development of new or different forms to address cultural understandings, personal and emotive reactions, and their pedagogical decisions. It is crucial to accept that some music teachers may continue to rely on coping mechanisms that facilitate their work in a society that is changing. I have suggested, however, that in liquid societies, music teachers with little to no previous involvement with newcomer students can choose to cope with change by ignoring or suppressing experiences to ease their practice, and this will not be sufficient if music education is to be responsive to the social change more pressingly experienced. I have also suggested, as an alternative, that music teachers may cope with discomfort by engaging with their actions that have implications for newcomer students through reflexivity, taking responsibility for their own pedagogical decisions and approaches (Berger, 2015).

Questions remain to find more possibilities for engaging differently through actions with newly arrived children and youth in music classrooms. This article, based on an interpretation of societies as liquid, only conceptualized pedagogical and coping responses aiming to explain and inform music teachers. Within the ample realm of music education, music teachers, music teacher educators, and scholars may learn from the



notion of coping with discomfort if they work within the following conditions: (a) music teachers who receive newcomer students into their classrooms and communities, (b) music teachers who have not yet discovered their capabilities to engage with newcomer students, (c) music teachers who oversimplify their engagements with newcomer students, or (d) music teachers who do not see possibilities to engage in multiple ways or who attempt to normalize changes through their pedagogies. Investigating the particularities of each of these conditions may help develop theoretical understandings that explain the possible pedagogical connections and interactions that can occur dynamically and in mutual reciprocity between music teachers and their newcomer students (Folkman, et al., 1985).

To reiterate, I conceive that coping as a pedagogical practice may help music teachers to engage with the social tides of instability that are present in our world. Discomfort, viewed with a Foucauldian lens—not as a momentary state but as the beginning of a continuous reflexive practice—helps to understand music education founded on an acceptance that nothing will be as it was (Foucault, 2000), that nothing is ever supposed to remain static (Bauman, 2005), and thus, that no pedagogy is ever supposed to be the same for everyone.

The productive use of the concept of coping with discomfort can be both a way to engage or to obviate discomfort; however, as Schmidt (2013) has written, “difference that remains different” (p. 23), or in this case, discomfort that remains uncomfortable may help music teachers attend to the ways in which they come to understand said discomfort. Music educators can then be the social actors who judge this concept as pertinent or commonsensical to their own specific realities. The dissonance that these two words

(*coping* and *discomfort*) may generate also illustrates how our attention to polarities makes possible our dispositions to engage in critical dialogue; therefore, it seems pertinent and constructive to stop thinking about music education practices as “dictums of hierarchical value” (Schmidt, 2013, p. 24). Rather, we should think of music education using frameworks that compare, or “make sense—and make new sense—of educational and musical events, products and interactions” so that there is more space to “understand cultural dispositions, political structures and contemporary economic mandates” (Schmidt, 2013; p. 24).

Conceptualizations such as this one may provide a framework to continue understanding the complexities of the productivity of dissonant experiences in music education, to teach and learn music in societies that are likely to undergo change, not only by coping with the civil unrest that is lived more pressingly, but by coping with discomfort—acknowledging that transformation can be continuous, and that responses are available to us if discomfort is perceived as an opportunity for reflexivity. Interrogating, reflecting, and adapting liquidly to social change then becomes a necessity in order to respond pedagogically to the needs of newcomer students.

Coping with discomfort offers a possible way to think about human mobility, not as a perceived force that intensifies labor in the teaching profession, but as a way to counteract “the reduction of professionalism as the amassing of technical know-how and to support pedagogical and creative autonomy within classrooms” (Schmidt, 2013, p. 28); more so, coping offers an “ethos of experimentation that is oriented toward carving out spaces for resistance and reconstruction here and now” (Coté, Day, & de Peuter, 2007, p.

317). Consequently, teachers may cope with discomfort to rethink their practices, and to actively and endlessly envision and reconstruct their music teaching spaces and practices.

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## **Chapter Four: (Article 2): Music Educators Navigating Tides of Social Transformation**

In today's world of conflict and instability, Canada has received thousands of people fleeing the sociopolitical conflicts of war (Statistics Canada, 2017). This form of response to global instability has triggered the need for the development of systemic changes in Canadian institutions which facilitate newcomers' resettlement and integration. In education, governmental demands have consequently increased the levels of individual responsibility, accountability, and liability that schools face in many areas (Sellars, 2012); for example, in the demand for accommodations to cultural, religious, social and economic differences that merge and coexist in diversifying classrooms (Clarence, 2011; Sellars, 2012). As these circumstances are brought to bear within school environs, music educators do what is needed so that they can continue with their practice.

More challenging scenarios are presented in these contexts; thus, teaching may generate stress and discomfort as music teachers are likely to work in temporally unstable environments (Hess, 2018; Zembylas, 2015). The combination of emotional distress and discomfort and a need to adapt, however, may compel music teachers to take further critical stances in relation to their own teaching practices, using multiple coping mechanisms. Coping mechanisms may be expressed in their actions, which are influenced by larger governmental demands and teachers' own conceptions on how, what, and why to teach music.

The purpose of this research was to focus on music teachers' perspectives, their approaches to teaching (pedagogies), selected pedagogical resources, and their reflective practices. The pedagogies, resources, and approaches that were at the centre of the



analysis included the musical repertoires that music teachers favor, the ways in which they responded when new students of immigrant or refugee backgrounds arrived in their classrooms, and the ways in which their newcomer and non-newcomer students reacted to any of their accommodations, reactions, and actions. These responses were considered as forms of adaptation to a change in student population. Even so, when pedagogies and reflective practices were analyzed using coping mechanisms as a framework for analysis, I came to understand that there were many more ways in which music teachers might acknowledge, understand, and be aware of the multiple realities of their students, and more potential ways of doing and thinking that did not only rely on existing psychological coping mechanisms.

Based on reflective practices and experiences of teaching, this article explores the ways in which music teachers use and manage coping mechanisms as a tool to adapt to these “restless realities.” In psychology, coping has been defined as a process that involves a reciprocal interaction between the characteristics of an individual and their surrounding environment (Lewis & Frydenberg, 2004). Coping is then a nuanced process that changes over time and where much depends on personal experiences and on individuals’ own personality (Folkman, 2015; Litt, Tennen, & Affleck, 2012). Personalities and experiences are characteristics that have an effect on coping responses and allow educators to adapt to circumstances that are perceived as discomfoting. Teachers, affected by the realities of their world, may increase their needs to cope through their actions, reactions, and behaviors which emerge as responses to stress (Lazarus & Folkman, 1984), and may express forms of coping through their actual teaching pedagogies and reflective practices.

Prior to the beginning of the study, pedagogies and reflective practices were seen through a reflexivity lens. Reflexivity was defined as the ability of music teachers to position themselves in any situation or context, and to acknowledge that what they see is always influenced by their subjectivities; consequently, the teachers' presence always impacts the situation in which they find themselves (Fook, 1999). The findings of this research suggest, however, that reflective practices and pedagogies may be experienced in multiple and nuanced ways, pointing to the notion that reflexivity remains a critical area for exploration in teacher education programs.

Specifically, in the analysis of reflective practices, I drew from notions of reflection (Dewey, 1932) in combination with those of reflexivity (Fook, 1999) to suggest that it may be possible to amplify how to think about adaptation if educators follow various processes of reflection, and more importantly, of reflexivity. This is because coping mechanisms, as I explain, often fail to aid individuals in transforming their realities with their pedagogies and reflections; instead, they may help them to maintain pre-existing practices without adapting to the changes experienced—for instance, helping them to maintain their practices without adapting to a new and changing student population. This was evident in my study, as many of the adaptations I observed helped music teachers adapt by “dealing with” change but did not necessarily actively challenge or adapt their preconceptions of what it means to teach music in their schools.

The social context within which this research took place involved three schools in Southwestern Ontario, Canada, where the student populations were continuously in flux due to the integration of students of immigrant and refugee backgrounds.<sup>7</sup> During this

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<sup>7</sup> The names of places were omitted, and all names of participants and schools have been given pseudonyms to protect their identities.

research, I developed a multiple case study in which I engaged with two music teachers and their communities of practice. Catherine, who taught general music in a medium-sized city in two different schools every week (K-8), and Louise, who taught instrumental music in a secondary school (6-8) in a large size city. Both music educators were immersed in a social context of high mobility; however, their individual dispositions toward questioning their preconceptions about what it means to teach music and responding to the racial, cultural, and ethnic multiplicities of their students varied, depending on how they saw themselves capable of adapting their pedagogies in their music classrooms. I therefore studied Catherine and Louise using a multiple case study approach to qualitative research (Yin, 2003). The research questions guiding the study were:

1. What pedagogical choices do music teachers develop in schools where changes in student population have been taking place?
2. To what extent do these choices facilitate participation, inclusion, representation, agency, and voice of students of immigrant and refugee backgrounds?

### **Methodological Framing**

A case study is a form of qualitative research that serves to observe and understand a context and its participants. Case studies help to observe the world as it is (Gerring, 2013), offering spaces for participants to tell their stories (Crabtree & Miller, 1999), to describe their views of reality (Baxter & Jack, 2008) and for researchers to explore understandings through a systematic way of analyzing and interpreting empirical evidence. Case studies, then, require a careful approach to research in which it is understood that observed realities can never be generalizable to other realities.

The term *multiple case studies* implies the observation of different or similar cases that would explain or facilitate understanding on a particular topic (Yin, 2003); however, each case “should serve a specific purpose within the overall scope of inquiry” (Yin, 2003, p. 47). Therefore, multiple case studies are underlain by a replication rationale. Using multiple case study as a methodological framework (Yin, 2003), I then created boundaries to the distinctiveness of each reality being studied (Thomas, 2013). Consequently, through the findings of this research I attempt to respect and convey the dynamic and ungeneralizable nature of the discovery of the views of participants. As Gillham (2000) states: “for a case study . . . all evidence is of some value, and this value (trustworthiness) has to be carefully appraised. Reality . . . is never tidy” (p. 10). This multiple case study provided an opportunity for participants to tell versions of their stories (Crabtree & Miller, 1999), to describe their views of reality, perhaps for them to reflect on their practice (Baxter & Jack, 2008), and for me to re-tell their practices and analyze their perceptions—all coming together in a multiple case study through which I explored music teachers and their practices in highly fluctuating school realities.

Stories, journals, and interviews were utilized as “places and moments of intersection and reflection that may help us understand ourselves and each other” (Barret & Stauffer, 2009, p. 2). They offered me, as researcher, the possibility to recognize that analysis and “different perspectives, voices, and experiences” (Barret & Stauffer, 2009, p. 2) generate more knowledge and understandings. The identification of the particularities of the pedagogies of music teachers, the social context, and the relationships that formed over time with Catherine and Louise through their reflections were, however, the central factors within the analysis of their realities (Becker, 1991).

## Methods

The research sites were identified through purposeful sampling, demographically directed by higher than usual rates of students of immigrant and refugee backgrounds. Data collection utilized case study methods: (a) reflective journals kept by the music teachers, (b) field observations (fieldnotes), and (c) semi-structured interviews with the music teachers. In addition, this multiple case study was underlain by a replication rationale (Yin, 2003), which meant that the same investigation was implemented twice. Replications, however, may duplicate or alter the conditions of the original event in order to observe whether findings may be duplicated or not (Yin, 2003). Consequently, I studied Louise from October 2018 to February 2019, and from these experiences some conditions were altered when I studied Catherine from February to April 2019.

Through reflective journals, music teachers were asked to freely reflect on any aspect of their day of teaching. Louise did not write a journal, as she was requested at the beginning of the study, but she allowed me to take written notes in any conversation that was related to her practice. Catherine, on the contrary, shared her weekly written reflections, and I shared mine with her. The sharing of ideas between me as researcher and participants occurred dialogically, and thus was not rigidly structured; it was fluid and entwined with my own thinking.

Observations were conducted during one school day every week, over a period of ten weeks, with both music teachers. According to the ethics protocol submitted to the respective boards of education and the characteristics of the teaching context of each music teacher, I observed Louise for a half day, and Catherine (in two different schools), twice a week for a full day in each school. Observations focused on different aspects

following an observation protocol I developed prior to the beginning of the study. The foci of observation were the general classroom environment, the teachers' pedagogies and responses, and their students' reactions/behaviours and peer interactions.

I conducted four semi-structured interviews over the 10 weeks of the study. I also completed a member check interview at the end of the study. The initial interview was focused on sharing general aspects of the study and gathering information about the background, history, and personal information of each music teacher. The other three interviews were focused on predetermined aspects following an interview protocol (Appendix B) and guided by questions related to researcher field notes. Their foci were on (a) teachers' implemented pedagogies, (b) their perceptions on students' learning and how music teachers defined inclusion, and (c) on the music teachers' reflexive practices after teaching. Finally, at a member check session, I shared my notes, observations, and transcripts with the music teachers, and discussed the data presented in this paper.

### **Context**

In the following paragraphs, I describe each of the schools in order to position the music teachers within the uniqueness of their respective teaching contexts.

**Catherine's school 1: Northern Cardinal Catholic School.** Northern Cardinal CS is a K-8 grade Catholic school located in the south area of a medium sized city. According to the school's website, Northern Cardinal CS is "a diverse school community, home to more newcomers to Canada than any other elementary school in [the] district. [They] are an inclusive environment, focused on providing a welcoming community where all students belong." Information pertaining to the school's density and racial diversities were not available to the public. Therefore, all information pertaining

racial and ethnic backgrounds came from my observations and conversations with the principal and music teacher.

The population of this school included students who speak English, Tagalog, Spanish, Arabic and Assyrian. At this school, uniforms were mandated, and grades were divided into primary K-3 and secondary 4-8. As there was no dedicated music classroom, Catherine walked through the hallways with a wheeled cart where she kept her materials for teaching, including a small keyboard and two wheeled boxes with ukuleles that she used with the secondary grades. In primary grades, Catherine taught recorders to all the groups. Children with special needs were integrated in all Catherine's classrooms, and they participated in music class to the extent they desired and that their support workers considered appropriate.

**Catherine's school 2: Great Blue Heron Catholic School.** Great Blue Heron CS was also a K-8 grade Catholic public school located on the east side of a medium sized city. Great Blue Heron CS had a highly diverse student population. Most of the students that attended this school were considered or self-identified as non-White; this included students with Filipino, Colombian, South Sudanese, Korean, Chinese, Assyrian and Jamaican backgrounds.

The children at this school did not wear uniforms, and classes comprised mixed grades, meaning that each class had a mixture of children in Grades 2 and 3, 4 and 5, 6 and 7, or 7 and 8. Children with special needs were also integrated into each classroom. In this school, Catherine had her own music classroom. Before Catherine's arrival, the school bought Musical Futures equipment (guitars, bass guitars, drum sets, keyboards,

microphones, amps, cables, headphones, and stands), which she used with the secondary classrooms, and two sets of hand chimes that she uses with some of the primary classes.

**Louise's school: Hummingbird Middle School.** Hummingbird MS was a 6-8 grade public school located on the north side of a large city. According to the city's district school board, the population of this school was highly diverse. The board made documents available to the public which acknowledged the following ethnic groups: Caucasian (White), Russian, Filipino, Persian, Korean, Chinese, African, Assyrian, and Arabic. The student population density in the census was 450 students. Hummingbird MS was one of the few schools to offer three language programs: English as Second Language (ESL) program, French Immersion (FI), and Extended French (EF); it is also one of the few schools in the area that has a full-time English as a Second Language teacher, the result of the number of newcomer students who came to the area and entered middle school.

There were two large music classrooms at the school with all of the instruments required for a band ensemble. All students were assigned an instrument at the beginning of the school year in Grade 6. All students who arrived after the beginning of the school year (which is often the case with many newcomer students), may not have had the possibility to play a melodic instrument, as Louise usually assigned them to percussion (Louise, interview 3, January 17, 2019). In addition to the general music class, Louise directed the after-school band program which involved a select group of students who, as an ensemble, participated in competitions.

### **Introducing Catherine**



Catherine graduated with a double major in Music Education and Performance (Harp). After, she completed a bachelor's in education and obtained her provinces' teaching certification. Her two selected subjects of specialization were music and geography. Catherine has been teaching music full-time at Northern Cardinal CS and Great Blue Heron CS for two years.

Her first practicum was in a geography high school classroom, and her last one was at a high school music classroom. Catherine considered that being in a non-music classroom first helped her to “learn some management skills, general ... organizational skills... and [to get to know] the life of a teacher” (Catherine, interview 1, January 24, 2019). However, she considers that her experiences in the music classroom were meaningful in as much as to understand why she fosters what she does in her own classrooms today. As an example, in both schools where she is now the music teacher, Catherine has a “Ukulele Club” where students can go during their lunch time to play and be with their peers. Ideas related to opening up her classroom came from these formational experiences.

**Participant Recruitment Process.** For this research, after I obtained approval from the respective ethics board, the board itself sent an email to all principals of schools that had a high intake of newcomer students in the city. Principals then re-sent the information to their music teachers, and if their music teachers were interested, they replied via email. Catherine was the only music teacher interested in participating in this study.

### **Introducing Louise**

Louise majored in Music Education as a French horn player, and after graduating she studied to obtain her province's teaching certification. Her two selected subjects of specialization were music and French. Her first position was teaching full-time French at an elementary school "in a very needy community" (Louise, interview 1, November 6, 2018). During her second year, she taught extracurricular subjects such as Physical Education, Visual Arts, and Drama. At the school where she worked, she was always involved with music classes, but was not the official music teacher. She never "had a year in the [school] system where she was not involved in music in some capacity" (Louise, interview 1, November 6, 2018). After two years at that school, Louise came to Hummingbird MS as a full-time instrumental music teacher, where she has been teaching the instrumental band program for five years.

**Participant Recruitment Process.** For this research, after obtaining approval from the respective ethics board, I sent an email to principals of selected schools that, based on data on school's demographics and newcomer reception, had a high intake of newcomer students. Principals then re-sent the information to their music teachers, and if music teachers were interested in the study, they sent a me an email. Louise was the only one interested in participating in this study.

### **Situating the Study**

In the previously described school contexts, teachers' efforts to adapt were seen as reactions to changes in student populations and were explained through coping mechanisms. In the analysis of data, pedagogy was viewed as a multifaceted concept. Pedagogies require attention, because adaptive processes aimed at changing teaching practices also require an analytical outlook toward notions and preconceptions about

what it means to teach music. As I use it here, pedagogy encompasses the philosophical notion of what it means to teach, but also includes the documents of practice such as policies and curriculum, the understanding and development of teaching materials and resources, and actual music teaching. Coping, as one form of adapting to change, helped to define the multiple ways in which these two music teachers adjusted to changes in their communities. Psychological coping and its existing forms and mechanisms were a guiding premise throughout this study, and it is through this framework that I explain the various ways in which these two Canadian music teachers adapted and reflected.

The processes of pedagogical adaptation described below are based on teachers' processes of decision making made manifest in data by ignoring, suppressing, or engaging with the social change around them, all of which I consider to be forms of coping (Lazarus & Folkman, 1984). Some of these forms of adaptation involve pedagogical decisions that seek to normalize change, as sometimes decisions are made to "soften" or lessen one's own feelings of discomfort without addressing their causes or their potential consequences in students' learning. As coping strategies, these forms of adaptation have various implications in students' attitudes and behaviors, which I explain in the following sections.

The first section of this article focuses on the framework for analysis, which defines and describes the two categories obtained from the analysis of data, namely, direct-action and palliative adaptation. In this same section, I discuss adaptation as reluctance to change, a form of coping, by describing those times when music teachers struggled to adapt to their social environment. Adaptation as reluctance to change is defined as adapting by ignoring and suppressing ones' own possibilities for actively

responding to the community in which one works. The literature recognizes this form of resistance as highly observable when individuals are asked to be more critical (Boler & Zembylas 2003; Westerlund et al., 2015; Zembylas, 2013, 2015). The second section focuses on defining and describing both music teachers' reflective practices.

### **Framework for Analysis**

**Discomfort and pedagogical decision making.** Chubbuck and Zembylas (2009) studied how “emotions and social justice education can be mutually engaged as both critical and transformational forces to produce better teaching and learning opportunities for marginalized students” (p. 343). In this paper, discomfort is seen as one of the “transformational forces” that may help music teachers respond in more nuanced ways to the presence and arrival of newcomer students. I articulate discomfort as providing an opportunity to “engage in critical inquiry regarding values and cherished beliefs, and to examine constructed self-images in relation to how one has learned to perceive others” (Boler, 1999, p. 176-177), which serves to situate music teaching practices in their social contexts.

The interactions between teachers and students are crucial for understanding pedagogical practices and reflective processes, especially in a context where immigration actively shapes a school's population. In the case of music education, felt discomfort may impact the approaches to teaching and the materials used in the classroom and influence how pedagogies and reflective practices contribute, or not, to the participation, inclusion, representation, agency, and voice of students of immigrant and refugee backgrounds. Thus, it is important to understand how pedagogical practices and preconceptions of what

it means to teach music may be influenced by coping mechanisms that help music teachers navigate discomfort.

Catherine expressed emotions of discomfort in conversations and in her reflections. Sometimes, discomfort was related to the diversities in her classroom, for example, when she acknowledged she could select materials that were “more socially justice oriented”: “I’ll be honest, last year, as a first-year teacher, just getting through the day could be tough, [so] I didn’t give this a second thought” (Catherine, journal entry, January 27, 2019).

Louise, also expressed discomfort when she spoke about her experiences prior to teaching at Hummingbird MS:

The biggest difference I noticed . . . is [that] even though we do have some diversity here, I feel that, culturally, where these kids are coming from . . . they understand the concept of school . . . of a classroom . . . of a teacher and learning in the academic sense. In terms of myself as a teacher, is much easier to deliver a program . . . [compared to] my first school, because the extremes are not as extreme. (Louise, interview 1, November 6, 2018)

Louise’s perception of the ease of teaching at Hummingbird MS related to the discomfort experienced in previous educational settings, where the majority of students were of immigrant and refugee backgrounds.

In the understanding that “the process of changing teachers’ emotions and beliefs is long, challenging and often emotionally painful” (Zembylas & Papamichael, 2017, p. 2), the intention of this article is not to show evidence of the existence of emotions of

discomfort but rather to analyze current teachers' practices in order to draw relationships between their pedagogical decisions and expressed discomfort, and to observe their processes of adaptation while teaching and learning in continuously changing sociocultural environments. The framework that supports this article is founded in psychological definitions of coping, including its multiple mechanisms and purposes in individuals' lives. In the following paragraphs, I establish the framework of coping that served to the analysis of both music teachers' practices.

**Coping as multiple forms of adaptation.** Social learning theorists define coping as “models of human behavior that emphasize forces, either internal or external that determine behavior” (Litt, Tennen, & Affleck, 2012, p. 389). “Forces” refers to the desires or pressures felt internally or externally toward change in one's behaviors, which may help to question one's thoughts and conceptions. Internal forces refer to personal needs, desires, or emotions, while external forces refer to situational changes such as the arrival of newcomer students into one's classroom or a change in curriculum, for example. Responses may include attitudes, behaviors, and actions that lead to adaptation. These responses represent reciprocal interaction with the internal and external forces that caused them; they are therefore dynamic (Litt, Tennen, & Affleck, 2012).

Individuals coping with their realities utilize several of these strategies. Examples are direct-action and palliative strategies (Kyriacou, 2001). Direct-action coping strategies refer to “attempts to respond to a situation of [discomfort]” with the aim of removing it (Fortes-Ferreira, Peiró, González-Morales & Martín, 2006, p. 2), whereas palliative strategies refer to the actions aimed at reducing discomfort (Fortes-Ferreira, Peiro, González-Morales & Martín, 2006; Kyriacou, 2001). The difference between

adapting to *remove* discomfort and adapting to *reduce* it implicates different behaviors, and thus, various outcomes in teachers' practices.

Direct-action strategies suggest that feelings of discomfort can be removed or eliminated. An example of direct-action techniques emerged when Louise reflected on her pedagogical decisions that sought to be inclusive, stating: "when the kids hit my class, it doesn't matter if they are special ed, or if they've been labeled ESL. It doesn't matter if they are gifted. They are all at the same knowledge base" (Louise, interview 3, January 17, 2019).

Louise attempted to remove discomfort by having a blinded perception of the possibilities for her to be more critical about her own practice which overlooked the complexity of responding to her students' diversities and multiplicities (Zembylas & Papamichael, 2017). Louise assumed that all newcomer students or ESL students, all students with disability, and all gifted students have the same needs within the music classroom. The consequences, as one can imagine, were many, and observable during the study. By not acknowledging differences, Louise ignored students' multiplicities, and in doing so, her pedagogies sustained historical and systemic hierarchies of power within her school's music education program (Zembylas & Papamichael, 2017).

The use of palliative strategies entails another form of adaptation. These strategies refer to actions that are aimed at lessening stressful feelings (Kyriacou, 2001). This strategy requires a process of thought that facilitates the recognition of the cause of discomfort. For instance, Louise adapted in a palliative way when she expressed "disruptiveness" caused by new students arriving in the middle of the school year (Louise, interview 3, January 17, 2019). Her response to an external force was to assign

newcomer students to percussion instruments. Firstly, because they did not play as often, and, secondly, while still being part of the ensemble, she believed they would require less instruction. Her decision may be helping her lessen her own feelings of discomfort and to adapt to the new reality. In this circumstance, even when this response helped her continue with her “normal” way of teaching, it was a pedagogical decision that limited deeper engagements with newly arrived students. This represents a form of palliative adaptation, as her response to a transforming community was only aimed at easing her discomfort.

In using coping mechanisms as a framework, pedagogies may be viewed as behavioral responses to internal (emotions) or external forces (social change). External forces may also include the compulsory guidelines for culturally relevant curriculum, for instance. Louise reflected on this aspect when she expressed the difficulties that she would encounter if she aimed at restructuring the music education program at the school (Louise, interview 2, December 3, 2018). In her reluctance to allow for pedagogical change, Louise also suppressed possible pathways to engage more actively in knowing the diversities of her students.

In the next section, I begin the analysis of the forms of adaptation found in Catherine’s and Louise’s pedagogies. The categories below explain strategies and decisions used during music teaching in a dynamic and continuous way. This means that music teachers used multiple forms of adaptation distinctively, sometimes in their thinking, other times in actions or pedagogies, while reflecting, and at times, when leaning towards being adaptive in their thought, pedagogies, and reflexive practices.



## **Analysis and Discussion**

**Direct-action adaptation.** Throughout my observations with Catherine and Louise, I noted them using direct-action and palliative adaptive strategies distinctively and purposefully. Given that the two school settings where Catherine worked were quite different from each other, I was able to observe her adapting her practice differently in the two contexts—an element that was also observed with Louise but only in one school context. Observing Catherine twice a week in two different schools made it possible to see that lessons may have had a similar focus depending on the grade being taught, but her pedagogies differed depending on the school and groups of children.

At Great Blue Heron CS, I used diagrams to map Catherine's forms of adaptation as she moved from classroom to classroom to teach music. I observed Catherine's palliative adaptive capabilities as she modified her practice to fit the classroom setting. In this case, the discomfort she expressed was mostly associated with teaching as an itinerant teacher who had to move quickly between classes and carry her materials with her. This discomfort could not be eliminated; therefore, pedagogies were mostly aimed at easing her practice. Her pedagogical choices were mainly based on the characteristics of the environment (multiple classrooms), and the student population (including students with special needs). For instance, activities were selected depending on the resources available in each classroom, and planning was mostly based on what she considered she might be able to do based on the characteristics of each classroom—a reality not uncommon to many music educators.

Catherine's pedagogies when teaching music were very similar in all the classrooms; this may be an example of a direct-action adaptive mechanism. Keeping a

similar approach to teaching and similar course content may help to remove some of the discomfort that otherwise may make an individual question the means and purposes of music education. As Hess (2018) argued, an engagement with discomfort that does not attempt to remove it and may encourage an “almost dialectical movement back-and-forth between cherished beliefs and the epistemology or ideology encountered” (p. 35); in this case, the movement was between personal conceptions of what it meant to teach music and a reality that required renewed action.

Catherine began each class giving notice to students of what they will do that day, her expectations, and then began the activity she had planned (see Figure 7). Then, she continued with the rest of the activity that was planned, giving instructions, repeating them, adding consequences, and responding to students’ questions and behaviors. In general, her pedagogies did not respond to a change in student population nor to students’ diversities.

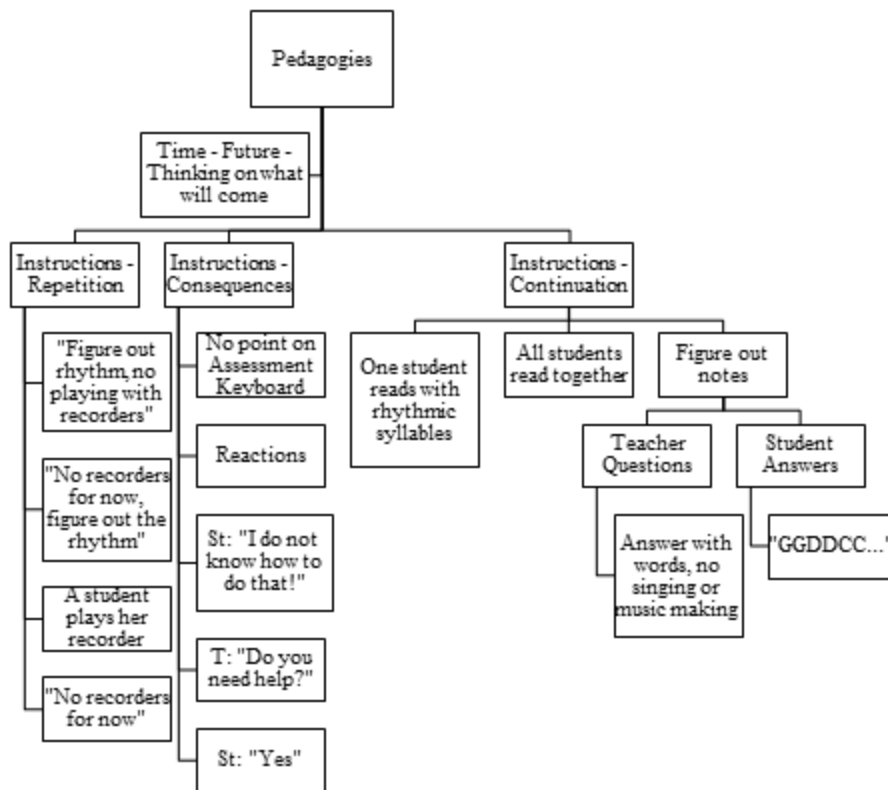


Figure 7: Management Strategies<sup>8</sup>

More specifically, Catherine's pedagogies aimed to convey certain information about music literacy to her students. This was a demonstration in practice of her understanding of what it means to teach music. Her focus was mostly on helping students read, write, and understand specific theoretical concepts of music notation. Later, during the study, Catherine stated:

I am starting to understand . . . what is most important in [a] music program, so what do I want them to know when they graduate in Grade 8 . . . I think rhythm is so important . . . and so you've seen I spend a lot of time on rhythm, listening to rhythm, playing rhythm, everything that you

<sup>8</sup> Field notes, January 21, 2019, Catherine, Northern Cardinal CS, Sixth grade

can imagine that we can do with rhythm, because I think it is so important so then maybe, and I've done this with the Spiritual songs for African American history month, but maybe finding so many more songs of the cultures that are in the room using those rhythms. (Catherine, interview 2, February 21, 2019)

Figure 7 displays the actual instructions Catherine gave as well as the students' responses. It portrays her understanding of what it is to teach music with an emphasis on management and music literacy. For instance, when the instruction "figure out rhythm, no playing with recorders" was given and students played on recorders, Catherine's response was to manage behaviors by saying "no recorders for now, figure out the rhythm." When a student continued to play, management techniques were implemented. Eventually, management instructions were transformed into consequences: if students did not follow Catherine's instructions, a disciplinary action was imposed on those students. These actions were pedagogical strategies that were repeated in all classrooms. In her journal, Catherine reflected on these pedagogical strategies, referring to them as management strategies. Forms of management and control are, however pedagogical decisions that may be seen as a form of coping—a direct-action technique that serves to ease teacher's practice or to remove some discomfort.

Management strategies also demonstrate a conception of what school music education entails, a practice avidly favored during pre-service education. As Catherine stated:

I remember being in my B. Ed and them telling us you're not even going to know that there's students in front of you for the first five years. So, the

first five years is survival, is learning behavior management, is learning the curriculum, is learning how to deliver that curriculum. Then, after five years when you are comfortable in the role, you start learning how do you incorporate these [other] things, how do you incorporate that, how do you differentiate for every student in the room, and so I know that I have a lot of improvement to do. (Catherine, interview 2, February 21, 2019)

In a hybridizing society such as the one I observed in Canadian classrooms, limiting music education to management, music literacy, and performance may be compelling to the homogenization of what otherwise could be an indefinite array of possibilities for musical experiences, and, thus, for music education. Teachers invested in adapting to their current realities must find ways to integrate and engage with the multiplicities of students in their classrooms in actions. Actions, however, require a critical questioning of one's aims and purposes for teaching music. It is important to consider then, that there are multiple phases involved in acknowledging, understanding, and being aware of these multiple realities and potential ways of doing and thinking that do not rely on psychological coping mechanisms.

At Northern Cardinal CS, Catherine also adapted using direct-action techniques by making small adjustments in the repertoire, resources, handouts, and materials she used. At this school, I observed the arrival of five newcomer students to her classrooms: one student from the Philippines in her 7-8 class; two students in her 6-7 classroom, one from the Philippines and one from Colombia; and one student from China in her 2-3 classroom. Catherine took specific actions every time a new student became part of her classroom. Her pedagogical decisions were explained as a response to the newcomer

students arriving in her classroom, with an emphasis on normalizing change and continuing with her practice in the same way with which she was accustomed. She described her actions in the following:

At this time of the year we get a lot of Filipino students, and I don't know if [they speak] English. [So] a) I welcome them, and b) [I assess] where are they English-wise. I often . . . use a lot of body language, because I want them to be able to understand me even if they cannot understand my words . . . Once I figure out if they speak English or not, then I ask: "how do I pronounce your name?" which is very important . . . they are in a new space and the worst thing is to have someone pronouncing your name wrong. [I also ask] how to spell it, so they see me writing it in the attendance . . . I always ask them where are they coming from? When did they get here? How are they enjoying their experiences [at the school] so far? In the case of anyone in Musical Futures, I always ask, "what kind of musical experience do you have?" and if they have any experience, I might put them at that particular instrument. When they are in groups, I always ask them "is there a certain instrument that you are interested in, and is there a certain person that you would want to work with?"

Particularly because they are coming after the groups have already been formed, and they don't really have a say, and if I can do anything to get them into a group that they would feel comfortable with, at least with one of those people, I would do that. If it is in a primary classroom, [I ask] "what kinds of songs do you sing? Did you learn rhythms?" or whatever,

we are doing . . . I always tell them “don’t be too hard on yourself, everyone else has been doing [this] for a long time, so just do what you can, and you’ll get used to it.” (Catherine, interview 2, February 21, 2019)

Catherine acknowledged her newcomer students’ arrival, but her pedagogies and thinking remained focused on continuing her practice in the way she was already teaching. Her approach to acknowledging their presence occurred once, on the day they arrived. Her actual pedagogical practice after newcomer students’ arrival remained focused on classroom management, and her instructions focused on continuing to teach music literacy concepts.

The focus on management created a kind of tension or incongruence with her idea of welcoming newcomer students into her classroom, but that focus further explains the constancy of forms of coping such as direct-action. This form of adaptation is present at a very personal, and at times, subconscious level. While this is a complex process and a challenging issue, acknowledgement and recognition of preconceptions seems central to changing one’s practice.

Acknowledging newcomer students’ arrival is essential, but the actions subsequent to this kind of welcoming also need to go beyond continuing one’s practice in the way one was already teaching, an outcome achieved by only relying on direct-action coping mechanisms. Catherine’s goal was to “learn about the students’ knowledge and English level to cater what [she] will be doing to them” (Catherine, interview 2, February 21, 2019), a way to “sustain historical and political hierarchies of power” (Zembylas & Chubbuck, 2009, p. 355), having as a consequence the induction of “a fictional conception about community” (p. 355). A possibility for Catherine to find more ways to

adapt also existed within the framework of psychological coping; however, her practice was focused on management and teaching musical literacy. Consequently, the ways in which she continued to engage with the multiplicities of her students was congruent with what she considered teaching music to entail.

Catherine and Louise built spaces for music education where children engaged in learning music literacy. Louise mostly focused on performing an instrument individually and in an ensemble, and Catherine focused on developing aural skills for reading and writing music. Consequently, most of their pedagogical decisions and adaptive processes were based on teaching students how to read, write, and perform notated music. I observed the ways in which their attachment to teaching music literacy made it difficult for them to respond in more nuanced ways to the multiple diversities and interests of students. In both music teachers, possibilities for modifying and accommodating their practice were present in their thinking, however, these ideas were not always seen in action as correlating with their pedagogies. This form of coping used palliative mechanisms which served to reduce discomfort. In their cases, thinking around changing their practice had the palliative purpose of ameliorating or reducing a sense of discomfort associated with responding to multiplicity of diversities in the student population of these schools.

**Palliative adaptation: Adaptation as reluctance to change.** Palliative adaptation serves to reduce discomfort, to continue doing the same as before (Kyriacou, 2001); therefore, palliative mechanisms serve to understand reluctance, not to justify their actions but to acknowledge the existing mechanisms they embrace. Research shows that when recognizing one's impossibility to do something, most times an individual may



experience discomfort (Fortes-Ferreira et al., 2006). In the context of this study, palliative adaptive mechanisms were present in the thoughts of music teachers when they defined their understandings of diversity and inclusion. For instance, after asking Catherine how diversity impacted her practice and reflections, she responded:

I am going to be very blunt . . . if I had 25 White well-privileged children in front of me, this would not be my practice. But I have multi-cultural, multi-faceted, multi-level, and multi-behavior classrooms in front of me all day, and [I] have to figure out how [I am] going to deal with that.

(Catherine, interview 4, April 4, 2019)

Her understanding of differences among White students was blinded by an assumption of sameness. When I asked her about possibilities for adjusting her practice, she stated:

In an ideal world, I would have enough time to make connections with every child, every day. But at the end of the day I am obligated by the province to teach the curriculum . . . I really do believe that the more time I [invest] in these kids, the more I can make a shift where I am tackling issues of poverty, isolation, immigration, or refugee . . . It takes time and it takes relationships . . . management. (Catherine, interview 3, February 21, 2019)

Again, Catherine expressed what she considered was needed to “make a shift” in her school’s environment, but this idea was also connected to her felt obligation to “teach the curriculum,” which is being used as a coping mechanism.

In interviews, Catherine and Louise expressed their own possibilities for changing their practices. Their conceptions and the ways in which they articulated these

demonstrated a desire for change; however, the extent to which they saw themselves as having a crucial role in the kind of change they envisioned was sometimes expressed as impossible due to the constraints of school systems and each school and due to personal understandings of the curriculum as fixed (Benedict et al., 2015; Parker, 2016).

Difficulties were articulated by both teachers. Catherine, however, expressed these challenges in three different but intersecting ways: first, she perceived a need to “teach the curriculum,” a recurrent phrase and belief; the second was related to time constrictions because she taught music only once a week; the final intersection was related to the integration of newcomer students in their classrooms (Catherine, interview 2, February 21, 2019). The structures, traditions, and perceived value of literacy notions of music teaching expressed by Louise and Catherine were so ingrained that they limited the imaginative pursuit of new pedagogical pathways and distracted teachers from approaching curriculum differently. The over preoccupation with literacy seemed to drive many of the practices I observed within this study, and at the same time, they curtailed the enactment of change, even when it was acknowledged as potentially beneficial.

***Pedagogical guilt.*** Louise expressed a distinct predisposition towards her classroom’s environment. This had implications in her adaptive capabilities, as she was creative and had a vision of how a new reality might look; however, she expressed what she in her own words called “pedagogical guilt,” a form of acknowledgement of the reality of the changing student population but also an expression of her perceived impossibility to change it. This is also a form of palliative adaptation, as it explains her

decisions in the classroom to reduce her own discomfort, acknowledging she could act differently but considered it extremely difficult or impossible. She stated:

For me . . . the question has always been, why throw out one idea (referring to teaching instrumental music band) for another? Instead of how can I use that idea in what I am already doing? So, it doesn't mean that what I am already doing and has been done for many, many years in the school board . . . is not important nor relevant, no longer useful or that it's an antiquated idea. (Louise, interview 3, January 17, 2019)

For Louise the reality and particularities of teaching in her school begged the question of "how can [she] incorporate this 'new wave and pedagogy' (referring to culturally relevant or multicultural approaches to music education) without throwing out what [she has] been doing?" (Louise, interview 3, January 17, 2019). She continued:

I know that what I am teaching is . . . one sided . . . however, how am I going to deliver a successful instrumental program [of] a band . . . that can perform publicly? If I take [students] off [their] flutes, clarinets, and saxophones, and spend five weeks on Taiko drumming, Javanese Gamelan, or African drumming and dance, what is that going to do to the historic programming that has been here for so long? Do we question those historic practices, their relevance and their usefulness? . . . I am not diversity inclusive at all, and I feel guilty about it. (Louise, interview 3, January 17, 2019)

Louise's perception came from a deeply embedded belief in what she did and the benefits she perceived she was providing to the community. This also came from her pre-

service education program where she learned that, as a band music teacher, what was relevant to music education was for students to be able to perform in Western classical music instruments. Similarly, Catherine expressed:

I would love to be able to have [...] guest speakers and be able to teach the kids an Assyrian song and teach a Spanish song but the reality is . . . I can't do that with 40 minutes a week [and] managing behaviors at this point in my career . . . not yet . . . but I may . . . I hope that I can, eventually. (Catherine, interview 3, February 21, 2019)

Although their palliative adaptation strategies were different, both Louise and Catherine explained their lack of commitment to respond more actively as a way to justify their individual practices—Catherine, by expressing that “not yet” due to time constrictions and her need to “manage behaviours” and “teach the curriculum,” and Louise while expressing “pedagogical guilt” for not being responsive to her students.

These are examples of palliative adaptation as the actions aimed at reducing discomfort (Fortes-Ferreira, et al., 2006; Kyriacou, 2001), although as a form of adaptation to a new environment, do not provide as many opportunities for responding to students' learning, nor for newcomer students' integration. They do provide, however, a sense of how preconceptions of what it means to teach music, learned early in one's music education and pre-service education, influence pedagogical decisions, reflective practices, and perceptions of possibilities for adapting and adjusting to multiple realities. These forms of adaptation lead to the need to study reflective practices that offer opportunities to question oneself in order to respond to students' multiplicities.

In general, the encounters with immigration and multiculturalism that teachers face can trigger a need for a deeper understanding of their own pedagogies and to question their aims for music education (Zembylas, 2010). This social reality may also create a further need to situate oneself and understand one's practice in relation to preconceived notions and perspectives on education. Situating oneself and analyzing one's practice require music educators to engage in reflective practices that may support them in these processes of learning, so that they find how to more actively respond to the multiple and intersecting diversities within their classrooms. I next discuss the practices of reflection and their implications observed in each teachers' practice.

### **Reflections and Reflexive Practices**

When considering pedagogies and reflections as ideas that are transformed into forms of action, it becomes possible to understand their consequences if they are "carefully and discriminatingly observed" (Dewey, 1938, p. 87). The process of observation that Dewey (1938) referred to, as I interpret it, leads to an introspective observation, examining oneself and one's practice through the act of reflexivity. In the context of music teaching, the possibility for viewing one's pedagogies and reflections as a mirroring of one's thoughts and the consequences they produce, may lead to a deeper understanding of individual possibilities for more active responses to social change.

To be reflexive means to follow a process of self-scrutiny (Chiseri-Strater, 1996), not as a "confessional act, a cure for what ails us, or a practice that renders familiarity" (Pillow, 2003, p. 177), but rather as the critical task of a "continuing mode of self-analysis and political awareness" (Callaway, 1992, p. 33) that helps individuals respond (pedagogically) and act in ways with which they may not be accustomed. The difference

between being reflective and engaging in reflexivity is that the latter requires one to be critical of the sociopolitical circumstances and individual preconceptions that surround and influence individuals to act in particular ways. Both teachers were mostly reluctant to go beyond coping using direct-action and palliative mechanisms; it was therefore assumed that their practices of reflection were lacking depth and critical reflection; the question of why they do not go beyond coping still remains; this type of questioning may be difficult to do without guidance. In a few instances, Catherine, however, reflected with a reflexive insight—something I did not observe in Louise’s thoughts about her teaching practice.

Catherine reflected when she thought back on particular events, but she was reflexive when she analyzed the ways in which her actions influenced the events that occurred in particular instances (Pillow, 2011). For example, after the session of February 4, 2019, she wrote:

I reflected upon [a situation in particular] and asked myself “why did I react that way”? A student knew “A Tisket a Tasket” from her old school. She had learned it differently and began to sing [after my instruction] . . . in that moment, I didn’t allow her to share, and told her that this one was a different version. I don’t know why I didn’t let her sing . . . Perhaps . . . I didn’t want to release some control in my lesson; I may have just made a bad judgement call. (Catherine, journal entry, February 8, 2019)

Here, Catherine recognized the influence of her pedagogies on her student. She was reflexive on issues of power (Pillow, 2011), and recognized possibilities to change her practice. Catherine not only thought back on the event but recognized that her

decision to silence a student may have come from a need for control or power—which also matched the emphasis she placed on “management” during her classes—again, with her understanding of what it means to teach music. The capability to reflexively recognize one’s influence on others’ behaviors may offer possibilities for teachers to be more proactive in their own adaptation processes. Only when they see how actions are influenced by beliefs and their presence has implications in their reality (Fook, 1999) may they respond in ways other than coping.

Another example of reflexivity emerged when Catherine spoke about a conversation on slavery that she had with her third grade at Great Blue Heron CS:

This class, I attempted to talk about what an African American “slave song” is. Reflecting back on how this conversation went, I feel like I did a really good job setting this conversation up using relevant examples and language for [grade] 3 students. It’s important to have these conversations, but it’s the first time truly having a conversation like this with such young people. (Cathine, journal entry, February 3, 2019)

Catherine reflected on the experience, categorized her decisions, and exposed her reasons to have a conversation with her students in addition to (only) singing the song “Swing Low, Sweet Chariot” (Catherine, field notes, January 27, 2019). She continued to reflect:

It’s a tough conversation to have, because I am of the race that was oppressing [to] another race in history. I am trying to do my part to prevent it from happening again, but I am self-conscious about how I go about these conversations as the person of the most privilege in the room. (Catherine, journal entry 3, February 3, 2019)

Catherine continued to acknowledge her role in the conversation as she reflected on what she perceived as her role in history, and in her classroom, as a White female music teacher. Then, she stated:

I was really proud of my students and how they responded to the conversation about slavery and overcoming something so terrible. There were sincere questions, concerns, and empathy for their fellow humans. One particular student asked a question that really made me stop; she asked: “what skin colour were the bad people?” At first, I didn’t know how to answer these questions . . . [and] once again I had to make a split-second decision.

Her decision was not to answer the question (Catherine, field notes, January 27, 2019).

She continued:

The reality is, most of the class is White, their teacher is White, and White people were the bad people in this story. How do I explain that, without making those White children feel terrible? How do I explain it without having them feel like they can’t trust their White teachers? How do I explain that as a White person? (Catherine, journal entry, February 3, 2019)

The possibilities these questions open provide infinite opportunities for reflexive engagements. These questions required Catherine to engage in a process of self-scrutiny (Chiseri-Strater, 1996) in order to address these and many more questions, and then find ways through her pedagogies to reflect her thinking. Finding more approaches to teach music with recently arrived students and include multiple materials and repertoires has



been expressed by music teachers as a necessity in their classrooms, but it is not sufficient if this process is not accompanied by questioning one's purpose for teaching music. When one's purpose in teaching is focused only on musical literacy, that individual may truncate their possibilities to ask how they can engage in dialogue that relies on actions and interactions with pedagogy that provide space for difference, contradictions, and incongruences (Dewey, 1980).

Catherine found dissonance and contradictions between her pedagogical decisions and what she aimed to teach and her own Whiteness and role within her school, a process consequence of a diversifying student population. This happened because teaching music involves more than management techniques and knowledge of music literacy. A similar stance occurred with Louise when she stated:

I see the school, the environment of the school, very Caucasian . . . I know on paper it may present differently, but I think in the classroom in the way that children interact with each other, in the way they interact with their teachers, they are all very Caucasian. (Louise, interview 1, November 6, 2018)

The difference between Catherine's and Louise's thinking was that Louise mixed class with race, as there was an assumption of sameness among White students. Catherine finished her reflection by stating:

I responded by telling this student that it really didn't matter what colour their skin was, it had more to do with their thoughts, actions, and what they believed in their hearts. I hope this helped to show students that it

doesn't matter your skin colour, but rather it matters what type of person you are inside. (Catherine, journal entry 3, February 3, 2019)

In her actions there was an implicit acknowledgement of the ethical dilemmas that such conversation may have with children. A recognition of her position, perceptions, and possibilities to move forward may be associated with what she thinks and believes. If pedagogies and reflections are seen with a reflexive lens (Fook, 1999; Pillow, 2011), then perhaps Catherine's thoughts may be questioned and challenged to help her take different pedagogical actions that do not dismiss opportunities that may be uncomfortable, because these may help her respond to the diversities in her community.

Pedagogies and reflective practices with a reflexive focus are one resource for teachers to recognize their own position and question their practices. This process is truncated, however, when the opportunity to see beyond one's conceptions is not yet present in their thinking. After this research, I arrived at the understanding that music education is not a fixed construct and that music should never be taught as such. Music education in contexts of high mobility requires music teachers to be aware of their realities in order to move beyond the reproduction of dominant musical values (Benedict et al., 2015). Understanding reflexivity and music teachers' pedagogical and reflective practices helped me untangle the ways and forms in which music teachers may cope with discomfort; however, discomfort also needs to be engaged with differently. Behaviors that helped individuals adapt in previous stances may no longer be sufficient in today's world of instability (Bauman, 2016; Kameda & Nakanishi, 2003).

## **Lingering Thoughts**

In the Canadian schools I observed, there has been an increase in efforts to diversify teaching materials and have open conversations and dialogue with students about stereotypes and preconceptions existing in the community that relate to racial, cultural, ethnic, or religious practices. These modifications are relevant for the transformation of practices for a more socially just music education (Benedict et al., 2015); however, these efforts for change are not enough if teachers are not critically invested in their own adaptive capacities and personal transformation. The reduction and simplification of pedagogy to that of resources and materials is not significant and is not enough to respond to the reality of a world in transformation.

The intentions of school boards, principals, and teachers, including Catherine and Louise, demonstrate nothing but care; larger institutional changes and training opportunities, music teacher's pedagogical decisions and investment in opportunities for reflection with a reflexive insight, are all actions from individuals who desire that newly arrived children can live their lives fully in their new context. In these systems, adaptive music educators may support social change in a critical way if they continue to reflexively move with a world in constant and imminent change. As Catherine and Louise have illustrated, however, the gaps between intentions and even structures, and the enactment of such intentions in pedagogical practice, can be rather significant. They deserve further, close consideration.

Reflexivity may lead to pedagogical adaptation when music educators teaching with newcomer students are able to recognize their own preconceptions (Mathews, 2015), establish visions of music teaching that seek to find "other and new ways of cultivating

understandings of complexity” (Karlsen, 2013, p. 173), and follow pedagogical adaptive processes as continuous practices that challenge their own ideas of what it means to teach music. These processes, however, do not occur quickly nor comfortably (Hess, 2018).

Music teachers themselves may experience adaptive processes when their professional contexts require them to recreate and re-structure the ways they approach teaching. These processes may be driven by self-perceived needs, and they may be felt more urgently in fast-changing social contexts. Teachers’ adaptation processes to these changes have been less studied. In this chapter, I have analyzed some of the ways in which music teachers adapt their pedagogies to support or disrupt the sociocultural transformation being lived.

As it is today, music teachers may continue to struggle to find ways to be more comfortable with being uncomfortable, due to the kind of pre-service music education they have experienced. The ways in which the two music teachers who participated in this study adapted and engaged pedagogically did not help them to fully engage in questioning their practice nor their ideas on what it means to teach music. Thus, it is possible that opportunities for questioning assumptions and re-framing purposes for music teaching provided early on in their formation as teachers may help music teachers to adapt to social change in more responsive ways. I suggest, then, that scholars and music educators require more opportunities to rethink the meanings and impact of their own pedagogies and their purposes for teaching music in the transformation of their schools and pre-service programs, including all those challenges associated with human mobility in a Canadian social context.

As implications of this study, it may be stated that music educators and music teacher educators today may not only benefit from engaging more critically with the sociopolitical nuances experienced in their communities, but they may also benefit from opportunities to rethink the meanings and impact of their own pedagogies in the transformation of their communities. This may be particularly beneficial when music teachers question the purposes and aims of music education itself, especially when the nuances of their pedagogical decisions interact with encounters with racial, cultural, ethnic, and socioeconomic multiplicities in their communities of practice (Benedict et al., 2015; Bradley, 2015, 2018).

Discomfort can only become a positive element in one's life if it is reconceptualized as an opportunity for change and adaptation in one's self (Foucault, 2000). This is one of the purposes of reflexivity itself: the ability of music teachers to position themselves in any situation or context and to acknowledge that what they see is always influenced by their subjectivities, so that their presence always impacts the situation in which they find themselves (Fook, 1999). Then, an option to cope with discomfort as a process of adaptation that is continuous, incessant, and that can help music teachers develop infinite capacities to respond more actively to human mobility, becomes possible. Music teachers' adaptive processes may then be re-oriented to respond to their newcomer students, not simply as an attempt to remove or reduce their own emotive responses but as processes to fully engage with them and make critical decisions.

The purpose of this article was aimed at better understanding music classrooms in mobile societies. It was focused in understanding two teachers' perspectives and actions, especially as they may be relevant to students with multiple, diverse, and intersecting

backgrounds. Investigating the realities, experiences, responses, and practices of music teachers provided insights related to the challenges generated by change in previously “familiar” contexts (Bauman, 2012). Here, music teachers “may choose to resist the change by insisting on their own cultural or linguistic superiority” (Tange, 2008) only as a momentary stage of adaptation. After the results of my research, this first response can be considered one form of adaptation or as a step toward a larger, complex process which holds the possibilities for evolving in multiple ways, likely dependent on music teachers’ personal and pedagogical understandings.

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## **Chapter Five (Article 3): Mobile Adaption: Immigration, Displacement and Reconstitution of Pedagogical Practice**

*Who we are also has to do with how we choose to tell our stories and,  
in that telling, how we choose to live our lives.*

(Benedict, 2007, p. 29)

Globalization has impacted the ease with which individuals move momentarily or permanently. As Suárez-Orozco (2001) stated, globalization is defined by movement: the movement of technologies, cultures, philosophies, politics, economics, and individuals. Bauman (2012) further described the social movement of globalization using as an analogy the fluidity of water, as it is unstoppably, forcefully, rapidly, and unquestionably in continuous motion.

In the context of education, globalization has also facilitated individuals traveling elsewhere to pursue secondary education (Alfaro, 2008; White, Hepple, Tangen, Comelli, Alwi & Shaari, 2016), children and youth of immigrant and refugee backgrounds entering schools in unprecedented numbers (Jones, 1988; Suarez-Orozco, 2001; Statistics Canada, 2019), and the ways in which collective and individual identities have become less fixed than ever before (Bauman, 2012; Gupta & Ferguson, 1992). Mobile individuals have been labeled as “migrant workers, nomads, and members of the transnational business and professional elite” (Gupta & Ferguson, 1992, p. 7); “immigrants,” as “those who cross borders more or less permanently” (Gupta & Ferguson, 1992, p. 7); “global citizens”—individuals who take global opportunities to study, travel, or develop professionally and become international-minded people (Alfaro, 2008); “international students”—individuals who move across national boundaries only to study and then

return to their countries of birth (White, et al., 2016); or “interculturally competent professionals,” individuals who continue to adapt their practice to the changing needs of the communities with whom they work (Dimitrov & Haque, 2016, p. 4). These labels (among others) exemplify multiple perceptions of mobile peoples who live in social realities where fluidity is lived more frequently in social, professional, and educational realms.

In this autoethnography, I explore my own understandings of the phenomena described above, focusing on processes of adaptation at a personal and professional level as I analyze my own experiences with mobility and how these played out in the current study. At the centre are my own processes of adaptation while teaching music with newcomer students in Canada. In the analysis of past and present experiences, I remark that the discourses of cultural mixture that address individual processes of adaptation in mobile societies have “historically served ideologies of integration and control—[and not always of] pluralism and empowerment” (Kraidy, 2005, p. vii), such as those of acculturation (Drankus, 2010). I then studied the variability of my own processes of adaptation and the experiences that impacted my pedagogical choices while teaching music with newcomer youth.

To explore these issues in this article, I use *introspection* as a method of analysis of my own past histories with mobility (Ellis, 1991; Frostling-Henningsson, 2007; Wallendorf & Brucks, 1993), as well as *mestizaje* (García-Canclini, 1995; Kraidy, 2005; Martín-Barbero, 1993) and *cultural fusion* (Croucher & Kramer, 2016) as theories that helped me to understand adaptive processes as a music educator working with newcomer youth within a globalizing world. The purpose of this study was to document and present

how my own personal encounters and engagements with mobility interacted with and responded to some Canadian liquid environments.

In globalizing societies, individuals that cling to one understanding of themselves may be “fighting back the erosive forces and disruptive pressures, repairing the constantly crumbling walls and digging the trenches deeper for all the others” (Bauman, 2005, p. 7). This may be the case for music teachers who have not yet considered how to engage in self-introspection in order to find ways to adapt and fuse their own multiplicities while also noticing the multiplicities that surround them. Following this idea, *mestizaje* is a concept that may help readers to understand how multiple realities, experiences, and notions of self may merge and mix through time. Cultural fusion (Croucher & Kramer, 2016) may be used to more clearly understand the interweaving and mixture created by mobility. Both concepts serve as a pathway through which individuals may adapt their practice while facing human mobility.

Today “the rapidly expanding and quickening mobility of people combines with the refusal of cultural products and practices to ‘stay put’ to give a profound sense of a loss of territorial roots, of an erosion of the cultural distinctiveness of places” (Gupta & Ferguson, 1992, p. 9). In the context of music education, this reality may also press music teachers to dynamically relocate “new, unfamiliar, or changed cultural environments, establish (or re-establish) and maintain relatively stable, reciprocal, and functional relationships” (Kim, 2001, p. 31) with their sociopolitical realities. In this article, I seek to provide an understanding of my own experiences through time as a music educator in transforming societies due to human mobility. To this end, I use autoethnography as a methodology of qualitative research, defined as a possibility to “describe and

systematically analyze (*graphy*) personal experiences (*auto*) to deeply understand a particular cultural experience (*ethno*)” (Reed-Danahay, 1997, p. 6), thus providing opportunities to make connections between personal and professional experiences for oneself and others (Sparkes, 2000). This article is organized in the following manner.

After establishing the central framing concepts guiding this research and articulating the methodological parameters upon which this research is constructed, I present some of my past personal histories as a mobile student and teacher living and responding to three different social contexts (Colombia, United States, and Canada) as they interrelate with my present practice. In subsequent sections, I describe instances that contributed to the design and implementation of a music program with newcomer youth. In doing so, I expose how I defined music education in mobile societies, the ways in which experiences and preconceptions affect how I make pedagogical decisions, and describe events that happen in the present as a music teacher of students of immigrant and refugee backgrounds that may have implications for other music educators and scholars. The analysis of the concepts that emerged informs the last section of this article; I envision theoretical understandings of these temporal reflections that may transform in imagined futures and thus inform music education praxis in societies experiencing sociocultural fusion and social change.

### **Methodology**

This autoethnographic study offers an investigation of the nexus between myself and the social context, discourse, and environment in which I am currently immersed (Pelias, 2004). What follows is a combination of self-reflective and autobiographical practices, ethnographic observations, and understandings of distinct aspects of a reality

within music education, or methodologically speaking, an autoethnography (Denshire, 2013; Ellis, 2001; Winkler, 2017). The following research questions guided this study:

1. What pedagogical practices and processes did I develop while working in a community setting with students of immigrant and refugee backgrounds?
2. In what ways did I experience stress or discomfort while working with students of immigrant and refugee backgrounds?
  - a. In what ways, if any, did reflection and adaptation emerge from my attempt to cope with the diversity of these contexts?

The setting from which I drew information is the Youth Music Program (YMP), a music education project for newcomer children and youth that I developed in 2015 and implemented over a three-year period in two different community centres in Canada. While the community centres had different purposes and roles as institutions, they both offered spaces and programs focused on topics of inclusion, integration and resettlement for newcomers to Canada. Only the two versions of the YMP implemented in 2018 and their participants were utilized as data sources in this article.

Group 1 took place from February-June 2018; I recorded 12 sessions of two hours per week. Group 2 took place from August-September 2018, and data from 8 sessions of four hours per week are used herein. Both projects took place as part of the programming for youth offered by not-for-profit and government-linked organizations that support newcomers of various ages and ethnic, racial, religious, and sociocultural backgrounds in their re-settlement processes.

As I envisioned it, the YMP had the goals of responding to a society experiencing changes in immigration through and with music education. In addition to responding to

human mobility through music education, the YMP was also designed to provide a space for me as the researcher to understand the possibility for a music education that responded more actively to social changes in Canada. While it was developed and implemented in community settings, I thought it possible that the implications of the YMP might transfer to school music practices and music teachers. Participants included me as the music teacher-researcher, the youth community connectors from the two different community centres studied, and the students of the YMP.

Group 1 comprised seven participants between 15-26 years old, a PhD visiting student from Brazil, and one community Connector. Only four students participated in interviews. Group 2 comprised eleven youth ranging between 11-15 years of age, and two community connectors. Only eight of the students and the two community connectors, Rose and Ben, participated in one individual interview at the end of the YMP, after the final performance. The ethnicities and sociocultural backgrounds of the participants, including myself, were Azerbaijani, Brazilian, Colombian, Eritrean, Iraqi, Lebanese, Mexican, Palestinian, Saudi Arabian, Syrian and Turkish.

The research sites comprised the two community centres and a university where the program took place. At the university, participants had access to a large area and four small rooms with multiple musical instruments, including a variety of percussion instruments, guitars (acoustic and electric), keyboards, bass guitars, drum-sets, ukuleles, and microphones. The names of the places, including the city, community centres, and university where the program took place, are not mentioned or are represented by pseudonyms to protect the participants. Participants' names are also not disclosed, and each participant was assigned a pseudonym. The unit of analysis employed was my

practice as music teacher during the sessions of music making and the conversations that occurred within this time period. This autoethnography is the first of two research studies focusing on this program with newcomers to Canada. The second study, a critical ethnography, focused solely on analyzing and understanding students' experiences.

The characteristics of participants and of music making were the same in both community settings; however, the participants were different in each centre, and my own pedagogical choices and reflective practices varied, as did the projects developed by participants. This offered the opportunity to research my adaptive processes as they related to responding to a mobile society in transformation with and through music education.

### **Positionality and Methods**

In autoethnographic research, Grbich (2013) placed researchers as the major focus of data collection while they lived within a particular cultural context, arguing that the researcher's personal memories, self-observational data, self-reflexive data, and other sources involving audio, video or written documentation can all be meaningful sources of information. Duncan (2004) emphasized the need to have "hard" evidence to support "soft" impressions. To this end, in addition to personal documents and interviews, Anderson and Glass-Coffin (2013) specified that field notes can be one of the core methods of inquiry in autoethnographic research.

As I was the teacher-researcher of the YMP, and in order to present an analysis of pedagogy and reflection, I used various information sources or forms of data collection. I video-recorded every session of teaching and made observations from the video recordings, deploying them as a form of metanalysis (Creswell, 2007). I incorporated



index cards (Benedict, 2007), as well as engaged in interviews with students and community connectors, and maintained a teacher reflective journal to observe my processes of adaptation.

By tracking my reflective practice (Fook, 1999; Pillow, 2003; Pinar, 2004), I also observed how I made decisions in the classroom. In doing so, I identified moments in which I accepted and recognized my own preconceptions and understandings (Lather, 1997) while taking into account the perspectives of the students who participated in my teaching and facilitation (Karlsen, 2013; Kenny, 2018). In summary, methods of data collection consisted of: (a) documents, comprised of my own lesson plans and index cards written by myself and students (Benedict, 2007), (b) teacher-reflective journals (audio-recorded and written), (c) interviews with participants, including those of community connectors, and (d) video recordings of each of the sessions and the final performance and their respective field notes.

Within the collected data, I identified key events which held significance for my practice. These events, or categories, revolved around my ability (or lack thereof) (a) to listen to my students and to respond in the moment, (b) to reflect on past events, (c) to project an imagined future, (d) to produce discourses that challenged existing assumptions of race and ethnicity, and (e) to document my practice as a music educator. All of these categories reflected an understanding of adaptation while facing human mobility.

These categories led to using introspection as a method of analysis, highlighting the centrality of understanding the temporality and subjectivity of personal experiences (Ellis, 1991; Frostling-Henningson, 2007; Wallendorf & Brucks, 1993). In the next

section, I establish the central framing concepts guiding this research. In subsequent sections, I describe selected experiences that were shaped by past, present, and imagined futures of my life as a music educator. These experiences informed the analysis of adaptive processes as interactional and contextual, as opposed to only subjective (Cooks, 2003) and allowed me to observe my adaptive processes and pedagogical decisions from a distance, but close enough so that in the last section I imagine possible futures constituted and reconstituted through my own social interactions and discursive practices while teaching music.

### **Introspection of Reflections and Experiences as a Form of Analysis**

In using my experiences as subject of study, introspection became the focus in and of itself. Every experience was seen as “a moving force” whose value could “be judged only on the ground of what it [moved] toward and into” (Dewey, 1938, p. 14); the experiences framed and helped me to understand my own processes of adaptation over time and today. As Dewey (1938) wrote, “every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after” (p. 13). Introspection helped to uncover the critical understanding of my experiences and processes of adaptation as a music educator of newcomer youth; just as significantly, introspection represented a process of reflection through which I, as teacher-researcher, engaged in reflexivity (Pillow, 2003).

Introspection is defined as a social and psychological process that is a “covert communicative behavior” (Ellis, 1991, p. 28). It is “active thinking about one’s thoughts and feelings; it emerges from social interaction; it occurs in response to bodily sensations, mental processes, and external stimuli as well as affecting these same processes” (Ellis,

1991, p. 29). Rather than only “listening to one voice arising alone in one’s head; usually, [introspection] consists of interacting voices, which are products of social forces and roles” (Ellis, 1991, p. 29). These interacting voices that speak when engaging in introspection guide individuals to act in specific ways. Further, when engaging in reflexivity, decisions and actions may be connected by individuals themselves, which may allow them to assume specific roles within their communities.

In the context of mobility, living and working within a continuously changing social world offered opportunities to observe in greater depth how I found ways to adapt and transform myself to respond to a globalizing and changing society. Bauman (2005) suggested the removal of the probability of permanence and singularity of oneself, so that, in following a process of introspection (Ellis, 1991), individuals may sustain the development or imagination of multiple processes of adaptation and action. As an autoethnography, notions and modifications of “self” are at the heart of understanding individual experiences with adaptation as research practice.

Introspective analysis offers multiple moments that may have a “temporal relation between when the introspection happens and when the experience being examined occurred” (Frostling-Henningsson, 2007, p. 173), described as “retrospection, contemporaneous reporting, and projections into a hypothetical future” (p. 173). Retrospection is based on stories that rely on memories of lived events; contemporaneous reporting relates to circumstances as they occur; and projective introspections occur as a probable reaction to experiences (Frostling-Henningsson, 2007; Wallendorf & Brucks, 2002). For this research, retrospection serves to look back at my personal stories of moving elsewhere/here (Mexico, Colombia, United States, and Canada), and

contemporaneous reporting served to analyze present experiences teaching at the YMP. Projective introspections helped to describe and find connections between past and present experiences. Importantly, these also served to reimagine the outcomes of this autoethnography that may inform the discipline of music education.

In what follows, retrospective data comprised selected memories of me as a student and music teacher as I lived through multiple sociocultural contexts. The rationale behind selecting these memories was that intercultural experiences in music education literature have been observed as impacting teachers' practice (Karlsen & Westerlund, 2010). The focus has been on observing processes of adaptation that may serve teachers to become more responsive to a variety of sociopolitical realities. The memories I selected in this stage of introspection aimed to outline contrasting experiences with mobility as a subjective aspect that permeates and directs the analysis of adaptation, pedagogy, and reflection.

In looking retrospectively at the following experiences, I see my personal processes of adaptation as having implications for my professional practice as a music teacher. For instance, acknowledging the implications of physical mobility between countries, these moments increased my awareness of difference and reminded me of (to never forget) my own race and ethnicity (and those of others) in relation to my own practice as music educator—aspects that have been considered in literature as crucial to the development of more responsive practices to sociocultural multiplicities present in globalizing societies (Benedict et al., 2015; Cooks, 1993; Delpit, 1991; hooks, 1994).

### **Colombia: Locating and Re-locating Myself**

I was highly motivated to leave Mexico City and experience education elsewhere. In 2010, I found a scholarship to study abroad, and I applied to two universities in South America. I desired to pursue a career in choral conducting, especially conducting children's choirs; Kodály approaches to music education were of interest to me. The choral conductor at the university I applied to in Bogota was a professor who researched and adapted Kodály approaches to music teaching based on Colombian musics. I was accepted at that university and was granted a scholarship for a full year.

In Colombia, I experienced treatment based on preconceptions and stereotypes about Mexico or Mexican peoples. These preconceptions and stereotypes, as I experienced them, were based on a famous Mexican television comedy shows from the 60's, *El Chavo del Ocho*, and *Chespirito*, that were extremely popular in Colombia and many other parts in the world. Many viewed what it is to be Mexican through the limited caricature portrayed in the show. This was the first moment where I became highly aware of how ethnicity, race, and culture play a role in how I was perceived by others.

I became aware of the meanings conveyed in speech, and the various linguistic distinctions based on the way I spoke and used certain words (Jackson, 2005). Speaking Spanish with a "Mexican accent" was sometimes a motive for separation and a barrier to understanding. For instance, the word *mande* often was a cause of confusion. In Mexico, *mande* means "pardon me?" or "excuse me," and it is used to politely ask a person to repeat what they said. In Colombia, they say "¿señor? or ¿señora?"; therefore, *mande* was a word with no meaning other than the literal "to order." *Mande* was a sign of "Mexicanity."

At the university where I was a student, I met Patricia, a choral conducting student, who developed music projects with disenfranchised communities. Patricia had developed and implemented projects of music education, particularly with choirs, in many parts in the city. With her, I co-taught choir in a school in Ciudad Bolivar<sup>9</sup> once a week for six months. She had started a children's choir there, and I joined in and supplied for her a few times. In this neighborhood where the choir was established, the violence and inequality of internal armed conflicts was a source for segregation (Zorro, 2016).

These experiences made me aware of the socio-political conflicts lived in the city. At that school, police officers and military taught, administrated, and directed the school. Approaches to teaching were focused on control and status maintenance; socio-economically, *desplazados* were doomed to remain as such. Going to Ciudad Bolivar and meeting Patricia influenced my abilities to see beyond what I had considered to be uncomfortable, dangerous, or non-worthy. I stopped being only an "international student" at the moment that the social reality of Ciudad Bolivar, at first foreign to me, became a crucial part of who I am and how I saw myself as a music educator. It helped me to dynamically relocate "new, unfamiliar, or changed cultural environments" (Kim, 2001, p. 31) with the realities into which I was immersing myself as a music educator.

In December of 2010, I was part of a group of social action at the university where I was a student. The purpose was to travel, to work with multiple communities in the country to facilitate workshops of diverse kinds, according to our areas of study. Some of the workshops that my group developed included dental hygiene, insects and

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<sup>9</sup> Ciudad Bolivar is located in the south of Bogota and it is called a *barrio de invasion* (neighborhood of invasion), and its inhabitants are commonly referred to as *desplazados* (displaced). There "the inhabitants are victims of the lack of government recognition based on illegality of their initial installation" (Zorro, 2016, p. 47).

plants of the region, and music. I designed a 12-day music workshop *for*<sup>10</sup> Afro-Colombian children. I planned lessons, wrote and learned songs and games that I desired to teach the children, with the idea of forming a small choir. While there, in reality I participated in multiple sessions of community music making, long sessions of singing and playing with children all day long, and nights of *tambores* (drums) and dancing. My music lesson plans were not used at all, and my engagements with the community through music were more meaningful to both community members and me than were my plans for teaching. These experiences helped me see my role as musician and educator, moving toward that of a facilitator of musical experiences rather than an instructor of music literacy concepts.

My experiences in Colombia changed my perspective of my “self,” and my personal perceptions of self when I went back to Mexico in 2011. I had lived multiple “intercultural” experiences while studying abroad (Dimitrov & Haque, 2016), and these experiences shaped how I view myself and others around me in relation to our multiplicities. In retrospect, I now recognize that one aspect of mobility emerges when individuals move elsewhere and have the opportunity to create consciousness on issues of ethnicity, race, and culture. Gay (1994) named this process as the “development of ethnic identity” (p. 152).

Jackson (2003) talked about how, in retrospect, finding and naming (drawing attention to how words describe, label or name what is going on, what is seen and what is done) helped her to understand her own teaching practices in relation to the culturally mixed society in which she lived. In her words, in the past her “youthful core was feeling

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<sup>10</sup> I purposefully write *for* as my pedagogical aim during that time was to teach music *for* children instead of *with* children.

the intense pressures of adaptation” (Jackson, 2003, p. 44), yet she was not able to recognize her struggle until she looked at her experiences retrospectively.

This process of adaptation involves the acceptance and recognition of the self, understood as the continuously changing understandings of who we are that influence how we choose to live our lives (Gallagher, 2000). Contrary to Gay (1994) who defined “ethnic identity” as a construct that aims to define a person, I rather define ethnicity as a characteristic of the self (Gallagher, 2000), and not as a defining construct of who and what I am, can, or will be. As Boler and Zembylas (2003) stated, “the self is in continuous construction, never completed, never fully coherent, never completely centred securely in experience” (p. 120).

In 2011, I went back to Mexico City, finished my undergraduate degree, and graduated with honors in January 2013. I wrote a monograph on music teaching in collaboration with a women’s choir and conducted them in a concert using repertoire that included music from contemporary Mexican composers and choral arrangements of a few Latin-American musics (Bolivia, Colombia, and Mexico). The repertoire selection was influenced by my experiences in Colombia and represented the possible cultural fusion—an open, dynamic system—that was changing me and my surrounding environment (Croucher & Kramer, 2016). Before graduating, I had the professional goal of studying Kodály approaches to music education. To fulfill this desire, I applied to a master’s degree program in music education with Kodály emphasis in the United States. My undergraduate thesis defense and recital was on January 13, 2013; I flew to the United States on January 15, 2013 and began graduate school that same month.



In literature, adaptation processes that relate to mobility usually speak about pre-service music teachers studying at universities in developed countries, visiting disenfranchised communities elsewhere in the world or in their own countries (Lenski, Crumpler, Stallworth & Crawford, 2005; Quezada, 2004; Soto, Lum & Campbell, 2009). In this paper, retrospective data helps to see this process of adapting to new realities from two different standpoints. Firstly, from the standpoint of moving between developing countries (Mexico-Colombia-Mexico), and from my view as a music educator who moved from Mexico, a so-called developing nation, to the United States and Canada, two nations considered as developed. My perspective, it may be noted, shares similarities to those with whom I worked in this study, while also holding a position of privilege, distinct from those of newcomers who experience displacement (Marsh, 2017)—a tension I experienced for the first time as I migrated to the United States.

### **United States of America: Developing an “Ethnic Self”**

In the U.S. I attended a university where, racially speaking, the majority of students were White. During my stay, especially at the beginning of my studies at the university, I tried to deny my Mexican background, aiming to “blend in” with the people around me. My intention was not to be noticed as different. At first, I attempted not to be “visible” by changing my dress code, working on making my accent less noticeable, and, at times, avoiding having conversations about Mexico.

My assumptions about my own background assumed the stereotypes that I deemed undesirable, and I dealt with my own diversities by suppressing them. Unfortunately, this response was tied to a larger sociopolitical reality experienced in the United States, and my rationale was that I wanted to be treated equally—equally to my

White peers. In retrospect, I realize my misconception on equity and equality, as if being treated “equally” meant to erase “the differences created through the racialization of bodies” (Cooks, 2003, p. 248) that were/are present in the social discourse of the place where I lived at the time.

As Jackson (2003) stated, it is easier to talk about similarities, but for one to see others the way they are, individuals must come to terms with their assumptions about their own differences. Naming differences may be a way to openly recognize that individuals are not all the same, that their identities are formed by multiple variables, and that each human being has aspects of self that are distinct from one another, in addition to ones’ background and race. In accepting and naming what was different between me and my peers, I became more willing to acknowledge multiplicities as valuable, heard, seen, and visible in my own teaching.

In the case of the YMP, I consciously followed a process to see my students’ multiplicities as relevant (sometimes crucial) in our interactions. Examples include stumbles in communication (written or spoken), which were for me opportunities to be more attentive (Kallio, 2015), to listen deeply to students, ask questions, spend more time observing each other, and delineate in multiple ways, as many times as needed, what was being conveyed. As I believe there are many inexplicit messages conveyed in forms other than speech, I therefore placed my attention on multiple forms of communication.

Adaptation, as I understand it in relation to my practice as music educator, required experiences where “self-ethnic awareness, denial, or disaffiliation, and unconscious and unquestioning dependence upon Eurocentric, mainstream cultural values and standards of self-definition” (Gay, 1994, p. 152) were at the centre of my personal

processes, to which I needed to actively respond through my teaching. The experiences of being essentialized as an ethnic Other helped me in the development of a mobile “ethnic position” or “ethnic positionality.” These forms of positionality may better explain how “identities are negotiated interactionally and contextually, as opposed to subjectively and unilaterally, with regard to social and cultural location, place and space” (Cooks, 2003, p. 246). A mobile ethnic positionality may also increase the levels of consciousness, and acceptance of the “validity and worth of one’s own ethnic culture and heritage” (Gay, 1994, p. 152), as well as one’s own possibilities for adaptation. Today, I know that my multiplicities and particularities are not something that I want to hide, obviate, or pretend do not exist. This acknowledgement has implications for my practice as an educator, as I aim to recognize the multiplicities and particularities of others, and to modulate how my assumptions and preconceptions influence our interactions.

While living in the U.S., I remember when my voice teacher assigned a song called “La Calle de Paloma” which, according to the score, was a “Mexican folksong.” Her intentions were those of care. Her pedagogical goal was for me to identify myself with the repertoire I sang, and as a musical goal, to be more expressive. In congruence with that, she chose a song that she believed would, perhaps, help me achieve her goal. She saw me as racially and ethnically different, and her pedagogical decisions were taken according to her assumptions about my background (Bradley, 2009a). She was not able to see me beyond those, and her choice of repertoire was based on her beliefs and ignorance about Mexican musics.

If she had engaged in dialogue and conversation with me, she would have realized that I continuously studied and critically listened to the traditional musics of my country;

I was invested in studying Kodály approaches to music teaching and building a broader form of analysis and musical understanding of diverse musics. We would have discussed the problematics of the characterization of a “Mexican folksong” in that score. As a teacher and musician, I was accustomed to searching for backgrounds, history, and time-specific details of repertoire which were critical and rich. In doing this, I found that “La Calle de la Paloma” was an Aria, part of “El Barberillo de Lavapies,” a Spanish Zarzuela composed by Francisco Asenjo Barbieri, a Spanish composer of the 17th century. Had I been asked, I would have had articulated my interest in singing German lieder; however, I was assigned, instead, a “Mexican folksong” from Spain.

My aim in drawing attention to this story is, on the one hand, to express that I believed in my teacher’s ability to adapt her practice to my own interests, and on the other, to express my beliefs in regards to “culturally relevant” repertoire (Ladson-Billings, 1995). My voice teacher used a form of adaptation through which she was unable to see herself as having a role in the transmission and reproduction of preconceptions related to race and ethnicity. She wanted me to “feel culturally recognized” in the repertoire she chose for me (Karlsen, 2013, p. 171). This experience helped me tie this understanding, at a personal level, to my present practice as a music educator. Blending past and present retrospections helps me envision how these may have implications for other educators as well.

In communities where newcomers are integrated, the need to include newcomer’s perspectives in the curriculum continues to be discussed (Karlsen, 2013). The assumption behind this seems to be that “teachers should present music which they believe has connections to their students’ geographical, ethnic, cultural or religious origins, [and/or]

the music from the students' or their parents' homelands" (Karlsen, 2013, p. 162). This attempt to diversify musical repertoire has been highly problematized (Abril, 2006; Bradley, 2007; Howell, 2011; Karlsen, 2013, 2014; Karlsen & Westerlund, 2010; Kenny, 2018; Marsh, 2012; Westerlund et al., 2015), showing that only including "music that is assumed to correspond with students' background—for the sake of wanting them to feel culturally recognized" (Karlsen, 2013, p. 171) is not sufficient to respond to students' multiplicities.

The repertoire used at the YMP was never selected prior to the beginning of the program. Songs in Arabic and in other languages were included in the repertoire; however, it was not me, the teacher, selecting songs representative of students' backgrounds. Rather, these decisions emerged from the students themselves, as they made decisions based on their personal tastes and aims (Karlsen, 2013). Agency in selecting repertoire was acknowledged in students as they chose the musics that were going to be part of the program (Karlsen, 2013). My role was that of facilitating the learning, practice, and performance of all selected musics, with or without my knowledge and complete understanding of all of them. The process was implemented as follows.

At the beginning of each version of the YMP (Group 1 and Group 2), I guided a few sessions of listening to music, so that each student selected and presented a song they were interested in performing (video-recorded sessions, February 23, 2018; July 27, 2018). Some of the songs presented during those sessions were included as part of the repertoire; others were added during the development of the program, and some others comprised compositions resulting from sessions on improvisation. While establishing relationships with students, I sometimes suggested or attempted to teach certain musics,

but most times I wanted them “to have more tools in terms of musical skills to play more and more any kind of music they like and want” (teacher-researcher reflective journal, August 16, 2018). While doing so, students expressed their opinions and thoughts about the selected music on index cards. Sometimes students expressed that they preferred the songs they or their classmates selected; sometimes they preferred the ones I chose. As a response to those expressions of preference, I continued to seek more ways to engage musically with them by respecting their musical selections. A form of response and pedagogy, for instance, was to model learning previously unknown songs during class.

Both groups made a selection of pop songs in English and other languages, but in both groups, students also selected traditional musics from the previous countries where they had lived; for instance, *Şuşanın Dağları*, an Azerbaijani traditional song in the first group, and *Mawtini* a Syrian/Iraqi/Palestinian traditional song in the second group. These selections represented ways in which students established and maintained “a continuity of self throughout the life-span” (Karlsen, 2013, p. 168), but also portrayed personal tastes and individual ascriptions of emotion to the music being performed. The repertoire performed by the first group was:

“Connections” – Original composition by Shannon and Iuri (two participants of the YMP)

“Ayrılısak Ölürüz Biz” – Ferhat Göçer (Pop song in Azerbaijani)

“Stay” – Rihanna and Mikky Ekko

“Everytime We Touch” – Cascada

“Halo” – Beyoncé

“Şuşanın Dağları” – Azerbaijani traditional song

“Storm and Rain” – Original composition by all participants of the YMP

“Never Enough” – Benj Pasek and Justin Paul

“Counting Stars” – OneRepublic

The second group performed the following:

“Mawtini” – Syrian/Iraqi/Palestinian traditional song

“Improvisation 1” – Performed by all participants of the YMP

“Ma’ik Aala Almot” – Hussein El Deek<sup>11</sup>

“Meaazabni Al Hawa” – Yara<sup>12</sup>

“Fading All of Me” – Mash Up of “Faded” by Allan Walker and “All of Me” by John Legend

“Improvisation 2” – Performed by all participants of the YMP

“When I’m Gone” – Soundtrack of *Pitch Perfect*

My personal experience singing “La Calle de la Paloma” made me aware of the work required to see oneself and others without preconceptions and assumptions based on race and ethnicity. This experience also made me conscious of my own preconceptions and assumptions on race and ethnicity and individual tastes, particularly when teaching newcomer youth. The actions and reactions that inform my teaching today remain, inevitably, tied to my own (new) preconceptions. These are indelibly marked, however, by the reflections that emerged from the experience of being viewed as a “visible minority” who required “cultural recognition” in this North American context.

In the context of the YMP, students were never seen as “visible minorities” nor “vulnerable populations.” In fact, their experiences with mobility were a crucial aspect of

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<sup>11</sup> Transliteration obtained from <https://lyricstranslate.com/>

<sup>12</sup> Transliteration obtained from <https://lyricstranslate.com/>

our interactions as individuals. They were, however, not at the centre; music-making and musical experiences were the most important part of our interactions. Activities included multiple sessions on improvisation—with percussion instruments only, with melodic and percussion instruments, and with body percussion and voice. In both groups, starting with percussion instruments led students to play patterns they knew in djembes and *darboukas*, which led to conversations about multiple forms of musics (Turkish, Lebanese, Iraqi, and Syrian, for instance) (video-recorded sessions, April 9, 2018; July 27, 2018). In another example, using a hand drum that resembled a *ghaval* (traditional Azerbaijani frame drum) made a student want to sing traditional Azerbaijani songs for the rest of the group, which also led to conversations about students' lives and stories of asylum seeking (video-recorded session, April 30, 2018).

In the thinking behind the development of the YMP, the understanding that a music education that did not consider multiplicities and implications of previous life experiences as crucial to who and what students are and can be, would have hindered the opportunities for a music education that responded to social change. Whatever experiences students had lived became opportunities for connection among all participants and as opportunities to create and re-create musics, improvise, compose, and perform musics that represented these multiple pasts and present lives.

### **Canada: Mestizaje of “Multiple Selves”**

When I moved to Canada, my process of disaffiliation/affiliation to multiple nations and peoples could be described as a process of acceptance of cultural fusion (Croucher & Kramer, 2016). This process happened multiple times, particularly when moving to Colombia and then back to Mexico, then to the United States, and it would



change again as I lived in Canada. As Cooks (2003) stated, “adopting, disregarding, or resisting the class [and race] narrative, the idea of adaptation perhaps best characterizes my own position” (p. 256).

Multiple and different processes of adaptation had implications for my pedagogical practice. To me, pedagogical adaptation implied “both the fragmented and changing conceptions of the self in relation to [the narratives] that [are themselves] constructed and thus can never be seamless or complete” (Cooks, 2003, p. 256).

Personally, this viewpoint and position was possible only because I reflected upon my own life experiences and now view them retrospectively. Reflecting on what these experiences offered in the past, and how these experiences affect my present actions, clearly helps me define what I choose to do and not to do as a music teacher today (Ellis, 1991).

In terms of my teacher self, an adaptive process of understanding, accepting, and remixing the role of my own racial, ethnic, and cultural differences within my practice happened mostly in Canada. Here, I engaged in reading authors who triggered my thinking, and engaged with professors who motivated me to think critically throughout my doctoral studies. These experiences had implications for how I perceive and interact with the people around me; however, pursuing higher education was only part of the equation, as the experiences lived in the past had applications in the present moment.

In this section, I continue to describe notions of pedagogy as implemented at the YMP in Canada. I use the introspection stage of “contemporaneous reporting” (Frostling-Henningson, 2007) to discuss present experiences that integrate and present an extemporal vision of past and present based on the introspective framework for analysis

presented previously. I describe more specifically the adaptive processes I developed as a music teacher working with newcomer children and youth in a community setting. My aim is to continue explaining my decisions and conceptions in the present moment as they relate to my professional praxis as a music educator with newcomer youth. I use the notions of *mestizaje* (García-Canclini, 1995; Kraidy, 2005; Martín-Barbero, 1993) and cultural fusion (Croucher & Kramer, 2016) as concepts to understand the processes of adaptation that were in continuous motion and change as I taught music with newcomer youth.

*Mestizaje*, defined as the “new combinations and syntheses—that reveal . . . the interweaving of modernity and the residues of various cultural periods, [and] the mixture of social structures and sentiments” (Martín-Barbero, 1993, p. 2), allowed me to see experiences as related to historical periods in society, the social structures that take place, and the emotive responses or sentiments that may generate a need for action. More specifically, *mestizaje* is a framework through which I analyzed my past experiences with mobility as having implications in the present moment as an individual responding within globalizing societies. What I considered to be my experiences while teaching music at the YMP were a continuation of various pasts that mixed to be something else in the present or a form of *mestizaje* (Martin-Barbero, 1993).

I also focused on the aspect of cultural fusion, as a “process through which newcomers . . . adopt behaviors/traits of the dominant culture and maintain elements of their minority identity to function in the dominant culture” (Croucher & Kramer, 2016, p. 98). I then used these two notions to explore my own processes of adaptation, reflecting

on the moments in which I have adopted behaviors from dominant cultures and have held onto personal past histories to continue teaching music in Canada.

These experiences were then viewed through the lens of contemporaneous reporting, as they are “current internal states . . . on experiences as they occur” (Wallendorf & Brucks, 2002, p. 343), but that are consequences of the retrospective findings presented herein as well (Frostling-Henningson, 2007). In the following section, I continue to explore and analyze present experiences with mobility that reflect a contemporaneous perspective of my philosophies and pedagogies during the development and implementation of the YMP.

### **Observing Experiences as they Occur**

I developed the YMP after volunteering at a community centre that offered programs for newcomer youth. As a volunteer, I first attended drop-in hours, where my role was to spend time with newcomer youth, having conversations and participating in the programs that were offered. During this time, I participated in multiple kinds of workshops (conversation, only women, art, dance, theatre, writing, and so forth). The topics varied, but many of the workshops were about dealing social justice issues: race, ethnicity, gender, diversity and experiences as newcomers to Canada. When developing the YMP, I made a conscious effort to not oversimplify the diversities of students or to potentially reproduce normalized versions of their multiculturalisms. I placed special emphasis on framing the program so as to engage with newcomer youth in ways that their processes of adaptation and integration into a new society were supported and listened to critically, with and through music education.

My idea was to offer an opportunity for youth to engage in music learning while at the same time having a space to take part in dialogue and discussions about their experiences coming to Canada. The original description of the YMP stated:

Students will participate in sessions of two hours of music making. In each session music learning will happen with the intent of composing and performing songs in any style, genre or form. Students decide the characteristics of the project they would want to pursue (Abramo, 2011), and all decisions are made in improvisatory ways through dialogue and discussions, which are led by the students themselves. Creativity and self-expression through music are emphasized while, side-by-side, issues of social justice emerge in conversations. Questions related to personal life histories, social inequality, race and gender are sometimes discussed in open dialogue, and students are provided with resources for a deep personal reflection (Benedict et al., 2015). Furthermore, the openness for discussion and dialogue has the purpose of impacting, in distinct ways, students' own engagements with music making and in their daily lives. The program will last twelve weeks and will end with a performance (information for community centres, 2017).

At the Centre for Learning and Community Development (CLCD), the second community centre where I implemented the YMP, two community connectors, Rose and Ben, avidly participated as support staff during the music program. In 2018, Rose was responsible for starting a new division for newcomer youth and developed all the programs that were offered at this centre. The creation of programs to implement was

based on the outcomes for newcomer youth recommended by Immigration, Refugees and Citizenship Canada (IRCC). All programs for newcomer youth at this centre were based on helping them “to be able to integrate quickly, learn language, [and] learn the culture” (Rose, interview, September 7, 2018).

As researcher, the notion of “the culture” expressed by Rose was a concern, as if there was an existing single “Canadian culture” that newcomers were required to learn in order to better integrate with the rest of society—a conception showing hints of colonialism that could be seen as assimilationist (Tange, 2008) and part of a discourse I had observed prior to the implementation of the YMP in both community centres. Unsurprisingly, this had implications for the processes followed by newcomers themselves. As Croucher and Kramer (2016) expressed:

Newcomers’ intent to fuse with a new culture is greatly affected by environmental conditions. Specifically, how receptive the host culture is to the newcomer, how much pressure the host-culture places on newcomers to assimilate, and how strongly newcomers maintain minority group identities, are all key questions to consider. (Croucher & Kramer, 2016, p. 105)

I therefore consciously avoided these discourses, similarly to how I avoided commonplace understandings of multiculturalism.

Ben also noticed “the cultural differences” between newcomer and non-newcomer youth (Ben, interview, September 12, 2018), an aspect that was not present in my reflections, as I only interacted with newcomer students. Ben had the opportunity to work

with groups of newcomer and non-newcomer youth together before graduating from his studies in social work.

I noticed that sometimes there are problems, because the newcomer youth . . . because of the cultural differences. Especially when they are newer, they tend to be more aggressive and not as aware of how to communicate properly. I notice boys tend to treat the girls with a little less respect, but just again it's also cultural. (Ben, interview, September 12, 2018)

The aspect of making distinctions between “new Canadians and Canadian citizens” (Ben, interview, September 12, 2018) and “newcomers and Canadians” (Rose, interview, September 7, 2018) shows multiple ways of conceiving Canadian multiplicities, and perspectives that they considered in the development of programs specific for youth of immigrant and refugee backgrounds.

While teaching at the YMP, moments occurred in which I noticed multiplicities of students related to the behaviors that Ben acknowledged; however, I saw those moments as opportunities to develop more strategies for adaptation. For instance, I placed attention on the points of connection that existed among participants and not on the “lack of a common language or prior cultural reference points” (Howell 2011, p. 56). An example of moments in which I recognized multiplicities of students exists in how I reflected on events after they occurred:

Jamie is amazingly beautiful with others and loves the drum set. Samir is great at the keyboard. How do I help him explore more with others?

Manuel as well, he needs to listen to others instead of wanting to be

listened to. Fatima is growing up and she needs to be with Said and Naeem; they will work well together. Ilam, Alya and Jood can do something together as well. Manuel, Jamie, Samir and Oscar figured out a way to do something together . . . Said can sing very well. How can I help him? (teacher-researcher reflective journal, August 2, 2018)

I found points of connection to relate to students' multiplicities when I sought to engage with them in more nuanced ways.

The strategies I used when adapting to students' multiplicities were always related to my reflective practice. Ben and Rose offered their views on the implementation of this program; their ideas were helpful in understanding and speaking about how I adapted my practice to the students, but were also meaningful to inform how programs of music education may help the growth and development of communities of musical practice in this social context (Kenny, 2016). When I asked Rose about her perspectives on the program and any observations she could make, she stated:

I know they got a lot more than just learning music. So how to communicate with one another, social skills, like how to talk to each other . . . There [are] so many aspects to communicating! I notice the difference from where they started to the end and there was a big, big difference . . . Just how to work together, how to talk and listen. If you listen, you are going to learn faster. (Rose, interview, September 7, 2018)

These are aspects that I consider as crucial to learning music that are not external to music education. Learning how to communicate with one another, how to talk to each other, and to listen to one another in specific ways are not "add-ons" to music education,

but music education alone. Rose expressed her thinking about the kind of music education that took place at the YMP by saying:

One thing I really liked was . . . I know a little bit of music because I did a little bit of music growing up, but to me was all about learning notes and learning . . . this is A, this is B, this is E, and your chords, your C G F whatever . . . but with you it was a total different approach, which I felt [was] leaving more opportunity for the youth to interpret and improvise. (Rose, interview, September 7, 2018)

Opportunities to interpret and improvise were based on my assumption that when adapting to new circumstance, individuals need to see the many possibilities that are available in what is being offered to them, aspects that both community connectors saw as valuable in the re-settlement process of newcomer youth. When asking Ben “what do you think this program offered for the youth?” he stated:

I noticed that allowed them to express themselves . . . I noticed that the longer time we spent together, the more comfortable they were, and [the] more they wanted to be in the spotlight. I noticed they learned to communicate to each other all through the music program. They worked together when they broke up into the groups . . . and they came up with their own songs together. They learned problem solving, communicating and working together. (Ben, interview, September 12, 2018)

Their observations helped me as teacher-researcher to continue thinking about the elected pedagogies, philosophies and repertoires I implemented with this group. The idea of trusting students in their abilities to focus and engage with music in their own ways



came from my reflections on processes of adaptation and integration in a new community on multiple occasions. Ben articulated his perspective on what he saw me doing during the program:

I think you approach . . . you seem to get them involved as much as you could . . . so, instead of just showing them how to play an instrument or something, you would let them try for themselves and you will go through it together. I feel that allowed them to focus and engage in what you were saying, too. (Ben, interview, September 12, 2018)

The students participating at the YMP had their own conceptions and desires, and in asking them, mine opened to respond to theirs. Examples of students' opinions on the process that they experienced include the following:

At the beginning we were so afraid to try, to try new things, and at the end everyone has a great job. This gives us more confidence each and every time, this is a new thing that you do not try outside. For example, people don't give you things to try too many times; they just teach you how to do it and then you have to do, but then you do not have fun, you do not learn from it, because people are not most of the time up to have fun. (Said, interview, August 29, 2018)

Wow! those instruments, we started playing. All messed up and all over the place. We are getting better, more like as a team. Without talking or communicating in other ways just by looking at each other. (Ilam, interview, August 29, 2018)

As these examples suggest, I considered talking to one another, listening and being with others musically as an aspect that is not an addition to the “benefits” of music education, but as music education itself. Listening and engaging in dialogue about musical experiences while engaging in music making was a crucial aspect during the implementation of the YMP, an understanding that had larger implications for these two communities in particular.

Observing students’ behaviors and responses to the activities I proposed, and reflecting on my own pedagogies, was central for me in the search for ways in which to adapt to each of the groups with which I worked. Forms of adaptation occurred in multiple instances and in various ways. Sometimes, my process of adaptation involved the acknowledgement of events that I would not want to repeat; other times, adaptation meant immediate change while teaching, and some others implied thinking about things to do in subsequent sessions. An instance when I acknowledged events I would not want to repeat follows:

I noticed I did what people do when they cannot understand when someone speaks. They turn to the English speaker who is next to you to see if you understood, and so that you can “interpret” or paraphrase what someone else has said. I have been the one looked at when I have been with friends or family members with thick accents. I did it when I could not understand Naeem’s name, and when Jood asked something . . . Also, Rose talked for them instead of letting me figure out what they were saying, I probably looked at her first . . . Do not do that ever again.

Why? . . . because . . . by looking at someone else you are giving up trying.  
(teacher-researcher reflective journal, July 20, 2018)

This example suggests a level of awareness based on personal experience and an adaptive behavior as I relate to current events, a form of contemporaneous reporting based on previous retrospection (Frostling-Henningsson, 2007). In this circumstance, I emphasized the challenge and the relevance of my pedagogical decisions in the moment after deciding to pay attention to my behavior when related to the multiple accents and languages spoken in the classroom.

Another example represents the moments when I adapted by taking an immediate action and disregarding what I had planned or assumed before class to respond to students' indirect feedback:

I planned for the day, but I decide I am changing it . . . No one feels comfortable singing . . . I keep going for a bit until I notice they are a bit more comfortable . . . no singing yet. I tried echo me, but they only responded with movement and whispers. I tell them they can say anything they hear . . . All played, all impro, all tried multiple things, also in the moment not in the plan . . . Giving them time independently of the beat I was suggesting was also spontaneous. (teacher-researcher reflective journal, July 20, 2018)

In these moments, I responded as I was observing students' reactions to my pedagogies. Finally, another example of adaptation that I saw as having implications for the future, occurred when I wrote suggestions for future sessions based on my observations:

Do more with sounds before writing anything . . . Four beats of a pattern in the drum and then everyone does their own, no one is exposed . . . Say the words without singing was what made them sing! “I say you say,” we are not singing . . . Talking to the song was less threatening than saying “sing.” (teacher-researcher reflective journal, July 20, 2018)

Reflections and adaptations such as the ones described above at times required repetition. This meant that in certain circumstances, I had enough by reflecting only once on particular events, such as the moment I saw myself “giving up” trying to understand students; however, in other circumstances I required a continuous reflective process about my own reactions and pedagogies to eventually adapt my practice.

Based on these contemporaneous instances, in the following section I describe what I consider to be projective introspections of the imagined futures (Frostling-Henningson, 2007) of this autoethnography. I view this section as lingering thoughts on the possible implications for music educators and scholars interested in developing and understanding the adaptive processes lived within the context of music education in mobile societies.

### **Projective Introspections: Imagined Futures**

As the program moved along, I observed that the music learning that was being produced at the YMP was not related to re-settlement, nor to expressing emotions or beliefs about what it meant to be newcomers to Canada. The more I continued teaching, the more my perspective on the purpose of the YMP shifted, moving from trying to re-negotiate music teaching with newcomers, to finding ways in which this program could

be more relevant for the youth participating in the program. In my journal prior to the performance of June 5, 2018, I wrote:

I hope that their drive to make music together, the ways in which they are presenting themselves, the songs they chose, the connections they made with one another in improvising and composing songs is what we portray of our experiences together. This is not about a past immigrating and resettling in multiple places as I originally thought it would be, it is rather a representation of our present moments here with each other. Singing and playing musics we like, know or want to share that show who we are today, independently of our pasts, and not only who we are alone, but who we are when we are together. Not as newcomers, or individuals with an immigrant or refugee background, but as a group of musicians playing together. Music education is about this! About being musical in all we do, expressing, sharing, presenting, changing, changing, changing . . .

Adapting so that we do not become static. How can I continue to move beyond my own personal conceptions and desires on music education? (teacher-researcher reflective journal, June 4, 2018).

The understanding of what it meant to teach music in contexts of increasing human mobility moved beyond social discourses of re-settlement—widely used by the Community Centres in which I was working—to the recognition of the possible fusion of multiplicities that happens in multiple ways and within each individual. Nevertheless, these adaptation practices were recognized by the staff members as in line with the aims

of the centre and their own dispositions—even though they were, at times, not evidenced in how they enacted their own practices.

The implications of my own immersion and fusion among multiple places and spaces is what I believe has helped me adapt to each reality and context. During the development and implementation of the YMP, I became more aware of the interplay and mobility of “dominant” and “non-dominant” cultural capitals (Carter, 2003, p. 137) experienced by me and the students with whom I worked. After this research, I considered these as aspects required to continue to adapt to multiple social realities. I accepted my own *mestizaje*, which is not only “a racial fact, but the explanation of [my] existence, the web of times and places, memories and imagination” (Martín-Barbero, 1993, p. 188), and fusion as a woman born in Mexico City who has moved from one country to another multiple times (Colombia, United States, and Canada), and consciously remixes her past and present experiences to teach in a context of mobility.

In fusing oneself into an understanding of multiplicities, one may also be dynamically relocating “new, unfamiliar, or changed cultural environments” and establishing (or re-establishing) and maintaining “relatively stable, reciprocal, and functional relationships” between past and present experiences (Kim, 2001, p. 31). The more I continue to teach, the more I understand what it means to adapt so as to move from side to side without complying with or advocating for singular understandings of diversity. This understanding comes from my personal experiences, and this introspective analysis has helped me to see these processes as relevant, not only for my own self and my own positionality (Cooks, 2003), but for my students as well.

I continue to be aware of the multiple realities that shape me and that may be shaping other people's lives (Palfreyman, 2016). In this process of "increasing levels of consciousness [...] and acceptance of the validity and worth of one's own ethnic culture and heritage" (Gay, 1994, p. 152), I continue to increase levels of consciousness of the complexities of difference, and the worth of hybridizing oneself to the point of being flexible personally and professionally as a music educator. In my practice as a music educator and researcher, I choose to focus on the interactions and relationships, on the pedagogical and philosophical, rather than the theoretical alone. After learning to represent myself through research, by confronting my own plays of power in my teaching, and my processes of interpretation as a researcher (Visweswaran, 1994, p. 77), I may continue to develop more nuanced ways to engage with the communities of practice with whom I work.

Music educators today, especially non-newcomers who may not have the opportunities to transgress national borders, require knowledge that allows them to better understand that human mobility will continue to transform their societies. The purpose of discovering possibilities that may help them constructively question their music teaching practices is so that music teachers have more resources to be more reflexive while working with newcomer children and youth. Resources for music education are commonly defined as methods, methodologies, books, or workbooks where every activity is explained as a recipe. In this case, resources to be more reflexive while teaching music with newcomer children and youth can come from personal experiences, or from the possibilities of seeing oneself as capable of questioning preconceptions and assumptions to direct one's practice for change and adaptation.

Keeping in mind that my multiple selves will continue to be in motion (Bauman, 2005; Kim, 2001), the approaches and purposes of music education I implemented at the YPM can help to continue thinking about approaches to adaptation that create “communities of musical practice . . . for [the] musical participation, community engagement and potential transformation [of] music education” (Kenny, 2016, p. 1). In the context of newcomer children and youth who are learning and negotiating their multiple identities (Croucher & Kramer, 2016; Karlsen, 2013), communities of musical practice such as the YMP may offer more opportunities for the development of participatory and collaborative spaces for music learning and of community building with and through music education (Kenny, 2016, 2018; Karlsen, 2013); and for reminding ourselves that it is music educators, community facilitators, and scholars who provide ways to see music education as crucial to the understanding and re-envisioning of what it means to adapt to societies in transformation.



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## Chapter Six (Article 4): The Musical Actions of Mobile Youth

*If I moved away from Canada somewhere else, and I heard there was a music program, I would join. If I heard their music, I might start playing, and making new friends because of that, because I am good [at it] (Ilam, interview, September 12, 2018).*

In the last decade, many societies around the world have experienced changes in their populations (UNHCR, 2019). Many of these societies have tried to shift their conceptions of and relationships with human mobility and mobile peoples (Fleras, 2015). In addition, many of them have created structures or redesigned existing organizations in order to respond rapidly to increasing immigration (Fleras, 2015; IRCC, 2019). When governments and institutions choose to implement programs for newcomers, they may however be influenced by larger social discourses, leading them to routinize their responses, actions, and interactions to favor some migratory experiences while ignoring others (Fleras, 2015; Pinson & Arnot, 2007).

In the last few years, mainstream discourses that emphasize the urgent pressure to respond to human mobility have, at times, reflected and reinforced the characteristic of vulnerability in the social psyche of individuals when speaking about refugee and immigration experiences (Bauman, 2016; Clark, 2007; El-Bialy & Mulay, 2018; Pinson & Arnot, 2007). In doing so, this may have understated the variability and complexity of processes of resettlement and adaptation and contributed to their oversimplification and essentialization (Clark, 2007). A relevant example is much of the social discourse that surrounds immigration for the United Nations High Commissioner of Refuge (UNHCR, 2019). *Vulnerable*, as an adjective, is a label “that designates groups of people assumed

to share characteristics of physical weakness, emotional instability and economic dependence” (Clark, 2007, p. 285). In a time of “evolving realities, emergent challenges and shifting discourses” (Fleras, 2015, p. 5), however, individual experiences of transformation should be reframed so as to understand the intricacies of widespread global changes that are contextual and specific to each society, and to each individual.

Comparable to the larger social discourse around experiences with refugees and migration in the literature in music education, newcomers have sometimes been described as engaged in complicated processes of “connecting seemingly incompatible discourses and balancing multiple and contradictory cultural identities” (Karlsen & Westerlund, 2010, p. 229-230), providing a sense of the complexity of musical identity formation in times of global mobility; however, in music education literature, the recognition of agency in the processes of adaptation to a life in another social context has not always been acknowledged. For instance, defining refugee or immigration experiences as having one’s life “upended, implying a transitory lifestyle with a great deal of uncertainty” (Henderson & Ambroso, 2018, p. 55), or describing the process of resettlement in a generalized manner as “especially traumatic for children, many of whom have experienced conflict and instability in their country of origin” (Henderson & Ambroso, 2018, p. 55), may contribute to reinforcing and essentializing individual experiences with migration, emphasizing only the difficulties of this highly complex process. A category of vulnerability “embodies circular logic, identifying groups of people who are perceived to be, by definition, vulnerable” (Clark, 2007, p. 285), independent of each of their individual experiences and agency in a process of resettlement. I, however, consider it crucial that newcomer youth, especially today, are also described as active in their

personal adaptive processes, as they are capable of flexibly balancing their identities, managing to exist, co-exist, and merge with the multiple realities that surround them (Carter, 2003, 2006, 2010; Croucher & Kramer, 2016). Thus, rather than emphasizing the challenges of mobility and resettlement, discourse can also recognize the multiplicities of the actions taken by newcomers in their own personal adaptive processes.

In this paper, newcomer youth are described as highly adaptable, rather than “struggling to adapt.” I utilize this language not only because of the emergent findings from this study, but also to acknowledge newcomers in this world of instability as a highly adaptable population, rather than a vulnerable population. By changing the language used to describe and name the students with whom I worked, I seek to find more ways to understand and conceptualize the experiences of young newcomers with music, and to consider action, adaptation, and musical action, rather than struggle and despair, as more relevant than normative discourses of vulnerability to music education practices in schools and communities. In the following, I explore a notion of musical action and agency by using it as a framework for analysis (Karlsen, 2011). Musical agency as a concept suggests that the newcomer youth participating at the Youth Music Program (YMP), act musically through and within their processes of resettlement and integration.

I developed and implemented the YMP in two different community centres in order to offer music education to Canadian newcomer children and youth. I was, therefore, the music teacher and researcher throughout the 12 weeks over which this study took place. From this research, several themes emerged which addressed the particularity of newcomers’ experiences that are relevant to music teaching and learning,



namely: (a) the concepts of home, place, relocation, and time; (b) the challenges of not being able to understand the English language at the beginning of the transitional process of arriving in Canada; (c) their own agency in their resettlement process tied to their development of multiple cultural and musical repertoires; and (d) the influence of music education as defined and enacted at the YMP to facilitate social interactions. While informing the work of music teaching and learning, these themes also help in the construction of frameworks and understandings that may challenge discourses of vulnerability within immigrant and refugee studies and in music education.

In this paper, I follow qualitative research protocols, using a critical ethnographic approach (Thomas, 1993) to focus on the voices, ideas, and experiences of newcomer youth who participated in the YMP. I explore the individualities of newcomer youth and their experiences with music education in two community centres in Southern Ontario, Canada, highlighting how their perspectives may inform music educators and researchers (Karlsen, 2011). The purpose of the study was two-fold: broadly, to better understand the ways in which larger social discourses frame the interactions between newcomers and non-newcomers in mobile societies; and more specifically, to focus on music education, as my discipline of study, to offer another perspective for debate on the impact of human mobility in music teaching and learning, envisioning possibilities for discourse and practice.

### **Theoretical Framework**

In an explanation for the situation of transformation being lived around the world, Bauman (2012) used fluidity or liquidity as metaphors for the present phase in the history

of modernity. For Bauman, social change, broadly speaking, may be viewed as fluids that:

are not easily stopped—they pass around some obstacles, dissolve some others and bore or soak their way through others still. From the meeting with solids they emerge unscathed, while the solids they have met, if they stay solid, are changed —get moist or drenched. (Bauman, 2012, p. 2)

Bauman's (2012) understanding of modern societies as liquid not only describes how discourses, social forms, and social norms remain solid, become changed, moist, or drenched, but also identifies characteristics that define who lives light and liquid and who does not. When identifying human mobility as a representation of larger social instability, it becomes necessary to make a distinction between newcomers and non-newcomers, as these two populations experience human mobility differently. Newcomers are those foreign-born individuals who move from one place to another (forcibly or deliberately); non-newcomers are those nation-born or naturalized who respond and react to the mobility in their societies without moving elsewhere. The actions and interactions of both groups of individuals are inevitably influenced by larger sociopolitical realities. In this distinction, Bauman (2012) notes conceptual differences:

Lightness as grace comes together with freedom—freedom to move, freedom to choose, freedom to stop being what one already is and freedom to become what one is not yet. Those on the receiving side of the new planetary mobility don't have such freedom. They can count neither on the forbearance of those whom they would rather keep their distance, nor on the tolerance of those to whom they would wish to be closer. For them,

there are neither unguarded exits nor hospitably open entry gates. They belong: those to whom or with whom they belong view their belonging as their non-negotiable and inconvertible duty (even if disguised as their inalienable right) —whereas those whom they would wish to join see their belonging rather as their similarly non-negotiable, irreversible and unredeemable fate. The first wouldn't let them go, whereas the second wouldn't let them in. (Bauman, 2012, p. 5, emphasis in original)

In this “letting go” and “letting in,” possibilities exist for rethinking human mobility and reframing mobile peoples (Fleras, 2015). The experiences of newcomers may also help them move indistinguishably from one role to another; accepting their “non-negotiable and inconvertible” duties, at the same time they are assuming their “non-negotiable, irreversible and unredeemable” fates (Barth, 1998; Bauman, 2016; Carter, 2010; Croucher & Kramer, 2016). As Carter (2006) observed, youth of multiple ethno-racial backgrounds adapt at a fast speed, changing fluidly while navigating mainstream society—many times inadvertently and unnoticed by those around them.

Some of the newcomer youth who participated at the YMP are and continue to reconcile and merge multiple individualities within themselves, while also navigating these distinctly whenever required to do so, or when they deemed it necessary (Croucher & Kramer, 2016). Adding more labels or names to those that already exist would be counterproductive for understanding the multiple variabilities of newcomers' experiences. Recognizing, however, that newcomers are active in their decisions—actions and behaviors that often emerge in relation to their ascription to particular social norms—may help to challenge perspectives of newcomers that are held by some in

mobile societies. In what follows, Carter's (2006) sociological findings are intertwined with the findings from my study in order to frame the ways in which some of the newcomers who participated at the YMP were, perhaps, more flexible in their adaptation and musical learning than what has been described in literature.

### **Living Liquid: Beyond Displacement and Relocation**

Compared to societies in which mobile peoples were “never seen as an integral component of national identity or as major contributors to society building” (Fleras, 2015, p. 5), Canadian governance has emphasized endorsing immigration as a principle and practice of the society (Jacobs, 2010). Newcomers are supported by publicly and governmentally funded institutions and organizations that help them connect with the rest of society (Fleras, 2015). The functions, services, and resources used by these organizations are based on research and statistics that aim to respond efficiently to these populations' most urgent needs. Consequently, the support given often focuses on addressing newcomers' immediate necessities—housing, transportation, employment, and education (IRCC, 2019). Community connections are relevant, but they are considered to be secondary. Discursively, support is mostly focused on economic-related framings that are aimed at overlooking the significance of relationships and interactions.

While the approach of the Canadian government is more holistic than those social environments where immigrants and refugees are associated “with social problems and security risks, ranging from crime and terrorism to public health issues” (Fleras, 2015, p. 5), the concern may still remain for those in Canada that “relations between the foreign and native-born” are sometimes “grounded in tension, mistrust, and fears of invasion” (Fleras, 2015, p. 5). As Fleras (2015) stated:

For immigrants, getting in is one thing. Settling down, fitting in, and moving up have proven equally challenging. Immigrants and refugees flock to Canada with the best of intentions for making a positive contribution. But Canada has not always proven the utopia that many had expected. True, both immigrants and refugees possess the rights of citizenship and the multicultural right to inclusiveness. Nevertheless, the *de jure* does not always match *de facto*; after all, immigrant success depends on achieving attainment in a socially constructed system that neither reflects their lived experiences nor advances their interests. (Fleras, 2015, p. 11)

Although resources and efforts are placed on facilitating the socioeconomic integration of newcomers into mainstream societies, non-newcomers' attitudes, perspectives, and beliefs related to immigration vary depending on each individual's involvements, relationships, and perspectives on human mobility (Hainmueller & Hopkins, 2014). Regardless of the general perception—particularly around cities and other densely populated areas—that Canadian society is more vibrant due to the presence of mobile peoples (Fleras, 2015; Ibbitson, 2011; Kelley & Trebilock, 2010; Knowles, 2016), in the Canadian environment, a tendency to homogenize experiences remains. Perhaps, then, acknowledging the limitations of conceptual frameworks focused only on narrow-minded understandings of economic attainment may offer opportunities to view social interactions and connections in community support as relevant to societies in transformation.

A broad conceptual exploration is essential to the contextualization of this study; however, it is equally important to draw attention to music, perceived as a cultural phenomenon that is reminiscent of change and social transformation. Music has transformed through and with time according to social events. In what follows, I draw attention to the notion of musicality as tied to the concept of musical action (Karlsen, 2011) as central to the analysis of newcomers' experiences with music education. Music "lies not in the patterns, but in the play of patterns as they merge, coalesce" (Stubley, 1998, p. 94), and as patterns are challenged and transformed by the interjections of and interactions with others. Music can occur and impact communities in unimaginable ways when those engaging with it are conscious of their actions and when their actions "feel and define their sense of being as the play unfolds" (Stubley, 1998, p. 94). Considering that music only exists through the actions of those engaging with it, I now turn to the relationship between music and actions within a larger social context of mobility while focusing on the YMP.

### **Acting Musically and Collective Musicality**

Musicality refers to "the state of being 'musical' which, in turn, is defined as being fond of, or skilled in, music" (Hallam, 2015, p. 2). "Being skilled in music," though, may be interpreted in multiple ways, one of which could refer solely to being literate in Western classical music notation. Being "skilled" in music, however, is developed in this paper through the notion of musical action (Karlsen, 2011).

Acting musically is the ability to experience, develop, and express oneself through a variety of musical forms while in companionship with others. Musical action and musical agency are informed by the concept of musicking (Small, 1998), which

encompasses activities of performing, improvising, composing, arranging, conducting, listening, constructing, relating, and developing musical meanings. Karlsen's (2011) lens calls attention to musical agency as the interlocking of multiple forms of actions, through which individuals engage with and through music. Understanding students' actions helped me understand how to "create environments [where] the positive experiential and learning outcome for each student is in focus" (p. 108). When emphasis was placed on understanding how students experienced their own music education, music education at the YMP may have accomplished two main purposes: (a) to influence individuals in the constitution of their own self, and, (b) as a vehicle for the execution of social responsibility and/or resistance (DeNora, 2000; DeNora & Batt-Rawden, 2005; Karlsen, 2011).

The notion of music agency as having "to do with . . . a capacity for action in relation to music or in a music-related setting" (Karlsen, 2011, p. 110) is present in the thoughts and ideas of the newcomers who participated in this study. Newcomers act musically when they feel, think, and define multiple senses of self (Green, 2012; Karlsen, 2011). This means that rather than only being "skilled" in articulating patterns, learning musical concepts, or imitating and responding to others playing musical instruments, students participating at the YMP are also "acting in and through music" (Karlsen, 2011, p. 118) while making sense of their own experiences as music learners in new settings. Acting musically is then a form of musical action (Karlsen, 2011) that in addition to the recognition of agency in learning music as a newcomer youth, also recognizes that individuals can move sympathetically with others while conveying emotions and form companionship with and through music (Malloch, 1999).

This notion of acting musically comes, first, from an analysis of individual interviews with students; and, second, from a collection of index cards with ideas, upon which students wrote thoughts, questions, and opinions at the end of every class. These methods of data collection were corroborated by video-recorded sessions of every class with the students, my personal journals as music teacher-researcher, and the lesson plans I wrote before each class as the teacher of this program, all of which were analyzed using Karlsen's (2011) "sociologically-inspired understanding of musical agency" (p. 118).

In a study on musical agency, Karlsen (2011) identified multiple categories of the types of musical action that students implemented individually and collectively. The forms of individual musical action she identified included: "music for self-regulation; the shaping of self-identity (or self); self-protection; thinking; matters of being and developing music-related skills" (Karlsen, 2011, p. 111). Only two of these types of individual musical action were observed in the perspectives and experiences of the newcomer youth who participated in my study, namely, "music for the shaping of self-identity, and music for matters of developing music-related skills" (Karlsen, 2011, p. 111). In addition, a type of collective agency was identified in the thoughts and ideas of newcomer youth, defined as the capability of individuals to achieve joint endeavors with others (Barnes, 2000). Collective musical action is here referred to as musical companionship, defined as a capacity for action that may be specific to how newcomers act in particular ways that help them negotiate their own positioning in the world and in companionship with each other.

As an outcome of analyzing experiences and conceptualizing them within a sociological understanding of music education, my hope is that in addition to reducing



the oversimplification of the experiences of newcomers, music educators and researchers may increase their understanding of how they view immigrant and refugee students' music learning with the broader lens of musical action.

### **Methodology**

As a methodological premise, critical ethnography served to frame, portray, and explain the situations and particularities of the groups participating at the YMP (Cohen, Manion, Morrison & Bell, 2013; Madison, 2011; Thomas, 1993). This critical ethnography is therefore organized with the purpose of studying newcomers' experiences with music education in Canadian community centres where I was both the music teacher and researcher. The political aspects guiding this critical ethnography are the stories of migration, settlement, belonging, and social inclusion (Selimos, 2017) of newcomer children and youth, and their own perspectives on the musical outcome of the YMP. The "critical" part of this ethnography lays in redefining and describing social theory rather than merely describing social life (Carspecken, 1996), obtaining, as a result, the understandings of musical action presented here (Karlsen, 2011). For Madison (2011), "critique" may be seen through a Foucauldian lens that serves to:

Deconstruct and reinvent those epistemological certainties that foreclose alternative possibilities for ordering and reordering authoritative regimes of truth and to discern and unveil the relationship between mechanisms of coercion and what constitutes knowledge. (pp. 15-16)

Madison (2011) saw the researcher's "positionality and belonging" as a reflexive practice crucial to doing critical ethnographic studies. This means that articulating how one thinks, feels, and sees the world helps individuals to position and acknowledge their

presence and interaction within the social contexts in which they live. This level of consciousness should allow the researcher to be “accountable for research paradigms, authority, and moral responsibility relative to representation and interpretation” (Madison, 2011, p. 16) of her participants. As a critical ethnographer, my ability to deconstruct and reinvent certainties offered spaces for reflexive practices and to position and re-position myself multiple times. In order to guide the process of understanding and observing how young newcomers experienced their realities, I therefore took into consideration the inevitable interplay between myself as the researcher/teacher and the participants and the social discourses that surrounded our interactions.

I used participant observations and semi-structured interviews, which allowed me to write, describe, and analyze the experiences of newcomer youth at the YMP. All methods used helped to draw attention and to challenge existing ideals on the particularities of teaching and learning with newcomer children and youth in Canadian community centres. Forms of data collection included (a) my reflexive journal entries written after each weekly session; (b) one individual semi-structured interview with participants and community connectors; (c) index cards with individual thoughts written by participants after each weekly session; and (d) video recordings of sessions and observations based on them so that, as researcher, I could observe students’ perceptions and engagements in depth.

Interviews, in addition to representing forms of data collection, provided opportunities to listen to personal narratives of human mobility. Individual stories collected in interviews reported to me that the opportunity to tell their stories impacted students’ musical actions. First, because individual stories of mobility were primary

aspects for the development of the curriculum and pedagogies implemented by me at the YMP, individual life experiences, therefore, offered opportunities for reflexivity for participants as well as for the researcher. Life experiences of mobility helped me as researcher to understand and see more overtly the implications of pedagogical decisions I made during the development and implementation of the YMP. Methodologically, life stories (Barrett & Stauffer, 2009; Kallio, 2015; McCarthy, 2007) offered means through which participants of the YMP were seen as agents in making sense of “the world, themselves, and each other” (Vasudevan, Stageman, Rodriguez, Fernandez & Dattatreyan, 2010, p. 54). Their “oral autobiographical narratives” (Giele, 2009, p. 238), recounted in individual interviews, provided insights into how life experiences of newcomer youth influenced my music teaching and their music learning.

The process of using index cards to collect individual thoughts was guided by specific instructions: at the end of each class encounter youth were handed an index card and asked to write anything they wanted on one side of the card. This could have been a question or comment, a thought or an idea, a concern or a suggestion. Prior to the next class meeting, I replied on the back of the same card with more questions and comments addressed to each participant. At the end of the following session, the cards were returned to the participants for them to read; the cycle repeated every week. Cards were only read by the teacher/researcher and each student read only their card. From a methodological point of view, this strategy was expected to help youth to reflect on their own thoughts, express concerns, feelings, and ideas, and to provide me with immediate feedback/information on students’ perceptions after each session. Index cards were also a

form of communication for both students and music teacher, to articulate “concerns and (perhaps) assumptions openly and confidently” (Benedict, 2007, p. 33).

All the accounts and narratives coming from this study were analyzed intersubjectively (Seale, 2012), with the understanding that “construction of shared meanings of everyday life [are] derived from interactions between people” (Philips, 2016, p. 28), including those interactions between newcomers, community connectors, myself as the music teacher and researcher, and the discourses present in Canadian society. This research was then guided by the following research questions:

1. In what ways do music engagements within community centres mediate the transitional experiences of immigrant youth at the Youth Music Program (YMP)?
2. In what ways can spaces for personal storytelling among the youth of immigrant and refugee backgrounds impact community music practices?

### **Research Context**

Two community centres in Southern Ontario, Canada, served as the research sites. In order to protect participants, I assigned pseudonyms for all names of participants and community centres. Two groups of participants, which included a total of 16 students ranging from 11 to 26 years old, represented the unit of analysis. I collected data between the months of January and August 2018. The first community centre was a “community organization” dedicated solely to providing settlement services to help newcomers transition into Canadian society. In contrast, the second community centre was a “community focal point” aimed at supporting and fostering the development of the community and surrounding neighborhood, and which also provided newcomer settlement services.

**Community centre 1.** The Centre for Learning Across Cultures (CLAC) is a community organization that provides services for newcomers and aims to help their transition into Canadian society, and to promote “intercultural awareness and understanding.” The general settlement services provided include information on housing, employment, health, education, and interpretation. Within the same organization, there were multiple departments that responded to immigration in distinct ways; each focused on specific aspects of the needs of newcomers such as housing, employment, and community connections. The department with which I partnered for the implementation, research, and development of the Youth Music Program (YMP) was that of Newcomer Youth Connections.

I developed the YMP originally in 2016 in collaboration with the community connector and five newcomer youth from Newcomer Youth Connections at the CLAC. The community connectors changed three times between 2016-2018, and the support of the YMP shifted according to the community connector’s perspectives and interest in the program, and the musical outcome shifted depending on participants’ ideas and the centre’s support. By the end of 2018, 12 newcomer youth had participated in the music program. The musical outcome of the program during the first year (2017) comprised of an audio-recording of a composition made by five newcomer youth, and the following year (2018), a group of seven youth performed at a theatre at a summer festival in the city where the YMP took place. The experiences described in this paper only include the seven-newcomer youth who participated at the YMP at the CLAC in 2018. The community connector who was present at the end of the program, although initially

agreeing to participate in the study, did not consent to allowing an audio-recording of the interview nor the taking of written notes from our conversation.

**Community centre 2.** The Centre for Learning and Community Development (CLCD) is a community focal point that “operates as a family, child, and youth community enrichment centre” to support and foster “the development of community based and community driven projects that nurture and enhance a healthy quality of life” of the individuals living in the surrounding neighborhoods. The centre also provides newcomer settlement services which offer information and referral to services such as education, health, and recreation, labor market access such as job search workshops, and connection and orientation with community members.

The YMP at this centre took place in 2018 with the collaboration of the community connectors at this organization. Rose, the primary contact at this centre, organized an information session with parents before the beginning of the program and research study. The program was advertised to the community with posters around the centre, and the community connectors were responsible for the recruitment and registration of youth interested in the program. The musical outcome comprised a performance that took place at the centre, attended by families, employees, and community connectors. There were eleven youth who participated in the YMP for 12 weeks; only eight consented to be interviewed. The two youth connectors (Rose and Ben) who were crucial to the development and implementation of this program were interviewed, and their interviews were audio recorded. In the following section, I further develop understandings of mobile societies and their implications for music education with newcomer youth.

### **Settlement Services for Mobile Peoples**

In the Canadian context, support given to newcomers is specific to their citizenship status and dependent on government funding. Both of the community centres in this study provided support only to individuals who were “landed immigrants” or “permanent residents” (IRCC, 2019; CLAC, 2019; CLCD, 2019). In both centres, under some circumstances, usually depending on the youth connectors and social workers, “non-permanent residents” may participate in specific programs. Some participants at the CLCD were given the opportunity by the community centre to participate in the YMP regardless of their citizenship status; at the CLAC, only “landed immigrants” were allowed to participate. In this paper, I use the term newcomer to refer to all individuals who have moved from various places outside of Canada and now reside in Canada, regardless of their citizenship status.

Knowing the conceptual differences of the categorization of newcomers according to their citizenship status is not relevant if music educators and researchers aim to relate, interact, and respond to the individual realities of each student. Knowing the categories and labels that are related to nationality and citizenship implies an understanding that fleeing from one country to another means a process of adaptation to be able to participate socially and politically in the new country, not necessarily affecting one’s sense of self-perception and identity. In order to contextualize the complexity of this political process and its actual implications for music educators, however, I describe the differences between citizenship statuses.

According to Statistics Canada (2019), the Canadian immigration system, at a macro level, adjudicates the status of a “non-immigrant,” defined as “a person who is

Canadian citizen by birth”; “immigrant” refers to a person who is or has ever been a “landed immigrant/permanent resident” and has been “granted the right to live in Canada permanently by immigration authorities” independent of whether or not they are Canadian citizens; and “non-permanent resident” refers to a person “from another country who has a work or study permit or who is a refugee claimant, and any non-Canadian-born family member living in Canada with them.” At a meso level, decisions on changes in status are regulated by nation-states through policies, resources, and institutions, and institutions per se only play a significant role in facilitating the process of resettlement. At a micro level, the resettlement process is, in the end, regulated by the actions of individuals who make their own decisions on how to approach support. As stated before, however, they may be influenced by larger social discourses embedded in the Canadian immigration system.

At a policy level and in a political environment that embraces the integration of newcomers, it is particularly relevant to challenge perspectives on the ideas of nation, nationality, and citizenship in order to move forward toward an understanding of flexibility and adaptation in a mobile world. Today, it makes less sense to continue talking about newcomers’ experiences of resettlement and relocation within the framework of “place-based governance models” such as those of citizenship or nationality (Fleras, 2015, p. xi; see also Allsup, 2010; Bradley, 2018). A shift in perspective among those individuals supporting newcomers, including music educators, could help populations of immigrant and refugee backgrounds to “participate simultaneously across differing spaces of co-existence” (Fleras, 2015, p. 28), connecting and transcending national boundaries.



As Karlsen and Westerlund (2010) stated, “individuals who face pluralistic realities are still able to maintain a coherent experience of self” (p. 229). The ways in which newcomers move between and within realities is part of their understanding of what it means to live and become within a new space. For the community centres whose goal is to provide opportunities for community connections such as the CLCD and the CLAC, the variances in the concept of nationality and citizenship may be better understood as imaginary social constructs (Anderson, 1991). The concepts might be enriched if the multiplicity of experiences that contribute to an understanding of what it means—not simply to move from one place to another, but also to become active participants in societies—were taken into consideration. The concept of “Canadian culture” would then become multiple (“Canadian cultures”), not singular. What it means to be “Canadian” would recognize the existing reality of the interaction and intertwining of “racial and ethnic individualities” (Carter, 2006) represented in the diversity of processes lived by newcomers.

### **Flexible Mobility**

Croucher and Kramer (2016) provided a description of immigrant experiences that recognized agency in the process of adapting to life in a new context. They recognized the flexibility and adaptability of immigrant populations who develop a process of adaptation they have identified as “cultural fusion” (p. 97). Cultural fusion is defined as the process through which newcomers “adopt behaviors/traits of the dominant culture and maintain elements of their minority identity to function in the dominant culture” (p. 98). In a similar way, Carter studied the ways in which youth of multiple ethno-racial communities in the United States moved flexibly in social settings. For

Carter (2006), however, there was more than one way in which youth adopted and maintained elements of their ethno-racial communities and the mainstream society. The categories that Carter (2006) found in her studies were “straddlers, mainstreamers and noncompliant believers” (p. 308).

Youth with multiple ethno-racial backgrounds, such as newcomers, may be “straddlers” when they value, embrace, and participate in multiple environments, including mainstream society, school, and their respective ethno-racial communities (Carter, 2006). Newcomers may also be mainstreamers when they emphasize “both the similarities between racial and ethnic groups and [mainstream society] . . . and the incorporation of the former into the opportunity structure” (Carter, 2006, p. 308). Others may be described as noncompliant believers, who are aware of the prescribed norms aimed at helping them achieve a level of “academic, social and economic success,” highly conscious of “their own cultural presentations and exert little effort to adapt to the cultural prescriptions of the school” (p. 308). Newcomers who may express a sense of non-compliance are critical of mainstream society. They choose to “embrace their own class and ethno-specific styles, tastes, and codes” (p. 308), which can be viewed as a form of resistance to societal expectations (Carter, 2006, 2010). They may also engage in forms of “strategic essentialism” (Turino, 2008) by choosing to express and portray a few aspects of themselves, which at times helps them to reduce the complexities of their own selves to emphasize a few aspects as fundamental or immutable (Turino, 2008). Carter’s categorization and analysis recognizes a complex array of individual processes; for this study, the concept of agency in the newcomers’ adaptive process is crucial for the analysis of experiences. Newcomers may then be understood as living their mobility in

multiple ways. Rather than just accepting social norms as a given unredeemable fate (Bauman, 2012), they may be acknowledged for consciously electing to straddle, to be mainstreamers, or to express noncompliance with the society around them in a variety of ways.

Newcomers participating at the YMP described challenges based on perceptions of their abilities to negotiate and learn the so-called boundaries of language, behavior, and social interaction (Allsup, 2010). Alya, a 14-year-old newcomer who moved from Syria to Turkey and then to Canada, expressed a sense of flexible mobility. While acknowledging her struggle, she also portrayed a sense of adaptation and reconciliation among the multiple aspects of establishing life in a new country. Ulla, an 18-year-old newcomer who moved from Syria to Canada, expressed a similar sense of adaptation and reconciliation.

For Alya, learning languages (Turkish and English) and building relationships with others helped her develop ways to navigate societies; for Ulla, it was acknowledging the differences in social norms and interactions with youth of her age group. In her individual interview, Alya mentioned that the most challenging part of moving on multiple occasions was war: “it was so hard to . . . I had to take care of my sister and to see if all my family [was] okay, and . . . it was hard for me to think about war. It was like a movie.” As she continued to speak about the challenges experienced in her process of transition, she reflected: “so I then went to Turkey, and in Syria I am smart. I was getting good grades, but when I went to Turkey [and] it was hard for me . . . I don’t really understand their language . . . I started crying every day”; however, she “learned their

language and things start[ed] to get better.” She then talked about her transition to Canada:

First it was hard, in Syria I learned English but, actually, I don’t care about English ‘cause I never think that I will come here. We don’t use English in Syria, but here I did not care about grades. It was hard first until I came to the centre and met new friends. That helped me a lot. (Alya, interview, September 12, 2018)

Alya and Ulla both expressed flexibility when they acknowledged a sense of discomfort experienced during their mobility, but they also expressed a sense of continuity in their adaptive processes while living in Canada.

In individual interviews, students who participated at the YMP shared past and present experiences, their desires to adapt to a new social setting with and through music, and their resistance or embracing of aspects of their ethno-specific communities.

Observations and analysis of the video-recorded sessions confirmed what they shared in the interviews. Samir, a 14-year-old newcomer who moved from Iraq to Lebanon and then to Canada, acknowledged his ability to navigate multiple realities in school when he explained how challenging it was to be placed in school shortly after moving to Canada: “I start go to school and first day was a little bit hard cause I didn’t speak English . . . Now, I start talking English really good” (Samir, interview, September 12, 2018).

During the interview, Samir expressed difficulties, followed by a statement on how a past reality had changed in the present. His next statement established a sense of building up, of acting toward, of engagement with agency: “I want to go to another high school, but the teachers told me [to] go to this other cause there is more Arabic speaking,

and they can help you, but I didn't want that cause I am living here" (Samir, interview, September 12, 2018).

Samir articulated his need to adapt to his life in Canada by stating that he is "living here." In his interview, he shared that most of his friendships were with youth who spoke English and not Arabic. He stated: "I am going to that high school this year, but in Grade 10 I will go to the other 'cause my friends are there, too, and they all speak English" (Samir, interview, September 12, 2018).

Individually, Alya, Ulla, and Samir were, in some ways, conscious of the mixture of experiences they have lived and continue to live. As it can be observed in Samir's desire to be in another school where his friends who do not speak Arabic were placed, they were often perceived by others as "racial and ethnic beings" (Carter, 2006, p. 305). Often this perception is emphasized and reproduced during the firsts months of being at school (Carter, 2006) and at community centres, where support services are designed to help newcomers "integrate better and faster" by teaching them "culture, language, behavior, and social skills that they are lacking" (Rose, interview, September 7, 2018). For many of these newcomers, their "racial and ethnic individualities" have more relevance to others than to themselves. Samir provided an example of such relevance. As Carter (2006) stated:

Racial and ethnic individualities emerge in the contexts of macrostructural, cultural, and personal levels; they are neither static nor one dimensional, and their meanings as expressed in schools, neighborhoods, peer groups, and families, vary across time and space. (p. 305)

When support is not focused on newcomers' abilities to straddle and traverse boundaries that have been placed by larger social structures (Carter, 2006), some aspects of musical agency may be dismissed as irrelevant by music teachers. To reiterate, agency "concerns the relation between the macro-level of societal structures and the micro-level of individual agents" (Karlsen & Westerlund, 2010, p. 93); in this particular case, agency also implies viewing newcomers as agentic knowers of their experiences, considering the macro-social structures that are in place.

### **Musical Action and Musical Agency**

As articulated in the theoretical framework in this chapter, Karlsen (2011) identified multiple categories of types of musical action that students implement individually and collectively, namely, "music for self-regulation; the shaping of self-identity; self-protection; thinking; matters of being and developing music-related skills" (p. 111). The two types of individual musical action observed in the perspectives and experiences of the newcomer youth who participated in this study were "music for the shaping of self-identity" and "music for matters of developing music-related skills" (Karlsen, 2011, p. 111). Finally, a type of collective musical action was identified at the YMP and named in this paper as musical companionship. I call musical companionship not only the ability to play music with others, but also the ability to see others while making music. I observed musical companionship when students expressed their appreciation for the opportunities for social interactions, not only as an important aspect of their transition from one country/place to another, but as a principle for their music education during their participation at the YMP. In the following section I present an analysis of students' perspectives based on Karlsen's (2011) framework.

**Music for the shaping of self-identity: The case of “Mawtini” (my homeland).**

At the YMP, students used “music for arriving at various subject positions, [and] reconnecting with the self and [with] prior images of agency” (Karlsen, 2011, p. 113) when they spoke about their experiences with music education at school or acted musically by constructing, reinforcing, and repairing the ways in which they see or want to see themselves (Carter, 2010; Green, 2012). This is what Karlsen (2011) identified as “acting musically to shape one’s ‘self’” (p. 112). In order to provide an example, I describe a session during which students were asked to form groups and practice playing a song together. While their choices were rather open, by the end of the session, all students had selected “Mawtini,” a song in Arabic which some students identified as the “Syrian national anthem” (video-recorded session, August 2, 2018). Students’ decisions to sing “Mawtini” may be explained by the idea of using music as part of shaping the self (Karlsen, 2011). Singing a national anthem may be explained as a way of negotiating a sense of belonging among participants. Anderson (1991) pointed out that when individuals sing national anthems together, “in the minds of each lives the image of their communion” (Anderson, 1991, p. 224), expressed through music:

No matter the words [nor] the tunes, there is in this singing an experience of ·simultaneity. At precisely such moments, people wholly unknown to each other utter the same verses to the same melody . . . If we are aware that others are singing these songs precisely when and as we are, we have no idea who they may be, or even where, out of earshot, they are singing. Nothing connects us all but . . . sound. Yet such choruses are joinable in time. (p. 145)

Anderson (1991) placed great emphasis on the concept of nation as social imaginary, one that implies that nations come to be, and “once imagined, [they are] modelled, adapted and transformed” (p. 141). For the participants at the YMP, as they constructed and reconstructed their “imagined” sense of nation, singing “Mawtini” may have helped them connect—not with a nation—but with one another through singing. As they found themselves in a place, in time and space (Stauffer, 2012) where they could find commonalities by which to play together, they found a song that was known by all, independent of their nationalities. Manuel, an 11-year-old newcomer who was born in the United States, who moved to Colombia and then to Canada, was the only participant who did not know the song. Manuel’s “tie” to “Mawtini” was not based on nationality, but it became a part of his musical experiences as he engaged in playing and performing with his group (index card, Manuel, August 2, 2018).

In the literature, “Mawtini” appears to be a “protest song” known by Iraqis, Syrians, and Palestinians (Rabinowitz & Abu-Baker, 2005). In my reflections on this session and on the performance, I wrote:

I need to search for “Mawtini,” as it seems relevant to them . . . I remember when I said: “go in one room and play anything you want,” and four different groups chose to sing the same song. At the moment of practising for the performance, I forgot to include it in the program, and Naeem asked why we were not singing it. They really wanted to sing “Mawtini.” Today during the rehearsal, the discussions about it as they practised seemed to be intense. The tone, the volume, and the intention in their voices as they argued with each other was fascinating, and it seemed



to be very important that Naeem knew the lyrics and that it was performed “right.” I could not understand what they were arguing about, as I do not speak Arabic, so I just let them talk with each other until they continued practising. (teacher-researcher reflective journal, September 1, 2018)

If one considers this entry from the standpoint of agency, it becomes apparent that I did not choose to see “Mawtini” as a representation of students’ ethnicity or race. The choice was perhaps to “see” them as knowers of their experiences and how these experiences were influenced by the larger sociopolitical structures in place in their lives (Karlsen & Westerlund, 2013). This journal entry may be explained as describing my perception of individual agency for a development of self, when, regardless of the ascription of concepts of “nation” and “nationality” that are embedded in the song, I did not consider these notions as relevant to the students. Rather, the fact that students chose to sing “Mawtini” and that they were highly invested in its performance is what draws attention to the song. Newcomer youth expressed their resistance or embrace of aspects of their ethno-specific communities in terms of culture, language, behavior, and socialization primarily through their selections of the music they desired to perform. Besides “Mawtini,” the repertoire they selected included pop and traditional songs in Arabic and Azerbaijani, and pop songs in English. At the end of the session of August 2, 2018, participants wrote about their experiences on their index cards; these experiences included playing a song they knew with different musical instruments, working as a group, collaborating with each other, and “listening to different versions of ‘Mawtini’” (index card, Said, August 2, 2018).

**Music for matters of developing music-related skills.** At the YMP, students' expressions of their musical agency also related to "developing or executing music-related skills" (Karlsen, 2011, p. 114). This category expresses participants' eagerness to continue "developing music-related skills," and it "is also an act in itself, through which individuals negotiate and enhance their opportunities for participating . . . in further musical interaction" (p. 114). On index cards, students expressed their interest and enjoyment in learning music-related concepts. The ideas and experiences that were categorized related to: (a) improvisation and composition; (b) suggestions and aspects of technique; (c) learning music theory; and (d) playing instruments. The musical purpose of the YMP, in discourse and active practice, focused on learning as a way to be with one another, with and through music. The following section explores the ways in which students expressed a sense of collective agency tied to the participatory framework of the YMP, related to newcomers' experiences of music education in mobile societies. The analysis of their thoughts and ideas led to the possibility of explaining their musical actions through a collective sense of musical agency (Karlsen, 2011).

**Collective musical actions: Musical companionship.** Related to sociocultural factors in the creation of self, Mitchell (2019) stated that "we are not individual selves who seek out relationships but rather, wholly relational beings" (p. 23). A sense of collective musical agency is therefore expressed through our abilities to relate to one another by holding each other accountable for what we have done and continue to do, and to coordinate and coherently order our actions in relation to each other's needs and desires (Barnes, 2000). In the case of the YMP, an expression of collective musical agency (Karlsen, 2011) was present in many of the students' interviews and index cards.

The ways in which collective agency was being formed was sometimes expressed through discourse in the pedagogies used by the teacher and the implications of the participants' ideas. The pedagogies used during the sessions may have influenced the ways in which participants interacted and acted musically in companionship with others. The collective aspect of music has been identified in literature as having a more profound impact in the perception of personal experiences with music (Small 1998, Karlsen, 2011, Kenny, 2016). Karlsen (2011) identified five areas or categories that delineate a sense of collectivity. These were: (1) using music for regulating and structuring social encounters; (2) coordinating bodily action; (3) affirming and exploring collective identity; (4) 'knowing the world'; and (5) establishing a basis for collaborative musical action. Three of the journal entries, written on three distinct occasions, provide examples of how a sense of companionship through collective actions was being developed through the implemented pedagogies:

They have learned that I want them to listen to each other even though they are not doing it fully yet. How do I help them to listen more?  
(teacher-researcher reflective journal, August 14, 2018).

They started using the language I am using. For instance, I use the sentence: "Be careful" and "listen to each other." They now use them . . . Maybe they are making sense of it on their own; however, they also know from schooling that when they have the right answer, the teacher will respond positively. They will get better grades, and that means they are better as schooled human beings in an educative world in which pleasing and being correct is the most important thing. Am I reproducing this

structure? How am I doing it? (teacher-researcher reflective journal, August 16, 2018).

Students have started saying things the way I am saying them. I am influencing them more than what I think. I have shown them what I perceive is important and they are reproducing it, but how conscious is that reproduction? Is it just that they figured out the “right” answer? (teacher-researcher reflective journal, August 23, 2018).

These excerpts may be explained as ways “to establish and maintain a basis for collaborative musical action” (Karlsen, 2011, p. 116). Musical actions, as observed in this study, are not only expressed “through playing or singing in a group or engaging in other kinds of joint musicianship through activities such as collaborative composition, musical play, improvisation, or music production” (Karlsen, 2011, p. 116). They are also expressed through a sense of companionship viewed in how students and I as a music teacher move sympathetically with each other while conveying emotions with and through music (Malloch, 1999), and while we negotiate and share our own positionings in the world as newcomers to Canada.

If my reflections indicate my ability to see that students reproduced the language I had been repeating consciously and purposefully, then their responses may be explained not as being facilitated by my instruction, but by their capacity to regulate or modify their own behaviors and actions. In this case, agency in regulating and modifying perspectives was first expressed in words by repeating instructions but referred directly to their musical learning, both individually and collectively, through their actions. Karlsen (2011) cited Giddens (1984) to emphasize that agency is a social construct that can be explained

through the larger social mechanisms that influence everyday life. In society, macro levels: “are not fixed but are produced and reproduced by skilled and conscious individuals in the course of their everyday lives through routinization, which entails repeated, habitual conduct which is open to change and adjustments arising from reflexive monitoring” (Karlsen, 2011, p. 110).

The categories I observed and used to make sense of the ways in which students acted musically in collectivity were: “using music for regulating and structuring social encounters; coordinating bodily action; affirming and exploring collective identity; ‘knowing the world’; and establishing a basis for collaborative musical action” (Karlsen, 2011, p. 115), all of which were not only expressed by participants but offered principles for the structure and development of the YMP. Extending Karlsen’s (2011) work, I perceive a category of “collective musical action” (p. 115) that I name *musical companionship*. Musical companionship, as stated previously, is the ability to see others while making music. A notion of companionship (Malloch, 1999) that is or can be embedded in the music education of newcomer youth can also extend Karlsen’s (2011) “collective musical action” by considering more subjective aspects embedded in music, such as musicality. For Malloch (1999), communicative musicality is:

the art of human companionable communication. It consists of our innate abilities, which function . . . to move sympathetically with [others]. It is the vehicle which carries emotion from one to the other. When our ability to share emotions is impaired, it appears that the elements of communicative musicality change in ways that make them less musical.

(p. 48)

At the beginning of the YMP, Naeem, a 12-year-old newcomer who moved from Palestine to Egypt and then to Canada, briefly communicated verbally with his classmates in Arabic, but most of the time avoided speech and visual contact (observations on video-recorded sessions, July 20, July 27, and August 2, 2018). In his individual interview, he illustrated how a sense of musical companionship (Malloch, 1999) was developed at the YMP. His ability to recall events and describe them called my attention to the changes I perceived in him. The following excerpt is from a semi-structured interview; here, he described multiple sessions after being asked if he liked making music with the rest of the group. Naeem expressed ample connections to his own musical and collective agency while participating at the YMP by describing multiple interactions with his classmates:

N: So . . . I like Said and Manuel and hum Samir and . . . Jamie and Ilam, just a little bit. Just this, and it is good, it is good students and I like it for it and . . . is good the friends, but I like it I like it I like [said with growing emphasis] this room for my friends and playing with the groups.

Then, Naeem described multiple sessions:

So, I am going one more with hum, Said—this the first time I am with Said, you know. No no, this is the second one, the first one . . . with me. Just me and he, yeah! Last time we are with Lana—yeah, we sing “Mawtini,” so this is the second one and the first one for “Mawtini” yeah! . . . and hum yeah, and with Jamie and Manuel we are doing something like a musics, but it is not song, it is just piano and like this and

yeah, and hum . . . and I am going with hum, Ilam, no, no, no, I am going with Samir and Ilam I think I don't know before this some weeks and...

G: I think it was Manuel as well.

N: Yeah and we are learning something and is good. I like Samir . . . and I am going with am I think I am not going with Jood and Titania, just I am going with the groups and I think, hum, I think I am going with Jamie and Said—something like this no, no, no, Said I am not going with him, Jamie and hum I don't remember . . .

In his descriptions, Naeem mentioned the names of all his classmates and the ways in which he interacted with them. His narrative expressed a “state of accountability and susceptibility necessary for being counted as responsible agent, and hence for skillfully taking part in endeavors of collective agency” (Karlsen, 2011, p. 111). He recognized himself as active in the process of making music, as well as the presence of others in relation to his own experiences with music.

Through Naeem's words, a sense of collectivity and shared space may be reframed to add a sense of musical companionship, as those who act musically may move sympathetically with others by conveying emotions and forming companionship (Karlsen, 2011; Karlsen & Westerlund, 2015; Malloch, 1999). Karlsen (2011) offered a beautiful description of ways to act musically:

While performing and creating, we regulate and structure the social encounter that the event in itself constitutes, which often includes political negotiation. We coordinate our bodies in order to produce a meaningful musical output. Playing, singing and creating in any ensemble or group

will most likely involve affirming and exploring some kind of collective identity, whilst being an occasion through which ideas are lived, and through which ways of knowing the world are explored (p. 117).

Newcomers acted musically when they demonstrated being “fond of, or skilled in music” (Hallam, 2015, p. 2), while moving sympathetically with others, conveying emotions and forming companionship (Malloch, 1999).

### **Concluding Remarks**

Mainstream discourses, whether individuals are conscious of them or not, are expressed in the practices, actions, and “dialectical interactions between individuals” (Turino, 2008, p. 94). A focus on individuals and their thoughts, experiences, and actions, when considering human mobility as a representation of larger social instability, may provide ways to understand the relationship between discourses of mobility and actions with music.

Socially, newcomers learn to strategically navigate nations in liquid ways as they actively select what and how to move within multiple sociocultural contexts. For music education, the specifics of each of the life experiences of newcomer youth may offer more possibilities to connect with the experiences of educators if students are perceived as capable to explore, adapt, and move, rather than perceived as vulnerable (Clark, 2007). The actions, practices, and discursive consequences of changing the ways individuals view themselves and others may help in the transformation of musical actions in “real forces in individual lives and in the social world” (Turino, 2008, p. 94).

Newcomer youth’s music education may require emphasis in the (sometimes forgotten) characteristics of adaptability and responsiveness to music. Music teaching and



learning may then also become expressions of self that reside in both the individual and collective social contexts (Froehlich, 2007). Musical actions, individually, may thus be considered a result of collective musical companionship.

Karlsen (2013) stated that music teaching with students of geographically and culturally diverse backgrounds is complex and should continue to be discussed in terms of content integration and cultural recognition. It is relevant, however, to remind teachers and researchers that individual musical complexities may not be represented in repertoire/resources but in the actions taken by both students and teachers, or newcomers and community connectors.

The participants of the YMP demonstrated their abilities “to navigate within subjectively- and socially-experienced realities with the help of music” (Karlsen, 2011, p. 109), and the musical experiences meaningful to them varied from pop songs in English and Arabic to traditional songs from Azerbaijan and Syria. Whether they produced music on their own or with one another, students who engaged with music learning at the YMP were “musical agents” as they changed their experience and social environment (Westerlund, 2002), while they continued to choose what music, instruments, concepts, and so forth were meaningful to them .

Canadian newcomer youth who participated at the YMP were seen as “active agents in constructing meaning, knowledge and identities from their musical experiences” (Kenny, 2018, p. 3). Therefore, asking how they made sense of these experiences and listening to their insights as participants in musical engagements may have helped negotiate, at individual and collective levels, their adjustments to a new social reality, and to envision how music education could be approached by music

teachers and community facilitators. Understanding the ways in which newcomers act musically may help in the construction, reinforcement, and repair of how we see or want to see ourselves (Carter, 2010; Green, 2012), and it may help us continue to act musically, both individually and in companionship with others.

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## Chapter Seven: Concluding Thoughts

In conducting this research, I examined the multiple ways in which music teachers, community facilitators, and students responded to societies in transformation, in the contexts of Canadian music classrooms and community settings. I focused on investigating four themes:

1. The philosophical exploration of the possibility of viewing pedagogies as coping mechanisms;
2. The pedagogies, reflective and reflexive practices, and emotive responses of music teachers working in suddenly or substantially diversifying Canadian public schools;
3. My autoethnographic accounts as a music teacher working with youth of immigrant and refugee backgrounds in two community centres;
4. The life stories and experiences of newcomer students who participated in music education at the Youth Music Program (YMP) in two community centres.

The integration of these specific themes was articulated in four articles in order to illustrate in detail the peculiarities of music education in mobile societies already identified in the literature (Crawford, 2017; Howell, 2011; Karlsen, 2013; Kenny, 2018; Marsh, 2012, 2017; Westerlund et al., 2015). The general purpose was to better understand the particularities of teaching and learning music with newcomer children and youth in the Canadian context. The process of inquiry I followed prioritized the “mutuality in the relationship between researcher and participant” (Nichols, 2016, p. 440). Therefore, the individuals who participated in these studies, their experiences, and

their relationships with music education in their communities of practice, were at the centre of this research. I, as a researcher and a participant in highly mobile environments, added my subjectivities to provide insights and answer specific research questions. The general processes that were investigated and delineated as results were processes of adaptation of school music teachers and newcomer students to mobile societies, processes of reflection experienced by music teachers and community facilitators working within schools and community settings, and processes of pedagogical decision making when teaching music with newcomer populations.

Consequently, as a literary genre, this dissertation was also a way “to produce awareness of the complexity, historical contingency, and fragility of the practices . . . [invented] to discover the truth about ourselves [and others around us]” (Lather, 1991, p. 7). As an integrated-article dissertation (Western University, 2019), the following research questions were addressed in individual articles:

Article 1 (Chapter 3): What role might psychological coping play in the pedagogical decision-making processes of music teachers in high diversity contexts? How might the notion of coping with discomfort reconfigure music teacher practices directed to newcomer students?

Article 2 (Chapter 4): What pedagogical choices do music teachers develop in schools where changes in student population have been taking place? To what extent do these choices facilitate participation, inclusion, representation, agency, and voice of students of immigrant and refugee backgrounds?

Article 3 (Chapter 5): What pedagogical practices and processes did I develop while working in a community setting with students of immigrant and refugee



backgrounds? In what ways did I experience stress or discomfort while working with students of immigrant and refugee backgrounds? In what ways, if any, did reflection and adaptation emerge from my attempt to cope with the diversity of these contexts?

Article 4 (Chapter 6): In what ways do music engagements within community centres mediate the transitional experiences of immigrant youth at the Youth Music Program (YMP)? In what ways can spaces for personal storytelling among the youth of immigrant and refugee backgrounds impact community music practices?

In this chapter, I re-address the previous research questions, establishing a summative view and a thematic evaluation of the findings of this dissertation. Whereas previously, data from the places and peoples with whom I engaged were separated and analyzed into distinct articles, in this chapter, the particularities of each context and the voices, stories, and views of participants coalesce in order to present challenges, limitations, and emerging topics as constructive elements for further research. I then summarize the main findings of each article and add further understandings that emerged from these results.

I also interrogate aspects “pertaining to the ethical conduct of the inquiry, the methodological procedures I chose, and the nature of the final research text” (Nichols, 2016, p. 440). I make use of Ellis’s (2007) “situational” and “relational” ethics to help me locate the “unpredictable, often subtle, yet ethically important moments that come up in the field . . . [to do] what is necessary to be true to one’s character and responsible for one’s actions and their consequences on others” (p. 4). Through this process of locating important moments throughout the implementation of this study, I frame changes and adaptations for future research. In doing this reflexively, I, as a researcher, not only

provide thinking for further research, but I reflect on my own practice as a researcher. In order to connect the theoretical framework, research purposes, and findings of this dissertation concerning reflexivity and practice, I now discuss these from my standpoint as a researcher.

### **Overview**

In this concluding chapter, I delineate the findings of this dissertation and address the challenges and limitations of researching music education with newcomers in school contexts and community settings. I begin by synthesizing the most prominent emerging themes and examining the interconnections among them. I also make recommendations and address the implications that are relevant for music teachers/facilitators working directly with newcomer children and youth, and I conclude by exposing the methodological limitations, complexities, and ethical dilemmas of doing this project.

The most prominent themes that emerged from this dissertation are:

1. The crucial importance of reflection in teacher/facilitator's practice using the viewpoints of reflexivity;
2. Music educators/facilitators' possibilities for the development of their adaptive capacities;
3. The outcomes of listening to students' experiences and perspectives while they engaged with music education as part of the settlement programs of two community centres in understandings of music pedagogies; and
4. The analysis of discourses that relate to the integration of newcomers in societies, as these pertain to the development of communities of musical practice (Kenny, 2016).

In summarizing these larger themes, I engage in future thinking and provide suggestions that may enable others to continue understanding the implications of this research in music education at large.

### **Synthesis of Findings**

As a multilayered article-based dissertation, the aims and purposes of each article focused on specific aspects. In this section, I discuss the findings that are relevant to the institutions and individuals investigated in this study. I selected community centres and schools as the primary settings for investigation because they are typically where newcomers begin their processes of adaptation to a new country, and because it is at community centres and schools where discourses on multiculturalism, diversity, Canadian culture, inclusion, and integration are developed and reproduced in societies. Several notions served to draw information that pertains to music education in a liquid social world, namely, music educators/facilitators' adaptive and reflective processes, pedagogical practices that occurred within community-engaged programs with and through music, and in-school music education and the responses, reactions, and experiences of newcomer students. In the first section of this synthesis of findings, I restate the results that speak to the crucial importance of reflection in a teacher/facilitator's practice, using the viewpoints of reflexivity. After delineating the findings, I make suggestions and establish the implications of studying reflective practices as they relate to music education pedagogies within school-music education programs.

**Reflection grounded in reflexive practices.** Music teaching and learning have the capacity to produce and reproduce values, connect realities, and facilitate spaces for

newcomers to express, build community, and integrate into a new society (Crawford, 2017; Howell, 2011; Karlsen, 2013; Kenny, 2018; Marsh, 2012). Nevertheless, it is music educators who decide how, for whom, and to what end. In liquid mobile societies (Bauman, 2012), how inclusion, connection, and creation of spaces are produced and reproduced by music teachers/facilitators is, therefore, an aspect that requires attention.

As our world changes due to global mobility and social contingency, music teachers/facilitators, novice and veteran, will be required to interrogate their pedagogies and reflect on their attitudes and interactions with the students with whom they work. Sociocultural realities where multiplicities and differences intermingle are only going to continue to increase. Thus, it will be necessary for music teachers and community facilitators not only to “engage and work with peoples of other cultures and gain insight into a world larger than their own” (Batey & Lupi, 2012, p. 26) but to employ critical reflection about their own understandings of what it means to teach music. This also means that, as an outcome, teachers may reconceptualize their practices and engage more actively with the multiplicities within their contexts in ways other than just acknowledging their existence.

In situations and realities where multiplicities are intermingling, Benedict (2010) has urged music educators to see music curriculum and pedagogy as “one that is not neutral, one that cannot be depoliticized, one that is not color- or difference-blind, [and] one that requires praxis, not rhetoric” (p. 160). Such a critical reflection requires a reflexive practice that not only contributes “to producing knowledge that aids in understanding and gaining insight into the workings of our social world but also provides insight on how this knowledge is produced” (Pillow, 2003, p. 178). I add to this urgency

the idea that reflective practices with a reflexive lens (Pillow, 2003), as explored in Chapter 4, can help music teachers/facilitators learn to see, engage with, and interrogate their own sociocultural setting and, consequently, continuously change and adapt their practices continuously.

The outcome of re-thinking the role of teachers/facilitators' processes of reflection, and adding to it the element of reflexivity, may help music teachers, novice and veteran, to stop attempting "to understand and implement principles and practices of multicultural education [by] reducing them to recipes, formulas, holidays, heroes, and hypersensitive acts of political correctness" (Jackson, 2003, p. 43). Investigating the realities, experiences, responses, and practices of music teachers in schools that were undergoing a change in student population, however, provided insights related to the challenges generated in their thoughts and actions, by a change in previously "familiar" contexts (Bauman, 2012).

The music teachers who participated in this study chose, at times, "to resist change by insisting on their own cultural or linguistic superiority" (Tange, 2008, p. 102). In this case, resistance was associated with limiting their teaching practice to a singular focus on the instruction of music literacy. As I stated in the conclusions of Chapter 4, I view this response as a coping mechanism that is only one possibility among the multiple existing stages of adaptation. This understanding emphasizes the relevance of thinking through practices that are only reflective, in order to move beyond coping mechanisms that do not suffice to adapt in various ways.

As I have suggested in Chapters 4 and 5, music teachers may benefit from reflective practices with stronger critical stances, in order to facilitate their thinking about

their pedagogies. Freire (2018) has argued that the fundamental aspect of engaging in thinking is curiosity about the object of knowledge. The willingness and openness to discuss and engage in theoretical dialogue must then always be connected to practice.

While the literature that speaks to multiple possibilities of human adaptation is grounded primarily in environmental change (Smit & Wandel, 2006), I applied it here to social environments that are fluid and in flux. The more reflexive educators and facilitators become in their thinking, the more adaptive their actions will become. Reflection from a reflexive standpoint may then help music teachers/facilitators to position themselves to be able to interrogate their own capabilities in engaging with the multiplicities of their students, by finding varied ways to acknowledge, expand and adjust their practices, attitudes toward and interactions with the social environments presented to them

***Implications and further thinking: Reflective practices in pre-service teachers' programs.*** Drawing from the above summary of findings, I suggest that a reflection with a focus on reflexivity would involve: (a) an engagement in an analysis of current sociocultural realities, by interrogating preconceptions and assumptions on what it means to teach music and to what end, according to the analysis of realities; (b) interrogating oneself in the understanding of musical backgrounds; and (c) engaging in the creative endeavor of the development of pedagogies, philosophies, music repertoires, and teaching practices that align with current realities.

The analysis of current sociocultural realities I suggest involves action research or collaborative action research studies (Bresler, 1995; Young, 2010) that may help music teachers/facilitators to “improve . . . their own educational practices, their understandings

of these practices and the institutions in which they operate” (Bresler, 1995, p. 16). Such an approach may help educators/facilitators to engage more actively in learning with their communities, observing the socioeconomic and cultural realities of students, and engaging with the sociocultural differences present within the community to perhaps “understand and alter the existing oppressive conditions rooted within the school setting” (Young, 2010, p. 210).

A deep analysis of the social context may lead to interrogating ones’ preconceptions and assumptions on how, to what end, and for whom to teach (Benedict, 2007). Examining one’s assumptions may guide the recognition of music education as something more than reproducing the status quo that is embedded in the focus of teaching only music literacy (Young, 2010). For instance, in interrogating ones’ assumptions and preconceptions, questions may also arise that relate to racial and ethnic identifications.

As I explored in Chapters 5 and 6, interrogating oneself may lead to the development of pedagogies, philosophies, music repertoires, and teaching practices that view newcomers as highly adaptable rather than “vulnerable populations.” Music teachers’ pedagogies could then be aligned first and foremost with relationships that can be built with their students, the sociocultural context of their communities of practice, and with teachers/facilitators’ own purposes for teaching music. These forms of questioning oneself and ones’ practice may lead to the understanding that, in contexts where multiple diversities merge and coexist, disregarding race and ethnicity dismisses the opportunity for engaging with the multiplicities of each individual. Solely focusing on the multiple diversities and placing race and ethnicity at the centre disregards the opportunities for hybridization present in mobile societies, may truncate relationships,

larger musical hybridization processes experienced outside of schools and community settings, and the possible fusion of cultural realities (Croucher & Kramer, 2016; Kim, 2001).

The processes of interrogation I suggest then present themselves as crucial for developing individual processes of adaptation to new realities, and perhaps in the continuous re-consideration of multiple kinds of music education practices. In what follows, I continue summarizing the results of this dissertation, focusing only on adaptive processes. As an implication, I provide a framework to develop more ways to increase music teachers' reflective and adaptive capacities. I base these suggestions mostly on the observations, experiences, and processes lived by all participants in this study.

**Developing adaptive capacities.** In Chapter 3, I developed an understanding of one process that may help individuals reconsider their own possibilities for adaptation to mobile societies. This notion is what I refer to as *coping with discomfort*. The consideration of a change in population as an event that may cause discomfort in music teachers came from acknowledging the speed with which some societies are changing and the rapid reaction that is expected of them throughout their practices as educators (Bauman, 2005, 2012, 2016). I then utilized the understanding of the purposes of coping mechanisms to create opportunities for adaptation, reconceptualizing them by using the Foucauldian understanding of discomfort, which sees discomfort as an opportunity to interrogate ones' thinking as it relates to the actions that one pursues. Coping with



discomfort, then, became a process that may help music teachers to be more responsive when they accept discomfort as a productive element.

The two psychological coping mechanisms I questioned were *palliative* and *direct-action*, as they portray two views of actions that can be taken after experiencing a discomforting emotion. I found, however, that relying on pedagogies based on palliative and direct-action coping mechanisms while experiencing stress or discomfort, as described in Chapters 3 and 4, was insufficient to develop more complex processes of adaptation. The problematic of these two forms of response to experienced stress and discomfort is that they only serve to reduce or remove emotions but do not help individuals interrogate their practices. These two mechanisms, then, are insufficient as active responses.

The process of reflecting on practice and adapting through changing ones' pedagogies is fully dependent on music teachers' personal and pedagogical understandings; all of which I saw as related to music teachers' pre-service music education and individual experiences with social change. As explored in Chapters 5 and 6, experiences with mobility in one's life or observed in the lives of others may help music educators to move beyond "formulas that [they] can duplicate or substitute for the transformative aspects of becoming actively and effectively involved in multicultural education" (Jackson, 2003, p. 43). I consider that multiple, different processes exist, such as the one I suggested through the conceptualization of coping with discomfort.

Consequently, in the following paragraphs, I explore possibilities and suggest changes that may help in the development of music teachers/facilitators' adaptive capacities. In the next section, I envision what it means to develop ones' reflective

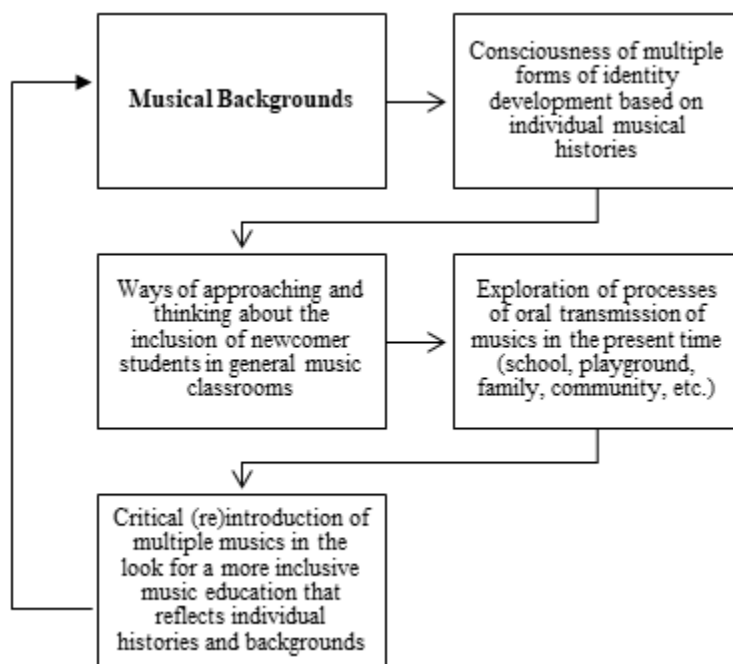
practices with a reflexive lens (Ellis, 2007; Fook, 1999; Lather, 1991; Nichols, 2016; Pillow, 2003; Regelski, 1994). Influenced by research in music education that speaks to reflexivity and adaptation (Tange, 2010, Saether, 2008; Quezada, 2004; Westerlund et al., 2015), I make suggestions that relate to improving reflective practices in specific areas, so that music teachers/facilitators may develop their adaptive capacities and consequently modify their pedagogies. The larger aim is that more music educators today encounter opportunities to adapt more actively to the multiplicities and intersecting diversities of newcomer students in social contexts experiencing high mobility due to immigration and asylum-seeking.

*Implications for further thinking: Re-thinking adaptation expressed in pedagogies.* Adapting in nuanced ways to a changing sociocultural environment requires reflection, reflexivity, and many times, guidance. Music teachers already adapt in multiple ways (as I noted in Chapter 4), and at times their resistance to engaging in more nuanced processes comes from their attachment to their past experiences. I consider that novice and veteran music teachers would benefit from thinking about their own musical lives reflexively, and perhaps reconsider what they believe is the purpose of their practice as educators.

A way to do so, I propose, is to re-think the notion of musical background that, especially when referring to newcomer students, leads to multiple assumptions on race and ethnicity that do not always align with individual tastes and experiences (Chapters 5 and 6). I suggest that in order to conceptualize what musical backgrounds may mean to music teachers, they need to interrogate their personal memories and individual experiences with their musical backgrounds. This, in turn, may lead them to interrogate

and reconsider their own perspectives of what it means to teach music in liquid social contexts.

Music teachers can come to understand that their own experiences have multiple levels of meaningfulness that may or may not relate to their racial or ethnic backgrounds. “Backgrounds” may consequently come to mean past experiences with music that, in addition to race and ethnicity, may reflect individual experiences with music learning, which may not always be positive when referring to music education focused on literacy, possibly affecting their further pedagogical choices. The pedagogical choices I envision could be a consequence of seeing oneself as an individual who has multiple ways to adapt to social change (see Figure 8), who can focus on the individual and collective musical agency of newcomer students (Karlsen, 2013) and understands the specific realities of each community of practice where music teachers work, as explored in Chapter 6.



*Figure 8: Pedagogical Choices based on Musical Backgrounds*

In following a process of reflection such as the one described above, teachers may arrive at the understanding that reproducing their own experiences may not be worthwhile or needed in today's realities; the backgrounds of the students in their classrooms are different from one another, not because they are newcomers but because of their individual experiences with music. Music literacy as the primary focus of music instruction may negate many possibilities of experiencing music teaching and learning.

While engaging in a reflective process about the concept of backgrounds, teachers may find within them the urgency of accepting discomfort (Hess, 2018), re-conceptualizing it as a productive element to adapt their practice (Foucault, 2000) so that the production of music education flows with the "currents" of liquid societies, continuing its path of adaptation and continuous change (Bauman, 2012). Their own processes of adaptation may become more nuanced and connected with the sociocultural realities of their communities. Adaptation may then be considered as a given of being a music teacher in liquid social contexts. Music teachers' adaptive capacities expressed through their pedagogical choices may, in turn, reflect their own and their students' multiplicities.

Focusing now only on newcomers' perspectives, thoughts, and opinions, I continue with the summary of the findings of this dissertation. I draw and envision implications of the findings of this research that speak to music education in community settings. The implications I describe refer to the complexities of policies of immigration as they relate and impact the development of programs for music education that aim to support newcomers in their settlement processes and adaptation.

**The Youth Music Program (YMP): Newcomers musical agency and musical taste.** Musical experiences in contexts with human mobility have been seen as providing newcomers with “opportunities for cultural maintenance, cross-cultural transmission, and verbal and non-verbal communication,” and to facilitate the “development of interpersonal connections, social cohesion, and student empowerment through varied learning, teaching, and performance opportunities” (Marsh, 2012, p. 93). Those who engaged in music learning have expressed heightened feelings of belonging to their communities and to the larger society in which they are immersed (Crawford, 2017; Howell, 2011; Karlsen, 2013, 2014, 2015; Karlsen & Westerlund, 2010; Kenny, 2018; Marsh, 2012; Westerlund et al., 2015). Aligned with these studies, the findings presented in this dissertation also suggest that music education impacted newcomer students in multiple ways. Students from the Youth Music Program (YMP) expressed acquiring musical abilities (playing musical instruments, singing, learning musical concepts, chord progressions, improvisation, and composition); learning multiple forms of communication that did not involve speech but attentive listening; and recognized that they increased their sense of belonging to the community of practice that was developed while making music together.

In Chapter 6, the musical actions of mobile youth were considered as a result of a collective musical companionship that was developed throughout the YMP. Individual musical complexities were not represented in repertoire/resources but in the actions taken by students and music teacher/facilitator and community connectors, especially because in programs such as the YMP, the development and recognition of multiple abilities and identities were placed at the centre of the musical experiences that happened within.

As Kenny (2018) has stated: “the importance of providing ‘spaces’ for music-making, facilitating participatory forms of cultural expression, and thus opening up potential opportunities for creating a sense of community within a challenging context, cannot be underestimated” (p. 12). I add to this understanding that it is not only the opening of spaces for music-making but also the perspectives, preconceptions, and outcomes envisioned prior to the implementation of programs of music education with newcomer youth that may help individuals create a sense of community. In addition, focusing on the newcomer students’ perspectives and understandings while participating at the YMP (Chapter 6) led me to understand that their thoughts, experiences, and actions reflected larger discourses of mobility. The newcomer youth who participated in this program were learning to strategically navigate nations in liquid ways as they actively selected what to keep from their past experiences and how to move within the sociocultural contexts where they were.

The participants of the YMP demonstrated their abilities “to navigate within subjectively- and socially-experienced realities with the help of music” (Karlsen, 2011, p. 109). Whether they produced music on their own or with one another, students who engaged with music learning at the YMP were “musical agents” as they changed their experience and social environment (Westerlund, 2002), while they continued to choose the music, instruments, concepts, and so forth that were meaningful to them. Canadian newcomer youth who participated at the YMP were “constructing meaning, knowledge, and identities from their musical experiences” (Kenny, 2018, p. 3), which served to envision how music education could be approached by music teachers and community

facilitators in order to help in the construction, reinforcement, and repair of how we see or want to see ourselves while engaging in music-making with others (Benedict, 2007).

The perspectives and experiences of newcomer students may then help to modify the existing preconceptions about mobile peoples: to see newcomers as highly adaptable, capable of exploring, adapting, and moving, rather than *vulnerable* and in trauma (Clark, 2007). While I am synthesizing this finding delineated in Chapter 6, I also want to emphasize that I do not mean to disregard the possible trauma that some newcomer students may have experienced; rather, I mean to emphasize that the consequence of changing the ways in which individuals view themselves and others has larger implications for music education pedagogy.

Emphasizing the (sometimes forgotten) characteristics of adaptability and responsiveness of which newcomers may already be conscious, may help educators/facilitators focus on responding to newcomer children and youth by providing spaces where expressions of self may reside in both the individual and collective social contexts (Froehlich, 2007). Pedagogies then may have fewer opportunities to be focused on the assumed trauma and vulnerability experienced during re-settlement (without dismissing the possibility), or on teachers/facilitators' own understandings of what it means to engage with an "ethnic Other," as explored in Chapter 5.

At the YMP, I considered talking to one another, listening, and being with others musically as aspects that were not an addition to music education, but rather music education itself. I now broaden this understanding to be recognized as crucial for programs of music education within institutions that provide settlement services. Listening and engaging in dialogue about musical experiences—stories of each other's

musical backgrounds while engaging in music-making—were seen as crucial for the newcomer youth to express their ideas while participating in this study. In the next few paragraphs, I use these findings to draw implications and make suggestions to music educators/facilitators that may be interested in developing more programs for newcomer children and youth.

*Music education within newcomer settlement programs.* Recommendations found in reports on settlement experiences in Canada show that there is a need for placing greater attention on specific areas of newcomers' well-being, such as mental health, community connections, children's follow up in regard to their adaptation at school, individual language development, and social skills (IRCC, 2019). The programs for newcomer children and youth that were offered by the two community centres where the YMP took place were part of larger Resettlement Assistance Programs (RAPs) aimed at providing "essential resettlement services to government-assisted refugees . . . within four to six weeks upon their arrival" (IRCC, 2019). Services provided during RAPs include temporary accommodation, health, housing, education, and employment. In addition to addressing immediate needs, RAPs sometimes include programs focused on facilitating processes of adaptation to a new community, which in some cases have included community music programs such as the YMP.

Based on my own experiences studying the implications of the YMP within settlement programs, I add suggestions for the development of more programs of community music education for newcomer youth from the perspective of communities of musical practice (Kenny, 2016). These recommendations are:



1. Partnerships with organizations that provide re-settlement services need to be established, with time to ensure the consistency and continuity of the program.
  - a. Music teachers/facilitators need to immerse themselves in the areas, departments, and programs being offered to newcomers by community centres. Their engagement in understanding and participating in the programs already being implemented is crucial before they can respond with music education to the community that is part of the centres.
2. Programs developed to address the needs of newcomer children and youth are usually developed and implemented by volunteers and guided by community connectors are likely to change every year, an aspect that may impede continuity.
  - a. Consider grant applications that may support the development and implementation of the program consistently and continuously.
3. Considerations should be taken in advance, in terms of spaces and materials (e.g. availability of instruments, and or funding for their purchase) available for the development of programs that make sense to the community who will participate.
  - a. The newcomer community will vary depending on Canadian policies of immigration (sometimes supporting larger populations from specific regions or communities, e.g. Syrian, Yazidi, Kosovo), and the department with which partnerships are established (Youth, Settlement, Life Support, Interpretation, etc).
  - b. The possibilities for developing a music program are based on the individual interests and capacities of community connectors, the programs

already being offered at the community centres, as well as the participants' musical tastes, age groups, and interests in music education.

- c. It is crucial to be responsive to the needs of each community and implement programs and pedagogies that make sense to them. This means adapting oneself and ones' own capacities in terms of what it means to teach music, in order to facilitate processes of music education that have more possibilities to impact each group of participants.
4. Consider emotional adjustment not only as a process that is undergone by newcomers but also by non-newcomer teachers/facilitators and community connectors. Emotional adjustment and mental health are highly dependent on the individual experiences of the teacher/facilitator and students, how long have they known each other, and on how long newcomers have been in Canada.
  - a. Establish relationships with participants and be mindful of the multiple ways in which the instruction of music may or may not support participants in their processes of adaptation.
5. Attentive listening to one another should be at the centre of music education with newcomers. This way, music education may support participants in the development of language understanding, communication, problem-solving, and establishing new relationships with other individuals (all aspects identified in the literature related to newcomers' adaptive processes.) Consequently, aspects of communication, dialogue, and relationships are crucial and may be developed among participants, increasing the possibilities for creating, composing, improvising, and performing music with others.

Based on these recommendations and on the understandings narrated throughout this dissertation, I suggest that programs of music education within settlement programs for children and youth may provide spaces for educators, facilitators, and newcomers to reflect and purposefully act throughout their own processes of adaptation in a new community (Kenny, 2018). This understanding ties together the realities of mobile societies, their institutions, their communities, and individuals. In the following section, I summarize the findings of this dissertation as they relate to the larger reality of mobile societies, and institutions in charge of settlement programs to broaden again to the complexities of what it may mean to teach music in a “liquid” social world.

**Larger social discourses surrounding settlement programs.** In Canada, settlement services are provided by not-for-profit organizations that are guided by governmental institutions such as Immigration, Refugee and Citizenship Canada (IRCC) or Citizenship and Immigration Canada (CIC). This was the case of the two community centres where I implemented the Youth Music Program (YMP). Sociologically speaking, at a macro level, these governmental organizations are guided by documents of practice such as policies of immigration aimed at responding to larger global necessities.

As I stated in the introduction of this dissertation, when observing the nuances of music education in liquid societies, it is necessary to broaden the lenses through which one observes in order to understand, at a micro level, what music educators experience. In doing so, I noted and expanded my own knowledge by engaging with sociological research that investigated larger processes such as globalization and human mobility. This led me to see that oversimplified notions of cultural phenomena do not reflect an actual integration of multiplicities within Canadian society (Fleras, 2015).

At an institutional level, the processes of the possible fusion and integration of multiplicities in communities are sustained through the production and reproduction of “an intertwined set of . . . worldwide discourses [and narratives] on human capital, economic development, and multiculturalism” (Dale & Robertson, 2003, as cited in Spring, 2008, p. 330). For instance, in contexts where social forms change at a rapid pace, institutions such as community centres and schools have an independent role, as they “can also fabricate national identities, national imaginaries, and national practices” (Sobe, 2016, p. 154). Hegemonic narratives are produced and reproduced firstly through the policies of resettlement (IRCC, for instance), and secondly through the individual engagement and interpretation of these documents.

It is imperative to remember that in addition to larger sociocultural beliefs attached to the national imaginaries of each country, community connectors and teachers are dependent on regulations and policies set up by nation-states (Parker, 2016). Such structures might, in turn, play a key role in the normalization of concepts such as multiculturalism and diversity, particularly when these concepts become institutionally mainstreamed in societies at large (Vertovec, 2012) and are not questioned by individuals implementing programs that aim to support mobile societies. In Chapter 5, the community connectors responsible for developing programs for newcomer youth were aligned with what the IRCC required. Their ideas and perspectives helped to exemplify the connections between what individuals immersed in so-considered multicultural societies such as Canada believe and experience and the widespread social imaginary of Canadian multiculturalism that is embedded in the settlement programs for newcomers (Fleras, 2015). In contexts that experience changes due to immigration, it is important not

to underestimate the fact that personal and professional engagements with newcomers that only compare, acknowledge, speak about backgrounds, heritages, and multiculturalism as commonplace knowledge, are insufficient as active responses (Chapter 3). At a micro level, further exploring open dialogue and inquiry about emotive responses and actions of educators/facilitators (Chapters 4 and 5), and the multiple adaptation processes existing in both newcomers and non-newcomers (Chapter 6), is a demanding necessity.

Referring to the YMP, youth community connectors offered their views on the implementation of this program as one way to help newcomer youth integrate into Canadian society (Chapter 5). Their ideas were helpful in the development of the YMP in general, but also meaningful to inform the ways in which programs of music education can create many more communities of musical practice wherein a collective engagement with music learning occurs (Kenny, 2016). Drawing from research that explains how engagements with cultural meaning systems in different musical practices can begin to occur in “multiple, complex and fluid” ways (Marsh, 2017, p. 61) and as a finding of this research, teachers and community facilitators were identified as crucial in this kind of change.

In liquid contexts, the familiar processes and practices upon which music teachers and facilitators have come to rely will no longer convey established or assumed meaning when change occurs at a fast pace. The new context will likely require them to follow significant adaptation processes, demanding awareness and the development of new or different forms to address multiple cultural understandings, while being creative in their actions in the development of programs that respond to societies in multiple ways. As the

social context changes and policy documents shift to address the needs of newcomers, music educators and facilitators also need to develop their abilities to adapt to change by changing their practices.

I also suggest the reconsideration of the use and interpretation of documents of practice such as policy and curriculum as guidelines for pedagogical decisions. The literature that highlights the importance of re-thinking curricula and its role in pedagogy (Benedict 2010; Benedict et al. 2015; Jorgensen 2007) and pedagogies of music education with immigrant and refugee populations (Crawford 2017; Howell 2011; Marsh 2012; Karlsen 2012; Karlsen 2014) have indicated that a critical engagement with documents of practice may open spaces for more responsive pedagogical responses. The existing literature then makes personal exploration of reflexivity in reflective practices significant for teachers/facilitators' development of adaptive capacities (Fook 1999; Pillow 2010; Sellars 2012; Stingu 2012). I now draw some of the implications in policies and curricula as implications and further thinking based on these findings.

***Implications and further thinking: Schools and communities.*** As explored throughout this dissertation, multiculturalism within music education practices can go beyond furthering understanding of the musics of various cultures. Documents of practice such as policies and curriculum could more specifically include aspects that, firstly, emphasize the “intersecting identities and experiences based on race, ethnicity, gender, religion, social status, and immigration history” (Parker, 2016, p. 5) of students in classrooms and communities, and secondly, use language that facilitates music teachers who engage in action research that may help them understand their communities and adapt their practices. This

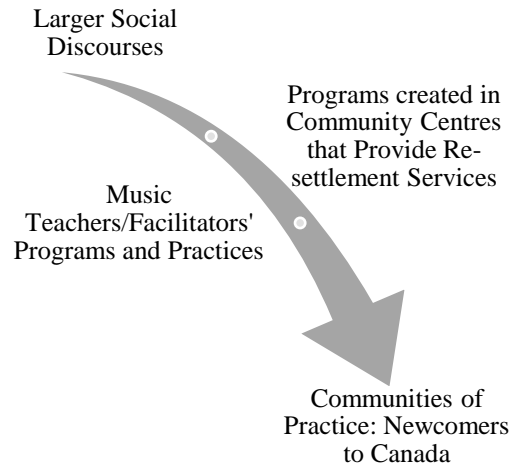
way, an understanding of the multiple intersecting identities of students may be what helps them enact “multiculturalism.”

The expressions of the controversies explicit in the philosophies and actions expressed by community connectors in Chapter 6 and music educators in Chapter 4, when referring to “Canadian multicultural society,” demonstrated a simplicity in understanding the complexity of experiences in their communities. Through inquiry of the statements in documents of practice, one can look at the issue of oversimplifying what it means to integrate and settle in a new social context, as narratives and discourses, embedded in national identity constructs and documents of practice, will often be in misalignment with the actual experiences of newcomers (Parker, 2016).

To address the disconnection between current research and documents of practice, I suggest an analysis of documents using the understandings of change in “liquid modernity” (Bauman, 2005) explored throughout this dissertation, and address possibilities of change through critical inquiry techniques that offer an understanding of the multiple levels that would require modifications (see Figure 9).

The critical inquiry techniques I suggest come from a Deweyan understanding of inquiry as practical (Dewey, 1938). This form of inquiry includes different moments of reflection; at the centre are the experiences that lead to a “thinking process that was framed by a perplexing and confusing situation” (Garrison, Anderson & Archer, 1999, p. 99), which eventually becomes untangled or resolved. The outcome may represent informed proposals of policies and music curricula that include the three main aspects explored in this dissertation—pedagogy, reflection, and adaptation—and that recognize the multiplicities of students in

classrooms and communities.



*Figure 99: Discourses in Documents of Practice*

Music educators teaching within community centres and schools could go beyond recognizing the existence and relevance of multiple peoples in policy documents and curricula. Policy documents and curricula could be better understood and implemented with and through the “intersecting identities and experiences based on race, ethnicity, gender, religion, social status, and immigration history” (Parker, 2016, p. 5) of students in classrooms and communities. With the assumption that deeply understanding the intersecting identities of students may originate the need for implementing systemic changes in schools and community settings, then helping teachers/facilitators develop their adaptive capacities would be expressed in their pedagogies and programs. In the next and final section of this conclusion, I expose my own positionality as it stands today, as a researcher of music education in liquid social contexts. In this section, I address methodological concerns, challenges, and limitations I experienced while implementing this research study and to leave this dissertation as an open document for further investigation.



### **Ethical Dilemmas: Researcher's Praxis**

From the beginning of my career as a scholar, I have questioned the ways in which researchers think of participants when it is researchers who “initiate the research relationship, have authority over what gets said and done, and earn prestige and power from their research” (Ellis, 2007, p. 5). During my doctoral studies, various experiences as a research assistant provided me with opportunities to think about what I envisioned my practice as a researcher might be.

In implementing this research, I grappled with how, to what end, and for whom to write about my life and the lives of others. The notion of *crystallization* as an understanding of validity (Richardson & St. Pierre, 2005) motivated the need of designing, developing and utilizing the multiple and different methodologies, methods and frameworks in this research (Ellingson, 2011). Then, the individuality of symmetry and asymmetry of the experiences gathered as data, offered a way to study “externalities that refract within themselves creating different colors, patterns, and arrays, casting off in different directions” (Richardson & St. Pierre, 2005, p. 963). In this way, my own sensitivities, experiences, and understandings and those of participants refracted in various ways. Today, after having embarked on researching my own practice and the lives and realities of others, I identified specific aspects and ethical dilemmas presented by this research.

Even when the methodologies, methods and frameworks were varied, their refraction and creation of colors, patterns, arrays, were casted off in a limited amount of directions, as it was me, the researcher, who explained, analyzed and provided understandings about the experiences of others around me. The aspects and dilemmas I

encountered then refer mostly to the building of research-participant relationships over time, the responsibility embedded in being a liaison between contexts that are many times systemically separated (epistemology, praxis, individual histories, and experiences with music-making), and the critical endeavor of analyzing data and providing understandings in writing.

The conflicts I experienced in observing and analyzing Catherine's and Louise's practices and reflective processes, observing and speaking about my practice as a music educator, and the complex nature of living alongside and listening to the experiences of newcomer students, helped me continue interrogating my own research practices. Conflict, discomfort, and moments of crisis while observing music teachers' practices, and while listening attentively to newcomer students' stories, helped me gain a greater understanding of the multiple choices available in the analysis and presentation of research texts.

Influenced by the Foucauldian (2000) understanding of discomfort that guided this dissertation, I maintained a sense of perspective that eventually allowed me to continue analyzing and understanding various realities. As a reminder of what an "ethics of discomfort" entails, I write it anew in Foucault's (2000) words:

Never to consent to being completely comfortable with one's own presuppositions . . . never to believe that a new fact will suffice to overturn them; never to imagine that one can change them like arbitrary axioms, remembering that in order to give them the necessary mobility one must have a distant view, but also look at what is nearby and all around oneself . . . To be very mindful that everything one perceives is evident

only against a familiar and little known horizon, that every certainty is sure only through the support of a ground that is always unexplored.

In this section of the dissertation, I, view my own discomfort from a distance and give to these findings the “necessary mobility” to reflect closely on the methods I selected, the decisions I made about what stories to tell, what narratives to draw from those stories, what aspects of my analysis to speak about, and to question who has a say in this telling, and how these narratives are being told (Benedict, 2007). In these final paragraphs, I address three methodological re-considerations: the first one refers to researching music classrooms as an observer, the second one refers to researching music teachers’ reflective practices, and the third to researching teachers’ pedagogical decision making and adaptation to societies in transformation.

**Researching music classrooms.** In order to study music teachers’ practices, I developed interview and observation protocols that allowed me to engage with teachers in their classrooms and make sense of their teaching contexts. This implied knowing them personally and professionally and observing their students. In the ethics protocol for this research, I stated that I would be an observer in the classroom, meaning that my interactions would be limited to observing teachers and students without disrupting their environment, and I would not speak nor interact directly with students. I see this as a limitation to the design and to the findings of this research, as after following this design the first time through with Louise, I realized that it was impossible to maintain a detached view as an observer, an aspect that has been noted particularly in feminist scholarship

(e.g. Ellis, 2007; Lather, 1993; Nichols, 2016). My presence in the classroom changed the environment that the teacher and students were previously used to.

The possibility to be an observer only is to my eyes null; even when I did not engage in conversations with children, my presence impacted their interactions and behaviors in the music classroom. An example is when I, in observing a group of children, wrote in my personal journal:

Children see me looking at them and they stop doing what they are doing. Adults survey kids in schools for any “misbehavior.” Children know I am an adult, and, thus, they may think I am surveilling their interactions. It is not possible to observe their attitudes, interactions, and responses to their teacher when I cannot interact with them in any other way but as an observer. (personal journal, January 28, 2019).

These observations helped me reconsider the methods I used and the ways in which I implemented research. If I intend to observe students’ responses to their music teacher’s pedagogies and their attitudes and interactions with their peers, a different methodological framework must be followed. Adjustments might include a longitudinal study and a researcher with the role of participant-observer (Creswell, 2007), and having the possibility to engage in conversations with students about their experiences in interviews or informal conversations.

**Researching music teachers’ reflections.** The second aspect I would adjust is that of researching music teachers’ reflective practices. Observing and having conversations with music teachers and listening to their answers while conducting interviews made me realize the influence of my responses, and my presence within their

contexts and in their thinking. The fact that I was interested in knowing more about their reflective practice created change, even when minimal. It was also impossible not to influence their thinking when further inquiring about their pedagogical and reflective practices.

In researching music teachers' reflective practices, I realized I created opportunities for them to reflect. As discussed in interviews with Louise and Catherine, they did not usually keep a journal of their days of teaching; therefore, the fact that I asked them to reflect for research purposes changed their reflective practices. When replicating the study with Catherine, I made the decision to share with her a weekly reflection about her practice. In doing so, I added to my role as researcher the opportunity to engage in deeper conversations, to question my own and her thinking, and to share our experiences while I acted as an observer in her classrooms.

The methodological approach followed by Catherine created more opportunities for collaboration. For future research that attempts to understand reflective practices, I suggest changing the design and structure of this study, possibly using the methodological framework of narrative inquiry (Barrett & Stauffer, 2012; Nichols, 2013) with an overt emphasis on understanding "life experiences as narrated by those who live them" (Chase, 2011).

**Researching music teachers' praxis and adaptive capacities.** Intercultural experiences during study abroad programs offered an interesting perspective on the methodological design of this dissertation. Researching teaching practices and teachers'

forms of adaptation in contexts that are mobile due to immigration were considered similar to those contexts described in the literature on study abroad programs.

In many of these studies, the learning processes during intercultural experiences were understood in a continuum, in relation to the lived experiences of participants, and researched through their own reflective processes (Saether, 2008; Tange, 2010; Westerlund et al., 2015; Quezada, 2004). The study by Westerlund et al. (2015) spoke to the ways in which the processes of learning while teaching evolves through time, “instead of, for example, focusing solely on the final learning outcome” (p. 59). After the implementation of this research, I noticed that the impact of personal experiences on encounters with difference was relevant to praxis in multiple ways, in various moments in life, and at distinct levels of an individual’s lifetime, which suggest limitations in studying the uniqueness of pedagogical decisions and adaptive processes in the timeframe I suggested.

The view of temporality or atemporality of the impact of experiences throughout the lifespan offered limitations to the study of the adaptive capacities of teachers, an aspect that I also explored in the autoethnography (Chapter 5). As a limitation, it is difficult yet not impossible to grasp how, when, and what exactly may impact teachers’ lives or praxis, and what may help them be more adaptive. Moreover, a finding of this research is the recognition that teachers who engage in understanding their own reflective and adaptive processes may have more possibilities to develop nuanced understandings of their own selves and others around them (Westerlund et al., 2015), as I studied in Chapter 5. The focus then shifts to that of understanding reflection as a possibility to develop adaptive capacities.

In addition, in the context of this dissertation, I observed the experiences and practices of teachers in a sociocultural context that I assumed and considered as “theirs” but that offered the encounter with diverse realities (Cushner & Mahon, 2002; Delpit, 2006). I now question what the implications of looking at experiences in these contexts are with this framework, if novice and veteran teachers have never fully thought through or experienced themselves the changing and conflicting nature of their so-considered “own” realities, or if they have never been asked to reflect about the differences, multiplicities, and diversities that co-exist within their own sociocultural realities.

### **Lingering Thoughts**

The implications for research on music education in liquid societies may have been broader if, instead of only speaking about newcomers’ experiences with those who worked with newcomers, I had spoken about the responsibility of all individuals to adapt to hybridizing societies. Throughout this dissertation, I added to existing scholarship the study of possibilities of pedagogical adaptation and reflection that may support music teachers in their own personal and professional development as active participants in a globalizing world. I did so by theorizing—placing together multiple sociological understandings of a world in transformation (Bauman, 2005, 2011, 2016): by studying current music teachers working with a large number of newcomer children and youth in Canadian schools; by studying my histories and current practice as a music teacher of newcomer children and youth; and by listening to and analyzing the experiences of newcomer youth participating in the music program I developed and implemented in community centres.

These understandings provide answers and more questions to continue thinking about what it means to continue responding to societies in transformation with and through music education. During the study of music teachers' reflective and pedagogical practices, I paid particular attention to how they viewed themselves, and how they considered if they could find more and varied ways to acknowledge, expand and adjust their practices, attitudes toward, and interactions with the students of immigrant and refugee backgrounds in their classrooms. As the study unfolded, however, it became evident that the music teachers who participated in this study were not always conscious of their positioning, presence, and practice. In music education, this understanding emphasizes the need to continue expanding the literature based on research studies that aim to transform "music educator's capacity to embrace conceptual thinking, to evaluate complexity, and to become more at ease with adaptability" (Schmidt, 2013, p. 27).

The question of "how" remains open for discussion; however, as stated in Chapter 5, non-newcomer music teachers, pre-service educators, and community connectors have the ability to fuse multiple cultural milieus (Croucher & Kramer, 2016). This is because all individuals are able to interrogate their practice and question elements of their "dominant identity" to function within their own hybridizing societies (Croucher & Kramer, 2016—especially when they come to terms with understanding for themselves what it means to adapt and re-adapt continuously, to learn how to respond to the mobile students in their music classrooms and communities.

The development of Canadian music education requires educators, community connectors, and music facilitators to focus their attention on the richness, value, and possibilities of the hybridizing cultures that navigate in Canadian society.



Commonsensual understandings of multiculturalism, multicultural education, and culturally relevant pedagogy— instead of helping them open their views to multiplicities—limit their engagements with others. It is important to stay away from such commonsensual understandings in order to respond and work within the particularities of a mobile society.

Music education as a field requires music teachers and facilitators to develop their abilities to see, acknowledge, and be within difference, accept the discomfoting nature of facing multiplicities, and learn to respond to societies in transformation based on their own capacities to reflect, question, and envision multiple possibilities, and to change their practices whenever the environment requires them to do so. In continuing the thinking that I began in this dissertation, it may be possible to continue envisioning additional possibilities for a more critical and socially just music education, but not without acknowledging and accepting one's responsibility for deeply reflecting and acting differently while facing liquid social change.

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## Appendices

### Appendix A: Research Ethics Board Approvals and Letters of Information and Consent

**From:** [REDACTED]  
**Sent:** Wednesday, October 24, 2018 11:14:18 AM  
**To:** Gabriela Ocadiz Velazquez  
**Cc:** Cathy Benedict; Patrick Schmidt  
**Subject:** RE: Research Application LCSBD, Music Education Western University

Hi Gabriela:

I am writing to let you know your research request '*Music Teachers Navigating the Tides of Social Transformation*' has been approved by the Board's Research Advisory Committee. Approval to conduct research within **LDCSB** schools also requires the approval of the school principal. In your application you mentioned you wish to primarily involve those schools with high populations of students from immigrant and refugee backgrounds.

If you wish I can send out an email to select schools and informing them the project has been approved and attach the Letter of Information/Consent Form for Teachers and ask principals to disseminate, if they are in agreement.

Please let me know Gabriela how you want to proceed with teacher recruitment.

Thanks and kind regards,

[REDACTED]

Research and Evaluation Officer

Work: [REDACTED]

Cell: [REDACTED]

Email: [REDACTED]



**Date:** 6 April 2018

**To:** Dr. Patrick Schmidt

**Project ID:** 111042

**Study Title:** Music Teaching and Learning with Youth in Hybridizing Societies

**Application Type:** NMREB Initial Application

**Review Type:** Full Board

**Meeting Date / Full Board Reporting Date:** 02/Feb/2018

**Date Approval Issued:** 06/Apr/2018

**REB Approval Expiry Date:** 06/Apr/2019

Dear Dr. Patrick Schmidt

The Western University Non-Medical Research Ethics Board (NMREB) has reviewed and approved the WREM application form for the above mentioned study, the date noted above. NMREB approval for this study remains valid until the expiry date noted above, conditional to timely submission and acceptance of NMRE Continuing Ethics Review.

This research study is to be conducted by the investigator noted above. All other required institutional approvals must also be obtained prior to the conduct of the study.

**Documents Approved:**

| Document Name   | Document Type                     | Document Date | Document Version |
|---|-----------------------------------|---------------|------------------|
| Assent Letter CLEAN   | Written Consent/Assent            | 29/Mar/2018   | 3                |
| Exit Interview Guide Students [REDACTED] CLEAN                          | Interview Guide                   | 16/Feb/2018   | 2                |
| Exit Interview Guide Students [REDACTED] NEW                            | Interview Guide                   | 16/Feb/2018   | 1                |
| Focus Group Life Story CLEAN  | Focus Group(s) Guide              | 16/Feb/2018   | 2                |
| Focus Group Student Perceptions and Video Excerpts CLEAN                | Focus Group(s) Guide              | 16/Feb/2018   | 2                |
| In Class Recruitment [REDACTED] CLEAN                                   | Oral Script                       | 29/Mar/2018   | 3                |
| In Class Recruitment [REDACTED] CLEAN                                   | Oral Script                       | 29/Mar/2018   | 3                |
| Index Cards Guiding Protocol CLEAN                                      | Other Data Collection Instruments | 01/Mar/2018   | 2                |
| Initial Interview Youth Community Connector [REDACTED] NEW              | Interview Guide                   | 16/Feb/2018   | 1                |
| Initial Interview Youth Skills and Services Programmer [REDACTED] CLEAN | Interview Guide                   | 16/Feb/2018   | 2                |
| Letter of Information and Consent Parent Guardian [REDACTED] CLEAN      | Written Consent/Assent            | 29/Mar/2018   | 4                |
| Letter of Information and Consent Students [REDACTED] CLEAN             | Written Consent/Assent            | 29/Mar/2018   | 4                |
| Letter of Information and Consent Students [REDACTED] CLEAN             | Written Consent/Assent            | 29/Mar/2018   | 4                |
| Letter of Information and Consent Youth Worker [REDACTED] CLEAN         | Written Consent/Assent            | 01/Mar/2018   | 3                |
| Letter of Information and Consent Youth Worker SLNRC CLEAN              | Written Consent/Assent            | 01/Mar/2018   | 3                |
| Letter of Partnership [REDACTED] NEW                                    | Letter Document                   | 16/Feb/2018   | 1                |
| Letter of Partnership [REDACTED] NEW                                    | Letter Document                   | 16/Feb/2018   | 1                |
| Participant Observation Guide NEW                                       | Participant Observation Guide     | 16/Feb/2018   | 1                |



**Date:** 2 May 2018

**To:** Dr. Cathy Benedict

**Project ID:** 110366

**Study Title:** Music Teachers Navigating the Tides of Social Transformation

**Application Type:** NMREB Initial Application

**Review Type:** Delegated

**Meeting Date:** 06/Apr/2018

**Date Approval Issued:** 02/May/2018

**REB Approval Expiry Date:** 02/May/2019

Dear Dr. Cathy Benedict

The Western University Non-Medical Research Ethics Board (NMREB) has reviewed and approved the WREM application form for the above mentioned study, as of the date noted above. NMREB approval for this study remains valid until the expiry date noted above, conditional to timely submission and acceptance of NMREB Continuing Ethics Review.

This research study is to be conducted by the investigator noted above. All other required institutional approvals must also be obtained prior to the conduct of the study.

**Documents Approved:**

| Document Name  | Document Type                     | Document Date | Document Version |
|--|-----------------------------------|---------------|------------------|
| Assent Letter for Students and Classroom Observations, CLEAN | Written Consent/Assent            | 25/Apr/2018   | 3                |
| In Class Recruitment, CLEAN                                  | Oral Script                       | 25/Apr/2018   | 3                |
| Initial Semi Structured Interview, CLEAN                     | Interview Guide                   | 25/Apr/2018   | 3                |
| Letter of Information and Consent Parent Guardian, CLEAN     | Written Consent/Assent            | 25/Apr/2018   | 3                |
| Letter of Information and Consent Teachers, CLEAN            | Written Consent/Assent            | 25/Apr/2018   | 3                |
| Member Check Semi Structured Interview, CLEAN                | Interview Guide                   | 25/Apr/2018   | 3                |
| Observation Protocol, CLEAN                                  | Non-Participant Observation Guide | 25/Apr/2018   | 3                |
| Recruitment Email Script, CLEAN                              | Recruitment Materials             | 25/Apr/2018   | 3                |
| Weekly Focused Semi Structured Interviews, CLEAN             | Interview Guide                   | 25/Apr/2018   | 3                |

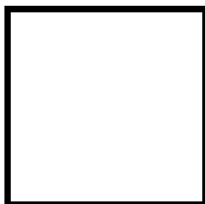
No deviations from, or changes to the protocol should be initiated without prior written approval from the NMREB, except when necessary to eliminate immediate hazard(s) to study participants or when the change(s) involves only administrative or logistical aspects of the trial.

The Western University NMREB operates in compliance with the Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (TCPS2), the Ontario Personal Health Information Protection Act (PHIPA, 2004), and the applicable laws and regulations of Ontario. Members of the NMREB who are named as Investigators in research studies do not participate in discussions related to, nor vote on such studies when they are presented to the REB. The NMREB is registered with the U.S. Department of Health & Human Services under the IRB registration number IRB 00000941.

Please do not hesitate to contact us if you have any questions.

Sincerely,

Kelly Patterson, Research Ethics Officer on behalf of Dr. Randal Graham, NMREB Chair



## Research & Information Services

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August 13, 2018

Dear Gabriela Ocadiz Velazquez,

*Re: Music Teachers Navigating the Tides of Social Transformation*

On behalf of the External Research Review Committee (ERRC) of the [redacted] I was able to grant approval of your proposed study prior to our full meeting in September given that a number of edits and areas for clarification were already addressed through several rounds of communication over the summer. All recently revised documents will be the versions now used throughout the study.

Your request for [redacted] is to engage one music teacher educator teaching a highly diverse student population with immigrant/ refugee backgrounds and to conduct up to 12 full-day visits in his/her classroom. While you have identified three potential school sites and teachers to invite, please note that this ERRC approval does not obligate any school to participate and Principals and teachers may make the final decision about their own level of involvement. For ERRC's own record-keeping, please advise us of the participating school name if or when a volunteer is confirmed.

As discussed, it is also important to disclose all study requirements and timeframes upfront to potential teachers, and to be open to negotiating any modifications (e.g. changes to observation schedules, reductions in the number of classes and/or number of visits, strategies to manage the consent process and discrete identification of any students without consent, etc).

With this advanced approval, you could begin to approach preferred schools after school begins in the Fall to invite their participation, however ERRC guidelines state that external researchers are not to conduct any research during the first month back in September. You are also reminded that before you begin any school visits, your valid police background check and vulnerable sector screening documents must be registered directly with the school board's Police Reference Check office and entered into their database.

Finally, we will also look forward to receiving a copy of the final study report or research article upon completion, and with an expected submission date of March 2019.

Sincerely,



External Research Review Committee, [redacted]

E-mail [redacted]

2018-2019-01E



**Letter of Information and Consent  
Music Teachers**

**Title of the project:** Music Teachers Navigating the Tides of Social Transformation

**Principal Investigator:** Dr. Cathy Benedict, Assistant Professor, Don Wright Faculty of Music

**Co-Investigators:** Gabriela Ocádiz, PhD Candidate in Music Education, Don Wright Faculty of Music, and Dr. Patrick Schmidt, Associate Professor, Western University  
You are being invited to participate in a research study about the processes and practices of school music teachers working with a demographically diverse student population. The study is, firstly, examining music teachers' pedagogical choices and their impact, as/when they aim to include and integrate newcomer students. Secondly, the study hopes to better understand how music teachers reflect on their own practices, particularly those pedagogical choices made within diverse classroom environments.

You were identified as a possible participant in this study because you are currently teaching music at \_\_\_\_\_, a school identified as having a high population of students from immigrant and refugee backgrounds.

The study will last from September 2018 to December 2018. If you agree to participate, there will be twelve study visits. On each visit, Gabriela Ocádiz will accompany you throughout the school day. Gabriela will take field notes as observer of your music classroom. If you agree to participate, you will be also asked to participate in four semi-structured interviews, and a member check in interview at the end of the study, a total of 5 interviews. These interviews will last approximately 40 minutes each. The weekly semi-structured interviews will take place at the end of four pre-selected observation days, and the member check interview will be conducted at the end of the study (after week 12). Weekly interviews will focus on your experiences, perceptions and thoughts during these selected observation days. Audio-recording during interviews is optional. If you do not wish to be audio-recorded you can grant your permission for the researcher to take hand-written notes. Finally, we will ask you to keep a reflective journal in which you may write your own reflections about the events of the day, the classroom experiences, and your decision-making process. Reflective journals will take place on the same twelve observations days.

There are no identifiable risks or possible harms to you in participating in this study. You may not benefit directly from participating in this study, but information gathered may provide benefits to society as a whole including a better understanding of ways in which music making, and music learning may (or not) facilitate inclusion of students of immigrant and refugee backgrounds, and the ways in which reflective practices occur and

pedagogical choices are taken by music teachers working in diversifying social environments.

If you decide to withdraw from the study, you can do so at any time. You also have the right to request withdrawal of all information collected that pertains to you. If you wish to have your information removed, please let the researchers know at any moment. Even if you consent to participate, you still have the right not to answer individual questions.

The researcher will keep any personal information about you in a secure and confidential location for a minimum of 7 years. A list linking your study number with your name will be kept by the researcher in a secure place, separate from your study file. This means that information about you cannot be identified by anyone, other than the researchers. If the results of the study are published, your name or the name of the school will not be used, you will be given the opportunity to select a pseudonym for yourself and for your school.

You will not be compensated for your participation in this research. Your participation in this study is voluntary. You may decide not to be in this study. Even if you consent to participate you have the right not to answer individual questions or to withdraw from the study at any time. If you choose not to participate or to leave the study at any time it will have no effect on your work as a school music teacher. We will provide you with any information that is learned during the study that might affect your decision to stay in the study.

You do not waive any legal right by signing this consent form.

If you have questions about this research study please contact: Dr. Cathy Benedict

██████████

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics ██████████, email: ██████████.

**Principal Investigator**

Dr. Cathy Benedict

**Additional Research Staff:**

Gabriela Ocádiz

Dr. Patrick Schmidt

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

YES  NO

I agree to be audio-recorded in this research.

YES  NO

I do not wish to be audio-recorded in this research, but I give my consent for the researcher to take hand-written notes during the interviews.

YES  NO

I consent to the use of unidentified quotes obtained during the study in the dissemination of this research.

YES  NO

\_\_\_\_\_  
Print Name of Participant

\_\_\_\_\_  
Signature

\_\_\_\_\_  
*Date (DD-MMM-YYYY)*

My signature means that I have explained the study to the participant named above. I have answered all questions.

\_\_\_\_\_  
Print Name of Person  
Obtaining Consent

\_\_\_\_\_  
Signature

\_\_\_\_\_  
*Date (DD-MMM- YYYY)*

**This letter is yours to keep for future reference**





## **Letter of Information and Consent Parent/Guardian**

**Title of the project:** Music Teachers Navigating the Tides of Social Transformation

**Principal Investigator:** Dr. Cathy Benedict, Assistant Professor, Don Wright Faculty of Music

**Co-Investigators:** Gabriela Ocádiz, PhD Candidate in Music Education, Don Wright Faculty of Music, and Dr. Patrick Schmidt, Associate Professor, Western University

Your child is being invited to participate in this research study about the processes and practices of school music teachers working with a demographically diverse student population. The study is only examining music teachers' pedagogical choices and their impact as/when they aim to include and integrate newcomer students. The study hopes to create a better understanding of how music teachers reflect on their own practices, particularly those pedagogical choices made within diverse classroom environments.

Your child was identified as a possible participant in this study because she/he is currently attending \_\_\_\_\_, a school identified as having a high population of students from immigrant and refugee backgrounds. This study does not focus on your child but on her/his music teachers' practice. However, as we observe teacher's practice we are also looking at the reactions and interactions of students during class. If you give consent for your child to participate in this study, you will be allowing Gabriela Ocádiz to take field notes about the environment of the classroom during music class, including your child's reactions and interactions with her/his classmates and with the music teacher. I will be asking for your permission to use unidentified quotes in the reports and dissemination of this study. These quotes refer to overheard responses or statements by students to their music teacher or with their peers during observations. The researcher will not ask any questions directly to students. This research will not change nor impact your child's involvement in music class.

The study will last from September 2018 to December 2018. If you agree your child to participate, there will be twelve study visits. Throughout the visits, Gabriela will take field notes as observer in the music classroom and will follow the music teacher throughout the entire school day. Other data regarding the music teacher will be collected but will not take place during class time and will consequently not impact or require from your child's participation.

There are no possible risks and harms to your child in participating in this study. They may not benefit directly from participating in this study, but information gathered may provide benefits to society, including a better understanding of ways in which music

making, and music learning may (or not) facilitate inclusion of newcomers and students of immigrant and refugee backgrounds.

You also have the right to request withdrawal of all information collected that pertains to your child. If you wish to have your child's information removed, please let the researchers know at any moment.

The researchers will keep any personal information collected as part of this research in a secure and confidential location for a minimum of 7 years. Your child, the school and the music teacher will be assigned with a pseudonym that will be kept throughout the study. A list linking your child's study number with their name will be kept by the researcher in a secure place, separate from the study file. If the results of the study are published, the name of your child will not be used as anonymity will be preserved.

Your child will not be compensated for her/his participation in this research. Your child's participation in this study is voluntary. Separate informed assent will also be obtained from them. You may decide that you do not wish your child to be in this study. If you choose you do not want your child to participate the researchers will take note and will make sure that your child's engagements in class are not considered in the observations, notes and study reports.

You do not waive any legal right by signing this consent form.

If you have questions about this research study, please contact Dr. Cathy Benedict

██████████

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics ██████████, email: ██████████

**Principal Investigator**

Dr. Cathy Benedict

**Additional Research Staff:**

Gabriela Ocádiz

Dr. Patrick Schmidt

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

YES  NO

I consent to the use of unidentified quotes obtained during the study in the dissemination of this research.

YES  NO

\_\_\_\_\_  
Print Name of Participant      Signature      *Date (DD-MMM-YYYY)*

My signature means that I have explained the study to the participant named above. I have answered all questions.

\_\_\_\_\_  
Print Name of Person      Signature      *Date (DD-MMM- YYYY)*  
Obtaining Consent

Child's Name: \_\_\_\_\_

Parent / Legal Guardian / Substitute Decision Maker (Print): \_\_\_\_\_

Parent / Legal Guardian / Substitute Decision Maker (Sign): \_\_\_\_\_

Parent / Legal Guardian / Substitute Decision Maker (Date): \_\_\_\_\_

**This letter is yours to keep for future reference**



## Assent Letter Students

**Title of the project:** Music Teachers Navigating the Tides of Social Transformation

**Principal Investigator:** Dr. Cathy Benedict, Assistant Professor, Don Wright Faculty of Music

**Co-Investigators:** Gabriela Ocádiz, PhD Candidate in Music Education, Don Wright Faculty of Music, and Dr. Patrick Schmidt, Associate Professor, Western University

**1. Why you are here.**

Gabriela Ocádiz will be a researcher doing a study with Dr. Benedict and Dr. Patrick Schmidt. They are here to tell you about a study that will look at the ways in which music teachers reflect on their own practices and make choices on how and what to teach in a music class as diverse as yours. They are here to see if you would agree that Gabriela observes your music classroom.

**2. Why are they doing this study?**

Dr. Benedict, Dr. Schmidt and Gabriela Ocádiz want to know more about how music teachers make choices based on the student populations in their classrooms. They would want to see if certain approaches make music teaching, music learning and music making more inclusive than others for newcomer students.

**3. What will happen to you?**

If you want to be in the study only one thing will happen: you will see a researcher (the co-investigator Gabriela Ocádiz) sitting, moving, and taking notes during your music class. The researcher will observe your reactions to your music teacher as well as your interactions with your peers. The researcher will take notes on overheard responses or statements that you may make during music class. The researcher will not ask you any questions directly, and you may choose to allow or not the researcher to use unidentified quotes on the reports of this study.

**4. Will there be any tests?**

No, there will not be any tests or marks from this study.

**5. Will the study help you?**

No, this study will not help you directly but in the future, it might help in the development of strategies or recommendations for music teachers working with students of immigrant and refugee backgrounds.

**6. What if you have any questions?**

You can ask questions at any time, now or later. You can talk to the teachers, the researchers, your family or someone else.

**7. Do you have to be in the study?**

You do not have to be in the study. No one will be upset at you if you do not want to do this. If you do not want to be in the study, just say so. Even if you say yes, you can change your mind later. It is up to you.

**Principal Investigator**

Dr. Cathy Benedict

**Additional Research Staff:**

Gabriela Ocádiz

Dr. Patrick Schmidt

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**I want to participate in this study.**

**Print Name of Child** \_\_\_\_\_

**Date** \_\_\_\_\_

**Signature of Child** \_\_\_\_\_

**Signature of Person Obtaining Consent** \_\_\_\_\_

\_\_\_\_\_  
**Age** \_\_\_\_\_



## Letter of Information and Consent Student

### Music Teaching and Learning with Youth in Hybridizing Societies

**Principal Investigator:** Dr. Patrick Schmidt, Associate Professor, Don Wright Faculty of Music

**Co-Investigator:** Gabriela Ocádiz, PhD Candidate in Music Education, Don Wright Faculty of Music

You are being invited to participate in a research study examining how music learning and music making may be more inclusive for youth of immigrant and refugee backgrounds. You were identified as a possible participant in this study because you have been engaged in the Youth Music Program (YMP) at the [REDACTED] in previous years, and you are currently signed up for the YMP. We would like to invite you to participate in a research study.

The study will begin March 2018 and continue until June 2018. If you agree to participate, you will take part in the normal hour and a half of class sessions and a 30 minutes final music performance, all part of the regular activities of the Youth Music Program. For the research study you will be asked for your consent to be video-recorded during twelve classes. These videos will be only used only for analysis purposes. If you agree to participate, you will also be asked to join two focus groups sessions, one to talk about your perceptions of the music program, and another to share your experiences and stories as a young person who moved to Canada. After each weekly session, you will be asked to write in an index-card your opinions thoughts or questions about the class, teaching methods and your engagements with music. Finally, you will be asked to participate in one half-hour interview about your experiences at the Youth Music Program. In total, the study will require from a time commitment of:

- A class session of 1 hour and 30 minutes of music making for twelve weeks every week
- Two focus groups of 30 minutes distributed throughout the period of twelve weeks
- Writing thoughts, opinions or questions in an index-card after each weekly session (5 min approx.)
- A final performance of 30 minutes
- A semi-structured interview of approximately 40 minutes one week after the performance

By agreeing to participate in the study, you give us permission (1) to video-record or only audio-record the focus group sessions and in-class participations; and (2) to audio-record your individual interview. If you do not wish to be audio-recorded during

the interview, the researcher will take hand-written notes. If you do not wish to be video-recorded, we will position the camera at an angle so that you do not appear in any of the videos and we will only do audio-recordings.

There are no identifiable risks or possible harms to you in participating in this study. You may not benefit directly from participation in this study, but information gathered may provide benefits to society, including a better understanding of ways in which music making, and music learning may (or not) facilitate inclusion of youth of immigrant and refugee backgrounds.

If you decide to withdraw from the study, you can do so at any time. You also have the right to request withdrawal of all information collected that pertains to you. If you wish to have your information removed, please let the researcher know. Even if you consent to participate, you still have the right not to answer individual questions.

The researcher will keep any personal information about you in a secure and confidential location for a minimum of 7 years. A list linking your study number with your name will be kept by the researcher in a secure place, separate from your study file. This means that information about you cannot be identified by anyone, other than the researchers. If the results of the study are published, your name will not be used, you will be given the opportunity to select a pseudonym. Please be advised that although the researchers will take every precaution to maintain confidentiality of the data, the nature of focus groups makes it difficult for the researchers to guarantee confidentiality. The researchers would like to remind participants to respect the privacy of your fellow participants and not repeat what is said in the focus group to others.

You will not be compensated for your participation in this research. Your participation in this study is voluntary. You may decide not to be in this study. Even if you consent to participate you have the right not to answer individual questions or to withdraw from the study at any time. If you choose not to participate or to leave the study at any time it will have no effect on your participation on the program.

You do not waive any legal right by signing this consent form.

If you have questions about this research study, please contact Dr. Patrick Schmidt [REDACTED]. If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics [REDACTED], email: [REDACTED].

**Principal Investigator**

Dr. Patrick Schmidt

**Additional Research Staff:**

Gabriela Ocádiz

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

YES  NO

I agree to be video-recorded during class and focus groups

YES  NO

I agree to be audio-recorded during class and focus groups

YES  NO

I agree to be audio-recorded during individual interviews

YES  NO

---

Print Name of Participant Signature *Date (DD-MMM-YYYY)*

My signature means that I have explained the study to the participant named above. I have answered all questions.

---

Print Name of Person Signature *Date (DD-MMM- YYYY)*  
Obtaining Consent

*This letter is yours to keep for future reference*





**Letter of Information and Consent  
Parent/Guardian**

**Music Teaching and Learning with Youth in Hybridizing Societies**

**Principal Investigator:** Dr. Patrick Schmidt, Associate Professor, Western University

**Co-Investigator:** Gabriela Ocadiz, PhD Candidate in Music Education, Western University

Your child is being invited to participate in this research study examining how music learning and music making may be more inclusive for youth of immigrant and refugee backgrounds. Your child was identified as a possible participant in this study because she/he is currently engaged in the Youth Music Program at the [REDACTED] in [REDACTED].

The study will last from March 2018 to June 2018. If you agree, your child will join the normal hour and a half of class sessions and a 30 minutes final music performance, all part of the regular activities of the Youth Music Program. For the research study we will ask for your consent to video-record your child during twelve classes. These videos will be only used only for analysis purposes. If you agree that your child participates, she/he will also be asked to join two focus groups sessions, one to talk about her/his perceptions of the music program, and another to share her/his experiences and stories as a young person who moved to Canada. Finally, she/he will be asked to participate in one half-hour interview about her/his experiences at the Youth Music Program. In total, the study will require from a time commitment of:

- A class session of 1 hour and 30 minutes of music making for twelve weeks every week
- Two focus groups of 30 minutes distributed throughout the period of twelve weeks
- Writing thoughts, opinions or questions in an index-card after each weekly session (5 min approx.)
- A final performance of 30 minutes  
A semi-structured interview of approximately 40 minutes one week after the performance

Your consent will be requested for this below. By agreeing your child to participate in the study, you give us permission (1) to video-record or only audio-record the focus group sessions and in-class participations; and (2) to audio-record your child's

individual interview. If you do not wish your child to be audio-recorded during the interview, the researcher will take hand-written notes. If you do not wish your child to be video-recorded, we will position the camera at an angle so that she/he does not appear in any of the videos and we will only do audio-recordings.

There are no possible risks and harms to your child in participating in this study. They may not benefit directly from participating in this study, but information gathered may provide benefits to society, including a better understanding of ways in which music making, and music learning may (or not) facilitate inclusion of youth of immigrant and refugee backgrounds.

If you decide to withdraw your child from the study, you have the right to request withdrawal of information collected about them. If you wish to have your information removed, please let the researcher know. Your child will have the right not to answer individual questions, or to withdraw from the study at any time.

The researchers will keep any personal information about your child in a secure and confidential location for a minimum of 7 years. A list linking their study number with their name will be kept by the researcher in a secure place, separate from the study file. If the results of the study are published, your child's name will not be used. Please be advised that although the researchers will take every precaution to maintain confidentiality of the data, the nature of focus groups makes it difficult for the researchers to guarantee confidentiality. The researchers would like to remind participants to respect the privacy of your fellow participants and not repeat what is said in the focus group to others.

Your child will not be compensated for their participation in this research.

Your child's participation in this study is voluntary. Separate informed assent will also be obtained from them. You may decide that you do not wish your child to be in this study. If you choose not to participate or to leave the study at any time it will have no effect on your child's participation at the music program.

You do not waive any legal right by signing this consent form.

If you have questions about this research study please contact Dr. Patrick Schmidt

████████████████████

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics ██████████, email: ██████████

**Principal Investigator**

Dr. Patrick Schmidt

**Additional Research Staff:**

Gabriela Ocadiz

I have read the Letter of Information, have had the nature of the study explained to me and I agree that my child participates. All questions have been answered to my satisfaction.

YES  NO

I agree that my child is video-recorded during class and focus groups.

YES  NO

I agree that my child is audio-recorded during class and focus groups.

YES  NO

I agree that my child is audio-recorded during her/his individual interview.

YES  NO

I consent to the use of unidentified quotes obtained during the study in the dissemination of this research.

YES  NO

\_\_\_\_\_  
Print Name of Participant      Signature      Date (DD-*MMM*-YYYY)

My signature means that I have explained the study to the participant named above. I have answered all questions.

\_\_\_\_\_  
\_\_\_\_\_  
Print Name of Person      Signature      Date (DD-*MMM*-*YYYY*)  
Obtaining Consent

Child's Name: \_\_\_\_\_

Parent / Legal Guardian / Substitute Decision Maker (Print): \_\_\_\_\_  
Parent / Legal Guardian / Substitute Decision Maker (Sign): \_\_\_\_\_  
Parent / Legal Guardian / Substitute Decision Maker (Date): \_\_\_\_\_

**This letter is yours to keep for future reference**



## **Assent Letter**

### **Music Teaching and Learning with Youth in Hybridizing Societies**

**Principal Investigator:** Dr. Patrick Schmidt, Associate Professor, Don Wright Faculty of Music

**Co-Investigator:** Gabriela Ocadiz, PhD Candidate in Music Education, Don Wright Faculty of Music

#### **8. Why you are here.**

Dr. Schmidt wants to tell you about a study that will look at how music learning and music making may be more inclusive for youth of immigrant and refugee backgrounds. He wants to see if you would like to be in this study. Gabriela Ocadiz, your music teacher, will also be a researcher working with Dr. Schmidt on this study.

#### **9. Why are they doing this study?**

Dr. Schmidt and Gabriela Ocadiz want to see if certain approaches and processes, more than others, make music teaching, music learning and music making more inclusive for youth of immigrant and refugee backgrounds.

#### **10. What will happen to you?**

If you want to be in the study four things will happen:

1. You will participate in the regular 2-hour classes of music making at the Youth Music Program for twelve weeks. The structure of each session will be 1 hour and a half of music making and 30 minutes of conversations.
2. You will participate in a final public music performance part of the YMP.
3. You will write your thoughts, opinions, and questions related to the session in an index-card (5 minutes every week).
4. You will be asked to join two focus groups of 30 minutes at the end of two sessions that will occur sometime during the twelve weeks. The first focus group will be to talk about your perceptions of the music program, and the second will be to share your experiences and stories as a young person who has moved to Canada as an immigrant or refugee.
5. You will be asked on an individual interview of approximately 40 minutes about your experiences at the Youth Music Program.
6. We will ask you for your and your parent/guardian's consent to be audio-recorded during the interviews, and video-recorded during the twelve sessions and focus groups. If you choose not to be video-recorded during sessions or focus groups you can choose to

be audio-recorded instead. If you do not want to be audio-recorded during the interview, the researcher will take hand-written notes instead.

**11. Will there be any tests?**

No, there will not be any tests or marks from this study.

**12. Will the study help you?**

No, this study will not help you directly but in the future, it might help in the development of strategies or recommendations for music teachers in community and educative settings teaching with students of immigrant and refugee backgrounds.

**13. What if you have any questions?**

You can ask questions at any time, now or later. You can talk to the teachers, the researchers, your family or someone else.

**14. Do you have to be in the study?**

You do not have to be in the study. No one will be made at you if you do not want to do this. If you do not want to be in the study, just say so. Even if you say yes, you can change your mind later. It is up to you.

---

**I want to participate in this study.**

**Print Name of Child** \_\_\_\_\_

**Date** \_\_\_\_\_

**Signature of Child** \_\_\_\_\_

**Signature of Person Obtaining**

**Consent** \_\_\_\_\_

**Age** \_\_\_\_\_

## **Appendix B: Teacher's Interview Protocol**

### **Initial Interview**

1. Please tell me about yourself in terms of your professional career and your education before becoming a school music teacher.
2. Please tell me about your school in terms of the environment and support from your school's community.
  - a. In terms of your student population?
  - b. In terms of your interactions with the classroom teachers and the teachers of other subjects (physical education, arts, for example).
3. How long have you been teaching music in schools?
  - a. Have you always taught at this school?
4. What grade levels do you currently teach?
  - a. What grade levels have you taught in the past?
5. Can you describe a typical lesson in your classroom?
6. What resources do you use while planning your classes?
7. Can you tell me about how closely or not you follow your lesson plan throughout the class?
  - a. To what extent do you consider your lesson plan to be flexible?
  - b. To what extent would you say you make choices in the moment, or according to your students' behaviors, reactions, moods, etc.?
  - c. To what extent is an adaptive disposition important to you?
8. In what ways would you define or describe an inclusive classroom?
  - a. In what ways do you see your classroom as an inclusive space?

9. How would you define a “multicultural or diverse classroom”?
  - a. In what ways would you consider your classroom to be “multicultural or diverse”?
10. Would you consider it is relevant for you to know your students’ sociocultural and ethnic backgrounds? If so, in what ways?
  - a. In what ways do you think knowing helps you or not to make pedagogical decisions when planning and teaching your classes?
11. How do you assess your students’ progress?
  - a. Would you say that the ways you assess your students are closely aligned to the school curricula or standards of education in the province? If so, how, or in what ways? If not, why?
12. In addition to your role as classroom music teacher, do you have any other roles at your school? If so, which ones?
13. Is there anything else you would like to tell me about yourself and your experience as a music teacher in this school?

#### **Second Interview - Week 4**

##### **Focus:** Implemented Pedagogies

1. Talk to me about how you generally think about pedagogy and its role in how you approach teaching?
  - a. How do you approach your pedagogical choices?
  - b. In general, do you feel you have ample opportunity to choose your own ways to teach music? If not, what are the factors preventing it?

2. In terms of what and how you chose to teach, what were your objectives/goals/aims for class today?
3. How did you select the activities you did in class today?
  - a. Based on your lesson plan, what was your process in organizing the activities you did throughout the classes you led today?
4. How did you select the materials and resources that you were using?
  - a. Were they guided by the school curricula or standards, any coming event or assembly, method or resource book?
  - b. How do you think these materials and resources helped you achieve your objectives/goals/aims?
5. What do you think was the impact of your selected pedagogies to the learning and musical engagement of all of the students?
  - a. Were there any actions or pedagogical decisions that were aimed at certain students or group of students in particular?
6. Does the diversity of your classroom impact how you approach your planning and pedagogy?
  - a. Does that happen on a regular basis?
7. Did you perceive any “misbehavior” during class?
  - i. If experienced: how did you manage to continue with your class after that particular event?
8. What do you consider the greatest challenges to teaching and learning in your school and classroom?



9. I will write three to five questions based on participant observations before the interview, these questions will be added here.
10. Is there anything you would like to add based on your process of decision making, your objectives or goals and the development of today's class?

### **Third Interview - Week 8**

#### **Focus:** Perceptions of Students Learning and Inclusion

1. Talk to me about how you understand the notion of inclusion?
  - a. How would you define inclusion within the boundaries of your music classroom?
  - b. In general, in what ways do you think you teach towards inclusion in general?
  - c. Are these efforts ever specifically directed at the students of immigrant and refugee backgrounds? Why?
2. How did you select the musical activities you taught today?
  - a. Where they based on any event, assembly topic, curricula or school standard of education?
  - b. How did you decide to organize them throughout the class time?
  - c. Why did you organize them the way you did?
3. How did you perceive students' engagement and learning with the music activities throughout the class?
  - a. Did you notice any "misbehavior"? If so, when, and what did you do after you noticed?

- b. Did you notice any disengagement? If so, when, and what did you do after you noticed?
4. Did you choose musical activities and repertoire to include students of immigrant and refugee backgrounds?
  - a. If so, how did you choose the activities and repertoire?
5. In terms of reactions, changes in behavior, or verbal responses, what were students' attitudes towards your selections?
  - a. Did you notice any changes in your students' behavior, interaction or engagement with you or with each other?
6. To what extent did you perceive all students were included in, participated and engaged in music learning throughout the time of the class?
  - a. What challenges, if any, were present? Are these unique to today's experience? Are they common?
7. What kind of support do you have within your school to facilitate the inclusion and integration of students of immigrant and refugee backgrounds?
  - a. Who is a resource to you? Where do you go for support in this area?
8. I will write three to five questions based on participant observations before the interview, these questions will be added here.
9. Is there anything you would like to add about how you select, implement, and teach instructional materials and content in an inclusive way?
10. Is there anything you would like to add about how you are supported by your school towards the development of an inclusive environment?

#### **Fourth Interview - Week 10**

**Focus:** Reflective Practices After Teaching

1. Could you talk to me about how you view reflection or reflective practices?
  - a. What would you say is the purpose of thinking back onto past events or actions?
2. Can you describe the ways in which you reflect upon your teaching practice?
  - a. Your own pedagogies and the ways in which you approach your teaching?
  - b. The activities you do in class and their impact in your students?
  - c. The activities your students enjoy or do not enjoy?
3. Can you describe the ways in which you reflect upon your students' learning and development?
  - a. In what ways do you assess your students' learning?
  - b. In what ways are you required to assess your students' learning?
  - c. Are there misalignments between your reflective practices as a teacher, and the assessments you are asked to carry with students? Would you be able to give me an example?
4. In what ways do you think your professional education (university, professional development, school support, etc.) has facilitated and provided you with ways to assess and reflect on your own practice?
  - a. In your years as student, were you shown how to reflect on your own teaching and your students' learning? If so, how and in what ways has this impacted how you reflect today?
5. In what ways do you think you have developed your own reflective practices throughout your career as a teacher?

6. Has your experience increased your need to reflect? Or has it become “easier” over time to stop reflecting because of your previous experiences in the classroom?
  - a. Has the high diversity of your current school environment impacted your reflective practices in any way?
7. Can you talk to me about your experience journaling throughout the time we have been engaging with each other?
  - a. Has it been helpful for you in any ways? If so, in what ways?
8. I will write three to five questions based on participant observations before the interview, these questions will be added here.
9. Is there anything you would like to add based on how you reflect on your own practice and how you see this impacting your practice as music educator?

## Curriculum Vitae – Gabriela Ocádiz Velázquez

### EDUCATION

- PhD Candidate, Music Education, The University of Western Ontario, 2015-Present
- Master of Music, Music Education, Colorado State University, 2013-2015
- Kodály Certification, Colorado State University, 2013-2015
- Bachelor of Music Education with honors, Universidad Nacional Autónoma de México, 2007-2013
- International Exchange, Pontificia Universidad Javeriana, 2010-2011
- Certification Diploma in Music Education Methodologies, Pontificia Universidad Javeriana, 2011

### UNIVERSITY TEACHING

**McMaster University**, Sessional Faculty, September 2019 – December 2019

- *Elementary Music Education*: Teaching a full-term class on approaches for music education based on current methodological perspectives in elementary music education.

#### **University of Western Ontario**

**Limited Duties**, Present-April 2020

- *Teaching and Learning Music*: Introductory course for students interested in music education

**Graduate Teaching Assistant**, September 2015-April 2019

- *Foundations in Singing*: Vocal coach and piano accompanist for non-music major undergraduate students – Fall 2015
- *Dance Improvisation*: Piano accompanist for an hour of dance class – Fall 2015
- *Elementary Music Methods*: Teaching classes focusing on Kodály approaches to music education, early childhood music teaching, and critical thinking of the use

of musics from multiple regions, countries and in distinct languages in the music classroom – Winter 2016

- *Kodály Level 1: Co-teaching Musicianship* with Dr. Cathy Benedict – Summer 2016
- *Introduction to Music Education:*
  - Co-teaching with Dr. Cathy Benedict - Fall 2016
  - Full term of teaching this first-year undergraduate class on the meanings, purposes and approaches to music education - Winter 2016
- *Kodály Based Musicianship: Co-teaching musicianship through sight reading, sight singing and dictation to second year music education undergraduate students* with Dr. Cathy Benedict - Fall 2017 – Present

#### **Graduate Research Assistant, January 2017**

- *Title of Project: Art that Bears Witness: Music in El Salvador's Civil War Refugee Camps (1979-92).* *Role:* Field researcher, music analyst and transcriber, interviewer and language interpreter for Dr. Emily Ansari in the pilot study of an interdisciplinary research study on oral histories, memories and life stories of war of Salvadorians who lived the Civil War. *Description:* An interdisciplinary group of researchers from Western University (Music History, Music Education, Media Studies, Hispanic Literature, Visual Arts, Anthropology, Psychology and Linguistics) traveled to Milingo, El Salvador to facilitate workshops and collect oral histories that narrated the Civil War.
- *Title of Project: Culturally Relevant Teaching in Music: Impact of Short Term Study Abroad on Pre-Service Music Educators.* *Role:* Field researcher, focus group facilitator, interviewer, and language interpreter with Dr. Patrick Schmidt and Dr. Cathy Benedict, during a short-term study abroad trip to Guatemala. *Description:* A group of fifteen pre-service music teachers, two university professors and three PhD students experienced the diversities of Guatemalan music education in a two-week trip around this country. Focus groups and interviews were led to understand and investigate ways in which international experiences such as this one may be relevant for current music education students.

## **Colorado State University**

**Graduate Teaching Assistant**, January 2013 – January 2015

- *Elementary Music Methods*: Teaching Assistant for Dr. Bonnie Jacobi, grading and meeting with students on regular basis.

## **RELATED TEACHING EXPERIENCE**

### **Colorado State University Todos Santos Centre**

KDiA Summer Camp

Summer 2016 –

Present

Artistic Director

Baja California Sur,

Mexico

*Description:* Directing, developing, planning, recruiting and implementing the KDiA art-based day camp in Todos Santos, Baja California Sur, Mexico. A combination of local teachers and counselors, and current Theater students from Colorado State University, Fort Collins Campus visit Todos Santos to lead this summer camp. At the camp, local children and children that visit from Colorado engage with arts to create and perform a play for the Todos Santos' community.

### **Forest City Talent Education**

Kodály Musicianship

January 2018 –

Present

London, Ontario

*Description:* Early childhood musicianship classes. Teaching aspects of music theory through a Kodaly based approach to children 4-6 years old who play string instruments at FCTE, and leading half hour sing-along sessions of the songs of the Suzuki Book 1 with children and their families.

**Instituto Kwapisz**

Music Theory, Early Childhood and Piano  
2015

August 2014 – July  
Mexico City, Mexico

*Description:* Two early childhood classes with children ages 3-4 and 4 -5. Three levels of music theory classes with children ages 5-13 years old and individual piano lessons.

**Escuela Cristobal Colón High School**

Music Appreciation and Piano  
2015

November 2014 – July  
Mexico City, Mexico

*Description:* After school music program of music appreciation (history and theory) and piano lessons.

**Spring Sing**

Guest Conductor

April, 2013

Honor Choir

Granby, Colorado

**Schola Cantorum de México**

Solfège Teacher

2009 – 2010

Assistant Choir Conductor

2011 – 2012

Choir Conductor

2012 – 2013

Women's Choir

**Escuela Superior de Música**

2012

Choir Conductor

March 2012 – June

Children's Choir

**GRANT AND SCHOLARSHIP SUPPORT****The University of Western Ontario**

- SSHRC (Canadian Tri-Council) Internal Research Grant 2018
  - Travel expenses as Dr. Cathy Benedict's research assistant on research study in Toronto Public Schools
- SSHRC (Canadian Tri-Council) Insight Grant 2017



- Travel, accommodation and language interpretation as research assistant for research in El Salvador
- International Curriculum Fund 2017
  - Travel, accommodation and language interpretation as research assistant during short-term study abroad in Guatemala
- Western Graduate Research Scholarship 2015 – 2019
  - Full Scholarship and Teaching Assistantship for doctoral studies at Western University

### **Secretaría de Educación Pública**

- Bachelor's Graduation Scholarship 2012
  - Economic support for undergraduate thesis project

### **Universidad Nacional Autónoma de México**

- Scholarship for International Exchange 2010 – 2011
  - Full scholarship covering tuition, travel, lodging and accommodation for a full year of international exchange at the Pontificia Universidad Javeriana in Bogota, Colombia

## **PAPERS IN SUBMISSION**

Ocadiz, G. (2018 under review). Mirrors and Crystals: Reflecting Light on Immutable Music Traditions, *Action, Criticism, and Theory for Music Education*.

Ocadiz, G. (2019 under review). Coping with Discomfort: Re-thinking Pedagogical Decision Making as Coping with Social Change, *Philosophy of Music Education Review*.

## **WORKSHOPS**

“Reimagining Musical Upbringings” one-hour workshop presented at the Kodaly Society of Ontario Back to School Workshop in London, Ontario and Oakville, Ontario in August 2019

“Reimagining Musical Upbringings” four-hours workshop presented at the Old Town School of Folk Music and the Chicago Area Kodaly Educators (CAKE) in Chicago, Illinois in November 2019

“No Hablo Español: Teaching and Learning Music in an Unknown Language” workshop at the *International Kodaly Symposium* in Camrose, Alberta in August 2017

“Mexican Heritage Awakens in Music Education” workshop presentation at the *Organization of American Kodaly Educators (OAKE) Conference* in Long Beach, California in March 2016

“Exploring Mexican Folklore in the Music Classroom” workshop presentation at the *Ontario Music Educators Association (OMEA) Conference* in Niagara Falls, Ontario, in November 2016

“Metodología Kodaly y Pensamiento Critico en el Salon de Clases” (Kodaly methodology and Critical Thinking in the Music Classroom) at the *Universidad Nacional Autonoma de Mexico* in Mexico City in July 2015

“El Método Kodály: Una Alternativa para la Educación Musical en México” (The Kodály Method: An alternative for Mexican Music Education) at the *Universidad Nacional Autonoma de Mexico* in Mexico City in August 2014

### **CONFERENCE PRESENTATIONS**

“Mirrors and Crystals: Reflecting Light on Immutable Music Traditions.” Paper presentation at MayDay Colloquium 30, London, Ontario, Canada, June, 2018

“Connected Insularity: On the limitations and Potentials of Intercultural Events.” Paper presentation with Dr. Cathy Benedict, Dr. Patrick Schmidt, Kristine Musgrove and Kelly Bylica at the National Association for Music Education (NAfME), March 2018

“Troubling Concepts of Coping: Uncomfortable Moments in Music Education.” Paper presentation at the International Symposium of Philosophy in Music Education (ISPME) in Volos, Greece, June 2017

“Reading Popular Music: Musicking and Thinking Critically.” Paper presentation (with Kelly Bylica) at the International Symposium on Sociology of Music Education (ISSME) in London, United Kingdom, June 2017

“No Hablo Español: Teaching and Learning Music in an Unknown Language.” Lightning talk at FIMULAW 2017 at Western University in London, Ontario, March 2017

“Cultural Mismatch: Preserving “The classical,” stereotyping “The popular” (with Alison Butler and Dr. Cathy Benedict). Organizing Equality International Conference (OEIC) in London, Ontario, March 2017

“Collection, Transcription and Categorization of Mexican Singing Games.” Poster session at National Association for Music Education (NAfME) Conference in Atlanta, Georgia, March 2016

## **COMMUNITY OUTREACH**

### **CANADA**

#### **Music Facilitator for the Youth Arts Production**

##### **2015 – Present**

Facilitation of music making with newcomer youth

- Performances at *Fringe Festival* in 2017 and 2018
- Interview Research at Western University

#### **Music Facilitator and Program Developer for the Youth Music Program (YMP)**

##### **Summer, 2018**

Facilitation of music making with youth of immigrant and refugee backgrounds two hours once a week.

**Music Facilitator for Art Therapeutics for Yazidi Refugees, March 2018.**

Facilitation of music making with youth and women refugees in Canada.

**Choral Conductor of the “Junior Joyfuls,” First St Andrews Church 2015-2016.**

Development and planning of rehearsals and performances at selected services with children ages 4-5 years old.

**MEXICO****Workshops “Music for the heart.” Pediatric Hospital “Federico Gómez,” 2011 – 2012**

Instruction of music lessons for children that attended to the Hospital for medical appointments and hospitalized children. Additionally, singing songs and playing rhythmic games with hospitalized children in the Oncology department.

**Community development in Acatepec, Guerrero, Mexico, Spring 2011/Spring 2012**

Learning experience with Tlapanec indigenous communities for 12 days. The purpose was to learn with people and share experiences.

Planning and development of music workshops for children based on folksongs and singing games.

**Community development in Carrillo Puerto, Veracruz, Mexico, Spring 2009/Spring 2010**

Learning experience with Carrillo Puerto community for 12 days.

**Community development in San Bartolo Tutotepec, Hidalgo, Mexico Spring 2007/Spring 2008**

Learning experience with Otomi indigenous communities for 12 days. The purpose was to learn with people and share experiences.

**COLOMBIA****Community development in Punta Canoa, Cartagena, Colombia, Winter 2010**

Planning and development of 15 days of music workshops with Afro-Colombian children.