

**Composing Together:
Collaborative Music Composition and Its Influence on Identity Formation**

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Abstract

This study examined the professional identity of composers and teachers with a particular focus on how working collaboratively in pairs to compose a new educational composition for a high school ensemble, affected their sense of professional identity. Following the literature of identity formation, individual, professional, relational, and social identity were examined. Using case study methodology, theme mapping, and the constant-comparative technique, the study examined seven (7) composer-teacher pairings employing the following data protocols: online participant questionnaires, on-site observations, individual participant interviews, and a researcher reflective journal. The study aimed to answer the following research questions: (1) How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?; (2) How does collaborating with another professional in the same domain influence the individual identity formation of the participants; (3) How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another?; and (4) How are the participants' perceptions of their professional identity altered in society because of having participated in a collaborative project? The findings of the study indicated that all participants felt that their participation in this project changed, to varying degrees and in different ways, their sense of identity formation. For some participants, this change was evident and explicit, for others it was subtler and more philosophical. One unexpected but prominent finding was the influence of the students who, while not the focus of this study, were active participants in the project. Based on the findings, the discussion included: the concept of participants as learners, an exploration of the collaboration between the participants, and communities of practice. The student influence furthered discussion about the implications for music and music education. Finally, consideration for future research and directions were summarized.

Dedication

To my parents... who instilled in me a love of music.

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Table of Contents

Abstract	ii
Dedication	iii
Acknowledgements	iv
List of Figures & Tables	ix
List of Appendices	x
Chapter 1 – Introduction	1
Problem Statement	2
Purpose of the Study	3
Research questions	3
Thesis Overview	4
Chapter 2 – Literature Review	5
Chapter Overview	5
Identity Formation: A Review of Past and Recent Literature	5
Individual identity formation: Foundations and evolutions	6
Possible identities	13
Professional identity	14
Professional identity of music teachers and composers	15
Relational identity formation	19
Social identity theory: processes and contexts	22
Individual and social identity: Toward a holistic synthesis	24
Music and identity formation	25
Critical Appraisal of the Cited Literature	26
Conceptual Framework	27
Chapter Summary	31
Chapter 3 – Methodology	32
Chapter Overview	32
The Constructivist Paradigm	32
Method	34

Instrumental case study	34
Research Design.....	35
Research questions.....	35
Data collection process	35
Participant recruitment and confidentiality	35
Requirements of the participants	36
Data collection methods.....	36
Online questionnaires.....	37
On-site observations of participants.....	38
Participant interviews.....	39
Reflective journal.....	39
Data Analysis	40
The constant comparative technique.....	40
Theme mapping	40
Data analysis path	40
Chapter Summary	41
Chapter 4 – Findings	43
Chapter Overview	43
The Cases - The Participants.....	43
André Jutras (composer) and Mary (teacher)	43
Alex Eddington (composer) and Jessica (teacher)	44
James Harley (composer) and Richard (teacher)	44
Nick Storrington (composer) and Andrea (teacher)	44
Christian Ledroit (composer) and Rachael (teacher)	45
John Burke (composer) and Amy (teacher)	45
Brittney (teacher)	45
The Cases – The Participants’ Summary	45
Data Analysis	45
Providing context: Defining “change.”	46
Analysis: Individual cases.....	46
Case: André Jutras and Mary	46

Case summary	52
Case: Alex Eddington and Jessica.	53
Case summary	54
Case: James Harley and Richard.....	55
Case summary	56
Case: Nick Storrington and Andrea.	56
Case summary	61
Case: Christian Ledroit and Rachael.....	62
Case summary	68
John Burke and Amy	69
Case summary	71
Individual cases: Summary	71
Defining ‘change’	72
Theme Mapping	72
Identified themes.....	72
Analysis: Cross-comparison of the cases.....	79
Composer participant findings	79
Teacher participant findings	81
Cross-comparison of the cases: Summary	82
Chapter Summary	82
Chapter 5 – Discussion	84
Chapter Overview	84
Discussion of the Findings.....	84
Overall findings of the study.....	85
Individual and professional identity formation: Participants as learners	85
Relational identity formation: The collaboration.	88
Social identity formation: Communities of practice	89
Limitations of the Study.....	91
Further Curiosities: Creative and Collaborative Identity	92
Chapter Summary	97
Chapter 6 – Conclusion.....	98

Chapter Summary	98
Purpose and Summary of the Study	98
Significance of the Study	99
Implications for Music Education and Classroom Practices	99
Arts partnerships	99
Creativity in the classroom	101
Teaching music composition	102
Educational music composition.	103
Contribution to Research and Future Directions	104
Contributions to research	104
Future research and directions	105
A reflection: Examining identity formation.....	105
Afterthought.....	106
References.....	107
Appendices.....	121
Appendix A: Ethics approval.....	121
Appendix C: Online questionnaire for the composer and teacher participants	125
Appendix E: Composer participant interview questions	140
Appendix F: Teacher participant interview questions	141

List of Figures & Tables

Figure 1: Inclusion-of-Other-in-the-Self (IOS) assessment tool (Aron, Aron, & Smollan, 1992)

Figure 2: Professional identity formation through collaborative composition of educational music.

Table 1: Data protocols completed by participants

Figure 3: Theme map of themes from findings.

Figure 4: Figure 4: Conceptual framework and themes

Figure 5: A comparison of the SRT model of creative identity (Galveanu & Tanggard, 2014) and this study's conceptual framework.

List of Appendices

Appendix A: Ethics approval obtained by the Ottawa-Carleton District School Board and the University of Ottawa.

Appendix B: List of research questions & data sources.

Appendix C: Online questionnaire for the composer and teacher participants.

Appendix D: On-site observation notes.

Appendix E: Interview questions for the composer participants.

Appendix F: Interview questions for the teacher participants.

Chapter 1 – Introduction

The question “Who am I?” is a question that most people have asked themselves at some point during their lives. For me, this exploration and affirmation of who I am began when I was very young. As a trans-racially adopted child from South Korea being raised by Caucasian Canadian parents, I was able from a very young age (around the age of three, I believe) to tell people that I was adopted and that the two adults who did not look like me were my parents. And while I would not come to fully understand what impact or interest this early understanding of my own identity would have in my later years, particularly with regards to my academic career, I can say that in retrospect that it was a very early first influence for the current project. It is only during my Master’s degree that my interest in identity formation came to fruition. My interest eventually culminated in my Master’s degree project, which was a qualitative study about identity formation of trans-racially adopted Chinese adolescents.

Similarly, my musical influence began around the same time as my earliest understanding of my identity. At three-and-a-half years of age, my parents (who were both amateur musicians themselves) enrolled me in music lessons to learn the flute. This early musical experience was a defining moment in my life as I would continue lessons for the next 16 years and then transition to study classical voice in my adolescence and as an undergraduate student. My interest and love of music has evolved and changed throughout my years as a practicing musician, and to this day remains a major influence in my life; although its importance and role in my life has changed from what it once was. My experience and interest in music, much like my experience and interest in identity formation, shifted to a research interest and resulted in my undergraduate Special Project which was a quantitative research study that examined music and emotions in young children with behaviour disorders. Beginning my Ph.D., I knew that I wanted very much to continue to examine something in music education research and was fortunate enough to become a Research Assistant on several research projects of Professor Andrews in music education. One such project was a Social Sciences and Humanities Research Council (SSHRC) project, entitled *Making Music: Composing with young musicians* (Andrews, 2017).

The Making Music Project examined the co-creation of 18 new works by composers in collaboration with teachers and their students. Throughout the first and second years of this study, the preliminary findings revealed that the teachers’ participation in this project made them reflect on their own personal and professional growth. As I had previously done my Master’s

degree research project on identity formation, I was keenly interested in this finding that emerged from the Making Music Project. The preliminary findings indicated that both composers and teachers reflected and acknowledged the influence of collaboration as an important aspect and outcome that they had never considered prior to this experience. This prompted me to want to explore this aspect further and is the area of research that I explored for this dissertation. Specifically, I wanted to further explore the influence that the collaborative nature of the Making Music Project had on its participants' (i.e., the composers and the teachers) identity formation and development.

Problem Statement

Identity formation (e.g., individual and social identity) has become one of the most researched areas in the social sciences, particularly identity formation during school-aged adolescence (e.g., Coté, 2006; Coté & Levine, 2002; Luyckx, Schwartz, & Vignoles, 2011). However, there is less research that has been done on identity formation in adults because it is assumed that past a certain age, identity formation becomes more stable in its nature (Marcia, 1966, 1980, 1989, 1991, 1993, 1994). Emerging research suggests that facets of identity formation that occur in adulthood, such as occupational or professional identity, continue to influence our sense of self (Beijaard, Meijer, & Verloop, 2004; Bullough, 1997; Connelly & Clandinin, 1999; Knowles, 1992; Kompf, Bond, Dworet, & Boak, 1996; Skorikov & Vondracek, 2012). However, occupational identity comprises a small sub-area of research and less research exists on this subject (Skorikov & Vondracek, 2012). Furthermore, while there is a considerable volume of research that examines organizational cohesiveness and teamwork (mostly within teams) in the workplace, this literature does not consider the how this collaborative teamwork influences the individuals' sense of professional identity development.

Within the domain of music, identity formation is considered an emerging area of study (Hargreaves, Purves, Welsh, & Marshall, 2007; MacDonald, Hargreaves, & Miell, 2002). Like the literature on identity formation, much of the research in music and identity formation centers on the influence of music (listening, participating, or creating) in adolescence. Again, there is limited to no research that exists on professional identity formation of professionals in the arts, including music. Instead, much of the literature has focused on understanding an artists' creative process (Gardner, 2011; Kaufman & Sternberg, 2010) and the development of expertise in their craft (Ericsson, Charness, Feltovich, & Hoffman, 2006). While it could be argued that, gaining

insight and understanding of an individual's creative process or understanding how they came to develop their expertise may be an insight into their professional identity, there are few studies that have stated this as a goal or an outcome of their research.

Purpose of the Study

The purpose of this study is to specifically examine composers' and teachers' views of their professional identities through their experiences in the Making Music Project, with a particular focus on how the collaborative nature of this project influenced their sense of identity development. This is one of the unique facets of this study: it examines the composers' and teachers' involvement as integrated and collaborative rather than hierarchical and specialized, thereby allowing for a more in-depth examination of their identity formation. Specifically, my study aims to examine professional composers' and teachers' views of their own identity formation, paying particular attention to the influence on their professional identity development as they participated in a collaborative project.

The cases. Seven composer-teaching pairings were selected to participate in my study. Each pairing consisted of a Canadian Music Centre (CMC) professional music composer and a high school music teacher from an English school board in the Ottawa area . Each participant pairing was asked to undertake three different protocols: (1) online questionnaires, (2) researcher on-site visits for observation, and (3) interviews, over an academic year as they progressed through and completed the project.

The data from each composer-teacher pairing was analyzed separately as individual cases using an instrumental case study approach (Grandy, 2012; Stake, 1994, 2004; Thomas, 2016). Theme mapping (Thomas, 2016) and the constant-comparative technique allows for developing themes (Merriam & Tisdell, 2016). The similarities and differences between each composer-teacher pairing were then identified and examined using the same approach which allowed me to consider the findings together as a collective whole.

Research questions. This study aimed to answer the following research questions: (1) How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?; (2) How does collaborating with another professional in the same domain influence the individual identity formation of the participants?; (3) How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another?; and (4) How are the

participants' perceptions of their professional identity altered in society because of having participated in a collaborative project?

Thesis Overview

To answer the research questions, I will begin by providing an in-depth review the literature on the three main areas of identity formation: (1) individual identity formation, (2) relational identity formation, and (3) social identity formation. These three main areas of identity formation will be used as the foundation for the data collection, as well as the analysis of the findings. In addition, I will also summarize the literature on professional identity formation, specifically focusing on the research on professional music composer and music teacher identity. I will also include a review the literature about music and identity as the participants are asked to reflect on how their experience of participating on a musical collaboration influenced their sense of identity formation and/or development.

I will then outline my methodology and explain how my research questions were explored, examined, and answered. Using the qualitative data analysis software NVivo 10 for a preliminary analysis of the data to establish major themes; as well as the constant-comparative method as a secondary analysis of the data, I will provide a thematic and in-depth of analysis of all the data sources including: online participant questionnaires, researcher on-site observation field notes, individual summative participant interviews, and researcher reflective journal entries. The findings from the major themes of the data, which parallel the three main categories found in the literature on identity formation: individual, relational, and social, will be summarized and presented, focusing on professional identity formation. The themes will be analyzed in much the same fashion and draw on the literature about creativity and its process; as well as arts partnerships and collaborations. My analysis of the data leads me to suggest future directions and the need for additional research in professional identity formation in the arts, in music, and music education.

Chapter 2 – Literature Review

Chapter Overview

This chapter will provide the reader with an overview of the past and current literature about identity formation. The three main categories of identity formation will be explained: (1) individual identity formation, (2) relational identity formation, and (3) social identity formation. As a sub-section of individual identity formation, the literature on professional identity formation will be summarized and will focus on the identity formation of professional music composers and teachers. It is important to note that the reason for professional identity being subsumed under individual identity formation is because in the literature, professional identity is examined from an individual perspective. It does not mean that professional identity is only affected on an individual level. From there, a review of the literature about music and identity formation will be provided. By the end of this chapter, the reader will have a thorough understanding of the literature on identity formation, with specific focus on professional identity formation and music and identity formation. This will help to situate the study for the reader and to identify why there is a need for further research in this area to be undertaken. And why it is important to examine identity formation taking into consideration its individual, relational, and social aspects collectively versus separately.

Identity Formation: A Review of Past and Recent Literature

Identity formation (e.g., individual and social identity) has become one of the most researched areas in the social sciences, particularly identity formation during school-aged adolescence (e.g., Coté, 2006; Coté & Levine, 2002; Luyckx, Schwartz, & Vignoles, 2011). Current understandings view the construct of self as influenced by an individual's social contexts (e.g., family and school). The ways in which the individual constructs meaning influences his/her subsequent roles as members of particular groups (e.g., political or religious affiliations). Luyckx et al. (2011) contend that existing research on identity formation focuses on three levels: individual, relational, and collective. The individual self refers to the person and how a person perceives him or herself; the relational self refers to an individual's roles in relation to others, serving as an intermediary between the individual and the collective self (Luyckx et al., 2011); and the collective identity refers to a person's social identity based on the groups to which they belong (Chen, Boucher, & Kraus, 2012). Ultimately, identity theory:

Seeks to explain the specific meanings that individuals have for the multiple

identities [both individual and social] they claim; how these identities relate to one another for any one person; how their identities influence their behavior, thoughts, and feelings or emotions; and how their identities tie them into the society at large. (Burke & Stets, 2009, p. 3)

What Burke and Stets (2009) suggest is that individuals, as a result of social interactions, assume identities that impact their individual identity and others' perception of them. While the relationship between the individual and social aspects of identity will be discussed later in this chapter, it is important to first trace the origins of identity formation theory. Identity theory has historically focused on distinct individual and social perspectives whereas more recent research has taken a holistic perspective.

Individual identity formation: Foundations and evolutions. Freud (1913), Erikson (1968, 1979, 1993, 1994a, 1994b), and Marcia (1966, 1980, 1989, 1991, 1993, 1994) proposed foundational research on identity, focusing specifically on the individual self. Freud first addressed the concept of identity from a psychoanalytic perspective in *The Ego and the Id* (Freud, 1923, 2013). In this seminal work, Freud proposed a structural model of the psyche: the id, ego, and super-ego. Freud states that these three agencies participate in identity formation. First, an infant forms an emotional attachment to its caregivers. Second, when caregivers are absent, the ego (i.e., the Self) compensates by assuming aspects of the person who was lost and, consequently, individuals take responsibility for their own care. These experiences of continuity build across the life cycle to form an enduring identity. In this model of identity, the social environments/structures are regarded as less important than the family; a major limitation that excludes the direct contribution of the social context. In contrast, post-Freudian theory has built on, and sometimes bypassed, psychoanalytic concepts in favor of the construction of identity by social processes, as exemplified in Erikson's theory.

Erik Erikson (1968, 1979, 1993, 1994a, 1994b) is considered the pioneer researcher on identity theory. Specifically, Erikson (1968, 1979, 1993, 1994a, 1994b) is known for his application of identity theory within the social sciences. Drawing on Freud's concept of identity formation, Erikson advanced the notion of identity formation beyond child-parent relationships: "Erikson believed that it is the presence of self-selected identity elements that separates children from adolescents and adults" (Schwartz, 2001, p. 9). Erikson first coined the term "ego identity" which stemmed from a branch of psychoanalysis (of which Erikson was a practitioner) known as "ego psychology." In his development of a theory of identity formation, determined that two

criteria needed to be present for identity formation to have taken place: *exploration* and *commitment*. For Erikson, *exploration* and *commitment* occurred during two stages of person's life cycle: when they considered and/or were considering their occupation and ideological views. It is important to note here that Erikson's reference to *occupation* is not the same as occupational identity, which will be discussed later in this chapter. For Erikson, occupation and ideology were used "to point to a hypothesized underlying identity structure, not as 'identities' in themselves. Essentially, they were a 'map' used to indicate a more fundamental 'territory'" (Kroger & Marcia, 2012, p. 34). To evaluate this, Erikson used a semi-projective measure called the Ego Identity Incomplete Sentences Blank (EI-ISB), which was designed to provide an overall measure of ego identity. It was scored based on the criteria of if *exploration* and/or *commitment* behaviors were present, indicating identity formation development and growth. Erikson delineated eight stages of development (i.e., ego growth), that would culminate with a psychosocial crisis (i.e., *exploration*) and resolution (i.e., *commitment*) prior to moving to the following stage. From the findings of the EI-ISB Erikson determined that identity occurs in stages. The stages of identity formation are: (1) trust versus mistrust (infants-1-year-old); (2) autonomy versus shame (2-3 years old); (3) initiative versus guilt (4-5 years old); (4) industry versus integrity (6-11 years old); (5) identity versus identity confusion (12-19 years old); (6) intimacy versus isolation (20-34 years old); (7) generativity versus stagnation (35-65 years old); and (8) ego integrity versus despair (65 years old and onward). However, counter to the psychoanalytic perspective which posited that the relationship between the individual and social development of an ego being an antagonistic relationship (e.g., Freud, 1923, republished in 2013)), Erikson saw this relationship as being a constructive one (Kroger & Marcia, 2012). This strengthens the development of one's sense of self both on an internal (e.g., delay of impulsive actions and reactions) and external level (e.g., adapting to societal demands and conventions); thereby facilitating the integration of the self and ultimately, representing for oneself and presenting to society at large, what one has become and who one is.

The identity versus identity/role confusion stage during adolescence (ages 12-19) is among the most referenced and is a predominant focus in social science research in the field of education. And while this study does not focus on adolescent identity formation *per se*, it is nevertheless important to mention this stage is largely influential on an individual's identity in adulthood. According to Erikson, an individual's development during this stage of their identity

informs the later stages of their identity formation. During this stage in adolescence, individuals experience what Erikson (1994a) coined a psychosocial moratorium: “the gap between childhood security and adult autonomy” (p. 151). During this developmental phase, adolescents explore and negotiate different aspects of their culture to manage potentially conflicting roles by real and trial identifications and personality traits. This is often considered a deliberate attempt to find their place in society. If adolescents manage to balance and come to terms with the various aspects of their identity, they emerge with a newfound understanding and appreciation of themselves. Towards the end of this developmental stage, Erikson believed that vocational choices and career preferences play a central role in the development of an individual’s identity. Erikson believed that an individual’s ability to move successfully through each of these stages results in what Erikson called a “healthy personality” and a solid sense of identity consolidation and integration. It should be noted that Erikson accounts for variables, such as privilege and opportunity; that is, those individuals who are afforded more opportunity (due to factors such as socio-economic status, for example) are likely to develop a “healthy personality” perhaps faster or with more ease than those individuals not afforded the same opportunity. Individuals who do not achieve this transition experience identity confusion, (formerly called an *identity crisis*, but later changed because Grotevant (1987) found that this experience was more of a gradual versus a traumatic disturbance, resulting in withdrawal and isolation from family, and a failure to form a strong sense of identity. These individuals subsequently tend to identify with other marginalized peers (e.g., dropouts). It is important to recognize that while Erikson’s work on identity formation is seminal, it is a male-oriented stage theory that was called “Eight ages of a man” when it was first published in 1950 (Slater, 2003). Research since Erikson’s time has shown that development of males and females occurs differently (Crocetti, 2017; Slater, 2003). This, and other points will be addressed in a critical appraisal of the literature later in this chapter.

Drawing from Erikson’s work on the identity versus identity/role confusion stage, Marcia (1966, 1980, 1989, 1991, 1993, 1994) further categorized four identity statuses that individuals use to resolve their identity conflict, further suggesting that “the consolidation of identity marks the end of childhood” and the beginning of adolescence (Marcia, 1993, p. 3). Stated differently, identity is developed and consolidated up to the end of childhood. And then as adolescents further develop their personal agency and self-efficacy, they become more independent over time. The four statuses were established by conducting semi-structured interviews, called the

identity status (ISI) interviews. These ISI interviews were designed to note the presence or absence of a developmental process: how the interviewed participants, over the course of their lives, came and resolved to their present identities. These interviews were scored and provided the classifications for four identity statuses. The four statuses include: (1) identity diffusion; (2) identity foreclosure; (3) identity moratorium; and (4) identity achievement. The first status, identity diffusion, occurs when individuals are unable to come to conclusions about who they are or what they want to do professionally. The second status is identity foreclosure, which describes individuals who prematurely commit to the goals, values, and lifestyles of others (often their parents) without any personal exploration or experimentation. Like Erikson's psychosocial moratorium, the third status, identity moratorium, describes the delay that adolescents may exhibit in deciding on personal and occupational choices. According to Kroger and Marcia (2012), in the best of outcomes, "moratoriums make self-relevant choices and move on to the firm commitments of identity achievement" (p. 35). The final status, identity achievement, is understood as the successful selection and pursuit of realistic choices. It is for this reason that Marcia (1986) first described and forewarned of the impact that educational settings could have on early adolescence, particularly as these individuals began to choose and explore possible vocations. For this reason, Marcia urged that professional degree programs should provide and encourage opportunities for exploration and inquiry, as opposed to simply the acquisition of a formal degree.

According to Schwartz (2001), "the identity statuses are assumed to describe individuals both at the overall personality level and within any number of content areas known as *domains*. It is assumed that identity may operate differently across domains and differently within individual domains than at the overall level" (p. 13). Schwartz indicates that three domain clusters have been identified in the literature: (1) the psychological domain cluster which contains the interpersonal content areas as it relates to the individual (e.g., career); (2) the interactional domain cluster which contains the interpersonal content areas (e.g., friendships, or as in this study, collaborations); and the (3) social-structural domain cluster which contains the clusters pertaining to societal expectations and norms (e.g., political or religious views). These three domain areas can be paralleled to the three main levels of identity formation: individual (like the psychological domain cluster), relational (like the interactional domain cluster), and social (like the social-structural domain cluster).

Marcia's (1966, 1980, 1989, 1991, 1993, 1994) idea of identity achievement as a selection differentiates this approach from the Freudian approach, focusing on the role of conscious decision and choice versus Freud's view that identity is determined by the psyche. Marcia's approach recognizes that identity "originates in the mind of persons and is that which characterizes an individual consciousness of his or her own being or identity" (Burke & Stets, 2009). This aligns with the epistemic view of constructivism (the chosen epistemological stance for this thesis) which views humans as "observers, participants, and agents who actively generate and transform the patterns through which they construct the realities that fit them" (Reich, 2009, p. 41). A person's identity is influenced by their world view, social and environmental factors, and their aim/desire to become part of a community and enjoy a sense of belongingness. It is also important to note that while many researchers and studies have explored Marcia's stages of identity formation and have viewed them as a forward progression, Luyckx et al., (2008) also caution that "although achievement is generally considered to be the developmentally most mature status and diffusion the least mature status, many scholars agree that there is no normative pathway indicating how individuals progress (or regress) through the statuses" (p. 59). It is important to note that both Erikson's and Marcia's proposed stages of identity formation were and are seen as being linear with no possibility of return to a previous stage once it has passed, implying that change and/or evolution in identity becomes more rigid and fixed as one progresses through their life. Therefore, while adolescent identity formation is not the focus of this study, it is essential to understanding identity formation in adulthood as many of the decisions made during adolescence inform who a person becomes as an adult; which also implies that change in identity formation during adulthood is less common. However, this is the main question of this study: How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?

From Marcia's work, other researchers have proposed models of identity formation that aim to further extend and expand on identity theory. For example, Berzonsky (1989, 2012) claimed that individual or personal identity is constructed because of a person's social interactions with others. Using this constructivist epistemology and a social-cognitive model, Berzonsky developed the Identity Style Model (1989, 2012), which he formulated as a way to study the similarities and differences in a person's identity. Berzonsky's model proposed three distinct identity styles, which are problem-solving mechanisms or strategies that denote ways of

approaching an individual's decision-making process. These identity styles include: the informational style, the normative style, and the diffuse-avoidant style. The informational style of identity formation uses a flexible problem-solving approach to explore possibilities and come to conclusions. For example, an individual who is considering possible vocations for their future would, with this style, seek out information about the vocations that were of interest to them, allow for opportunities and time to explore and consider the options that they had sought out in a flexible but active manner, and do so with commitment before arriving at a decision.

Berzonsky's informational style of identity could be compared to Marcia's moratorium and achievement statuses of identity formation. The normative style is characterized by imitation and conformity. It is more rigid, does not allow for exploration, and relies on the input and counsel of people that are considered to have more authority or be more authoritative by the individual seeking to make a decision. An example of this would be an individual who is trying to decide their future vocation would consult with people of authority and with whom they had close and well-established relationships (e.g., their parents), and pursue options solely based on the counsel that they had received. Berzonsky's diffuse-avoidant style is characterized as the avoidance of making any decision or choice. While individuals with this identity style will engage in some form and degree of exploration, it is disorganized, lacking purpose, and is done with a non-committal attitude. An example of this would be someone who waits until the deadline to decide about an offer of employment. Overall, Berzonsky's Identity Style Model describes and contributes a process component to Marcia's statuses of identity formation.

A second model is Grotevant's process model of exploration (1987) which posits and focuses on exploration as a key factor within the stages of identity formation (as outlined by Marcia in his work, discussed earlier) that determine the outcomes of identity development. In his model, Grotevant identified two key elements of identity and exploration, which he viewed as independent elements of exploration (meaning that the presence or absence of one element was not dependent of the other element's presence or absence): abilities and orientations. According to Schwartz (2001):

Given this assumption, one could create a 2 by 2 matrix in which, for instance, the presence or absence of abilities would represent the x axis and the favorability or unfavorability of one's orientations would represent the y axis. The cell representing favorable orientations and the presence of critical skills would be most conducive to promoting exploration, with cells representing only the presence of critical skills or favorable orientations being somewhat less

conducive. (p. 26)

In addition to abilities and orientations being core components of identity exploration, Grotevant also identified five (5) precursors of the identity exploration process: (1) a person's inclination for information-seeking tendencies, (2) the presence or absence of competing forces in an individual's life, (3) the level of satisfaction or dissatisfaction with one's current identity, (4) the level of expectation one has of their exploration process, and (5) an individual's willingness to explore and engage with the exploration process. Grotevant stated that these precursory elements guided and informed a person's exploration process once it had begun; and that after an initial period of exploration, one would pause to reflect and evaluate if they felt that their exploration had brought them to a satisfactory decision and or outcome. At this point the exploration would either cease (if the person was satisfied and confident with their decision/outcome) or continue (if they were dissatisfied and/or doubting their outcome/decision). It is important to note that Grotevant's model was never explicitly testing in any formal studies (Schwartz, 2001). However, Grotevant's propositions from this model have been used as the basis or factor in other empirical studies (e.g., Berzonsky, 1989, 2012; Kurtines, 1999)

A third proposed model is that of identity control theory (Kerpelman & Lamke, 1997; Kerpelman Pitman & Lamke, 1997a, 1997b). Identity control theory expands Grotevant's process model of exploration and posits that identity is significantly influenced by the interpersonal relationships that one has with others, particularly those with whom they have strong and close relationships (e.g., parents, siblings, romantic partner). Lastly, Waterman's Personal Expressiveness construct (1990) claims that personal expressiveness is a state or personal characteristic of an individual that is experienced when engaging in an activity which enhances their own personal characteristics, leading to feelings of personal expressiveness. This supports the notion that when individuals are creative, the creative process can lend itself to identity development.

In addition to these models, other models expand upon identity theory. These models include: Kurtines's co-constructivist perspective (1999) which views the individual is an active agent who, through their actions and choices, become producers of their own development. There is also Adam's developmental contextual approach to identity formation (Adams, Dyk, & Bennion, 1987; Adams & Marshall, 1996; Adams 1997) that proposes that there is a macro and micro level to identity formation: the macro level involves all overarching (e.g., societal) factors;

and the micro level involves the interpersonal factors (e.g., individual and relational). Lastly, there is Côté's Identity Capital Model (1997). This model examines social identity on a macro level by examining the capital resources that one has available to them - all of which together make up identity capital. Some of these models, for example Grotevant's (1987) process model of exploration, Waterman's (1990) Personal Expressiveness construct, identity control theory, and Adam's developmental contextual approach to identity formation are discussed and referenced in later parts of this thesis.

Possible identities. Authors Dunkel and Anthis (2001) state that "some theorists describe identity formation as a constructive process of developing one's theory of self. Like research on the identity statuses, constructivist approaches to identity need to address questions concerning both individual differences and development" (p. 766). Throughout an individual's lifetime, they will consider, disregard, and commit to many possible (future) selves. This notion was first proposed by Grotevant (1987), as described earlier, whose process model of identity formation posits that choices are what primarily influences identity construction. This has been further supported by Osyerman and James (2012) who state that individuals will shed previous possible identities to improve their current sense of self-esteem, but they are always motivated to add new possible selves with the goal of improving their future self well into adulthood. However, this exploration and potential to explore possible selves can lead to feelings of both openness as well as anxiety (Luyckx et al., 2008). This is because the exploration and serious consideration of a possible self can also lead to and result in an individual's own beliefs and perspectives being challenged and therefore altering their sense of self (McLean & Pasupathi, 2012). Despite these potential alterations, if one chooses to commit to a possible self, "more than the simple negotiation of alternatives is taking place, personal investments are being made" (Dunkel & Anthis, 2001, p. 773).

Lastly, an individual's conscious control in the exploration of their possible selves is an important point of consideration, particularly within a school context (Brown, 2000; Schwartz, 2001). Several researchers (Kerpelman & Lamke, 1997; Kerpelman & Smith, 1999; Schwartz, 2001) have proposed a theory of identity control which focuses on an individual's conscious control of interpersonal relationships, especially adolescent-parent relationships. For adolescents, Schwartz (2001) suggests that:

The constant interactions between the adolescent's developing identity and

his or her social environment, and most particularly the congruence or incongruence between one's ego, personal, or social identity and the feedback that one receives concerning those aspects of identity, are presumed to drive or inhibit the exploration process. (p. 28)

This exploration of identity is important in developing a "healthy personality" (Erikson, 1968, 1979, 1993, 1994a, 1994b).

Professional identity. Professional identity has emerged as its own area of research within the last twenty-five years in social science research (e.g., Beijaard, Meijer, & Verloop, 2004; Bullough, 1997; Connelly & Clandinin, 1999; Knowles, 1992; Kompf et al., 1996). Several terms have been used in research literature in relation to professional identity. These include vocational, work, career, and more recently, occupational identity. In this study, the term professional identity will be used. Skorikov and Vondracek (2012) define professional identity as "the conscious awareness of oneself as a worker [and] represent[ation] one's perception of occupational interests, abilities, goals, and values" (p. 693). Professional identity is considered to be one of the core components of an individual's sense of individual identity formation, attributed to career roles and future goals, which serves to provide structure and meaning to an individual's sense of self (Erikson, 1968). Early research in this area was done by John Holland (1985) whose work focused primarily on the strength of an individual's sense of self without much consideration for the complexity of its development. From Holland's seminal work, Erikson (1968) proposed a theory of professional identity development based on his *ego identity* theory and Marcia's statuses theory of identity formation, which took into consideration what Holland's (1985) work lacked. It is important to note that this Eriksonian theory based, this theory was based on This theory also predominantly featured Marcia's work (1966) in that it used the same four categories of identity statuses that he had proposed for individual identity development and applied them to professional identity. In this context: (1) professional identity *achievement* is defined as the use of exploration to develop a strong sense of commitment related to occupational goals; (2) professional identity *foreclosure* is the commitment to occupational goals without self-exploration; (3) professional identity *moratorium* is considered an active process of exploration but an inability to make defining commitments to occupational goals; and (4) professional identity *diffusion* is a lack of, or an inability to commit to any occupational goals regardless of previous experiences or attempts. In more recent research, Brown, Kirpal, and Rauner (2007) provide a list of observed characteristics attributed to professional identity. These

characteristics include: (1) professional identity is both continuous and changing; (2) it is influenced by the social environment and interpersonal relationships that an individual has with others; (3) it is largely constructed by the individual; and (4) it is particularly salient within an individual's overall sense of identity. Particularly in adults, "adult occupational identity incorporates both (a) an understanding of what one has been and (b) as sense of desired and possible directions for one's future, and it serves as a means of self-definition and the blueprint for future action" (Skorikov & Vondracek, 2012, p. 698). Various authors (Christiansen, 1999; Kroger, 2007; Raskin, 1985; Skorikov & Vondracek, 2012; Vondracek, 1995) state that having a strong sense of one's occupational identity contributes to overall psychosocial adjustment, well-being, and satisfaction.

However, Beijaard, Meijer, and Verloop. (2004) also state that in the research on professional identities, many studies focus solely on the personal experiences as primary influences of professional identity development. However, these authors note that it is equally as important to consider the context in which professional identity formation takes place. This, I believe is especially true to consider in the case of music professionals, who often choose their profession not only because of their own personal love of music, but also with the goal of wanting to share or, in the case of teachers, impart this love of music with others.

Professional identity of music teachers and composers. Although there has been a substantial amount of research in recent years on the professional identity of teachers (e.g., Ballantyne & Grootenboer, 2012; Beijaard, 1995; Beijaard, Verloop, & Vermunt, 2000; Beijaard et al., 2004; Goodson & Cole, 1994; Lasky, 2005; Sachs, 2001), there is limited research on music teacher identity formation (Dolloff, 2005; Hargreaves, Purves, Welsh, & Marshall, 2007; Pellegrino, 2009; Roberts, 1991); and even less research about professional music composer identity formation and development (Mugmon, 2013; Randles, 2009).

According to Beijaard et al. (2004):

Professional identity refers not only to the influence of the conceptions and exceptions of other people, including broadly accepted images in society about what a teacher should know and do, but also to what teachers themselves find important in their professional work and lives based on both their experiences and practice and their professional backgrounds. (p. 107)

In their meta-analytic study, Beijaard et al. (2004) sought to answer the following questions: (1) What are the essential features for research on professional teacher identity; (2) how can current

research on teacher identity be characterized; and (3) what are the problems that need to be addressed in this area of research? The findings from their study indicated that the following characteristics are crucial to professional identity: (1) professional identity is an ongoing process of interpretation and re-interpretation; (2) professional identity implies both person and context; (3) the professional identity of a teacher includes sub-identities that are similar to one another; (4) agency (defined as the personal dimension in teaching) is important in the development of professional identity. This is also further supported by Ballantyne and Grootenboer (2012) who stated that “personal defining of professional identity is an ongoing process [that] implies both person and context, consists of sub-identities, and relies on teacher agency” (p. 369).

In their study, Ballantyne and Grootenboer (2012) examined how teachers’ perception of their professional identity, abilities as discipline specialists, and pedagogy are interrelated. Specifically, their study:

Rais[ed] questions relating to why the identity of these experienced music teachers is so heavily caught up in the identity of being a practising musician and why the perception of success as a music teacher in these cases seems to be so unquestioningly tied to perceived success as a performer. (p. 376)

Other research about music teacher identity also addresses the conflict that music teachers feel between their identity as a musician and a music teacher (Hargreaves, Purves, Welsh, & Marshall, 2007; Mills, 2004). For example, Pellegrino (2009) stated that music teachers often identify themselves first as a musician and a teacher second. Furthermore, Pellegrino stated that performance is perceived as a more illustrious and prestigious career compared to teaching within the domain of music. This perception may cause potential for conflicting identities “namely that between ‘musician’ and ‘music teacher’; within the latter, there may also be that there are differences between the self-perceptions of instrumental and classroom teachers” (Hargreaves et al., 2007, p. 667). The results of the study by Hargreaves et al. (2007) further indicate that there was a perceived difference as to the kinds of skills, knowledge, and training required for musicians and music teachers. This finding is further supported by Roberts (1991) who stated that the conflict of what constitutes a ‘musician’ and how they are perceived stems from the approach of university music, education, and music education programs where students are taught to be musicians first and teachers second; and that this notion of performer is often idealized in unrealistic ways. Roberts (1994) further states that “not seeing many positive

identity constructs in music school for the music educator, [students] seek to be identified as performers and thus dis-identify themselves with the music education world in favour of the more prestigious performer identity” (p. 35).

In another study, Mills (2004) found that the concept of professional identity is more complex for those in the music profession. Specifically, Mills (2004) stated that “an individual who derives most of their income from instrumental teaching, for example, may have a professional identity of musician or performer or composer” (p. 245). Mills’ study examined the following four questions: (1) Do the early careers of musicians who later become teachers differ than those of their peers?; (2) Why do performers teach?; (3) Why do some performers who teach become performer-teachers?; and (4) In what ways do performer-teachers believe that teaching experience enhance their approach to performance? The findings from this study revealed that “performer-teachers teach because they want to, and need to personally – for themselves as performers – and not solely to earn money” (p. 259). However, in this study, the complexity of the roles undertaken by the participants shifts as the participants are each undertaking solely the role of their profession (the composers compose the works, and the teachers teach). Perhaps the issue of teacher identity is best summarized by Ballantyne and Grootenboer (2012) who state that:

Teacher identity as a construct has been used to represent multiple things, for teacher perceptions of what they do in the classroom, to enacted pedagogies in the classroom, to observed teacher dispositions. Teacher identity has also been associated with the discipline being taught – for example, the ‘musical identities’ of music teachers and the ‘mathematical identities’ of mathematics teachers – this is quite different to thinking about teacher identity in relation to discipline preferences and teacher skills. (p. 368)

What is also important to note is that findings from several studies on music teacher professional development (Conkling, 2004; Dolloff, 2005; Roberts, 1991) suggest and criticize that there are no courses offered in professional development programs at the post-secondary level that define or explore professional identity. These researchers believe that the lack of opportunity to explore, discuss, and develop their professional identity puts teachers at a disadvantage when they enter the workforce. Furthermore, while programs that offer an opportunity to gain work experience (e.g., on-site placements, internships) has proven to be effective in providing an opportunity to develop an individual’s sense of professional identity for pre-service teachers in

certain teachable subjects (e.g., language arts, math, social studies, and science), for pre-service music teachers these opportunities can be limited as some schools, particularly in rural areas, many have only one full-time music teacher on staff (Conkling, 2004). Perhaps the tensions felt by music teachers between the many facets of their professional identity is best summarized by Sachs (2001) who stated that “teachers’ professional identities are rich and complex because they are produced in a rich and complex set of relations of practice” (p. 160).

There is also a limited amount of research and literature available with regards to the professional identity of composers (Mugmon, 2013; Randles, 2009). What literature that does exist is similar to the literature on performer-teacher in that it addresses the issue of composer-teacher (Randles, 2009) or composer-conductor (Mugmon, 2013). The study by Randles (2009) attempted to gain “understanding the social ramifications of the interaction among various role-identities in forming musician identity or music teacher identity and the specific characteristics of creative identity” (p. 53). The primary research question of this study was: ‘What impact would engagement in arranging music for their ensembles have on teachers’ music education practice?’; and also included three sub-questions (similarly to how this study was designed): (1) How will arranging music for ensemble affect the ensemble teacher/arranger; (2) What impact will the presence of the teacher as arranger have on the students in the ensemble; and (3) What will the teachers learn from this experience? Randles found that a contributing factor to professional music teacher identity is an individual’s sense of their own creative identity, or lack thereof (refer to Music Composition chapter). Specifically, he believed that “if music education as a profession values student creative music-making, it seems logical that music educator preparation programs and state organizations be leaders in equipping teachers with the skills necessary to create musical works themselves” (p. 66).

Another study by Mugmon (2013) examined the importance and influence that music composers Aaron Copland, Leonard Bernstein, and Gustav Mahler had on each other as they were all composers and music conductors. In the study, Mugmon stated that the profession of composer and conductor were seen as separate and apart from one another. History often overlooks the influence that these three composers had on one another’s compositions and overall professional lives, and why society views and identifies these composers *more* as being *either* a music composer or a conductor. This tension of being viewed as one or the other as opposed to both is similar to what music teachers also experience, teacher or musician as

discussed earlier, with their own sense of professional identity.

My study aims to further contribute to this limited area of research on the professional identity of music teachers and composers. Understanding the literature on individual identity formation and professional identity formation provides a context to be able to examine the first and second research questions: (1) How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?; and (2) How does collaborating with another professional in the same domain influence the individual identity formation of the participants? It is important to mention here that while the existing literature provides the context to answer these questions to goal of this study aims to examine how professional identity is influenced when a music teacher and composer collaborate on a project with a common goal versus an individual goal (i.e., if the composers and teachers had undertaken separate and individual projects); that is, to create a new educational music composition for secondary school music students. So while the first and second research questions could be answered simply based on the cited literature, my goal and the goal of this study is to (1) examine the interconnectedness and inter-relatedness of individual identity formation with other aspects of identity formation and (2) to examine identity as a whole (so that when referring to *individual identity*, it is with an understanding and acknowledgement that other facets of identity formation (relational and social) are also present. My conceptual framework, which I introduce and discuss in the next chapter, elaborates on this in detail and offers a visual representation of this interconnectedness.

Because data was collected throughout the participants' active involvement in the collaborative activity, it is important to review relational identity formation, which is defined as how an individual views themselves in relation to others (Chen, Boucher, & Kraus, 2012). This allows us to better understand the influence of the collaboration for the participants during this project and to answer my third research question: How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another?

Relational identity formation. As an intermediary between individual and social identity lies the construct of relational identity. According to Chen et al., (2012), "broadly speaking, the relational self refers to aspects of the self-associated with one's relationships with significant others" (p. 149-150). In other words, the relational identity is defined as how one

views themselves in relation to others in the same group as well as other groups (e.g., composers, teachers). Relational identity is generally subsumed within social identity. However, as one of the main focuses of this study is the collaboration between the music teacher and music composer, relational identity will be reviewed as a separate section of the research literature.

Chen et al., (2012) posit that there are four key assumptions of the relational self:

[...] (a) the relational self is comprised of knowledge about the self when relating to significant others, where this knowledge is linked in memory to stored information about significant others; (b) the relational self exists at multiple levels of specificity (i.e., relationship-specific, generalized, global); (c) the relational self is capable of being contextually or chronically activated - that is, accessed from memory; and (d) the relational self is composed of self-conceptions as well as a constellation of other self-concepts (e.g., goals, self-regulatory strategies) that characterize the self when relating to significant others. (p. 150)

Chen et al. (2012) further suggest that individuals possess many relational selves that exist at various levels of specificity, of which there are three: (1) a *relationship-specific* relational self which designates the self in relation to a specific significant other (e.g., I am my mother's daughter); (2) a *generalized* relational self which comprises of a summative representation of the self that applies to multiple relationships (e.g., I am a student amongst my peers); and (3) a *global* relational self that draws conceptions and aspects of the self in relation to significant others as a general class of individuals (e.g., I am a citizen of the world).

For individuals in the music profession, the concept of relational identity can be difficult at times to navigate. From an individual perspective, arises because as an individual developing a strong professional identity as a musician can, at times, present some issues due to the multiple roles musicians often have that all fall under the umbrella of 'musician' (e.g., teacher, composer, performer, conductor, arranger). However, the concept of an individual possessing multiple identities is possible (discussed later in the social identity section). Socially, however, often musicians and teachers will undertake multiple roles, but be identified with one label. A strong example of this is the music teacher: who may also be a professional performer, may also be a composer, and a conductor. Furthermore, in Western society, being identified socially as a musician brings with it certain preconceptions and expectations (e.g., that classical musicians are gifted and part of an elite group of individuals who perform a high art; that rock musicians are untrained individuals who perform popular music). Within the profession itself, there also exists

an internal hierarchy (e.g., performers rank higher than teachers), which can sometimes influence how individuals view themselves and others within the same community of practice.

Furthermore, the music teacher may also have other roles that they undertake within the school environment in addition to the role of the music teacher. For example, they may also teach additional subjects and/or work in an administrative role.

There are a wide range of assessment tools that are used to examine relational identity. However, one of the more commonly used of assessments comes from the Inclusion-of-Other-in-the-Self (IOS) model developed by Aron, Aron, and Smollan (1992). The IOS model itself is part of a larger conceptual framework known as the self-expansion model (Aron & Aron, 1986; Aron, McLaughlin-Volpe, Mashek, Lewandowski, Wright, & Aron., 2004) which, as per Chen et al. (2012):

[...] assumes that a fundamental human motivation is expansion of the self - that is, people are motivated to acquire resources, perspectives, and identities as a means of increasing self-efficacy and their ability to achieve goals. The IOS approach builds on this assumption by positing that one way that people can expand the self is to incorporate the resources, perspectives, and identities of close others into the self-concept. (p. 163)

IOS researchers assume that people who are considered as significant others by an individual influence that individual by becoming incorporated into that person's sense of self-concept (e.g., statements such as "my father was a great influence on me as a person"). From the model, the assessment tool was designed as a series of Venn diagrams that showed various degrees of overlap and interconnectivity with one another (see Figure 1).

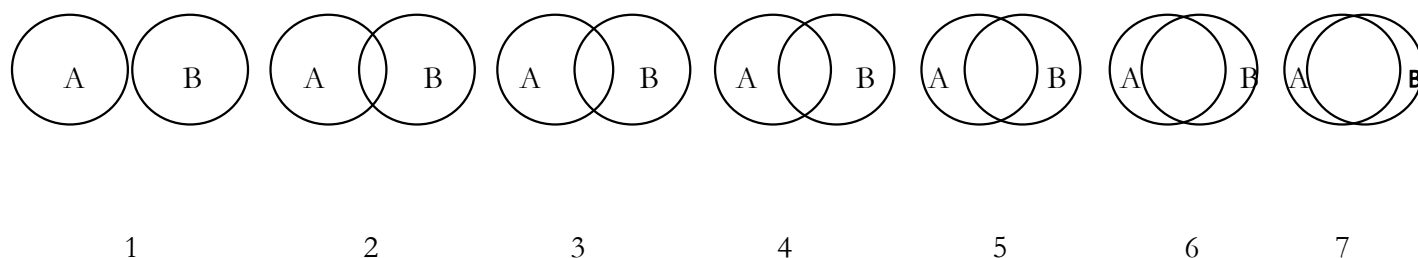


Figure 1: Inclusion-of-Other-in-the-Self (IOS) assessment tool (Aron, Aron, & Smollan, 1992)

Participants were asked to select the Venn diagram that they felt best represented themselves in

relation to an ‘other’ based on the question/statement given. For example, if the question/statement given was “my father was a great influence on me as a person”, the two circles of the Venn diagram would represent the participant and their father. Depending on participant’s feelings about the significance of their father’s influence on them, they would select the appropriate Venn diagram. If the participant did not feel that their father had had any influence on them, they would most likely select the first Venn diagram which has the two circles being completely separate from each other. If they felt that their father had has some degree of influence in their lives, they would likely select a Venn diagram where the two circles had some degree of overlap. And if they felt that their father had been a significant influence on their life, they would select the Venn diagram where the two circles were almost completely overlapping. Due to its effectiveness as an assessment tool, the IOS model was also used in this study as a part of the participants’ summative interview questions to describe and reflect on the collaborative aspect between themselves and their cooperating partner (composer or teacher).

To better understand the concept of relational identity and its influence on individual identity formation, it is also important to understand how a person may see themselves in a larger groupings. Social identity theory examines how individuals identity themselves within larger groups or communities and is largely influenced by if an individual feels that they belong to a group or not; and how their group is perceived and where it stands compared with and to other groups (Brown, 2000).

Social identity theory: processes and contexts. Although this is not the predominant focus of this study, it is important include the literature on social identity theory. Social identity is a term used to describe (1) the memberships that individuals adhere to and that they take on as part of their self-identity (e.g., religion); (2) the behavior and characteristics of intergroup relationships (e.g., peer interactions); and (3) the relationship of the individual to society (e.g., middle-class). According to Brown (2000), a positive identity is achieved through positive comparisons made between the in-group and applicable out-groups. Specifically, positive social identity is achieved if those outside of a social group perceive the group as legitimate, established, and having socially accepted positive roles and attributes. Similarly, Spears (2012) states that:

[Social identity] theory proposes that we derive value from our group memberships to the extent that we can compare our own group positively with others, and that we are therefore motivated to gain and maintain a

sense of positive group distinctiveness from the other group(s) to which we do not belong, and against which we compare our own group. (p. 203)

Tajfel (1978) and Tajfel and Turner (1979) developed the foundational model of social identity theory to explain social identity processes and social behaviors within the intergroup context. This model sought to explain the relationship between categorization and intergroup discrimination. Accordingly, Tajfel and Turner (1986) “posited a distinction between personal and social identity, which they argued underpinned the difference between interpersonal situations (in which group behavior is mainly under the control of personological variables) and group situations (determined largely by category-based processes)” (as cited in Brown, 2000, p. 746). From Tajfel’s model, Stryker (1968, 1980) and his colleagues (Stryker & Serpe, 1982, 1994) developed a social identity theory. Conceptualized within a sociological perspective, this theory posits that identity is a result of interactions/transactions with others. Both Tajfel’s model and Stryker’s theory assume that self-identity is constructed in and dependent on the social context and can assume a multitude of self-definitions. Multiple self-definitions arise in situations where individuals identify themselves with various roles, which in turn can affect their behaviors. It is important to note here, and what is reinforced by the researchers mentioned above, is that research on social identity does not explicitly take into consideration other aspects of identity formation. Therefore, while one may draw connections between social identity formation and other identities (i.e., individual, professional), researchers view and consider these other aspects of identity formation within the context of social identity (i.e., viewing it as being embedded in social identity formation and not as distinct).

While social identity formation is crucial for individuals to develop their self-identity, Brown (2000) underlines four limiting factors that are problematic in social identity construction: (1) current theories of social identity formation are uni-dimensional while adopting the assumption that all identities are operationalized within the same construct, which leads to gross generalizations across social groups (e.g., all professionals in the arts are ‘starving artists’); (2) the results of recurrent actions and comparisons between past and future actions of an in-group result in cultural norms that continue across generations and are difficult to change; (3) that social identity theories cannot predict what behaviors are used in specific situations; and (4) the extent to which comparisons are under an individual’s conscious control. Specifically, Brown (2000) stated that “at present, SIT [social identity theory] does not differentiate between different

kinds of groups [...] all groups [...] are thought to be psychologically equivalent” (p. 761) and that “it is underspecified when it comes to predicting which identity strategies will be adopted in particular situations” (p. 762). For example, people may consider themselves to be followers of a religious group, but their level of practice may vary. Thus, this person may be considered by society at large as being a member of that religious group, but within the group itself they may not be considered a member because of their perceived lack of religious practices. This is further supported by Deaux (2000) who states that, “although many people may share a common cognitive category their identification with the category may vary substantially, and these variations have important consequences for behavior” (p. 5).

Understanding social identity formation is important for this project in order to gain understanding of how the participants’ professional identities are currently perceived in and by society. My fourth research question focuses on this: How are the participants’ perceptions of their professional identity altered in society because of having participated in a collaborative project? I also believe that identity formation is influenced by how we experience, interact with, and are perceived by others. It is not something that can be examined on its own without considering how and by what it is being influenced. While much of literature on identity formation is examined by its major category (individual, relational, or social), there are some authors who have argued, and who share my perspective, that identity formation needs to be examined holistically (Adams, 1997; Adams & Marshall, 1996; Schwartz, 2001).

Individual and social identity: Toward a holistic synthesis. Given the criticisms of individual and social identity theories, other researchers have proposed examining identity through both lenses to fully understand the complexities of identity formation and the ways in which the individual transacts with his/her social context (Adams & Marshall, 1996; Schwartz, 2001). Adams (1997) and Adams and Marshall (1996) shared Brown’s (2000) criticism of social identity theory with regards to an individual’s level of conscious control within a social context. Specifically, Adams (1997) criticized identity control theory (Kerpelman & Lamke, 1997; Kerpelman & Smith, 1999) for its failure to account for the origins of a person’s initial identity, and alternatively suggested that the social environment, which influences a person’s individual identity, be subdivided into the micro context and the macro context (Adams & Marshall, 1996). These two levels, like the microsystem and exosystem of Bronfenbrenner’s ecological systems model (1979, 1992), refer to the institutions and communities with whom the individual interacts

(e.g., family, friends, school) and those environments with which the individual does not necessarily interact on a regular basis but still impacts him/her (e.g., the neighborhood community), respectively.

Adams's model of identity formation merits further explanation as a useful framework to examine issues of identity formation within a school context (both on an individual and social level). Adams (1997) made the distinction between two forms of identity formation: personal identity and collective (or social) identity. Personal identity encompassed "those aspects of self that have been differentiated and self-created and that sets one apart from others" (Schwartz, 2001, p. 38); otherwise defined as individual identity formation. Collective or social identity applied to "all aspects of self that have been integrated from the social system – those that identify an individual with the group (or cultural context to which he or she belongs)" (Schwartz, 2001, p. 38). Adams (1997) perceived the development of self and identity as two opposite yet complimenting processes: differentiation (i.e., asserting oneself as individual and unique from others); and integration (i.e., belonging to social groups with similar and shared values, attitudes and goals). Finally, a change in identity could result from either external or internal forces: an assimilation of social influences (i.e., integrating and adopting societal values and norms as part of one's own habits and characteristics); or from a change in one's own personal beliefs and values (McClean & Pasupathi, 2012). More recently, and in support of this notion, Flum and Kaplan (2012) state that "the essence of identity denotes the personal as well as the communal" (p. 240). According to these authors, while Erikson's identity formation theory predominantly focuses on the individual self, it also recognizes that the individual self is influenced by interrelated (relational) contexts. This interconnectedness/interdependence between the social and individual influences of identity formation is important and should be considered in equal parts and is particularly relevant when examining adolescents who contend and struggle with both aspects. It is with this holistic perspective that I have chosen to examine professional identity and to answer the main research question of this thesis: How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities? To situate this question in the context of music and music education, it is important to also understand and to review the literature that has emerged in recent years on music and identity formation.

Music and identity formation. MacDonald, Hargreaves and Miell (2002) as well as

Hargreaves, Purves, Welsh and Marshall (2007) note that music and identity is an emerging area of study. These authors suggest that engagement in music (listening, participating, or creating) can positively or negatively impact identity formation. Specifically, the more individuals can relate to the music they engage with, the more they can achieve identity consolidation and a “healthy personality.” Furthermore, they suggest that two kinds of musical identities are possible: “identities in music” (IIM) and “music in identities” (MII). IIM is defined as identities of how people view themselves in relation to the cultural and social roles that exist within music either in a broad (e.g., musician) or specific (e.g., flautist) sense. In contrast, MII refers to how music can influence and form the development of a person’s sense of self or identity. IIM is comparable to relational and social identity formation; while MII can be compared to individual identity formation (Luyckx et al., 2011; Schwartz, 2001; Stets & Burke, 2000). Additionally, disciplined-based arts learning (e.g., taking piano lessons) could be compared to individual identity formation; and arts integration (e.g., using music notation to teach math fractions) could be compared to relational and social identity formation. In this study, the identities in music (IIM) will be the primary type of musical identity that will be addressed. And while much of the literature on identity and music focuses on the music student (e.g., Campbell, Connell, & Beegle, 2007; Lamont, Hargreaves, Marshall, & Tarrant, 2003; Morrison, 2001; Rusinek, 2008; Saunders, 2010, Younker, 2013), this study will focus on the professional identity of the music teacher and composer as they collaborate in the co-creation of a new musical work.

Critical Appraisal of the Cited Literature

In this chapter, I have presented an analysis of the literature on identity formation. Throughout, I have also offered some critique of the literature based on studies and commentaries from other researchers. For example, that Erikson’s stage theory of identity formation, while a seminal and important work, was developed not taking into consideration both genders and gender differences (Crocetti, 2017; Slater, 2003); or that I feel that it is important for me at this juncture to mention my own critical appraisal of the literature. While I concur with the criticisms previously mentioned by other researchers, I was also intrigued while reading and compiling the literature for this chapter how most researchers seem to examine a particular aspect of identity formation seemingly in isolation. By this I mean that researchers who examine individual identity formation will focus on this alone with little consideration or mention of the possible influence or impact that other aspects of identity formation may

contribute (either positively or negatively) to the aspect of identity formation that they are examining. Case in point, the literature on professional identity is seen as something that is based on individual identity formation (which is why it appears in this chapter as a subheading under the major heading of individual identity formation in this chapter) and does not make much mention of the social factors (i.e., the larger profession that one becomes a member of) that contribute to this sense of individual identity. Instead this is referred to as *organizational identity* which examines the social aspects of an individual belonging to a larger group or organization. Even relational identity, which as previously mentioned is defined as how one views themselves in relation to others in the same group as well as other groups, is seen as a distinct area of identity formation and stems from an individual perspective (i.e., viewing oneself in relation to others) but not vice versa (i.e., how others viewing an individual influences that individual's sense of self).

This is why, when coming upon the work of Adams (1997) who proposed a more holistic approach to examining identity formation, that I felt that this was how I wanted to also examine identity formation and was the basis and reasoning for my conceptual framework which will be shown and discussed in Chapter 3: to show the interconnectivity of these various aspects of identity formation and not to simply view them as separate and siloed. Having said this, I acknowledge that my approach of using the pre-existing major categories of identity formation (individual, relational, and social) did help to inform my research questions and study. However, my study is unique because it examines identity formation in a collaborative context. So hypothetically, I could have simply examined relational identity formation, but I wanted to also understand and not discount how participants were influenced individually as well. Therefore, my intention behind using the major categories of identity formation was to ensure that these major areas of identity formation were examined and considered; but then to use the findings to draw connections and examine identity formation as a whole.

Conceptual Framework

Having reviewed the literature on identity formation, the following section presents the conceptual framework I developed to analyze the findings from the data collected. Maxwell (2013) states that the conceptual framework of a study is a key element in the research design; and that the purpose of a conceptual framework is “that it is primarily a conception or model of what is out there that you plan to study, and of what is going on with these things and why” (p.

39). Put simply, a conceptual framework “provides the structure/content for the whole study based on literature and personal experience” (Vaughan, 2008, slide 7 of 28). According to Vaughan (2008), conceptual frameworks provide research with: (1) the ability to move past descriptions of 'what' to explanations of 'why' and 'how'; (2) a means of providing an explanation that can be used to make sense of and contextualize the data findings that stem from the research question; (3) a filtering tool for selecting research questions and methodology; (4) a structure of the overall study; and (5) to establish the boundaries of the study. Maxwell (2013) posits that “A conceptual framework is something that is constructed, not found. It incorporates pieces that are borrowed from elsewhere, but the structure, the overall coherence, is something that you build, not something that exists ready-made” (p. 41). Maxwell further states that there are four (4) main elements from which to draw from to construct a conceptual framework. These include, but are not limited to: (1) the researcher's own experiential knowledge; (2) existing literature of the theories being examined; (3) the researcher's exploratory research on the subject; and (4) thought experiments.

My conceptual framework draws on the following five sources: (1) by utilizing multiple sources of data collection (online questionnaires, on-site observations, participant interviews, and reflective journal entries); (2) a constructivist perspective to examine professional identity formation over time (i.e., an academic year); (3) by using the same three main areas of identity formation literature (individual, relational, and social) to answer my research questions; (4) by examining the issue of professional identity development based on findings that emerged from the Making Music Project and exploring this issue in depth; and (5) by examining professional identity in a holistic way (i.e., Adams, 1997). While this holistic approach to examining identity formation has been proposed in identity formation literature, it has not been undertaken as it is in this study; that is, by examining its influence while the participants actively partake in a collaborative project. Furthermore, my research questions and data sources aim to better understand how collaboration possibly influences the participants' sense of professional identity development on an individual, relational, and social level.

Maxwell (2013) cautions that a conceptual framework should be treated separate and apart from the literature review as they serve two separate purposes. Maxwell also cautions that researchers tend to either overuse or misuse theory when developing conceptual frameworks. Specifically, he states that “There are thus two main ways in which qualitative researchers often

fail to make good use of existing theory: by not using it enough, and by using it too uncritically and exclusively” (p. 53). For this study, the use of an instrumental case study allowed for a thorough analysis of each participant composer-teacher pairing; and an analysis of the themes from each pairing allowed for a broader and more global understanding of the issue being examined.

As mentioned earlier, my study examines the professional identity formation through the collaboration of teachers and composers in creating educational music. This area of research is currently quite limited. As a counter, one could consider the literature on identity formation, which, while still relatively recent, does have some more established theories. However, this research examines the three main aspects of identity formation (i.e., individual, social, and relational) within the context of professional identity, and specifically examines the influence of collaboration on professional identity formation. Here again, research in professional identity of music professionals in a collaborative context of this study is quite limited, if not, non-existent. I developed the following conceptual framework (Figure 2) to illustrate the area of research being examined as well as to use it to analyze my data.

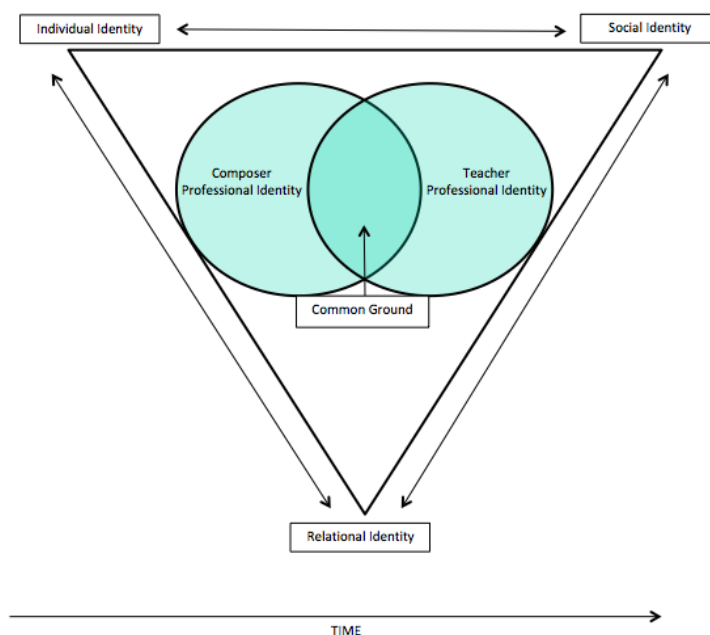


Figure 2: Professional identity formation through collaborative composition of educational music.

This conceptual framework examines professional identity formation of the composers and music teachers as they work collaboratively on creating a new work of educational music, which,

as previously mentioned is a limited area of research – especially within the context of educational music. The conceptual framework is based on the three categories of identity formation applied specifically to the professional identity formation (Holland, 1985); with a focus on the collaborative aspects of professional identity formation between composer and teacher. The arrows between the areas of identity are intentionally two-directional as, as previously mentioned in Chapter 2, I consider these aspects of identity formation as inter-related and not am choosing to examine identity formation as a whole (taking into consideration all of its aspects) versus in isolation or separate. Within the triangle is the participants' (composer and teacher) professional identity, which is the focus of this study: to examine how professional identity is influenced when engaging in a collaboration; and the similarities (represented by the overlap and label of 'common ground' in the conceptual framework figure) and differences experienced by the participants.

According to Stake (1994, 2004) and Grandy (2012), triangulation (i.e., drawing upon multiple sources of data to examine the same issue from various angles) is a common means through which researchers increase the trustworthiness of their presentation of the case. The triangulation of the three areas of identity formation and the two-directional arrows represents how these areas are and can be examined as separate entities while at the same time acknowledging that one area of identity development can influence the other area(s) of identity formation. In this case, the use of the upside-down triangle and the placement of relational identity at the bottom point was done strategically to stress the importance of relational identity in my study, as it is akin to the collaboration between the composer and teacher participants. Within the triangle itself, the importance of the collaboration is again highlighted but within the narrower area of professional identity research and to compare how the participants' experience of this collaborative project influenced their professional identity development on an individual, relational, and social level. And because it has acknowledged in the literature that identity formation develops over time (Erikson, 1968, 1979, 1993, 1994a, 1994b), this conceptual framework examines the influence of this collaboration over time (approximately one academic year – 10-month period). Furthermore, while recognizing that my study is not a longitudinal study, its timeframe and the ability to have opportunity to collect data at various points during the academic year and therefore “enable[s] a researcher [myself] to dig deeper into such complexities by using a range of methods over time, such as repeat interviews and observations,

study of documents, and small-scale questionnaires” (Court, 2010, p. 536).

Chapter Summary

This chapter has provided the reader with an overview of the past and current literature about identity formation. There are three main categories of identity formation of literature on identity formation: (1) individual identity formation, (2) relational identity formation, and (3) social identity formation. Each of these categories has been summarized in a way that also situates the reader in providing them with an understanding of the purpose of this study as well as how each category of identity formation relates to a specific research question. As a sub-section of individual identity formation, the literature on professional identity formation was summarized and focused on the identity formation of professional music composers and teachers who are the participants of the study. From there, a review of the literature about music and identity formation was provided to provide further provide context to the reader about the study and its focus the need for further research in this area. This chapter concludes with the presentation of the conceptual framework that was developed and used for my study.

Chapter 3 – Methodology

Chapter Overview

This chapter will describe the methodology used for this study. It will begin by explaining the epistemological lens from which the data was examined and interpreted. This will be followed by the presentation of a conceptual framework, a description of the study's research design of an instrumental case study, the data collection process, and the protocols - online questionnaires, on-site researcher observations, individual participant interviews, and researcher's reflective journal. The chapter will conclude with a brief commentary on the researcher's experience of the data collection process.

The Constructivist Paradigm

There have been a variety of epistemological paradigms used in music education research; for example, philosophical, analytical, historical, naturalistic, ethnographic, experimental, and survey research methods (Lee, 2017). To this end, Panaiotidi (2005) states that:

A paradigm embodies a distinct point of view of reality or a part thereof and operates with its own conceptual apparatus; transition from one paradigm to another involves a radical change in point of view which is accompanied by a break in communication between successive paradigms. (p. 39-40)

For this study, I chose a constructivist epistemological perspective. The constructivist perspective, particularly the work of Lev Vygotsky (1978), has been often used in educational literature with regards to learning and the construction of knowledge (e.g., Vygotsky, 1978, 2004). Since Vygotsky's seminal work, other scholars have also supported this epistemological view. For example, Maxwell (2013), states that:

Our understanding of this world is inevitably our construction, rather than a purely objective perception of reality, and no such construction can claim absolute truth. [...] we recognize that what people perceive and believe is shaped by their assumptions and prior experiences as well as by the reality that they interact with. (p. 43)

Furthermore, according to Wiggins (2015), "constructivism has roots in the broadest ideas of rationalism, empiricism, and pragmatism, drawing from Platonic rationalism the idea of learners rationally reasoning and connecting holistic ideas" (p. 115).

According to Kaplan and Flum (2012), "the close link between identity and learning

highlights the potential for harnessing psychosocial energy of identity formation to promote adaptive learning as well as developmental goals” (p. 172). Constructivism is therefore an appropriate epistemological choice for this study as it has ties to both identity formation as well as music education. With regards to identity formation, Flum and Kaplan (2012) comment that although Vygotsky’s work does not directly address or explore identity formation, it is still relevant. This is further supported by Dunkel and Anthis (2001) who state that “one mechanism that reflects a constructivist position while integrating the importance of internal change and identity exploration in the identity formation process is the production of possible selves” (p. 767).

Constructivism is also found in music education literature. According to Shively (2015), constructivism is a term that is commonly used and found in music education research but should not be confused with other definitions of the word. Shively cautions that “the term constructivism has become so ubiquitous in music education that there is a danger that we may be using the term in different ways without being aware of it and perhaps even in ways which it was not intended to be used” (p. 128-129). Shively specifically cautions that the confusion stems from the pedagogical application of constructivism (used in teaching), and the philosophical (epistemological) perspective. Shively states that constructivism in the philosophical context is learner-centered, where the learner can be any individual or group of individuals, and it does not necessarily, as seen often in education pedagogy literature, refer to the student-teacher context. Furthermore, Shively posits that the constructivist approach allows for knowledge to be constructed by learners for themselves, but what is learned is not and does not necessarily have to be new knowledge – it can be knowledge that adds or changes one’s views of already learned experiences. This notion is further supported by Wiggins (2015) who states that “constructivist philosophers hold an active vision of knowledge as knowing, defining it as the nature of human understanding and our ways of representing that understanding in our minds” (p. 115). Specifically, in the context of identity and music education, my choice of a constructivist perspective is perhaps best summarized by Arostegui, Stake, and Simons (2004) who state that:

For music education for most people, the greater knowledge emerges from personal experience. Interactions constructing identity in music are made through performance, listening, dancing or talking about music. Rather than content, [it] is the form of the schooling, that is, the way in which the curriculum and extra-curricular activities are organized and taught at school, which reinforces the differences between musical identities. (p. 7-8)

Method

Predominantly in music and music education, qualitative methods have been used to explore the personal experience of individuals (e.g., teachers, performers, composers). According to Stake (2004), “research questions [in qualitative studies] typically orient to cases or phenomena, seeking patterns of unanticipated as well as expected relationships” (p. 41). Gerring (2004) defines a case study as “an intensive study of a single unit [defined by Gerring as a “spatially bound phenomenon”] for the purpose of understanding a larger class of similar units” (p. 342). According to Yin (2009):

The case study is preferred in examining contemporary events, but when the relevant behaviors cannot be manipulated. The case study relies on many of the same techniques as a history, but it adds two sources of evidence not usually included in the historian’s repertoire: direct observation of the events being studied and interviews of the persons involved in the events. (p. 11)

In essence, Yin (2009) posits that a case study is a form of empirical inquiry that: (1) investigates a contemporary issue in its real-life context and (2) relies on multiple sources of evidence and data (including previous research and theoretical propositions) in order to analyze the data collected. Case study methodology has been used often in the arts, particularly in music, when examining the areas of musical expertise or giftedness (Ericson, Trampe, & Tesch-Romer, 1993). This methodology is supported by Flyvbjerg (2006) who states that “the case study produces the type of content-dependent knowledge that research on learning shows to be necessary to allow people to develop from rule-based to virtuoso experts” (p. 221).

Instrumental case study. In case study methodology, there are three types of case studies: intrinsic, instrumental, and multiple or collective (Stake, 1994, 2004). For my study, I chose an instrumental case study approach. According to Thomas (2016), “an instrumental case study is one that is done with a purpose in mind” (p. 120). This was true of my study: its purpose was to examine professional identity formation, which was an unexpected theme and finding from the Making Music Project¹. This reinforces what Grandy (2012) posited which is that “the instrumental case should be primarily about the extension of experience” (p. 475). In essence, the “instrumental case study does not permit generalization in a statistical sense;

¹ The Making Music Project is a 3-year study that began in 2012. The data collection for this study officially ended in 2015; and the data analysis was ongoing at the time of this study.

however, it does attempt to identify patterns and themes and compare these with other cases. In this way, the researcher will use the instrumental case to explore in depth a particular phenomenon and then compare this case with other cases, so that the reader can see the transferability of the case findings" (Grandy, 2012, p. 474).

Research Design

Research questions. The conceptual framework developed for this study, which examines professional identity formation of the composers and music teachers as they work collaboratively on creating a new work of educational music, served as the foundation to answer the following research questions:

- *Major Question:* How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?
- *Individual identity question:* How does collaborating with another professional in the same domain influence the individual identity formation of the participants?
- *Relational identity question:* How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another?
- *Social identity question:* How are the participants' perceptions of their professional identity altered in society because of having participated in a collaborative project?

Data collection process. My project was approved by both the Ottawa-Carleton District School Board and the University of Ottawa (refer to Appendix A). Using an instrumental case study approach (Thomas, 2016), data was collected over the course of a full academic year (September to June) beginning in September 2014 until April of 2015.

Participant recruitment and confidentiality. Seven (7) composer-teacher pairings were invited to participate in my study. Participants were given the option to withdraw from my study at any time without penalty. The option to be identified was given to participants and documented on the consent form. The participants' contact information, name, education and professional background, and position/title was collected and used in the presentation of the findings. All the composer participants agreed to have their names and information included in the study's findings. However, at the request of the OCDSB, the identification of the participating teachers was protected with an assigned pseudonym and was used in place of all identifying information ensuring that quotes do not reveal individuals' identities. Participants were asked to retain a copy of the signed consent form for their personal records and return the

signed participant consent form to myself and my thesis supervisor. Of those invited, 6 composers and 7 teachers consented to participate in my study (for a total of 13 participants) (see Table 1 for a list of the participant pairings and the protocols that they completed). The composers were paired with an associate teacher and were asked to visit their assigned high school ensemble and attend a minimum of 4 and upwards of 6 on-site visits to work on this collaboration and create a new educational music composition.

Requirements of the participants. After each on-site visit, both the composer and the teacher were asked to complete an online questionnaire about their completed visit (see Data collection methods – *Online questionnaires* for more information). While many participants completed the questionnaires as requested, some participants did not complete a questionnaire for each visit or completed the questionnaire sometime after their visit had occurred.

The participants were also asked to alert me when their on-site visits were scheduled so that I could attend and collect on-site observation data (refer to Data collection methods – *On-site observations of participants* for more information). When conducting my on-site observations, I collected field notes of how the composer and teacher would interact with each other and how they would structure and manage their time. I had hoped to be present for 3 visits for each composer-teaching pairing. However, this was not always possible due to scheduling and my availability.

Upon completion or near the end of the project, the participants were asked to participate in an individual interview (refer to Data Collection Methods – *Participant interviews*) to discuss their experience and reflect and to on their sense of professional identity. Of the 13 participants, 3 composers and 2 teachers (2 composer-teacher pairings) provided interviews (conducted in person or by phone). These interviews were recorded with the participant's consent, transcribed, and then analyzed for themes.

Throughout my data collection period, I also kept a reflective journal (refer to Data Collection Methods – *Reflective journal*) documenting my own thoughts and observations on the data collection process. The journal included entries that were both directly related to a data collection experience (e.g., attending an on-site observation). The following section explicitly outlines how the data was collected.

Data collection methods. Data for my study was collected using three different protocols to gain insight into the three aspects of identity formation (individual and professional,

relational, and social). As previously mentioned, these data protocols included: online questionnaires (Gideon, 2012, Gillham, 2004), on-site observations of the composer and teacher participants, individual participant interviews, and reflective journal entries (refer to Appendix B for a list of which data sources were used to answer each research question). This approach of using multiple sources to collect data is consistent with the approach supported both Yin (2006) and Stake (1994, 2004). Furthermore, due to low completion rates by some participants of some of the protocols, the use of multiple sources allowed for the data protocols that were completed to be included as part of the findings, particularly when comparing the similarities and differences between each participant pairing. Table 1, found on the following page, details the data sources completed for each participant in my study.

Online questionnaires. A questionnaire is defined by Gideon (2012) is a self-reporting data collection instruments, and are “an effective tool for obtaining information on a variety of topics such as feelings, attitudes, behaviors, beliefs, values, potential actions, decision-making processes, needs, lifestyles, [or] sense of social belonging, [for example]” (p. 92) and can ask questions in a variety of formats (e.g., open-ended questions, close-ended questions). To examine individual professional identity formation (Stets & Burke, 2000; Syed, 2012), participants were asked to complete an online questionnaire after each of their on-site visits (refer to Appendix C for the online questionnaire for the composer and teacher participants). The online questionnaires, which were sent to participants via e-mail hyperlinks, were completed at the participants’ convenience outside of class time. The questionnaire consisted of four questions that asked participants: (1) if and (2) how they felt that participating in a collaborative project had influenced their sense of professional identity formation; (3) how their sense of identity formation had evolved since their previous on-site visit(s); and to provide an example of how they felt their sense of professional identity had evolved (based on their on-site visit). Participants were asked to complete a questionnaire after each of their visits to see if and how their views evolved over time. As outlined by the table above, the composer participants completed between 4-5 questionnaires each. The teacher participants completed between 1-5 questionnaires each with only one participant not completing any questionnaires. It is important to note that in one instance, a teacher did not complete a questionnaire even though a visit with their associate composer took place. The teacher indicated that this was because she was not present at that visit due to other obligations.

Table 1 <i>Data protocols completed by participants</i>					
Participant	Participant Profession	Data Source: Online Questionnaires	Data Source: On-Site Observations	Data Source: Individual Interviews	Reflective Journal
André Jutras	Composer	5	3	1	Reflexive Journal entries completed throughout this process.
Mary	Teacher	3		1	
Alex Eddington	Composer	5	1	0	
Jessica	Teacher	5		0	
James Harley	Composer	4	1	0	
Richard	Teacher	1		0	
Nick Storrington	Composer	6	3	1	
Andrea	Teacher	0		0	
Christian Ledroit	Composer	4	2	1	
‘Rachel’	Teacher	1		1	
Brittney NOTE: Associate composer did not consent to participate in my study	Teacher	1	0	0	
John Burke	Composer	6	1	0	
Amy	Teacher	1		0	

On-site observations of participants. To examine relational identity formation (Bamberg, De Fina, & Schiffrin, 2011; Chen, Boucher, & Kraus, 2012), I attended on-site visits and collected observational data of the interaction and relationship that I observed between the composer and the teacher. The on-site observations occurred in various high-school music classrooms with participating schools within the Ottawa-Carleton District School Board and occurred during the scheduled class time (refer to Appendix D for the on-site observation notes). The on-site observations were intended to provide insight into the interaction between the composer and teacher pairings. The observations were made: (1) prior to the start of the class,

(2) during the class, and (3) following the class.

As previously mentioned, one of the 7 composers invited to participate in my study declined to participate. Therefore, no on-site visits were done for this composer-teacher pairing. I had intended to attend three on-site visits per composer-teacher pairing (for a possible total of 21 visits). However, this was not always possible with each composer-teaching pairing due to last-minute or changes to the scheduled visits and my availability. However, at least one on-site visit was done for each composer-teacher pairing; and 3 visits were completed for two of the composer-teacher pairs for a total of 11 visits.

Participant interviews. Individual interviews (Yin, 2009) were conducted individually with each of the participants at the completion of their on-site visits (refer to Appendix E for the interview questions for the composer participants and Appendix F for the questions for the teacher participants). The interviews were done in person and by telephone. During their interview, the participants were asked questions pertaining to their views on identity formation with particular focus on social identity. The participants also reflected on and discussed their experience of collaborating on a composition in the Making Music Project. The interview questions were sent to participant prior to their scheduled interview and took place to allow the participants to consider and prepare their thoughts.

The interview consisted of five (5) questions that were the same for both the composer and teacher participants. The questions asked the participants: (1) how they felt that their profession was perceived in contemporary society; (2) to describe the nature of their collaboration with their associate composer or teacher; (3) if and how they felt that collaborating with a professional in the same area (i.e., music) but not the same profession influenced their sense of professional identity; (4) how they viewed their role in the collaborative project that they had participated in; and (5) how they viewed their role as professionals in music education and to identify, using a Venn diagram scale, the relationship between themselves and their associate composer or teacher. Of all the data collection sources, the participant interviews unfortunately had the lowest participation rate with three (3) composers and two (2) teachers (two composer teacher pairings) completing interviews. However, the richness of the completed interviews allowed for an in-depth analysis of the data and the findings. The interviews were audio recorded, and later transcribed for analysis.

Reflective journal. Throughout this project, I also kept a research journal that I kept

throughout my data collection period to report and reflect on my observations, processes, and interpretations. Keeping and using a reflective journal as an additional data source is an accepted practice in qualitative research. It is commonly used and found in studies of various epistemological perspectives including, but not limited to constructivist (which is the perspective used in my study), feminist, interpretivist, and poststructuralist perspectives (Denzin, 1994; Lather, 1991; MacNaughton, 2001; Ortlipp, 2008). According to Ortlipp (2008), literature on the practice and use of reflective journals is limited. However, Ortlipp posits that reflective journaling is a valuable practice and data source as “keeping and using reflective journals can make the messiness of the research process visible to the researcher who can then make it visible for those who read the research and thus avoid producing, reproducing, and circulating the discourse of research as a neat and linear process” (p. 704).

Data Analysis

The constant comparative technique. To analyze the findings from this instrumental case study, I used the constant comparative method (Merriam & Tisdell, 2016) for all four of my data sources (online questionnaires, on-site observations, participant interviews, and reflective journal). According to Thomas (2016), The constant comparative method “will always be defined by the simple process of going through data again and again [...], comparing each element - phrase, sentence, or paragraph - with all of the other elements” (p. 204).

Theme mapping. I used theme mapping (Thomas, 2016) and NVivo coding to identify themes from the data and based them on the three main categories of identity formation: individual, relational, and social. Professional identity formation was included as a sub-theme of individual identity formation. Additional themes, categorized as “Other” included. These themes, which be presented and discussed in the Findings chapter, were themes that were not anticipated as a finding but were highlighted and important themes to include as they had an influence on the participants’ identity during their collaborative experience.

Data analysis path. Because identity is not a static entity, it was important for me to track the evolution of the participants’ experiences throughout this project. Furthermore, examining the participants’ experiences in this way allowed me to explore my research questions; in particular questions 1 and 4: (1) How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?; and (4) Are the participants’ perceptions of their professional identity altered in

society because of having participated in the Making Music Project? If so, how? As such, I analyzed the data as it was completed by using the constant-comparative technique (Merriam & Tisdell, 2016) for each of the participants' completed data protocols; and again, once all of the participants' data was collected.

The online questionnaires were the first data protocols to be completed by the participants. As the questionnaires were submitted, I began to analyze the participants' responses within each case and start to identify common themes using theme mapping (Thomas, 2016) as well as begin to make note of the evolution of the participants' experiences as the project progressed. For the on-site observations, I was either told or reached out to the participants to ask them to keep informed of their upcoming visits. As previously mentioned, I tried to plan to visit each site three (3) times: once at the beginning, sometime midway, and towards the end of the project. These on-site observations were documented separately from my reflective journal entries but provided me with further insight and understanding of what the participants had written in their online questionnaires as well as providing me with a snapshot of their experience throughout the project. The participant interviews were completed at the end or towards the end of the project. The interviews were intended to be an opportunity for the participants to reflect on their overall experience of participating in this project. As such, the interviews were only analyzed after all the other sources of data from each case had been analyzed.

Following the completion of the data analysis of each of the cases, theme mapping (Thomas, 2016) was used to identify the major themes from the composer and teacher participants as a collective whole. Here again, the constant-comparative technique (Merriam & Tisdell, 2016) was used in order to maintain consistency throughout the data analysis. This further allowed for the findings of the cases with limited completed data protocols to be considered more thoroughly as part of the overall findings of this study (rather than having to discount their data or consider them as an outlier).

Chapter Summary

I used an instrumental case study approach (Thomas, 2016) as my research design. My data collection sources included online questionnaires, on-site researcher observations, individual participant interviews, and my researcher reflective journal. The data analysis path consisted of analyzing each composer-teacher pairing based on the data sources collected using

the constant-comparative method and theme mapping (Thomas, 2016). The Findings chapter will begin by profiling each pairing and then reporting on my in-depth analysis using the constant comparative technique allowing for emergent themes. I will then provide further analysis by comparing the similarities and differences between each participant pairing. This approach to the reporting of the findings will then allow me to structure and open the discussion chapter around relevant literature on identity formation: individual, relational, and social identity formation, as well as the other themes from each pairing analyzed collectively.

Chapter 4 – Findings

Chapter Overview

The Findings chapter will begin by profiling each participant pairing and then reporting on my analysis using the constant-comparative technique and allowing for themes to be identified (based on the literature and from the findings themselves). The chapter will then provide further analysis by comparing the similarities and differences between each participant pairing. This approach to the reporting of the findings will allow me to structure and open the Discussion chapter around relevant literature on identity formation: individual, relational, and social identity formation; as well as the other themes from each pairing analyzed collectively.

The Cases - The Participants

As previously mentioned, seven composer-teaching pairings were selected to participate in my study. Each pairing consisted of a Canadian Music Centre (CMC) professional music composer and a high school music teacher from the Ottawa-Carleton District School Board (OCDSB). Before providing an analysis of the data protocols that the participants completed and participated in (online questionnaires, on-site observations, and participant interviews), it is important to understand their professional background. This information provided me with an analysis and understanding of the data. My hope is that this information will do the same for you as the reader.

The background of the participants will be outlined by each participant pairing. More information is available and known about the composer participants than the teacher participants. The composer participants all consented to have their names disclosed for this study. And while the teacher participants did so as well, the OCDSB Research Ethics Board requested that all identifying information about their teachers remain anonymous.

André Jutras (composer) and Mary (teacher). Composer André Jutras began his musical career studying oboe and later composition, analysis and orchestration. He has held many prominent positions both as an orchestral performer and conductor. Throughout his career, he has worked as a composer and arranger (currently with the publishing house, C. L. Barnhouse), and he has worked with all age groups and levels. Since 2000, Mr. Jutras has held the position of Music Officer with the Canada Counsel of the Arts in Ottawa, Ontario.

Mary was the teacher paired with André Jutras for this project. Mary works as Math and Music high school teacher in the Ottawa area. Her high school comprises of a total of 9 different

music ensembles. The ensemble that Mr. Jutras and Mary worked with for this collaborative project was a Grade 9/10 ensemble. In her interview, Mary provided additional information about her musical background: most notably that this was her first year at this high school and that she had studied flute.

Alex Eddington (composer) and Jessica (teacher). Alex Eddington is a Toronto-based composer, theater artist, and arts educator (music and drama). He has been commissioned by several Canadian orchestras and is also a playwright and actor and has had his work performed at the National Arts Centre in Ottawa. Mr. Eddington's recently published article (Eddington, 2017) entitled "'Not My Cup of Tea': Can We Teach Composition Beyond Musical Genre?," which was published in the *Canadian Music Educator's Journal*, is a personal essay of his teaching practices and reflections on composition (i.e., graphic notation) and how to encourage students to compose music (Eddington, 2017). In his article, Eddington recounts how he studied composition and later became a teacher. In the article, Eddington states that "in [his] own creative work, [he] knows that *how* he compose[s] affects *what* [he] composes" (p. 38). This statement by Eddington brought a new perspective to the data sources that he completed during this project. His associate teacher Jessica was a 7/8 grade middle school teacher located in a suburb of Ottawa. For this project, Mr. Eddington and Jessica worked with a band ensemble for this project.

James Harley (composer) and Richard (teacher). Composer James Harley is an international award-winning composer, currently based in Guelph, Ontario. Mr. Harley comes from a jazz music background. He has conducted research in the field of contemporary music and has mostly composed "music for acoustic forces as well as electroacoustic media, with a particular interest in multi-channel audio" (Harley, 2017). Mr. Harley's associate teacher was Richard who was a band teacher who taught at a middle school in the Ottawa area. The ensemble that Mr. Harley and Richard collaborated with for this project was a grade 7/8 band.

Nick Storrington (composer) and Andrea (teacher). Nick Storrington is a Toronto-based composer, musician, writer, and curator. Mr. Storrington often composes using various media for his compositions. Mr. Storrington also gives private music lessons in cello. Andrea was the teacher assigned to work with Mr. Storrington for this project. Andrea is a middle school music teacher and music director at a school in the Ottawa area. For this project, Mr. Storrington and Andrea worked with a Grade 7/8 ensemble.

Christian Ledroit (composer) and Rachael (teacher). Christian Ledroit is a Toronto, Ontario-based composer whose musical style comes from his “background in rock and classical music” (Ledroit, 2017). Mr. Ledroit received a Bachelor’s degree in music and a Master’s degree in composition. He has won several competitions for his works. According to Mr. Ledroit, “if you really want to know what makes [his] music sound the way it does, it’s because of all the things in my life that feed [his] soul” (Ledroit, 2017), including his family and hobbies. For this project, Mr. Ledroit was paired with Rachael who was the band director of a high school (grades 9-12) located in the Ottawa area. Rachael was retiring at the end of the academic year. Mr. Ledroit’s composition was written for a Grade 11/12 ensemble.

John Burke (composer) and Amy (teacher). John Burke is a Canadian composer who studied composition in Canada and internationally. He has also held several teaching positions at various post-secondary institutions in Canada. Many of his compositions have been performed with distinction. Mr. Burke’s music is strongly influenced by “explorations into the relationship between sound and consciousness.” Amy was the teacher who collaborated with Mr. Burke on this project. Amy is the music teacher at an elementary school. The school’s music program includes: an intermediate band, a junior band, a jazz band, and intermediate, junior, and primary choirs. The ensemble that Mr. Burke and Amy worked with for this project was a Grade 7/8 ensemble.

Brittney (teacher). Brittney teaches at a middle school in the Ottawa area. Her school includes an orchestra ensemble, glee club, and piano program. Brittney’s associate composer declined to participate in this study. The ensemble that Brittney and the composer worked with for this project as a Grade 7/8 ensemble.

The Cases – The Participants’ Summary. As previously mentioned, the participants were asked to complete several protocols over the course of this project (refer to Table 1). As Table 1 indicates, not all of the protocols were completed by each participant. However, knowing more about the participants’ background may help you as the reader to contextualize and have a deeper understanding of the participants’ responses and subsequently of my study’s findings.

Data Analysis

I will begin the data analysis by presenting the findings of each case (the composer-participant pairings). I will then present the thematic analysis based on the findings of the case

analyses. The constant-comparative technique was used throughout the data analysis (Merriam & Tisdell, 2016).

Providing context: Defining “change.” Before I continue with the Analysis section of my findings, I feel that it is important to re-iterate that the purpose of my project was to explore how the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities. In order to evaluate this throughout the project, the participants were asked in the various data protocols, how their sense of identity formation had changed. It is important to note here that I purposefully did not define ‘change’ for them so as not to influence their responses. The formal dictionary definition of the word ‘change’ is “to make different in some particular” or “to make radically different” and is equated to an “altering” or “transformation” (as defined by Myriam-Webster Dictionary, 2017). However, for myself, the word ‘change’ was defined as and included any kind of evolution or shift, including those subtler in nature. Therefore, while some of the participants would indicate in their responses that they did not feel that their sense of identity “changed” in any major way, many of the participants did acknowledge that participating in this project gave them new knowledge and/or appreciation for different aspects of their profession and the profession of their collaborative partner, and that this in turn influenced their respective practices. Therefore, suggesting that a ‘change’ did occur. With this in mind, I will begin my Analysis section by proving the analysis for each of the participant cases.

Analysis: Individual cases

For the analysis, the cases have been analyzed in the same order as found in Table 1. Each case is first analyzed separately. Due to the discrepancies in data collected from each case, analysis is provided in as much depth as possible. The cases were presented in such way to provide a balance between cases that had more data sources and those with less. This also happened to be the same order that the participants began to submit their online questionnaires. It is important to note that for the case of Brittney who only completed one (1) online questionnaire and her associate composer did not participate in the study, her data was not included in the individual case analyses. Instead, it has been included in the analysis of the overall findings, which will be provided following the analysis of the individual cases.

Case: André Jutras and Mary. Composer André Jutras and associate teacher Mary completed all of the data protocols: Mr. Jutras completed five (5) online questionnaires and Mary

completed three (3); three (3) on-site observation visits were completed, and each participant completed an individual interview. These two participants were the first participants who completed online questionnaires and with whom I was able to complete an on-site observation: “Mary submitted her first questionnaire. It is exciting to read her responses and it makes me look forward to my on-site visit at the school next week. Hopefully Mr. Jutras will complete his online questionnaires so that I can read his perspective” (excerpt from reflective journal).

From the early stages of the project, both Mr. Jutras and Mary indicated that they felt that participating in a collaborative project of this nature would influence their respective professional identities, even if they were unsure of how: “My professional identity has not evolved very much, but this is only the beginning of the process. I am sure that after my next two visits, my opinion will certainly evolve” (response from André Jutras’ online questionnaire, first on-site visit). Similarly, Mary reflected on what she hoped to gain from this experience: “I hope to gain a greater understanding of the composing and creating process, and I look forward to learning and growing with him [referring to Mr. Jutras] in our class”. My first on-site observation visit to Mary’s school was during Mr. Jutras’ second visit with the ensemble. Prior to the start of the class, Mr. Jutras explained to me that he had “asked the students to compose short 4-bar melodies that he would potentially use” as part of his composition (excerpt from on-site observation notes, first on-site visit). Mr. Jutras also explained to Mary of his intention to share his ‘Composer’s Toolbox’ with the students as a way to explain to them about his compositional process and the various compositional techniques that he uses when writing a new work:

The Composer’s Toolbox handout was very interesting to see. It had a list of compositional techniques and a corresponding musical example. Mr. Jutras explained to the students that these techniques were the basis for writing a composition. As a music major, these techniques were all familiar to me. However, because I did not study composition, my knowledge and understanding of these techniques came from more of an analysis perspective, not a practical one. It was also interesting to hear Mr. Jutras, as a composer himself, state that this was the basis for music composition. In a lot of ways, it helped me to understand the practical side of the theory that I had been taught. When you’re taught music theory, no one really tells you why something is the way that it is. Rather, that it just is. Having these techniques explained by someone who *actually* uses them made the rationale for their use and my understanding of their use much more practical because here was someone, an expert, saying ‘These are the techniques that I use and that I have used; and I have actually written works that have been performed and published’. (excerpt from reflective journal).

When working with the students, Mary allowed Mr. Jutras to work with the students and moderate the group and took on a more passive role of actively observing, but not engaging with the students. However, I could tell during my observation that there were moments that she did want to intervene but resisted doing so: “While Mr. Jutras was leading the students, I could see that Mary would sometimes comment quietly to herself. I feel like she may have wanted to interject to expand on what Mr. Jutras was saying because she saw it as a teachable moment for the students” (excerpt from reflective journal). In particular, Mr. Jutras stressed “that it was important to listen to one another: ‘who plays it and how’” (excerpt from on-site observation notes, second on-site visit). This resonated with Mary who reflected in her online questionnaire pertaining to this second on-site visit that “Mr. Jutras has always been very vocal with our class about how it is important for musicians to respect what the composer intended and play what is on the page, regardless of if you are a student musician having only played your instrument for a few months, or a professional. This includes right notes, rhythms, dynamics, articulations, and tempo” (response from Mary’s online questionnaire, second on-site visit). For Mary, this stressed and reinforced the importance of ensuring that notations are respected by the student players and encouraged her to reinforce this point more in the future with her students.

Over the course of Mr. Jutras’s visits to Mary’s school, a theme that emerged from the later responses of the online questionnaires was what both Mr. Jutras and Mary felt about the students’ experience throughout this project. While the student experience was not a main consideration in this study, the data implies that the students’ experiences were an important influence in Mr. Jutras’ and Mary’s professional identity formation. For example, Mr. Jutras stated that:

I want to write a composition that will make them [referring to the students] happy to perform, and that they will ask their teacher to play over and over again, because they will feel that they played an important role as co-composers of a collective work. I feel that my role is to use my experience and skills to support their creativity. (response from Mr. Jutras’s online questionnaire for his third visit)

Similarly, Mary wrote after the fourth on-site visit with Mr. Jutras that: “This last visit has strengthened my beliefs as an educator that students need to be given time to be creative and explore compositional possibilities” (response from Mary’s online questionnaire, fourth on-site visit).

The occurrence of this theme was unexpected and one that I was not quite sure what to do with because it was not the focus of my study: “The participants’ responses both include references to the students. I’ll have to keep an eye on this and be careful of how I use this in my analysis and findings. I am also a bit confused as none of my questions to the participants in the online questionnaire ask them about the students. The questions ask them about their own experience and reflections. But I guess the students are a part of that” (excerpt from reflective journal).

The last on-site observation visit occurred towards the end of the project. The visit itself was interesting as Mr. Jutras spent a very short amount of time with the students: “I’m not sure if that’s because the composition was nearly complete, and he seemed satisfied with the work and the performance of the students... I feel a little annoyed that I came down for a 20-minute observation” (excerpt from reflective journal). The sentiment reflected by both composer and teacher at the end of this project was that this experience stressed the importance of student opportunities for creativity and; and that it has encouraged them to integrate this into their respective practices in the future. For Mr. Jutras, he reflected that “he felt this is was an easier experience because of having to compose at a more basic level” (excerpt from on-site observation notes, last on-site visit), but that his compositional process had been different because of his intent to use the students’ contributions.

Following the final on-site visit and on-site observation, Mr. Jutras and Mary were interviewed individually and were given an opportunity to reflect on their experience during this project and were asked to share their views on some more broader questions about identity formation as it pertained to each of their respective professions. It is also important to note that Mary had also written her responses to the questions prior to the interview and elaborated on her responses during our interview together. The data from the pre-prepared responses and Marys’ in-person interview were used when analyzing her interview data.

When asked how she felt her sense of professional identity had changed having participated in this project, Mary responded:

I don't really feel like my identity was really changed. I don't know if ‘changed’ was the right word. I feel like it was more enhanced or added to, as opposed to changed. Because I feel like I definitely learned a greater respect for the compositional process in doing this process and the pride that the composers take in their work. ... So I don't really think that the why I

teach music, in terms of my identity, really changed. But it definitely changed the how. (excerpt from Mary's interview)

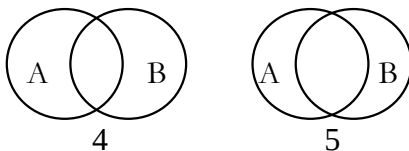
This sentiment had also been reflected in Mary's online questionnaire responses and was also reinforced by the nature of the collaboration between Mary and Mr. Jutras throughout this project.

When asked about how she viewed her role in this project, Mary commented that she provided a supportive role, particularly to the students and helping them with their compositions. I also reflected to her that from the observations I had made during my on-site visits, it seemed that during the class Mary seemed to be relinquishing her role as teacher and allowing Mr. Jutras to lead and facilitate the ensemble. Mary commented that she gained a different perspective and appreciate a different aspect of the music composition process, which influenced how she plans to teach in the future (reflected in online questionnaire responses and interview).

Mary's approach and how she viewed her role complemented how Mr. Jutras defined his role in this collaborative project. For Mr. Jutras, his role was to bring his expertise of being a composer: "my skills, my knowledge, my abilities, my talent, my experience, to the service of a common goal which is to create a new work" (excerpt from André Jutras' interview). And although Mr. Jutras reflected that he did not feel that his sense of professional identity changed during the project, he acknowledged that he made a conscious decision to use a different approach to composing than he had previously:

I had a choice: either to compose something and ask them for their feedback so I can modify my composition or my ideas to suit them. But I prefer a completely different approach where I would ask them to write the music. So in fact there is very little of me in that piece. I used my arranging skills more than anything else. ... So my job was to make sense of all that stuff. So, that approach was quite different (excerpt from André Jutras' interview)

When asked to choose a Venn diagram that best illustrated the degree of collaboration with each other (refer to Figure 1), Mary and Mr. Jutras picked similar diagrams: Mary chose the fourth diagram (which had the two circles overlapping evenly) and Mr. Jutras chose the fifth (which had more overlap but still some degree of separateness).



However, their reasons for picking their respective diagrams were similar: they both felt that there were many collaborative aspects of this project such as “discussing what makes an accessible composition between him and I for the group, the Composer's Toolbox, all the elements of music was all done collaboratively together” (excerpt from Mary’s interview) and having to rely on one another to ensure that the students contributed: “more input from the teacher than a normal composition because I wanted to make sure that I could count on the input from the students through the teacher. [...] [The teachers] both insisted and helped the students to realize that if they don't bring any musical ideas there [would] be no piece” (excerpt from Mr. Jutras’s interview). For Mary, the actual arranging of the composition she left to Mr. Jutras. When speaking about this, she elaborated that she wished that she could have been able to spend more time focusing on the educational components, beyond helping the students compose the 4-bar melodies that would ultimately become part of the final composition. Specifically, Mary reflected that she wished that she could have been able to allow the students more opportunities to experiment with their compositions (i.e., being able to experiment more with their 4-bar melodies and see what they might have sounded like with different compositional techniques were applied):

But then the actual composition part, I wish, and I said in my answer, I said if I were to do a similar project again, I wish more could have been done on the education side of it when the composer comes in the classroom. ... Just, [the students] doing more hands on manipulation of stuff and see how all this can be manipulated in order to create composition. (excerpt from Mary’s interview)

When asked some broader questions about how they felt that their respective professions were viewed in contemporary society both Mary and Mr. Jutras stated that they felt that their professions were well-respected because people recognize the specialized skill set required to be a music teacher or composer. Another question asked Mary and Mr. Jutras what they felt their role was within music education. Their responses were similar in that they both ultimately felt that their role was to promote and foster creativity and love of music for the students: “I believe my role as a music educator is to always create safe and caring place where students are allowed to learn, make mistakes, and grow as individuals” (excerpt from Mary’s pre-prepared interview responses). While Mr. Jutras reflected a similar sentiment in his response, he also commented that as a composer he “[doesn’t] like the word ‘educational music’ ... because a lot of fellow

composers, they go for the educational part of the composition rather than the music part” (excerpt from Mr. Jutras’s interview). Mr. Jutras indicated that he felt that it was his role as a composer of so-called ‘educational music’ to redress that balance and not compromise on the musicality and craft of a composition:

You can write interesting music for kids and young people and young students. You don't have to compromise on your own ideas. And that's what I think the bad part of that huge educational music industry, especially in the States, is that the music is too educational. ... To me, educational music means that you write proper grade level. That's the educational part. So you don't discourage young people with difficult sections. (excerpt from Mr. Jutras’ interview)

Case summary. For both Mr. Jutras and Mary, this collaborative project provided them with a unique opportunity and experience as professionals. Both participants indicated that their sense of professional identity had been influenced by this experience, but in different ways. For both of these participants, the change that occurred for them did not alter their sense of professional identity per se (defined by both participants as the *why* they chose their respective professions); but rather that it “added to” or “enhanced”, as Mary stated, their approach (i.e., the *how*) of teaching and working with students. For Mr. Jutras, this project and his decision of how to approach creating a new work was a new experience for him and allowed him to use a different compositional process (identified as a theme) than was his norm: allowing for student input and compositions to be the basis and central focus for the composition instead of composing the piece himself; and using more his skills as a composer to arrange the piece and produce the final composition:

I prefer[red] a completely different approach where I would ask them to write the music. So in fact there is very little of me in that piece. I used my arranging skills more than anything else. In terms of orchestration, in terms of structure, and how to go with the 9 examples I chose. How to arrange them. (excerpt from Mr. Jutras’s interview)

For Mary, she gained an appreciation for the importance of the details in a composition and reflected that she will integrate and iterate this to her students as part of her teaching practice: “I think [that] being able to collaborate with a living composer... Added to my knowledge just of different strategies that I could go about to teach composition and even just performance as well, to students” (excerpt from Mary’s interview).

Case: Alex Eddington and Jessica. Composer Alex Eddington and associate teacher Jessica each completed five (5) online questionnaires. A single on-site observation was also completed. Unfortunately, due to scheduling difficulties and coordination, as well as the location of Jessica's school, additional on-site visits were unable to be completed and no interviews were done. The difficulty to coordinate on-site visits in particular was not exclusive to this particular case: "I really wish that the participants would give me more advance notice (or just notice in general) of when there was going to be an on-site visit. It's impossible for me to just drop everything and attend a visit" (excerpt from reflective journal). This is one of the limitations of this study, which will be addressed in the following chapter. However, the data from the online questionnaires provides insight into their respective experiences during this project.

From the onset of the project, both Mr. Eddington and Jessica felt that their respective sense of professional identity had evolved, even prior to their first meeting. Jessica, in particular, noted that prior to their first in-person meeting, she and Mr. Eddington had been communicating via e-mail for several weeks and that in their first meeting together, Mr. Eddington asked for Jessica's input about the strengths and abilities of the students in the ensemble:

This was Alex [Eddington's] first visit; however, we have been communicating via e-mail for a few weeks now. During our lunch time discussion Alex had mentioned a few items that he thought may work in the music based on my input and then at the band practice, he also mentioned some of these to the band members when I introduced him. (Jessica's online questionnaire response, first on-site visit)

Mr. Eddington reflected in his online questionnaire following his first on-site visit that although he has composed for students before, this project allowed him to include student input:

... looking back on other pieces that I have written for student ensembles, I notice that I am now more open to student input in the creation of composed/notated music. My last pieces for young musicians were composed for string students [...] and I did not come to visit until the pieces were completed and being rehearsed - at which point teacher and student feedback was invaluable. However, I have been wanting to involve students in the composition process itself. (Mr. Eddington's response)

By his second on-site visit, Mr. Eddington had returned with some parts of the composition written. Mr. Eddington reflected that he was "apprehensive" and hoped that the students would be able to play what he had written and that they would "rise to the challenge" of improving. Mr. Eddington's concerns were laid to rest as he reflected that "After today's rehearsal I'm even

more convinced that student engagement in music is heightened when they are given creative input and ownership” (Mr. Eddington’s online questionnaire response, second on-site visit). For ‘Jessica,’ the experience of working with a composer was an experience that she valued for herself, but also felt that she could contribute to: “it was a great professional experience for me to work with him and give my input as well” (Jessica’s’ online questionnaire response, second on-site visit). It was around this time that I completed an on-site observation. By this point, the composition had been completed and revisions were being made based on student observations, input, and feedback made during rehearsal as well as based on feedback from ‘Jessica.’ It was clear from Jessica’s’ online questionnaire responses that her feedback was valued and taken into account by Mr. Eddington throughout this project: “[Mr. Eddington] has listened to my input and suggestions and included this in his work” (Jessica’s’ online questionnaire response, fifth on-site visit).

By their fourth visit, which was several months since the third visit, both Mr. Eddington and Jessica indicated that they have a greater appreciation for educational music and composition. Mr. Eddington noted that: “This commission highlighted for me that the job of an educational composer continues up to and past the premiere, more than it would for professional performers” (Mr. Eddington’s questionnaire response, fourth visit). Similarly, Jessica noted that she could “more readily understand how the composition process evolves over time” (Jessica’s online questionnaire response, fourth visit). Jessica commented in her fifth online questionnaire response that: “working with a composer has helped [her] to gain insight and knowledge of the creation process” (Jessica’s response). For Mr. Eddington, his experience and professional evolution was best summarized by his final response in his online questionnaire. He stated that “A composer can also be an inspiration or informal mentor for young musicians, by modelling a life of professional music-making, or in other ways” (Mr. Eddington’s response).

Case summary. For these participants, Jessica and Mr. Eddington, this experience was very much a collaborative one. While each participant maintained their respective roles (i.e., Jessica led the ensemble during rehearsal while Mr. Eddington made observations, made notes, and comments), it was clear that they valued each other’s input and experience. For Mr. Eddington, this experience allowed him to reflect on his process and role as a composer when writing educational music. For Jessica this experience provided her with an appreciation for the process of composition. As with the previous case, the student input and experience was

paramount for both participants. “The student experience appeared again as a theme from the findings from this pairing. I will need to find a way to include this in my findings ... I wonder if/how it will be something that the other participants will reference as well” (excerpt from reflective journal).

Case: James Harley and Richard. Composer James Harley and associate teacher Richard completed the online questionnaires: Mr. Harley completed four (4) questionnaires and Richard completed one (1). Due to scheduling difficulties, a single on-site observation was completed towards the end of the project. While their responses differed as to how their sense of professional identity evolved having participated in this project, both participants indicated that they felt that they had experienced some sense of evolution. For example, Mr. Harley indicated that he had only recently started to compose educational music: “I feel strongly that educational music for young students is important. It has not been part of my identity until recently, but I am glad to be able to participate in this project” (Mr. Harley’s online questionnaire response, first on-site visit). Richard reflected that while he had not given much thought to how his sense of professional identity, that new experiences will have an influence:

To be honest, I have not given this any thought, I don't even know what you mean by professional identity. I can only speculate. Every new experience will have some influence on your identity. Having gone through the collaborative process of composing for young band, I have become more aware of the processes involved from start to finish in creating a new piece. As an amateur composer myself, I have a new appreciation for the creative process and seeing how other composers use a band’s resources to “paint a picture” musically. (Richard’s online questionnaire response, second on-site visit)

Richard further reflected that working with his students on a newly composed work, gave him a deeper sense of empathy: How does all this relate to professional identity? I guess I'm saying that greater empathy is now part of my band direction” (Richard’s online questionnaire response, second on-site visit). In a reflective journal entry, I noted that Richard had been the only participant up to this point in the project that had explicitly referenced ‘professional identity’. While others had responded to the same question, their responses had been much more implicit and subtle in nature: “This is the first response that a participant has explicitly talked about professional identity. I’m only sorry that he didn’t feel that he understood what was meant by it.

Maybe I should have provided more context or defined it, but I didn't want to limit or narrow people's responses" (reflective journal excerpt).

Mr. Harley was able to complete a score by his second visit. Therefore, his subsequent online questionnaire responses focused on the students and how they in turn took to the composition. For example, Mr. Harley indicated that with the score completed, he could "focus his compositional thinking to write a performable work for the band" (Mr. Harley's online questionnaire response, second on-site visit).

My on-site observation reflected Mr. Harley's comments about focusing on making the work playable for the students. During my observation, Mr. Harley would observe the ensemble and make changes, comments, or suggestions (for either the students or Richard) based on the rehearsal:

I wish that I had been made aware of Mr. Harley's other visits to the school. Coming to observe at this stage in the project, when the work is nearly completed does not give me any sense of the approach and/or process that Mr. Harley and Richard used to collaborate on this project... I'm also disappointed that Richard only completed one online questionnaire. I would have been very interested to see if he feelings about his professional identity evolved throughout the project. (excerpt from reflective journal)

Case summary. Mr. Harley's and Richard's experience reflect that they both experienced a change in their sense of professional identity during the course of this project. Both participants equally focused on the opportunity and experience that this project presented, not only for themselves, but for the students as well.

Case: Nick Storrington and Andrea. Nick Storrington, composer, completed six (6) online questionnaires and completed an individual interview. Unfortunately, Andrea did not complete the online questionnaire and declined to be interviewed: "It's really frustrating that Andrea would not complete any of the questionnaires. It makes it harder for me to examine the collaborative experience of this pairing, which is an important aspect of this project" (excerpt from reflective journal). Three (3) on-site observations were completed for this composer-teacher pairing. Because Mr. Storrington travelled to Ottawa for these visits, he indicated that he tried to complete two on-site visits with the ensemble each time he came into town.

From the onset and throughout the project, Mr. Storrington indicated that his sense of professional identity evolved: "I'm already sensing an impact on me as a musician and someone with an interest in pedagogy" (Mr. Storrington's online questionnaire response, first on-site visit).

Mr. Storrington went on to express some reservations about working with an ensemble of students as his other teaching experiences involved working with individual adult students as a private studio teacher. However, Mr. Storrington's concerns were quickly put to rest when he began working with the students. He stated that:

I have been looking for an opportunity to put composition and pedagogy together for some time now and this situation provided just that. My sense has always been that giving kids agency to explore music ... provides a nice complement to more standard practices. (Mr. Storrington's online questionnaire response, first on-site visit)

The first on-site observation took place at Mr. Storrington's first visit. During this visit, Andrea introduced Mr. Storrington to the students and then allowed him to work with and lead the ensemble. Mr. Storrington explained his goals for this project and had the students work on exploring different sounds:

[Mr. Storrington] asked the students to come up with different sounds using their instruments (sound experiments). He provided two sounds: 1) Sound A: Breath sound (done by blowing air into the instruments (NOTE: Percussionists were asked to imitate the sound that they heard) and 2) Sound B: Key clicks (done by pressing on the instrument's keys). [He] then conducted the ensemble and cued different sections to play Sound A or B at different times. The students were then asked to come up with three other sounds as a section. [Mr. Storrington] asked the students to demonstrate these sounds and selected a couple from each section and included them as additional sounds (Sounds 1 and 2). [He] then conducted the ensemble and cued different sections to play Sound A or B, 1 or 2 at different times. (on-site observation notes, first on-site visit)

After the rehearsal, Mr. Storrington and Andrea had a brief discussion about classroom management:

As I observed Mr. Storrington today I felt a badly that his and my first on-site coincided. I could see that Mr. Storrington was a little uncomfortable leading such a large group. Even though Mr. Storrington has experience teaching, being a studio teacher (working with students one-on-one) is very different than teaching a group of students. I feel like he was looking to Andrea to help him with classroom management. (reflective journal excerpt)

Once Mr. Storrington had completed his online questionnaire for this visit, his response gave me further pause and reflect on his first on-site observation:

Mr. Storrington's comments in his questionnaire made me wonder how his difficulty with classroom management may have impacted his experience and goal to

explore and develop his views of pedagogy. I also really appreciate Mr. Storrington's personal and professional goal for this project. I wonder if this may influence his approach to this project? (reflective journal excerpt)

By his second on-site visit, Mr. Storrington remarked how his confidence in working and composing for students allowed him to develop as a composer: "I'm acquiring a lot of new skills compositionally and from a social perspective. I'm also discovering just how exciting and rewarding it can be to lead a group class of younger musicians" (Mr. Storrington's online questionnaire response, second on-site visit). Mr. Storrington reflected that he had also learned the importance and value of time management during this visit. Specifically, he stated that: When there's limited rehearsal time, it's key that you are articulate, clear and aware of allotting the appropriate amount of time to addressing particular concerns. While it's really challenging to do this within a single period (45 minutes, roughly), it has heightened my awareness of this factor and my own deficits in negotiating in other contexts (Mr. Storrington's online questionnaire response, second visit).

Mr. Storrington's third on-site visit took place sometime after the second. At this point, Mr. Storrington had begun writing a score using unconventional notation. Mr. Storrington reflected that presenting the score to the students did not engage the students as he had anticipated. Based on feedback from Andrea, Mr. Storrington decided to provide the students with a more traditionally notated score in order to make things more "tangible" for the students:

I thought more about what Andrea had said about giving them more tangible things to work with – giving them more of a sense of the overall trajectory of my piece – and I was relieved to realize where I was going wrong. I was focussing too much on isolated sound exercises and minutia but not what it was all going to sound like. (Mr. Storrington's online questionnaire response, third on-site visit)

Despite a more difficult on-site visit for Mr. Storrington, he was able to take away from this experience and gain further appreciation of working with students: "I was left with a sense of how challenging it is to be an educator. I've worked with students one on one before but with a whole classroom it's quite a challenge - maintaining their attention, balancing the different personalities, etc." (Mr. Storrington's online questionnaire response, third on-site visit).

My second on-site visit was during Mr. Storrington's fourth visit. He reflected to me that he felt that his previous visit (that had occurred the day before) had been difficult, for the reasons described above. However, Mr. Storrington seemed to be able to take these experiences and learn

quickly from them so that his fourth visit was more engaging, reassuring, and refocusing for him. From his fourth on-site visit, Mr. Storrington reflected that he could “stand to learn a lot from educators insofar as communicating goes - both to prospective students and within a pedagogical context and more generally” (Mr. Storrington’s online questionnaire, fourth on-site visit). From a practical perspective, Mr. Storrington reflected that this project gave him the opportunity to expand his compositional writing process (i.e., his way of notating scores) and reflect specifically how to do this with young students. Mr. Storrington further reflected that working with students has given him an appreciation of what students bring and offer to composers and the compositional process: “They’re actually ideal test-subjects, as they’re very receptive to whatever is put in front of them but are not afraid to ask questions” (Mr. Storrington’s online questionnaire, fifth on-site visit). In his final online questionnaire (his sixth on-site visit), Mr. Storrington summarized how this project allowed him some insight into his professional identity. Specifically, he stated that:

This end stage of the project made me gain some different insights into my professional identity because the project faced the institutional challenges of working within the school system. As I mentioned before I’m interested to do further work in with creative music pedagogy, so seeing some of these obstacles offered a glimpse into just how difficult it is for teachers. (Mr. Storrington’s online questionnaire response, sixth on-site visit).

Many of Mr. Storrington’s sentiments about his overall experience, some of which has been summarized here, was again reflected when we spoke again shortly after his sixth visit, for the participant interview (which was conducted by phone).

When we spoke for his interview, Mr. Storrington reflected on his collaborative experience working with ‘Andrea.’ He reflected that his collaborative experience with Andrea was one of support and facilitation. Mr. Storrington shared that he felt that Andrea let him take the lead on the project “because [he] walked in with this sort of framework that came through sort of a pedagogical place” (excerpt from Mr. Storrington’s interview). When asked to elaborate and reflect on how collaborations with individuals outside of his profession but still within the field of music influences his sense of professional identity, Mr. Storrington asked me to clarify for him “where the line was” in terms of the collaboration. He found these experiences to be both positive and negative depending on the openness of the people that he collaborates with. In the context of this project, Mr. Storrington indicated that because he came into this project with a

particular idea of what he wanted to do and how he wanted to do it (i.e., a “pedagogical plan” as he called it), that he:

... literally did change the way I was thinking. And then when I know that I have that opportunity to work with people that are open in a certain way, I try to maximize that rather than kind of asserting a particular- I mean, I guess I have certain aesthetic things, but on the other hand I look at those situations as an opportunity. (excerpt from Mr. Storrington's interview)

Subsequently, when he was asked to reflect on how he viewed his role as a composer when he has worked on collaborative projects such as this one, Mr. Storrington reflected how this experience was different from his other collaborations with ensembles because for this project he was asked to work with students. He indicated that Andrea's role of support and facilitation became “crucial” because she helped him to find solutions to problems that he was facing and not necessarily knowing how to solve certain things. For example, he shared that “[He] was trying to find a solution to that problem but she identified that [he] wasn't giving them enough time. Like [he] had a certain perspective and she really helped me take more time to get them to offer contributions” (excerpt from Mr. Storrington's interview). Ultimately, Mr. Storrington saw his role as being able to negotiate the various aspects of the students' experience and feedback to be able to compose a final product:

But I think ultimately the role is you're negotiating all these different aspects. So with the students] too, when the whole context was really informing the creative process, because they're creating the piece too, it was sort of my role in this case to suss out what was grabbing them and what wasn't; and what was hard and what wasn't; and where it was worth it to push and where it was worth it to try to draw them in more. (excerpt from Mr. Storrington's interview)

When asked to comment on his overall experience of this project and in particular the collaborative aspect of this project between himself and Andrea, Mr. Storrington was unable to choose a Venn diagram that he felt accurately described his collaboration with Andrea. He explained that: “... It's a complicated question because um... I think in certain ways it was very collaborative and in other ways it wasn't in a way. And it was more of a parallel thing” (excerpt from Mr. Storrington's interview). He went on to explain that he felt that the musical material had been generated by himself and the students, but that the process (including the generating of musical material) was guided by Andrea's feedback and input.

When asked to comment on how he felt composers were viewed in contemporary society, Mr. Storrington's answer implied that it depended on how one would define a 'composer.'

Specifically, he stated that:

Depends on where you draw the line of what a composer is. So um... I think in some ways people hear the word composer and they have particular associations, usually with deceased people depending on who you ask. But if you sort of broaden the category and frame it differently, I think people begin to understand that there are people out there that are writing music um... You know, in various capacities. ... But once they're clued in, it sort of does resonate. And people seem fascinated by it once they sort of gather what it is, I think. In my experience at least. (excerpt from Mr. Storrington's interview)

In the context of music education, Mr. Storrington shared that he was unsure of what his role was, but that he'd like to have a role. He shared that "This experience really cemented that [he] like[s] this and that [he] can, with more experience, [he] can do it" (excerpt from Mr. Storrington's interview). Mr. Storrington also commented on pedagogy and music education, which he also commented on in his online questionnaire responses, as summarized earlier. As I was reviewing the data protocols completed by Mr. Storrington, I noted that Mr. Storrington's responses were very philosophical in nature and wondered if this influenced his perspective and sense of professional development in a different way than the other participants:

It seems like from the onset of this project Mr. Storrington took the approach of seeing this as an opportunity to explore and expand his understanding of music pedagogy. His responses from his questionnaires and his interview always seemed to have a philosophical/pedagogical perspective. I feel that he saw this as an opportunity for personal growth and that this likely influenced his sense of professional identity in a different and perhaps more meaningful way compared to the other participants. (excerpt from reflective journal)

Case summary. Although the participant data for this pairing was completed by the composer participant, Nick Storrington, his responses to the online questionnaires and interview indicate that this experience did influence his sense of professional identity. Specifically, having an opportunity to work and engage with students seemed to be what influenced him the most. From his responses (e.g., "Currently I'm not sure what my role is and I'd like to have a role" (excerpt from Mr. Storrington's interview)), one can further infer that exactly how this experience has influenced his sense of professional development is something that is still to be fully

realized, which is something that the literature on identity formation indicates: that identity evolves continuously based on experiences.

Case: Christian Ledroit and Rachael. Christian Ledroit and Rachael were paired together later than the other participant pairings due to unforeseen circumstances. It was about mid-way through the academic year when they were able to begin this project, which resulted in their experience being more condensed than the other participants. Despite this, Mr. Ledroit and Rachael were able to complete the majority of the data protocols. Mr. Ledroit was able to complete four online questionnaires and a participant interview. Rachael completed one online questionnaire and a participant interview. For this pairing, two (2) on-site observations were completed. This was due to the unforeseen circumstances: owing to the late start for the participants on the project, as well as a potential teacher strike. In order to complete the project on time, when Mr. Ledroit came to Ottawa to work with the student ensemble, he would meet with them twice per visit, usually on two consecutive days:

Similar to Mr. Storrington but for different reasons, Mr. Ledroit has had to schedule his on-site visits on consecutive days which is unfortunate but understandably necessary given the circumstances under which he was brought on to this project. I am grateful to Mr. Ledroit for having agreed to participate in the project on such short notice; and am extremely disappointed and frustrated that the other composer participant waited so late to inform me that he had to withdraw from the project. (excerpt from reflective journal)

So, while he met with the students four times over the course of this project, only two (2) on-site observations (one per visit) were undertaken as I determined that this would allow me a better opportunity to observe change over time. In addition, because of how the on-site visits had to be scheduled, it also influenced the participants' experience and may have impacted how they felt their sense of professional identity evolved throughout the project. Case in point, Mr. Ledroit responded in his first two online questionnaires (corresponding to his first and second visit that took place on two consecutive days) that his sense of professional identity had not evolved since his last visit. While other composer participants also responded 'no' to this question for their first on-site visit, by the second visit they usually responded in the affirmative. However, as Mr. Ledroit's previous visit had taken place the day before, his response of 'no' is understandable.

At the onset of the project the participants had contrasting views. Mr. Ledroit indicated that his sense of professional development did not evolve during his first two visits, at least not in any way that he could comment on thoroughly, as previously mentioned. However, he did

note that he identifies himself as a “composer of music for students. ... I don't say I compose educational music, I say I compose music for students, as there's quite a big difference. I could go on at length about philosophical/pedagogical/artistic/etc. beliefs about this!” (response from Christian Ledroit’s online questionnaire, second on-site visit).

Mr. Ledroit’s comment: ‘I don't say I compose educational music, I say I compose music for students, as there's quite a big difference’, made me think back to a similar sentiment reflected by Mr. Jutras in his interview. Mr. Jutras said that he takes issue with the term ‘educational music’ ‘because a lot of fellow composers, they go for the educational part of the composition rather than the music part. Which means that from - you listen to one piece, you listen to another piece, a third one, a fourth one: they all sound the same. Because there are formulas that they call education, educational whatever’. I think that Mr. Ledroit and Mr. Jutras share similar views on composing music for students: that composing for students does not mean having to compromise on their craft. (excerpt from reflective journal)

And while Mr. Ledroit does not comment further on this in his questionnaire responses, he does elaborate more in his participant interview, which was completed towards the end of the project. In contrast, Rachael stated that she did feel that her sense of professional identity had evolved from the onset of the project as it gave her “more ability to teach a creating music unit in [her] classes” (response from Rachael’s online questionnaire, first on-site visit), and that she was able to identify tools for how she could teach this in the classroom and have reasonable expectations of the students’ abilities. During my first on-site visit which was Mr. Ledroit’s second visit with the ensemble, Mr. Ledroit led the class and provided some musical examples for the students to play. He then asked the students “to break in to groups and come up with examples of meshing material together. ... [He later] spoke with the group about the compositional process: germination of ideas, musical structure (i.e., timings of musical sections and form)” (excerpt from on-site observation notes, first on-site visit). Mr. Ledroit would facilitate and act as teacher when he was working with the students, while Rachael would assist when asked to do so and sometimes participate as a member of the ensemble. This is perhaps why Rachael commented that she felt more able to teach a music creating unit: because she herself was able to learn by observing and participating in Mr. Ledroit’s teachings. The opportunity for Rachael to participate in an active way in this project is something that she reflected was important to her when discussing her overall experience of having participated in this project; and was perhaps

what influenced her sense of professional development. Similarly, Mr. Ledroit commented on his fourth visit that his sense of professional development also evolved throughout this project:

This is really more of a bit-by-bit evolution. There's no one thing that makes me change my view of myself in a professional context so it's difficult to say one visit to the next how that identity has evolved. That said, education music is important to me, but the opportunity to write it in direct collaboration with students doesn't come up that often, so what I'm finding throughout this project is that it's confirming to me that a) it can be done, b) it can be done well, and c) I can do it well. That's really important to me, as I believe that having students understand composition and more modern music in general is vital to the art form's continued relevance and survival. (response from Mr. Ledroit's online questionnaire, fourth on-site visit)

This sentiment was also shared by 'Rachael,' and it is something discussed in greater detail by each participant in their respective participant interviews.

Following Mr. Ledroit's fourth on-site visit (the minimum required number of visits for this project), both Mr. Ledroit and Rachael agreed to telephone interviews. The interviews for both participants occurred towards the end of the project (after Mr. Ledroit's fourth visit), but prior to the project being fully completed. While not ideal, this was in part due to a pending teachers' strike. I therefore felt it was important to complete these interviews prior to this possible event occurring as I did not want to have to postpone the interviews indefinitely. My concern about the possibility of a strike is something that I voiced in my reflective journal:

Currently, we [referring to myself and my supervisor] are waiting to hear if there will be a strike for both the elementary and secondary schools. This has put a lot of pressure on me to try and collect as much data as possible ... I am also willing, if absolutely necessary, to renew my ethics and continue data collection in the fall. (excerpt from reflective journal)

When asked in their respective interviews if and how they felt that their sense of professional identity had evolved having participated in this collaborative project, both Mr. Ledroit and Rachael stated "Absolutely!" and shared that in their own ways, they have actively sought out these kinds of experiences and projects. Rachael shared that she has brought in professionals from different fields of music throughout her teaching career because she sees it as an experience for herself as well as her students:

I'm one person and I can't do everything. And I just think it's all about the kids and getting their experience. And it also helps me because like I said I'm one person, music is a big field and so I'm still trying to learn myself.

And I think it shows the kids that. I don't think it takes away. I think it only adds. We're in education and that's my field so I think I have to set an example by saying you know, I can't do this so I want to learn too with you guys. I think it's only good. Only good can come out of it. (excerpt from 'Rachel's' interview)

Similarly, Mr. Ledroit reflected that his composition for this project will be his third collaborative endeavor that he has in part intentionally sought out. Mr. Ledroit shared that for him, collaboration involves any kind of feedback or input from others:

I mean, I take a lot of influence from what other people are doing and that works in it. But there's not another composer that's putting notes to paper with me. There's certainly somebody saying, 'that works' or 'I've got this idea' or 'can we expand upon that theme a bit more?' but that's because maybe they see a dramatic purpose in it or a visual purpose in it; and they want to let that influence their side of the collaboration as opposed to saying 'well, no I don't really like that theme. What if you took this line up a little bit more? And maybe you know change the rhythm of it a little bit like this?' You know what I mean? So it's a bit of a different experience. (excerpt from Mr. Ledroit's interview)

Mr. Ledroit later stated that while he enjoyed this project, he also found it to be somewhat challenging because of the nature and level of collaboration involved. Mr. Ledroit explained that one of the reasons that he became in a composer was so that he could compose music that he liked to listen to: "I always write music that I want to hear. That's why I started composing; that's why I keep composing." Mr. Ledroit further reflected that the final composition that was the product of this project "doesn't sound like his music because it's got a lot of other stuff in it that a lot of other people contributed to" and that overall "the end result of the piece, isn't [that] really the purpose of the project [...] this is one of these cases where the journey is more important than the destination, right?" (excerpt from Mr. Ledroit's interview). However, Mr. Ledroit also affirmed his resolution to continue to compose educational music:

And certainly working... I know many, many composers don't like or even hate writing educational music and it's frustrating because I love it! It's one of my favourite things. I mean, I wouldn't want to do it strictly because sometimes, yes, you want to have no restrictions on what you can write technically but I've written educational stuff before and I will... I can't see never not doing it, you know? (excerpt from Mr. Ledroit's interview)

When reflecting on how each participant viewed their roles in this collaborative project, the participants indicated that their roles evolved throughout the project. For example, Rachael stated that her role at the start of the project was to prepare the students prior to Mr. Ledroit's arrival. Her role later shifted once Mr. Ledroit began working with the ensemble to become that of facilitator in whatever way was required:

I think my role was to set things up so that when he came here, it could work... To prepare the class, and to prepare the music and to make sure that he had everything he needed so that he could do what he wanted to do. And I took on the role of... Like I had my instrument and I played my part. And if there were any... if some kids were having any issues, I would sort of quietly try and help them out. But really, I put the reigns over to him. (excerpt from Rachael's interview)

Rachael indicated that letting Mr. Ledroit take the lead on the project was an intentional move on her part so that she could also learn and gain from the experience:

Mainly too, so that I could watch and see how he did it. Like I said, I want to learn too because I would like to do some creating in class; and I've only done it at a super, super really easy level where they study theory and then they write out a song or something using the notes that they've done [mastered]; but they've never really performed their own song. So I really wanted to sort of sit back, get the kids prepared for him, give him everything that he needed, and let him sort of do his- do the teaching. (excerpt from Rachael's interview)

This reflects what Rachael commented in her online questionnaire and that was also noted in the on-site observation notes: Rachael would have a pre-class discussion with Mr. Ledroit to discuss and address any concerns, and then allow Mr. Ledroit to facilitate the class and support him in whatever way was needed: helping students, playing instrumental parts, etc.

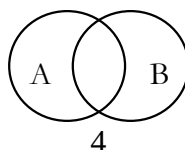
When asked to reflect on what it was like for them to collaborate with each other, Mr. Ledroit confirmed what Rachael had described her role as being in the project. He shared that Rachael's collaboration with him was that of facilitator:

[Rachael] didn't really collaborate on the music too much. She really... And I think she did this on purpose, I think she sort of wanted to get out of the way and let the students have the experience. ... She facilitated certainly. She helped answer a lot of questions and stuff like that. But I think she really wanted to let the students have the experience. In fact she said: 'look, write a part for me, I'll play along with them,' so I did. (excerpt from Mr. Ledroit's interview)

Mr. Ledroit's comment about Rachael wanting to let the students benefit the most from this experience was confirmed in her response to the same question:

... the kids were really excited when they found out that they were going to have this, the opportunity, this experience. Because it's just unique, because it just doesn't happen in their musical experience where they get time dedicated toward a professional composer, you know, come in and help them create something that they did. So they were, they were really excited about it, to do it, to have this opportunity. (excerpt from Rachael's interview)

When later asked to select a Venn diagram (refer to Figure 1) that best represented their collaborative experience in this project, it was clear that for both participants, having the students be involved in this project was equally important to them; perhaps more so than the experience of collaborating with each other. For example, Rachael advised that she chose the 4th Venn diagram but then explained that she interpreted the Venn diagram as herself, Mr. Ledroit, and the students: "I chose number 4 which was in the middle. So A would be the composer [...]. And then B would be me. And then where they intersect in the middle is the kids." Mr. Ledroit's response to this question differed from Rachael's as he did not feel that there was that much collaboration between himself and Rachael in terms of the actual composition of the piece for the project; but still impressed the importance of having the students be at the centre of the project: "I kind of like how she... backed off then and she wasn't too involved with it. Because it allowed the students to do more."



When asked to reflect on how they feel their respective professions were perceived by society, again, their responses differed. Rachael commented that she felt that music teachers are perceived "positively" because "Because I think [that parents] realize that in an education system being creative, and for kids to be creative, is a really important of who we are as individuals. So by having a great, you know, music program, it allows kids to do - to express themselves" (excerpt from Rachael's interview). For Mr. Ledroit, his sentiment was the opposite: he did not feel that composers were well-respected in society, but not because of a disrespect in the literal

sense of the word, but rather because of a lack of understanding and knowledge about what a composer does for work. Mr. Ledroit elaborated by stating the following:

Uh... They're not. I mean any time I've... You know people ask me what I do, I usually just say musician. Depending on who it is. But you know, if it's somebody who's not at all in music... And then if they press further I'll explain what exactly I do. But I usually just say musician because I just sort of got sick of the looks of like 'what?' You know, you may as well say blacksmith or something like that; or pillager you know, something from hundreds of years ago because people don't really know what a composer is. (excerpt from Mr. Ledroit's interview)

When asked to reflect on his professional role in the field of music education, Mr. Ledroit noted that he sees himself as "an advocate." Specifically, Mr. Ledroit stated that "So we have to take that advocacy role. And I don't think it's any more important, but it's bigger than the students" (Mr. Ledroit's interview response). I feel that it is important to pause here briefly and mention that throughout our interview, Mr. Ledroit spoke candidly about educational music. As mentioned earlier in the case findings, Mr. Ledroit enjoys composing educational music. However, he reflected that while this project provided him with another experience not only to collaborate, but compose an educational music composition, he did not believe that the way that this project was structured was necessarily the ideal way to promote and create educational works. Instead, Mr. Ledroit stated that "To really nail the pedagogical, I think you have to get somebody composing it who knows the instruments very, very well and working with a teacher" (excerpt from Mr. Ledroit's interview). He explained that while student input was important, students lack the requisite pedagogical expertise to compose a piece that achieves the balance of being musically interesting and technically challenging at an appropriate level.

When asked about how she viewed her role as a music teacher in the context of music education, Rachael commented that she felt that her role was to "teach the curriculum" and "about developing a skill and then hopefully a love of music and an appreciation of music" through different experiences such as this one, different kinds of music, and different media. While not explicitly advocacy, Rachael's statement is similar to Mr. Ledroit's in that they both ultimately want to promote and foster an appreciation and love for music.

Case summary. Mr. Ledroit and Rachael reflected that their sense of professional identity evolved throughout this project in that it added to their respective professional experiences. While both participants indicated that this had been a positive experience for both

of them, they referred often to how they wanted this project to serve as a learning experience for the students in equal measure, particularly providing them with an opportunity to explore their own creativity. Creativity is something that students do not often have the opportunity to experience because that is not how music is typically taught today – too often in a teacher-directed, command and control approach to band, choir and orchestra. Student input and experience was a recurring theme for both participants.

John Burke and Amy. Six online questionnaires were completed by composer John Burke. A single questionnaire was completed by teacher ‘Amy.’ One on-site observation was conducted for this pairing due to scheduling difficulties. Neither participant completed an interview.

After the first visit, Mr. Burke and Amy differed in their responses if their sense of professional identity had evolved having participated in this project. While both commented that it was too early to provide a detailed answer to this question, Mr. Burke commented generally that:

I would say that the collaborative process is a valuable one, because it forces the sometimes overly complex procedures of contemporary composers to relate to students who are at the earliest stages of their musical formation. This can be a humbling as well as enlightening experience. Less is more and simplicity can convey the highest eloquence. (excerpt from Mr. Burke’s online questionnaire response, first on-site visit).

He further shared his thoughts on the importance of educational music, stating:

There is an ongoing need for composers to address educational music. This is a long and noble tradition. ... In the 20th century, given specialization in music as in most other things, prominent composers tended to neglect the pedagogical dimension. So I am pleased to be able to participate in this important and necessary aspect of musical culture (excerpt from Mr. Burke’s online questionnaire response, first on-site visit).

On the other hand, Amy felt that it being the first visit, she had to provide input and feedback to Mr. Burke about the students and their skill level. Specifically, she stated that “[She] felt was more [her] providing him input and communicating with him on student skill level, their interests and abilities. We discussed some of his [referring to Mr. Burke] ideas however [she] was providing more of the input” (excerpt from Amy’s online questionnaire response, first on-site visit). For Mr. Burke, however, Amy’s input during this initial visit was “useful” because it

allowed Mr. Burke to know how to define his role in this project and begin formulating how best to work with Amy and the students to produce a composition:

[Amy] has provided me with useful preliminary guidelines as to how best address my role in the project. I am quite happy to act on her advice, because the success of the initiative rests on constructive feedback and dialogue. It was through her input as well as my interactions with the students and the gauging of their responses to my questions and proposals that I was able to start formulating how best to approach the practical aspects of the collaboration. (excerpt from Mr. Burke's online questionnaire response, first on-site visit).

By his second visit, Mr. Burke reflected that he has had to change his usual approach to composing by curbing the difficulty level and scope of the composition. Despite this restriction, he commented that he feels that he is "broadening [his] reach as a composer generally" (excerpt from Mr. Burke's online questionnaire, second on-site visit). He further elaborated on this stating that "Working with students at this level requires a distinctly different skill set from what I'm used to. There are new pedagogical and psychological parameters to be addressed, all of which is a valuable asset to any composer's repertoire of musical approaches" (excerpt from Mr. Burke's online questionnaire response, second on-site visit). In his third and fourth on-site visit questionnaire, Mr. Burke continued to reflect on how this project required him to "put [him]self more effectively in the mindset of the age group that is participating" (excerpt from Mr. Burke's online questionnaire response, third on-site visit) while still using his skills as a composer to create a work that was both "playable yet at the same time interesting and innovative" (excerpt from Mr. Burke's online questionnaire response, fourth on-site visit). By the fifth on-site visit, Mr. Burke shared that:

The experience of this collaborative project has expanded my professional identity beyond the paradigm of professional music activity that has been my background up to this point. When working with professional musicians ... there is very little room for a collaborative dimension.... I feel that the current project has encouraged a more far reaching collaborative attitude in the creation of music than has been the case in the past. (excerpt from Mr. Burke's online questionnaire response, fifth on-site visit)

He went on to share that the project made him change his usual approach of composer and instead "increasingly put [him]self on the footing of a co-learner in tandem with the players" which he found to be "an unexpected but very useful lesson from the entire experience"

(excerpts from Mr. Burke's online questionnaire, fifth visit). I attended Mr. Burke's and Amy's fifth on-site visit for observation. At this time, Mr. Burke had completed the score and provided it to Amy who rehearsed it with the students while Mr. Burke listened and made notes. By his last on-site visit (the sixth), Mr. Burke reflected that this project has "had the effect of broadening his musical sympathies and sensitivities" (excerpt from Mr. Burke's online questionnaire response, sixth visit). Mr. Burke elaborated and further reflected on his professional career since 2000 as a composer and the genre of music that he has been focused on writing; and how this project allowed him to continue with his approach but in a different context:

In the music that I have been concentrating on since 2000, there has been the desire to cut through to the psychoacoustic impact that I want my music to have on the listener without getting lost in stylistic or ideological considerations. The direct approach, in other words. This project has allowed me to explore this idea in a different context, with the added element of a pedagogical component, both for the players and for the listeners. (excerpt from Mr. Burke's online questionnaire response, sixth visit)

Case summary. Mr. Burke's reflections about his experience participating in this project indicate that his sense of professional identity did evolve during and throughout this project. In particular, Mr. Burke seemed to have taken the opportunity of working collaboratively with both Amy and the students and learned how to develop that side of himself to be able to compose an educational composition: "Mr. Burke's insights and reflections have been so wonderful to read. I am only sorry that Amy did not complete any questionnaires beyond the first one. It would have been so interesting to see if/how her sense of professional identity evolved over the course of the project" (excerpt from reflective journal). At the same time, Mr. Burke was able to use this experience as an extension of his professional growth and current trajectory.

Individual cases: Summary. The above case analyses provided an in-depth perspective on each of the participant pairing's experiences of having participated in this project. Keeping with the goal of this project, which was to examine and explore how participating in a collaborative project influenced the participants' sense of professional identity formation, the individual case analyses indicate that this experience and the influence that it had for each of the participants differed, but that they were, for the most part, all influenced in some way by their collaborative experiences.

Defining ‘change’. At the beginning of this chapter, I provided a section in which I provide a context for defining ‘change’. Specifically, I stated that a change in a participant’s sense of professional identity formation could possibly be subtler in nature (as opposed to explicit or drastic). The findings reveal a mixture of both explicit and subtler changes that occurred. Some participants such as Mr. Storrington, Mr. Ledroit, and Mr. Burke were explicit in stating that their sense of professional identity formation had changed having participated in this project: on a philosophical level, from a pedagogical perspective, or both. For others such as Mr. Jutras and Mary and Mr. Eddington and Jessica, the change that they experienced was subtler in that it influenced their perspective and approach to some elements of their respective practices and provided opportunity for new learning. While one could argue that these changes may not radically change how these participants view themselves as professionals, it does not mean that their professional identity was not influenced. A change in perspective and/or practice, which is what these participants indicated that they gained from this experience, can still be influential on a person’s sense of self because of what they have learned, gained a new perspective of, or a new appreciation for. This experience is something that they will remember and carry with them as they continue in their careers, perhaps with a different lens or approach than they would have had they not participated in this collaborative project.

Theme Mapping

Theme mapping (Thomas, 2016) was used to determine themes from the collected data (see Figure 3).

Identified themes. Four main themes were identified from the data. The three main areas of identity formation became three of the four themes that I identified using NVivo coding. These themes paralleled the three major areas of identity formation that were identified in the literature on identity formation: individual, relational, and social. An additional “Other” category for the themes that appeared but that did not fall under these three categories was added as the fourth major theme. Although I had anticipated finding the themes of identity formation (individual, relational, and social) when analyzing my data, it that gave me reassurance as their appearance in the findings were concurrent with the literature. This was reflected in my reflective journal entry, in which I stated the following:

I decided to aggregate the data that was starting to come in through the online surveys. I realized just how much data there was with the surveys alone based on what I was aiming to examine. Essentially, the data is

aggregated by composer or teacher (individual), by visit (individual over time as well as social), and by composer-teacher pairing (relational). This to me is reassuring. (excerpt from reflective journal)

For the theme of individual identity, three sub-themes were identified: (1) individual identity of the composers, (2) individual identity of the teachers and (3) professional identity formation. Similar to how the literature on individual identity formation and professional identity formation are considered separate areas of research, these themes were also treated as separate from one

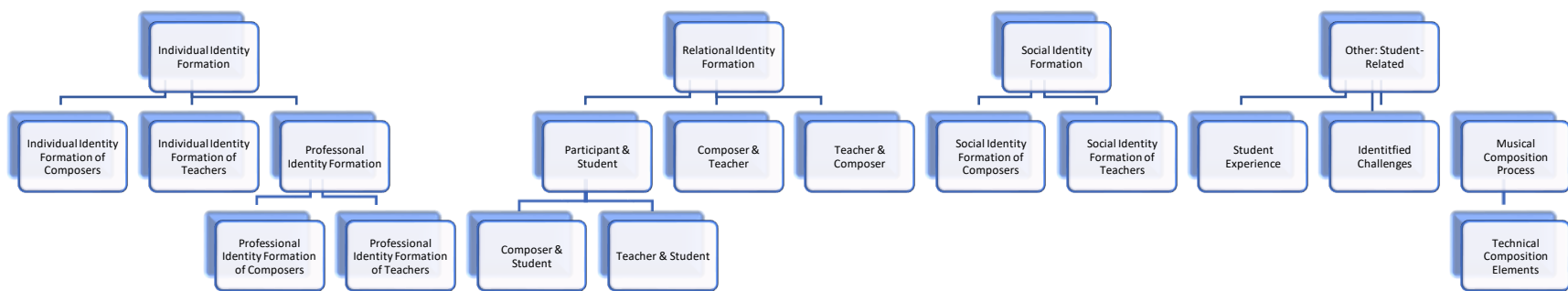


Figure 3: Map of identified themes

another. Within professional identity formation, the identity of the composer and teacher participants were examined separately.

Within relational identity, the relationship between the composers and teachers was a theme that I had anticipated as the study focused on their collaborative experiences. This relationship was identified as two sub-themes of relational identity: (1) Composer and Teacher and (2) Teacher and Composer. What was unexpected was the references that the composers and teachers made about the students. From this, the theme of Participant and Student was added and included two additional themes: (1) the relationship between the composers and students, and (2) the relationship between the teachers and students. These themes were added as sub-themes of relational identity. References about social identity primarily came from the participant interviews. Therefore, sub-themes of social identity included references made by the composers (as one sub-theme) and the teachers (as another sub-theme).

As mentioned earlier, the fourth major theme was categorized as “Other” and was created to include all of the themes that did not fall under any of the identity themes. These themes included student-centered references, insights, and/or comments. These included explicit references about the students to subtle comments/reflections about the participants’ approach to and process during the project (i.e., how they viewed their roles and the opportunity that this project presented for themselves and the students) and more discrete or implied references. Many of these subtler references and comments influenced in particular how the composers chose to approach writing their composition and how they chose to involve the students. Comments about (1) the musical composition process, (2) the technical elements of the composition, and (3) identified challenges that the participants experienced during the project were included as sub-themes in the “Other” category. As presented in the individual case findings, references about the students first appeared in Mr. Justras’s and Mary’s case: the student-centred focus that both participants separately identified as something of great importance to each of them. As more data was collected and analyzed, the references about students were made by all of the participant pairings; and, as reflected throughout my reflective journal entries, it became apparent that this theme could not be excluded. The findings from the “Other” theme exemplified that the students influenced how many of the composer participants in particular modified their compositional process to accommodate and take into consideration student input:

Today I was struck by the ownership that some students are taking over “hawk calls” on their instrument. During the afternoon while I was working quietly during Ms. Stewart's grade 5 and 6 classes, some of her students who are also in the afterschool band were discussing and experimenting with hawk sounds. As previously mentioned, this affected my decision to add more "hawk calls" to the piece today. I may even add more than planned, because if one section is given this kind of ownership I feel that others will want to be as well. However, I do need to be careful about adding more challenges to an already challenging piece! (Alex Eddington's questionnaire response, third visit).

Mr. Eddington's counterpart, Jessica similarly reflected in her last online questionnaire that: “Throughout the project Alex [Eddington] was able to create his composition geared towards the needs of the students and not just his vision” (Jessica's questionnaire response, Other (Premiere). Similarly, composer's André Jutras reflected that because of the student involvement in the project, he had to change his compositional technique and approach:

This is very exciting and quite challenging because I must put aside my own personal ideas and switch my compositional gears towards a 100% input from the students. This is a unique project that will bring my skills to another level, at the same time that it will make their participation in the creation of a new work an experience that they will most certainly remember for a long time. (André Jutras's questionnaire response, second visit).

Mr. Jutras later commented that this different approach allowed for ownership on the part of the students and that it also helped to develop the relationship that he felt developed between himself, the students, and Mary over the course of the project: “I feel that there is a growing relationship between the students, the teachers and myself about this project. I also feel more and more ownership on their part, and I am absolutely convinced that the performance will be a success!” (Mr. Jutras's online questionnaire response, third visit). In her interview, Mary commented that working with other music professionals, such as Mr. Jutras, was something that she enjoyed doing because it gives them a different perspective and learning experience: “I actually enjoy when other people in the field of music get to work with the students. Because they get a totally different perspective and a totally different view point coming from someone else that's not always me as their teacher” (excerpt from Mary's interview).

For composer Nick Storrington, the students' input was valuable as immediate feedback that helped inform his approach to not only some of the technical elements of composing, but also provided reassurance around his pedagogical concerns. From his first visit, Mr. Storrington

commented that working with the students and sensing their excitement and curiosity about Mr. Storrington's approach to composition was encouraging and reassuring:

Very shortly after I began working with the students I noticed that they were, on the whole, quite engaged, curious, insightful—even when I was just talking to them about abstract concepts. By the time they were playing through different scenarios and exercises together, they were quite excited. ... The way too that the students took to simple exercises that were designed both for them to explore and for me to get auditory feedback for my creative process was really reassuring and for me gave me the sense that writing for pedagogical contexts, holds some really interesting possibilities. Students were more receptive to unconventional instrumental ideas than some professionals are and more eager to collaborate rather than just play "what's on the page". They were also more comfortable going through material and varying it spontaneously through verbal instructions. (excerpt from Mr. Storrington's online questionnaire response, first visit)

As he continued to work with the students, Mr. Storrington shared that the input and responses of the students helped to inform his musical notation: "The responses I get from the kids as they play the piece have really shaped how I am working with the notation" (excerpt from Mr. Storrington's online questionnaire, third visit).

While incorporating the Other theme into the findings, I reflected on my conceptual framework and realized that "... in trying to relate the themes from my findings to my conceptual framework, I realized that the Other theme, which is ultimately a theme that pertains to the students – either as a reflective practice (i.e., noting the importance of student input and/or experience) or more concretely (i.e., compositional writing techniques) is the common ground of the participants' professional identity" (excerpt from reflective journal). Figure 4 displays the conceptual framework and identified themes from the findings.

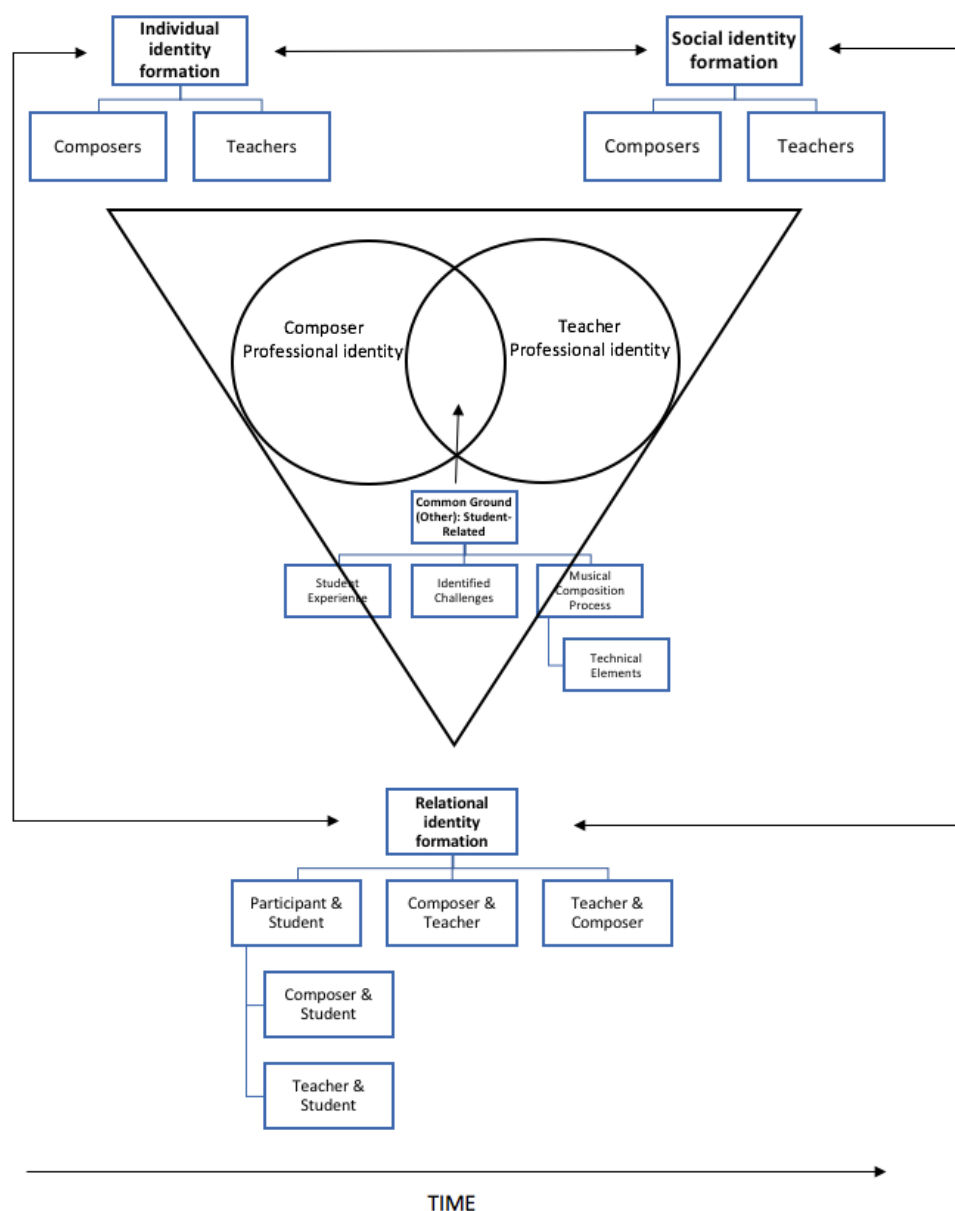


Figure 4: Conceptual framework and themes

The findings from the individual case analyses subsequently led me to draw comparisons between each of the participant pairings; examining the similarity and differences not only between each of the cases, but between the composer and teacher participants. The following section examines the similarities and differences between the individual cases and the participants, with the objective of examining the findings as a collective whole. This is not unlike how Adams (1997) stated that identity should be examined.

Analysis: Cross-comparison of the cases

Almost inevitably when collecting and analyzing the data, the tendency to draw comparisons between each of the cases occurred. As I commented in my reflective journal after an on-site observation with Mr. Jutras and ‘Mary,’ “it will be interesting to see what the other composers say in comparison” (excerpt from reflective journal).

All of the composers and teachers seemed excited by the opportunity to participate in this collaborative project. For all of the composer and teacher participants, the student experience was also very important. For example, composer André Jutras stated that:

My approach to this new work is more and more about delivering a fun piece of music that they can relate to, instead of a composition that has been written in isolation and then presented to them at the first rehearsal like it is the tradition among composers (online questionnaire response, third on-site visit).

The on-site observations reinforced the findings that were reflected in both the composers’ and teachers’ individual survey questionnaire responses, which was that while their respective roles may have differed between each composer-teacher pairing, there was a sense of collaboration and support felt by the participants with respect to their collaborative partners. For example, composer Nick Storrington who worked with teacher Andrea stated in one of his questionnaire responses that: “While [he] was again focused on where [he] was going with the piece, [Andrea] was able to observe how he could reach out to certain individuals more and engage them (online questionnaire, fourth on-site visit).” It was clear as well while observing the participants, that they all shared the same objective: to create an engaging piece of educational music for their respective student ensembles. In addition, the on-site observation visits allowed me to observe the similarities and differences in how each composer approached their composition, but also how they chose to interact with the students.

When analyzing the data by participant group (i.e., composers as one group and teachers as another), the findings were consistent with what the participants had individually reported in the questionnaire responses, with what I had observed in the on-site observation visits, and what was reflected in the participant interviews. I will begin by providing an overview of the composer participant findings followed by the teacher participant findings.

Composer participant findings. The findings, particularly from the composer online questionnaires responses (which, as a reminder, were also designed to track the participants’

evolution over the course of the project), reflected that the participants: (1) were engaged in the project; (2) demonstrated progress (i.e., personal and/or professional growth) over the course of their on-site visits; (3) were pleased with their completed composition; and (4) completed their task of composing a work for their respective student ensembles. In addition, the on-site observation visits allowed me to observe the similarities and differences in how each composer approached their composition, but also how they chose to interact with the students. I reflected about this in my reflective journal stating that:

The on-site visits are very interesting as each composer has their own approach to composition. Some are very methodical in their approach (e.g., André Jutras, Nick Storrington, and Christian Ledroit): they have a pre-set idea of how long a piece should be, how to develop its structure, and are very keen to integrate students' ideas. There are many parallels between them. This may be because they both have been influenced by teaching in some way: Mr. Jutras has taught music before and Mr. Ledroit is familiar with teaching and what it is to be a music teacher. Both of them are very comfortable in the classroom and it shows. (excerpt from reflective journal)

Admittedly, other composers may have also taken a similar approach. However, this was not what I observed when attending the on-site visits of the other participants: they would often be the ones listening and/or commenting, while their respective associate teachers still did much of the teaching.

The differences for each composer participant pairing seemed to largely depend on the level of collaboration between themselves and their associate teacher. This was either discussed between the composer and teacher prior to the onset of the composer's initial on-site visit (i.e., via e-mail communication) as with Christian Ledroit and Rachael, and Alex Eddington and Jessica; or with the composer having an idea of how they wanted to approach the project, which was the case for composers André Jutras and Nick Storrington. While others such as composer John Burke determined their compositional process and approach to the project.

The findings shared from the participant interviews (completed by composers André Jutras, Nick Storrington, and Christian Ledroit) reflected that the participants: (1) felt that composers in society were recognized in today's society, but not necessarily as composers – but rather professionals who worked in the field of music; (2) felt that their role in this particular project was mostly that of arranger as opposed to that of composer in the typical or more traditional sense; and that (3) composers had a role to play in the field of music education, which

was the promotion of educational music. In the following section, which is the analysis of the individual teacher interviews, many of these same opinions and sentiments are mirrored by the teacher participants.

Teacher participant findings. Overall, the findings from the teacher participants' responses, specifically to their online questionnaires, indicated that this project allowed them an opportunity to engage and collaborate not only with a professional composer, but with their students as well, in a different way than usual in the teacher-student dichotomy. All of the participants also reflected that they learned and/or gained insight about their teaching approach or style. There were a few participants, such as Amy who did not feel that they had gained much from the project. However, the limited data from some of the teacher participants does not make it possible for conclusions to be drawn about the full extent of the experience having participated in this project.

As mentioned previously in the analysis of the individual cases, there was one participant Brittney whose collected data was not included in the individual case analyses due to limited data. Brittney only completed one online questionnaire and her associate composer did not participate in the study. However, the response that she provided speaks well to my previous point of having limited data and not being able to draw conclusions about the full extent of some of the teachers' experiences. Brittney stated the following in her response:

Because we have only had one hour together so far, I find it difficult to give a meaningful answer to this other than to say that I have a composition background and rarely have the opportunity to discuss the whole practice with others so I enjoyed that. Also, I think that I will learn a lot about my students going through this process with them as, in the course of our very limited class time together, we have little time to do anything outside of the curriculum so this is a great opportunity! (response from Brittney' online questionnaire response, first on-site visit)

Of the two teacher interviews that were conducted (for Mary and Rachael), the findings reflected that the participants: (1) felt that teachers in society were well-respected in society, particularly by parents who appreciated the benefits of music in the school curriculum; (2) felt that their role in this particular project was mostly that of facilitator; and that (3) teachers had a role to play in the field of music education, which was to encourage music appreciation and knowledge in students. Both teacher participants felt that this project was an opportunity for the students to gain this appreciation and knowledge, as well as an opportunity for themselves to learn more

about how to integrate composition into their classroom practice. There were more similarities than differences between these two participants' experiences with their respective collaborative composers. However, this could have been because of the similarities in their overall experiences with the composers themselves, or because of the common goal shared between themselves and their associate composers.

Cross-comparison of the cases: Summary. From the data collected, there were more similarities than differences in the cases. The similarities were that the participants felt that a collaborative project such as this provided them with a unique learning opportunity. For the teachers, this opportunity was being able to work with and learn from a professional composer. For the composers, it was an opportunity to work and collaborate closely not only with music teachers, but students. For many of the composers, this led them to reflect on their typical compositional process require them to modify it in order to be able to better work with the students and to create an engaging and creative composition. The differences between the cases depended largely on the collaborative relationship between the composer and the teacher (i.e., how they chose to work together). This was in some ways harder to glean was there was, for some cases, limited data from the teacher participants.

Chapter Summary

This chapter described the findings of this project using theme mapping (Thomas, 2016) and the constant-comparative technique (Merriam & Tisdell, 2016). It began by providing a profile of the participants and then analyzed each case (composer-teacher participant pairing). The themes parallel the three major areas of identity formation (individual, relational, and social), were discussed. The chapter then provided further analysis comparing the similarities and differences between the cases. The limitations of this project were then addressed. Despite these limitations, the findings of this study indicate that for the majority of the participants, a change in their sense of identity did occur during this project.

The following chapter, the Discussion, will relate the findings of this study to the literature on identity formation. Specifically, I suggest that further examination of arts partnerships and collaborative projects is important not only for the professional field of music, but also allows for opportunities for professional development, growth, and learning about oneself. Finally, I suggest that for my study's participants, creativity is intrinsically linked to

their sense of identity and examine an even lesser-examined area of identity research: creative identity formation.

Chapter 5 – Discussion

Chapter Overview

The following chapter opens the discussion regarding the findings of this study. It begins by providing an overview of the study's findings and then expands by drawing connections to the literature on identity formation. It draws connections and parallels between (1) individual and professional identity and the concept of participants as learners; (2) relational identity and the collaboration between the composer and teacher participants; and (3) social identity and communities of practice.

Discussion of the Findings

The findings of this study indicated that change occurred throughout the project, which is an indication of both personal and professional growth. As outlined in Chapter 4, the word 'change' was defined as and included any kind of evolution or shift in philosophy and/or practice. This included, but was not limited to, a sense of the participants having gained new knowledge and/or appreciation for different aspects of their profession or the profession of their collaborative partner; and/or something that influenced their respective practices. This element of change supports what Brown, Kirpal, and Rauner (2007) stated when they provided a list of observed characteristics attributed to professional identity. Specifically, these authors stated that professional identity is: (1) equally continuous and changing; (2) is influenced by an individuals' social environment and their interpersonal relationships; (3) is chiefly constructed by the individual; and (4) is significant within an individual's overall sense of identity. For the participants of this study, the change in their professional identity was that they gained an appreciation of each other's roles and of the challenge of composing educational music. The findings from each of the data protocols (online questionnaire responses, on-site observations, and participant interviews) reinforced the finding that while the participants' respective roles may have differed between each composer-teacher pairing, there was a sense, not only of personal/professional growth but also of collaboration and support felt by the participants with respect to their collaborative partners. As with the literature review (Chapter 2), I will use the three major areas of identity formation (individual, relational, and social) to elaborate on the findings of this study and to illustrate how the findings of my study have answered my research questions which were the following: (1) How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?; (2)

How does collaborating with another professional in the same domain influence the individual identity formation of the participants?; (3) How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another?; and (4) How are the participants' perceptions of their professional identity altered in society because of having participated in a collaborative project?

Overall findings of the study. The overall findings of this study indicated that all participants – composer and teacher – felt that their participation in this project influenced, to varying degrees and in different ways, their sense of identity formation. The data findings are supported by the literature with the literature presented earlier in this dissertation (refer to Chapter 2 – Literature Review). The findings reflected that the participants mostly explored their possible identities (Grotevant, 1987; Dunkel & Anthis, 2001), which further contributed to the participants' established sense of self. The concept of a possible self, as a reminder, is the consideration of and subsequent acceptance/rejection of the possible self. For all the participants, the exploration of their possible selves was done because of their having to take on different roles than was the norm for them. For example, the teachers had to take on the role of facilitator/moderator, while the composer participants had to take to take more of a teaching/leadership role in the classroom. This was reflected by all the participants in various capacities in their online questionnaire responses, was observed during the on-site participant visits, and was also mentioned during their summative participant interviews. This change of their respective roles was initially met with excitement (i.e., for the teacher participants in particular) as well as some reservations (particularly for the composer participants who had had limited or no previous experience in senior public and secondary school classrooms). According to the literature, these mixed feelings are to be expected when one is faced with a new experience, and they can lead to a sense of one's identity being challenged or altered (Luyckz et al., 2008, Mclean & Pasupathi, 2012). However, the findings also revealed, particularly in the participant interviews (for both the composers and the teachers) that despite their reservations either at the onset or during the project, they all ultimately felt that the project provided both themselves as well as the participating students an opportunity for growth (Dunkel & Anthis, 2001).

Individual and professional identity formation: Participants as learners. As discussed in Chapter 2, the literature on professional identity is a specific facet of an individual's

identity. It is considered its own area of research that can be subsumed under, but is separate from, individual identity formation. Examining individual and professional identity formation answered my first research question: How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities? The findings of my study indicated that for all of the participants, this collaborative project presented them with an opportunity to learn: a learning experience for themselves as well as an opportunity to learn from each other. The concept of learning implies a professional growth, development, and/or change occurred for the participants. The notion of participants as learners has significant relevancy to identity formation. Despite limited research in this area, studies are now emerging that focus on this issue (e.g., Robinson, 2010). In relation to teacher identity formation, it is important to acknowledge that a significant body of literature has been done examining the identity formation of pre-service teachers (i.e., individuals who are in training but have not yet formally entered the workforce). However, limited research exists that examines professional identity of experienced professionals. An example of a study that does focus on experienced teachers' professional identity is a study by Cohen (2010). In this study, which aimed to understand how teachers engage in recognizing and engaging with their sense of professional identity through discussion and reflective practices, Cohen found that "being a learner has shown to be a key aspect of teacher professional identity" (p. 479). Although Cohen's (2010) study solely examines teacher participants' discourses with each other (i.e., teacher to teacher), one could posit that engaging in discourse with other professionals in a related field (such as with this study), would yield similar outcomes and influence with regards to professional identity formation. For the teacher participants in this study, their sense of professional identity was influenced by having the opportunity to learn from and observe a composer in their classroom working with the students. For Mary, Richard, Jessica, Rachael, and Brittney it was an opportunity to gain insight and appreciation for the creative and compositional process: "Working with a composer has helped me gain insight and knowledge of the creation process ... As a music teacher I can more readily understand how the composition process evolves over time" (response from Jessica's online questionnaire responses, fourth and fifth visits). In addition, both Richard and Brittney had experience composing themselves (Richard as an amateur composer, and Brittney coming from a composition background). For them, this experience gave them a further appreciation of their own experiences as composers. All of the

participants felt encouraged to include opportunities for creativity and composition in their classroom practices:

During this past visit, seeing the students react in such a positive way to their melodies being performed by the whole class, as well as their ability to think creatively about the combining of different melodies, has reinforced to me that composition and exploring sound are beneficial in developing well rounded music students. (response from Mary's online questionnaire, fourth visit)

This will be elaborated on later in this chapter when discussing the practical implications of these findings for music education.

In this study, the findings reveal that the learning that many of the composer participants occurred as they took on the role of teacher in their respective student ensembles. For example, composers André Jutras, Nick Storrington, and Christian Ledroit all took active roles in teaching the ensemble that they were assigned to during this project. The literature and research on the concept of composer as teacher is also quite limited (e.g., Eddington, 2017; Owens, 1986). In an article published in 1986, Owens considered the role of the contemporary composer in the music classroom. While this publication may be somewhat outdated, his points are still relevant and support the findings of this study. Specifically, Owens (1986) reflected that one of the roles of composer as teacher is to demonstrate the value of music compositions to students. Certainly, this project promoted the value of educational music; and it allowed the composer participants (either an actively or passively) to demonstrate the value of educational music and music composition to the students and to their associate teachers. Furthermore, Owens (1986) stated that it is the role of the composer as teacher to bring awareness to the music classroom (i.e., teachers and students) of the available resources to be able to engage in creative activities in the classroom, such as music composition; and to encourage and promote the listening of contemporary music in the classroom setting. An article written by composer Alex Eddington, a participant in this study, shared his reflections and stressed the importance of promoting music composition in the classroom. Specifically, Eddington stated that music teachers should strive to “teach beyond the musical genre” (p. 39) and use ‘non-traditional’ (i.e., graphic notation and music composition software) approaches to encourage music composition in the classroom. The findings of this study reinforce the sentiments expressed by Owens (1986) and Eddington (2017). By the composers bringing their experience and expertise to the classroom, the composer participants demonstrated to the teachers that creativity and composition can and should be

taught in the classroom. Some of the composers (i.e., Nick Storing and Christian Ledroit) also played their works for the students, thus exposing them to contemporary music.

Relational identity formation: The collaboration. The collaborative aspect of this project was a substantive draw for all the participants and was a major theme in all of the data protocols. It also addressed my second and third research questions: How does collaborating with another professional in the same domain influence the individual identity formation of the participants? and (3) How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another? As discussed in the Findings chapter, the composer participants saw this project as an opportunity to actively collaborate and work in a secondary school setting, and to learn more about composing for educational music. Similarly, the teacher participants saw this project as an opportunity to learn more about the process of music composition and how it can be more actively used in the classroom. It also provided them with an opportunity for furthering their professional development, and perhaps too by consequence, their professional identity. This is supported by what Kind, de Cosson, and Grauer (2007) stated: “inviting artists into the schools becomes a way to enrich and support curriculum, enhance school reform efforts, and frequently act as professional development opportunities for teachers wishing to improve their arts education knowledge and practice” (p. 840). These findings of this study indicated that the collaborations between each composer-teacher pairing varied, but were for the most part, successful as defined by Stankeiwicz (2001). According to Stankeiwicz (2001), the success of an arts partnership (i.e., collaboration) is dependent on the presence or absence of the following elements: (1) a working collaboration between the partners; (2) trust and communication; (3) retaining the core players to provide consistency of the partnerships; (4) knowledge of educational goals and policies by both parties; (5) shared leadership; (6) continuing to plan for the long-term; (7) continuous brainstorming amongst the partners to work towards a shared vision; (8) persistence; and (9) involving not only educational leaders but also arts advocates. While not all of Stankeiwicz’s criteria were applicable in this study (i.e., (6) continuing to plan for the long-term and (9) involving not only educational leaders but also arts advocates), the majority of the criteria influenced the collaboration and success of the project for the participant pairings. In order for the project to be successful, there needed to be: (1) a working collaboration between the composer and teacher pairings (i.e., deciding and respecting each other’s’ role); (2) trust and

communication (i.e., speaking with each other); (3) retention of the core players (i.e., participants and students) to provide consistency; (4) knowledge and understanding of the goal of this collaborative project (i.e., to work collaboratively to produce an educational music composition for student ensembles); (5) shared leadership (i.e., between composer and teacher participant); (6) continuous brainstorming (i.e., feedback) amongst the participants to work towards a shared vision; and (7) persistence. As discussed in the Analysis chapter (Chapter 4), each participant pairing in this study had different experiences. And while all of the participants indicated that they felt and the final product (i.e., new composition) was a success, how they achieved that success varied based on their individual experiences. For example, Mr. Jutras and Mary and Mr. Ledroit and Rachael each shared a similar vision and goal for this project and worked collaboratively to achieve it. And as previously mentioned in the Findings, had a similar experience to one another. This varied from the experience of Mr. Storrington and Andrea: whose experience was less collaborative because Andrea was less engaged in the collaboration. In sum, the findings of this study further support the literature (Greher, 2011) which posits that an arts partnership is most successful when all parties (in this case the composer and teacher participants) are invested in the project and where the teaching and learning is reciprocal from both parties.

Social identity formation: Communities of practice. My fourth research question – how are the participants’ perceptions of their professional identity altered because of having participated in a collaborative project? – was answered by examining the social identities of the participants specifically pertaining to their professions as music composer and teacher. As discussed earlier, the findings, specifically of the participant interviews, reflected that the participants: (1) felt that their respective positions (i.e., professional identities) in society were, for the most part, recognized in today’s society, but not necessarily understood; (2) felt that their role in this particular project was a non-traditional role for them, but that they all felt well-supported by their counterpart; (3) that they all had a role to play in the field of music education, which was the promotion of educational music and music education; and (4) that the students, although not the main focus of this project, were actively involved in this project and the main focus for all participants. As previously mentioned, there has been limited literature that has examined the role of teacher as learner (Cohen, 2010; Robinson, 2010; Schmidt & Robbins, 2011) and composer as teacher (Hansen, 2016; Macgill, 1988, Owens, 1986). A commonality in

this literature is that each of these studies or authors' experiences occurred within a larger community (and often collaborative) setting. For example, Schmidt and Robbins (2011) comment that learning from each other occurs when there is a dialogue that "has the potential to break down barriers that discourage open, and honest discussion" (p 99). The larger community could be considered a community of practice. According to Wegner (2006), a community of practice is defined as a group of people "who share a concern or a passion for something they do and learn how to do it better as they interact regularly" (p. 1). Furthermore, the members of a community of practice have the following common characteristics: (1) a shared *domain* of interest, (2) engagement within the *community* to share knowledge and participate in activities, and (3) for its members to be practitioners and engage in a shared *practice* to develop a repertoire of resources for the community.

In this study, the members of the community of practice were two-tiered: The first tier being the composer and teacher participants (the study's main focus). The second tier were the students whose influence was clearly felt by the first-tier members through their peripheral participation in this study. This study and its goals, to examine how the collaborative experiences of music composers and teachers influences their sense of professional identity formation, aligns itself with the definition of a community of practice. As a collective, the participants in this study all: (1) shared the domain of music and music education as a common interest, (2) participated in this study (i.e., activity) to be able to share and exchange knowledge and understanding of their respective professional fields, and (3) were all practitioners of music. They also, and perhaps most importantly, shared their passion for music and music education; and used this project as an opportunity to learn from each other.

There exists a small body of literature that examines promote communities of practice in the domain of music. This literature is referred to as partnerships in the arts or arts partnerships. According to Carlisle (2011), "arts education partnerships in the twenty-first century continue to address the need for strengthening schools and communities and furthering cultural understanding while developing students' capacities for creativity, collaboration, and innovative thinking" (p. 144). According to Greher (2011) "a successful partnership is one that is driven by the needs and interests of all parties in which teaching and learning are reciprocal in nature" (p. 134). This statement aligns with Wegner's (2006) definition of a community of practice and also mirrors the statement made earlier regarding the participants' collaborative experience

throughout this project influenced not only the individual experience of the participants, but the outcome of the project as well (i.e., the new educational music composition). However, in order to appropriately examine this inter-connected relationship between the teachers and the artists, Burnaford (2007) proposes an action-research approach to evaluating arts partnerships particularly with the use of online documentation. According to Burnaford,

This kind of documentation serves multiple purposes. Arts partners understand that their collaborations are not just ephemera for short periods in the classroom, bound by funding cycles or project implementation phases. The works become a contribution to the field of arts inquiry beyond the individual classroom (p. 36).

Furthermore, he states that the current shift in methodological approaches is due in part to the belief that it is not adequate to simply observe teachers' approaches to arts partnerships, but that it is of equal import that the teachers and artists evaluate and reflect on their approaches and practices. Here again, this study allowed for just such an opportunity: the participants' completion of online questionnaires during the project and the participant interviews near or after the project had been completed allowed reflection on and about their respective approaches and practices.

Limitations of the Study

I feel that it is important to address the limitations of this study as these limitations impacted the capacity for the analysis to be done as thoroughly as it could have been. It was mentioned earlier in this chapter that there were three data protocols that the participants were asked to complete. However, as outlined earlier in Table 1, not all of the data protocols were completed by all of the participants. These limitations were mentioned in the individual case analyses (e.g., participants not completing the requisite online questionnaires (one per on-site visit with associate composer/teacher), difficulties of attending on-site visits, and being unable to complete individual participant interviews). I refer to this limitation as the 'human factor.' By this I mean that although the participants were asked to complete all three protocols, there was no way to require them to do so.

Another 'human factor' limitation of this study was that there were some unexpected events that occurred during this study that were outside of my control. One of these events was the unexpected and late withdrawal of a composer that had been recruited to work with Rachael; and having to then find and recruit composer Christian Ledroit to complete the project. For Mr. Ledroit and Rachael, the time to complete this project was shorter than the other participant

pairings, as mentioned earlier in the case analysis, but this also affected how these participants completed this project. The ‘human factor’ is something that I reflected on in my reflective journal stating that:

I am starting to understand about the challenges of collaborating with schools and human participants – it requires a huge amount of coordination. My thesis supervisor and I spoke today about the difficulties we have been experiencing with the on-site visits: either the participants do not inform me/us of the visit dates and times, or they are cancelled due to unforeseen circumstances (e.g., school buses cancelled on account of weather, last minute cancellations by the participants due to unforeseen issues). However, I suppose that this too, is part of the research experience; and I do not see any reason to worry or stress over things that are outside of my control. (excerpt from reflective journal)

This was, in part, why I felt it was important to examine the findings on a more macro level: to be able to consider not only the individual experiences of the participant pairings, but to be able to examine the overall experiences of the participants so that those cases with limited data could be taken more fully into consideration.

Further Curiosities: Creative and Collaborative Identity

The prominence of the collaborative aspect of this project left me curious and wanting to explore if there was any literature on creative identity, particularly in a collaborative context. What I discovered was a small subsection of research in this area (for example, Fish & Priest, 2011; Galveanu & Tangaard, 2014; and Randles, 2009). This literature supported what was already reviewed in this dissertation, particularly strengthening the literature on relational identity (Chen et al., 2012), possible identities (Osberman & James, 2012), and arts partnerships (Hanley, 2003; Kind et al., 2007; Werner, 2002; Wolf, 2008). In the article by Fish and Priest (2011), these authors began by reviewing the stages of identity formation (i.e., Marcia, 1980), which was also reviewed in this dissertation (refer to the Individual Identity Formation section of the literature review in Chapter 2). While these authors did not examine music collaboration in particular, what was of particular interest was their definition of collaborative identity, which was a major finding and component of this study (examined through the lens of relational identity). Specifically, Fish and Priest stated that:

The collaborative identity is the identity that is the most readily known and observable to the self and others. It shows how an individual interacts with others, within systems, and depending on situations. The collaborative identity reflects commitments made and the strength of those commitments. It serves as a

reference point for appropriate behaviors, decisions, and pursuits, and it is an overall reflection of what an individual is trying to become. The collaborative identity may influence the people with whom an individual associates, as well as determine personality characteristics that are appropriate or inappropriate and the goals an individual may make. The degree to which this collaborative identity is flexible, rigid, or diffused, may affect the individual's ability to be adaptive, handle stress compromise with others, and resolve conflict. (p. 187)

While collaborative identity could be to a certain degree, subsumed under relational identity (much like professional identity was subsumed under individual identity), it is important to note that this definition differs from the definition of relational identity (defined by Chen et al., (2012) as “aspects of the self-associated with one's relationships with significant others” (pp. 149-150), because it implies that there is a level of commitment made to one another when engaged in the collaboration. This was certainly the case for the participants in this study, whose common goal was to create a new musical work for their student ensembles and to promote creativity in the classroom setting.

In reviewing this literature, what is first acknowledged is that research on creativity has been examined with a focus on the creative individual and what makes an individual creative (Galveanu & Tanggard, 2014). Authors Galveanu and Tanggard (2014) acknowledge that while this approach has been fruitful in examining creativity, it neglected, perhaps unintentionally, the influence of external factors such as an individual's social environment (as examined and noted by researchers such as Csikzentmihalyi (1988) and Montuori and Purser (1995)). According to Galveanu and Tanggard (2014), being a 'creator' involves identity work (i.e., engagement), and identity is, to these authors, a social construct. Thus,

The creative person therefore, far from existing as an isolated unit, is a social actor able to co-construct his or her own sense of creative value in communication with others and in relation to societal discourses about what creativity is. In the end, there is creativity in identity construction just as there is identity construction in the mundane forms of creative expression. (p. 13)

These authors admitted that there is currently limited research that examines identity and creativity; and that what research does exist is examined under the lens of ‘creative self-efficacy,’ which is a person's belief that they can be creative when performing a certain type of work. And while self-efficacy relates to creative identity, these authors caution that the two should not be treated synonymously. To this end Galveanu and Tanggard (2014) proposed a theoretical model for examining creative identity. The model was inspired in large part by the

theory of social representations (SRT) (Markovà, 2003; Moscovici, 1984). The representation of SRT is illustrated by a triangle represented by two subjects and an object (refer to Figure 5 on the following page). This representation describes how knowledge of a particular object (e.g., creativity) is constructed by the dialogue between two subjects (e.g., individuals, groups, and/or communities). This model, compared with the theoretical model proposed earlier in this study to represent professional identity formation through collaborative composition of educational music (refer to Figure 2 earlier or see below), the triangular outline of the theoretical model (Figure 3), while inverted compared to the triangular outline of the SRT model, bear a striking resemblance to each other that seems to suggest that while individual and social identity influences a person's development of their relational identity formation, so does an 'Other' influence (which can be compared to social identity formation), and the Self (which can be compared to individual identity formation), lend itself to creativity and subsequently creative identity. This is supported by Galveanu and Tanggard (2014) who stated that "the self adopts a creative identity depending on social interaction with others and in relation [*italics added*] to the meaning both self and others give to creativity" (p. 14).

In other words, creativity is influenced by and from the view that one has of their relational self, which is dependent on an individual's interactions and interpretations of themselves in relation to others (i.e., relational identity formation). The authors closed their article with a series of conclusions about the nature of creative identities. Specifically, they state that (1) creative identities are "individual projects of social origin (p. 19) and are constructed by what an individual experiences and observes through interaction with others in their environment; (2) creative identities are dynamic in time and space (i.e., adapts over time); (3) creative identities are contextual and adaptable (i.e., an individual can have multiple identities, which is also supported in the literature on possible identities (i.e., Oyserman & Leah, 2012)); (4) creative identities are always multiple (as opposed to singular); and (5) identity is a mediated structure (by social interactions, discourses, and ideologies). This suggests that the collaborative nature of this project was predominant in the findings of this study as it perhaps influenced not only the participants' sense of identity formation (individual and professional, relational, and/or social) on various levels, but perhaps too, their sense of creative identity.

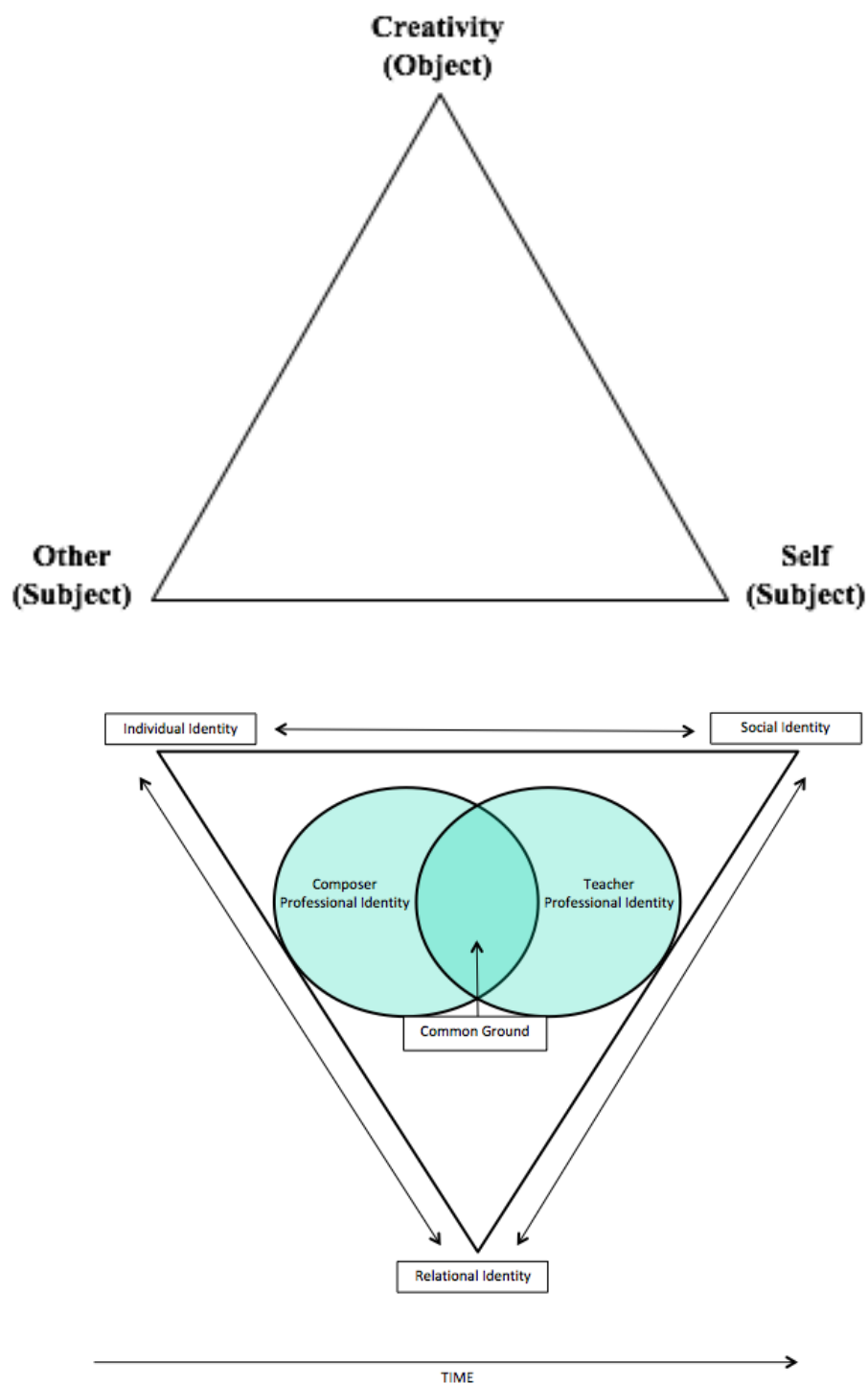


Figure 5: A comparison of the SRT model of creative identity (Galveanu & Tanggard, 2014) and this study's conceptual framework.

The concept of creative identity is further supported by Randles (2009) whose study aimed to “[understand] the social ramifications of the interaction among various role-identities in forming musician identity or music teacher identity and the specific characteristics of creative identity” (p. 53). Drawing on the literature on role-identity theory (Bouij, 2004; McCall & Simons, 1978) and on role-identity, Randles (2009) stated that “for every social position that we occupy, sets of role-identities exist Stated another way, musician identity is a person's perception of their position as a musician in relation to other musicians” (p. 56). Randles’s study examined: (1) how the role of music teacher as arranger/composer affected participants’ professional identity formation; (2) what influence they would have on the students that the participants were arranging/composing for; and (3) what the teacher participants learned from this experience of having participated in this study. This study’s objectives were similar to the research questions of my study: (1) How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?; (2) How does collaborating with another professional in the same domain influence the individual identity formation of the participants?; (3) How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another?; and (4) How are the participants’ perceptions of their professional identity altered in society because of having participated in a collaborative project? And although my study did not take into consideration the role and influence of or on the student (as Randles’s study does), the students were certainly a major point of discussion in the findings. Overall, the findings of Randles’s study suggested that “creative identity, or lack thereof, contributes to teacher identity” (p. 66), which was an important part of my study. While I intentionally chose to not focus on the role of the student in this collaborative project and to focus instead on the adult participants (i.e., composers and teachers), the mention of students in the findings were similar to Randles’s findings, which is that students were more apt to want to be creative in the classroom (i.e., create their own compositions), which is what the Making Music Project provided them an opportunity to do). This was reflected in the findings by the teacher participants in my study. However, the teacher participants shared Randles (2009) proposed solution to this by suggesting that “music teacher education programs could include courses in arranging for specific ensembles that pre-service teachers are going to be teaching” (p. 66).

While this would be considered ideal, what my study's findings indicated was that this collaborative experience encouraged the teachers, and by association the students, to integrate composition more into their classroom practices. Furthermore, by being able to collaborate with a professional composer in this project, and by being able to observe how they worked, the teacher participants also had the opportunity to learn how to implement composition activities into their classroom practice.

Chapter Summary

This chapter provided a summary of the findings of this study and accounted for how each area of identity formation had been affected. It also addressed the study's limitations. I then expand the discussion by reflecting on and briefly summarizing addressing the literature on creative and collaborative identity.

Chapter 6 – Conclusion

Chapter Summary

This chapter will provide a summary of the study and its purpose. It addresses how the students were an integral part of the findings and consider the practical implications for music and music education. Considerations and possibilities for future research are then proposed. The chapter concludes with my reflections and thoughts about the researching identity formation.

Purpose and Summary of the Study

This study aimed to examine composer and teacher participants' professional identity as they collaborated together (in composer-teacher pairs) to composing a new educational work for a senior public or secondary school ensemble as part of the Making Music Project. Using the literature on identity formation (individual, relational, and social) as a foundation and lens, the following research questions were examined: (1) How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?; (2) How does collaborating with another professional in the same domain influence the individual identity formation of the participants?; (3) How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another?; and (4) How are the participants' perceptions of their professional identity altered in society because of having participated in a collaborative project?

Using the case study method (Stake, 1994, 2004; Yin, 2009) and four data protocols (online questionnaires, on-site observations, participant interviews, and a reflective journal) that were analyzed using used theme mapping (Thomas, 2016) and the constant-comparative technique (Merriam & Tisdell, 2016)), the findings of this study indicated that this collaborative project and experience changed the participants sense of professional identity. This change was different for each participant and seemed to depend on their experience with their associate teacher or composer. The most significant change for the composer participants was an opportunity to work and collaborate closely not only with music teachers, but students. For many of the composers, this led them to reflect on and change how they not only approached the composition, but how they wrote the final composition. For the teachers, the change for them was having to take on a role of moderator of versus leader to the students; and they gained deeper understanding and appreciation for the art of music composition. In addition, the participants' recognition and acknowledgement of the uniqueness of an opportunity such as this

for the students was a prominent theme that emerged from this study. Due to the unexpected theme and importance of the students and students' influence throughout this project, I feel that it is important here to explore and address the practical implications of this finding.

Significance of the Study

My study is significant for several reasons. First, it examines professionals' identity formation which is a newer and less examined area of research (Skorikov & Vondracek, 2012). Second, it examines the professional identity of professionals in the domain of music, also an emerging area of research (Hargreaves, Purves, Welsh, & Marshall, 2007; MacDonald et al., 2002). Third, my study examines the composers' and teachers' involvement and creative process in an integrated and collaborative setting rather than an isolated setting. Most studies about the creative process in music usually focus on the creative process of the sole music composers and their processes (Collins, 2005, 2007; Collins & Dunn, 2011; Katz, 2009; McAdams, 2004; Roozendaal, 1993). This study not only examines the composer's creative process in an interactive and collaborative setting, but it also examines how music teachers are using opportunities such as the Making Music Project as a learning experience for themselves on how they can integrate composition and creativity into their classroom practices. Music composition is strongly encouraged by the Ontario Ministry of Education and is included in the curriculum documents as a teaching objective (Ontario Ministry of Education, 2010a, b). In sum, this study is unique in both its approach and its objective to examine professional composers' and teachers' views of their own identity formation, paying attention to the influence on their professional identity development, within a collaborative project.

Implications for Music Education and Classroom Practices

For the participants of this study, the students were front of mind. For the composers, this project offered them an opportunity to work directly with the students (as well as a music teacher) in creating a composition. For the teachers, this was an opportunity that they could give to their students as part of their music education experience. The following section details some of the implications for the classroom based on the findings of this study.

Arts partnerships. As previously mentioned, a community of practice existed amongst these participants as a result of their partnership. In his study, Wolf (2008) sought to examine how creative partnerships are formed, supported, and how to involve all parties (e.g., artist, teacher, and students), stated that "successful teaching often occurs in long-term *professional*

development exchanges among teachers and artists, and it results in extended language opportunities for [students]” (p. 90). According to DeMoss and Morris (2002), “the growing recognition of a link between arts learning and achievement creates an emergent, critical question for research, one that presses beyond questions of whether the arts impact student learning and moves into deeper explorations of how the arts might facilitate student growth” (p. 1). In general, there is a consensus amongst researchers (Carlisle, 2011; Deasy & Stevenson, 2005; DeMoss, 2005; DeMoss & Morris, 2002, to name a few) that participation and engagement in the arts is beneficial for student learning. According to Carlisle (2011) and to Deasy and Stevenson (2005) arts partnerships provides the students with a sense of active engagement, voice, and ownership in what they are learning and creating in the classroom. In an effective partnership, DeMoss and Morris (2002) state that classroom activities, student expectations, and outcomes are clear and equally distributed amongst the students with relevant learning connections being made to the appropriate art concepts. Furthermore, these authors state that the relationship between the artist and teacher is one of equal collaboration and co-existence (versus interaction) and that student involvement is active and engaging. Put succinctly, “the arts can play a critical role in the general culture of [student]’s learning, providing more positive and meaningful connections with academic work, connections that may have ancillary effects on long-term learning motivation” (DeMoss & Morris, 2002, p. 21). If educators such as music teachers are to continue to foster the kind of learning as stated by DeMoss and Morris (2002), then it is important for these educators, as well as the school administrators, to be able to see how partnerships can have a positive impact and effect on their practices. Carlisle (2011), for example, stated that “when schools, universities, and communities work together, school arts infrastructures have the potential to be strengthened, which in turn impacts and strengthens communities [i.e., communities of practice]” (p. 147). Case in point, Burton (2011) found that pre-service teachers in successful music education partnerships gain the following: (1) collaboration and shared practice, (2) linking theory to practice, (3) understanding of the maturity and development of students, (4) social engagement in the profession, and (5) a sense of professional identity.

Aside from having access and/or being given opportunity to engage in these partnerships, music teachers are encouraged to promote creativity and music composition in their classroom as part of student experience and learning. However, this often proves to be a

difficulty for many teachers. As mentioned, one of the findings, and a practical implication, of this study as reflected by the participants, was the desire to provide the students with an opportunity to be creative in the classroom.

Creativity in the classroom. According to Odena and Welsh (2009, 2012), many different aspects of creativity have been examined within the field of music research: (1) the characteristics of a creative individual; (2) the characteristics of a creative environment; (3) the stages of the creative process; and (4) what defines a creative product. Many of the researchers (e.g., Andrews, 2004; Barrett, 2012; Vygotsky, 1930/2004, Webster, 2012; Wiggins, 1999/2000) have also recognized the importance of the music education curriculum and classroom as an early starting point for fostering musical creativity. Here again, as at the beginning of this paper, in order to provide context, I begin with the literature on instruction, perceptions, in particular music teachers' perceptions and views of creativity. In the context of music education, 'creativity' is used in teaching guidelines two different ways: (1) to describe composition activities; and (2) to acknowledge creativity as a thinking style (Odena & Welsh, 2012). According to Odena and Welsh (2012), there are two co-existing concepts of creativity: the traditional and the new. The traditional concept refers to individuals who are seen by society to have contributed significantly to a particular field (e.g., painters, composers, sculptors). The new concept, in contrast to the traditional, is much broader and attributed to the psychological notion of imaginative thinking. Otherwise put, "creativity is defined as imagination successfully manifested in any valued pursuit" (Odena & Welsh, 2012, p. 30).

Participating in this study encouraged the teacher participants to find opportunities to promote and allow for creativity in the classroom. Odena and Welsh (2012) conducted a study that examined "teachers' perception of creativity in music education, focusing on Pupil-Environment-Process-Product" (p. 32). The findings of this study suggested that there was a correlation between level and variety of the teachers' experiences, and the degree to which and what kinds of creative musical activities were used in their music classrooms. This finding is similar to the findings in Dogani's (2004) study which found that "teachers' choices regarding practice are constrained by their circumstances and their perceptions of those circumstances and that in order to affect the quality of children's learning positively, teachers need to draw their teaching from a range of their previous experiences' as musicians and teachers" (p. 40). Both studies highlight the importance of practical musical knowledge and appropriate composing

experience in order to evaluate students' compositions. This then raises the question: how should music teachers teach composition in the classroom? The following section will examine the literature that attempts to answer this question.

Teaching music composition. There is general consensus that teachers should aim to foster students' creativity and that the role of the teacher is more of a facilitator than music director (Berkley, 2001; Lapidaki, 2007; Ruthmann, 2007; Trueman, 2012; Wiggins, 1999). The latter is in line with the constructivist paradigm that views learning as something that is mediated by the teacher (Vygotsky, 1978). According to Trevarthen (2012), the teacher should strive to be a companion to the student, and therefore motivate and support the student in their creative endeavors: "teachers of music at all levels, and senior students of music and an Academy, may learn how best to do their work by deliberately invoking in supporting the impulses of such creative vitality" (p. 274). However, this area of research is an area of research with a limited amount of information. According to Webster (2012), this is because "the difficult truth is that we have little credible evidence one way or the other about effective pedagogy for composition-based music education in schools" (p. 98). However, research has indicated that teachers are reticent to attempt teaching composition in the classroom due to their own lack of experience, knowledge, and an uncertainty as to how to evaluate student work.

In addition to these difficulties experienced by the teacher, research in music education and educational music acknowledge that there is a serious disconnect between what school music is taught and what students are listening to outside of the classroom (Campbell & Beegle, 2007; Green, 2008, 2011; Lamont et al., 2003; Saunders, 2010). This, in conjunction with teachers' hesitation to teach music composition in the classroom due in part to their own lack of knowledge and skill with regards to the technology being used by the students makes it even more difficult to implement and promote creative musical experiences in the classroom (Burnard, 2012). Fortunately, as Webster (2012) has noted, there is a "growing interest in music technology as an important partner for encouraging musical thought is related in obvious ways to creativity theory and composition by children" (p. 95).

In order to avoid having students feel that they do not possess musical talent and therefore are not musically creative, Webster (2012) proposes six improvements that can be made to the pedagogical approach of music composition for teachers: (1) give teachers agency; (2) encourage improvisational thinking in creating original music; (3) listen perform and discuss

music, and teach formal music instruction at the appropriate time; (4) establish opportunities for revision; (4) ask children for progress updates on revision; (5) allow for students to self-discover; and (6) build over time.

Furthermore, the classroom environment and the music teacher are crucial elements for fostering musical creativity in the classroom. According to Veloso and Carvalho (2012), an environment that fosters an emotional connection and support between student and teacher will allow the student to explore and make errors without fear of criticism, thereby building self-confidence in themselves as musicians and composers. Succinctly put, “music teachers have a crucial role in helping [students] to develop their composition skills, not only through providing several opportunities for [them] to engage in musical composition activities, but also regarding the ways they interact with other children in the classroom” (Veloso & Carvalho, 2012, p. 76).

Educational music composition. It is important here to mention a small area of music composition research that focuses specifically on composing educational music (Andrews, 2003, 2004, 2007, 2009, 2011, 2013; Andrews & Giesbrecht, 2013; Colgrass, 2004). What research in this area of music composition has found is that:

There seems to be a lack of quality music available for students enrolled in school music instrumental programs in Canada and the United States, primarily due to the lack of knowledge by many composers who compose educational music in the Western-European tradition (Andrews, 2009, p. 6).

According to researcher and composer Micheal Colgrass (2004), this issue stems from the fact that composition classes on how to compose for children are not given in higher-education institutions. Specifically, Colgrass states that he “could write complex, highly demanding pieces, but I simply didn’t know how to write interestingly for amateur musicians” (p. 1). In examining how composers approach writing educational music, Andrews (2009) found that composers used the compositional techniques for educational purposes, such as (1) repetition to reinforce learning, (2) short melodic units to facilitate retention, (3) pulsating rhythms to develop motor responses, (4) contrasting chord progressions to provide harmonic variation, and (5) equal instrumental parts to keep students engaged and motivated. It is critical to mention too, that all of the aforementioned studies on educational music composition involved collaboration (to varying degrees) with the teachers and students. The continuous

exchange between the involved parties is important not only for the music composition process, but for music education as well. As Colgrass (2004) stated:

By working with music educators, composers might also become more involved in defending our music education system. Sweeping cutbacks to music in schools threaten the very heart of the music profession. Collectively, composers could be a force for better music education, which is where the audiences of the future are created (p. 5).

In sum, it is important not only to acknowledge the importance of the social and collaborative nature of music composition, but also to consider that “group composing should be recognised as a potentially effective means of developing individual creativity and providing pupils with highly valued musical experience and not just as the unavoidable solution to the logical and problems of the classroom” (Faulkner, 2003, p. 121).

Contribution to Research and Future Directions

Contributions to research. This study contributes to the research on music and identity formation, which is currently an emerging area of research in education and the social sciences (MacDonald, Hargreaves, & Miell; 2002). Specifically, my study contributes to this emerging area of research by examining how identity formation is influenced as participants engage in a collaborative project composing music for a secondary school ensemble. This is unique as previous studies on music and identity formation have predominantly examined individuals’ experiences as they engage in a creative process. Furthermore, much of the literature on music and identity formation has focused on music participation and/or engagement during adolescence; most likely because has been deemed a critical time of influence and evolution in a person’s overall identity formation (mentioned previously in the literature review in Chapter 2). This study examines identity from an individual, relational (collaborative), and collective perspective, with findings examined more narrowly (examining each of the aforementioned facets of identity) as well as from a collective whole.

This study equally contributes to the limited literature on the professional identities of music teachers and music composers who compose educational music. Here again, it is the collaborative aspect of the project that allows for a deeper examination and understanding of relational identity theory; both as it relates to the experiences of the participant pairings, but also the influence that this had on the individual participants themselves. Lastly, the research contributes to the field of music education: for the promotion of creativity and creative

experiences in the classroom, including but not limited to arts partnerships such as the one provided by this study; and explores the relevance and influence of collaborative partnership projects on its participants (Burnaford, 2007).

Future research and directions. As noted in the earlier, the findings of this study also prompted me to further investigate, at present, less researched, area of identity formation: creative and collaborative identity. This project and its findings, suggest that there is a further need to examine these particular aspects of identity formation as it may help not only to promote projects like this in the future, but may also help to advocate for the arts both in and outside of schools. In addition, it would be interesting to examine, using discourse analysis, the power dynamic between the composer and teacher participants. As discussed in Chapter 4, there was quite a discrepancy between the data received from the composer and teacher participants. While this was completely unintentional, the composers' experiences were much more prominent than that of the teachers in the analysis and findings as a result. How this power dynamic influenced not only the participants' experience, but their sense of professional identity would be an interesting aspect of this study to further examine.

A reflection: Examining identity formation

As outlined in Chapter 2, the literature and studies on identity formation have always examined one facet or area of identity formation. In the same chapter, the literature on examining identity formation from a holistic perspective (Adams, 1997) was also summarized. Throughout this project, I have maintained the three main areas of identity formation: individual, relational, and social. However, in my analysis of the data and subsequent findings I have found that these seemingly defined areas became blurred and that there was often an overlap. This is also why I felt it was important to provide an overall analysis of the findings in addition to the findings of the individual cases. This study has only strengthened my personal view that identity formation, while one may aim to examine a particular facet or area, cannot be examined without also taking into consideration its other facets or areas. Furthermore, I believe that it is important to do so. As I have stated previously, identity formation is not a static thing. It is fluid and constantly evolving; and this evolution is often influenced by a person's experiences and how they are influenced by others. This study reinforces this notion.

Afterthought

In the summer of 2016, I was fortunate to attend a rock concert in Montreal, Québec, Canada. This concert was exciting to me for several reasons. Firstly, it was going to be a performance of two iconic musicians: Sting and Peter Gabriel. Second, the concert itself was being hailed as a collaborative concert between these two artists who would be “performing both separately and together, playing their own songs as well as melding their bands to explore each other’s most celebrated hits” (Sting Official Website, 2016). This was, in my opinion, a most timely and near perfect example of what I had been examining on a much smaller and quieter scale. In reading the promotional material for this concert, what struck me was how both artists were quoted saying how they were excited by the unique opportunity of a collaborative concert like Rock, Paper, Scissors presented:

“I’m very happy that we’re taking the chance to experiment this way. I think people will be intrigued, I certainly am” (quote from Sting). Similarly, Peter Gabriel stated that: “What intrigues me is that you get a good bunch of musicians together and interesting things will happen” (quote from Peter Gabriel). These statements, from these two iconic musicians of today’s popular culture, further supports a growing interest and awareness of these kinds of collaborations in the arts.

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Appendices

Appendix A: Ethics approval



Ottawa-Carleton Research and Evaluation Advisory Committee (OCREAC)

January 9, 2015

Maia Giesbrecht
Faculty of Education
University of Ottawa
145 Jean-Jacques Lussier Pvt.
Ottawa, ON
K1N 6N5

Re: Composing together: Collaborative music composition and its influence on identity formation

Dear Ms Giesbrecht,

The Ottawa-Carleton Research and Evaluation Advisory Committee has reviewed the submitted revisions to your application and is granting you formal **approval** to conduct your research in **this academic year**. This approval is for the Ottawa-Carleton District School Board. However, please note that final approval to participate in the study must come from the individual principal.

In order to facilitate access to the schools, please contact Dr. Tsala Mosimakoko, at the Ottawa-Carleton District School Board (tsala.mosimakoko@ocdsb.ca or 613-596-8211 ext. 8571).

The committee asks at **all times** in which you are in our schools, that your police clearance and a copy of this letter of approval be shown to the school staff being approached to participate in your study. On behalf of the Ottawa-Carleton Research and Evaluation Advisory Committee, we thank you for approaching the Ottawa-Carleton area school boards as a venue for your study and we look forward to receiving a copy of your results.

Sincerely,

Lauren Figueredo, Ph.D.
Research Officer, Student Success – Leading & Learning
Ottawa Catholic School Board
613-224-4455 ext. 2341
lauren.figueredo@ocsb.ca

On behalf of the Ottawa-Carleton Research and Evaluation Advisory Committee



Ottawa Catholic School Board
570 Hunt Club Road West • Nepean • Ontario • K2G 3R4
Ottawa-Carleton District School Board
133 Greenbank Road • Nepean • Ontario • K2H 6L3

File Number: 08-14-11

Date (mm/dd/yyyy): 01/13/2014



Université d'Ottawa **University of Ottawa**
Bureau d'éthique et d'intégrité de la recherche Office of Research Ethics and Integrity

Ethics Approval Notice
Social Sciences and Humanities REB

Principal Investigator / Supervisor / Co-investigator(s) / Student(s)

<u>First Name</u>	<u>Last Name</u>	<u>Affiliation</u>	<u>Role</u>
Bernard W.	Andrews	Education / Education	Supervisor
Maia	Giesbrecht	Education / Education	Student Researcher

File Number: 08-14-11

Type of Project: PhD Thesis

Title: Composing Together: Collaborative music composition and its influence on identity formation

Approval Date (mm/dd/yyyy)	Expiry Date (mm/dd/yyyy)	Approval Type
09/10/2014	09/09/2015	Ia - Partial

(Ia: Approval, Ib: Approval for initial stage only)

Special Conditions / Comments:

Note: Given the link of the current project with an already existing project (#06-06-12C), recruitment of participants may begin seeing that the same participants are potentially being invited to participants. The survey may be revised to include the specific questions relating to the current project.

For the onsite observations: The onsite observations may begin within the Ottawa-Carleton District School Board only at this time (OCDSB permission received by uOttawa on January 11, 2015).

Additional sites may be added for this portion of the research once school board approvals are obtained and submitted to the Ethics Office.

File Number: 08-14-11

Date (mm/dd/yyyy): 05/27/2016



Université d'Ottawa **University of Ottawa**
Bureau d'éthique et d'intégrité de la recherche Office of Research Ethics and Integrity

Ethics Approval Notice
Social Sciences and Humanities REB

Principal Investigator / Supervisor / Co-investigator(s) / Student(s)

<u>First Name</u>	<u>Last Name</u>	<u>Affiliation</u>	<u>Role</u>
Bernard W.	Andrews	Education / Education	Supervisor
Maia	Giesbrecht	Education / Education	Student Researcher

File Number: 08-14-11

Type of Project: PhD Thesis

Title: Composing Together: Collaborative music composition and its influence on identity formation

Renewal Date (mm/dd/yyyy)	Expiry Date (mm/dd/yyyy)	Approval Type
09/10/2015	09/09/2016	Approved

Special Conditions / Comments:
N/A

Appendix B: List of research questions & Data Sources

Research Question	Data Source(s)	Aspect of Identity Formation
How does the co-creation of new music by professional composers in collaboration with teachers influence their respective professional identities?	Online questionnaires	Individual identity
How does collaborating with another professional in the same domain influence the individual identity formation of the participants?	Online questionnaires On-site observations Participant interviews Reflective journal entries	Individual, relational, and social identity
How does the collaboration between the music composer and teacher influence how they viewed, interacted, and related to each other, and to one another?	Online questionnaires On-site observations Participant interviews Reflective journal entries	Individual and relational identity
How are the participants' perceptions of their professional identity altered in society because of having participated in a collaborative project?	Participant interviews Reflective journal entries	Social identity

Appendix C: Online questionnaire for the composer and teacher participants

- 1) Do you feel that your professional identity has evolved having participated in this collaborative project?
- 2) How do you feel about this?
- 3) Please elaborate on how you feel your professional identity has evolved since your last visit:
- 4) Please provide an example:

Appendix D: On-site observation notes

Composer André Jutras & teacher Mary: On-Site Observation #1

Prior to the class:

- Mr. Jutras and Mary spoke for about 10 minutes before the students started to arrive.
- This is Mr. Jutras's second visit - his first was last week: He had asked the students to compose short 4-bar melodies that he would potentially use. There are a total of 25 students in the class, but Mr. Jutras is actually composing for a full band.
- Mary advised that the samples of work were more focused on creativity.
- Mr. Jutras advised Mary that this time around, he planned to observe and use a "Composers Toolbox" which is what he uses and refers to as techniques to turn original ideas to music - handout of this was provided to students as well.
- Mr. Jutras also advised Mary that he plans to explain the "Composer's Toolbox" to the students.

In-Class:

- Once the students arrive, Mary leads the class in a warm up and a rehearsal of a repertoire piece.
- Mr. Jutras then speaks with the class: general discussion about students' compositions and asks a few students to play them.
- After hearing two separate compositions that were composed separately by two different students, Mr. Jutras asks for the two students to play their compositions together as a duet (compositions were for temple blocks and string bass).
- Mary, who was not leading the class during this time, was happy at this suggestion and commented that she had had the same thought.
- Mr. Jutras reviewed the "Composer's Toolbox" with the students and reinforced the teaching that it was important to listen to one another: "who plays it and how".

Post-class:

- Mr. Jutras stated after the class that he planned to go through the ideas given to him by the students and work on incorporating some of them in to the piece. His goal for the next time they meet (next week) is to have written a few bars of fully orchestrated music.

- Mr. Jutras's goal is to compose a piece "that the students can sight-read through the first time through from start to finish". For him, this is how he will determine and know that he is writing at the appropriate level for the students.
- Mr. Jutras expressed some hesitation in undertaking this project. He expressed concerned that the work may not be good.
- Mr. Jutras stated that his hesitation is that, as opposed to professional composers who can play anything and it sounds good almost right away, with students there is "immediate feedback" of what works and what doesn't.

Composer André Jutras & teacher Mary: On-Site Observation #2

Prior to class:

- Mr. Jutras brought examples of orchestrated music - taken from examples of the music written by the students (see On-Site Observation #1). There were 9 orchestrated examples.
- Mr. Jutras spoke with Mary and explained that his approach was to orchestrate the examples for all the instruments so that it gave the students the opportunity to play through everything and get a feel for the music - the examples will be used as thematic material.
- Mr. Jutras asked Mary to conduct the student ensemble as they worked through the examples.

In-Class:

- Prior to each example, Mr. Jutras would provide some stylistic input to the students. Students would play through the example, and, if needed, corrections would be made based on André's or Melanie's input.

Post-Class:

- Mary and I spoke briefly about the rehearsal outcome. She stated she was very excited and happy that the students were able to play through the examples with very little preparation or correction.
- Mr. Jutras commented how it was very helpful to receive immediate feedback about his composition (i.e., playability).

Composer André Jutras & teacher Mary: On-Site Observation #3

Pre-Class:

- Mary advised that some of the band is away on a school trip.

In-Class:

- Mr. Jutras presented the full score to the class. He showed them how he had integrated the students' examples in to the work. He advised that he composed it in such a way that at least two musical examples were played at the same time.
- Mr. Jutras advised that he only composed two bars of his own music for the whole piece. The rest were all based on the students' musical examples.
- There are two improvised sections. Mr. Jutras advised he provided a guideline but that students should not play what was written.
- The students were able to play through it without stopping the first time though - although they hesitated with the improvisation sections.

Post-Class:

- Mr. Jutras advised that he would likely come back in a couple weeks to rehearse with the full band, pending the teacher strike.
- Mr. Jutras advised that he usually composed for older secondary school students.
- Mr. Jutras advised that he felt this is was an easier experience because of having to compose at a more basic level.
- He commented he found it interesting how students, when presented with opportunities to be creative (i.e., improvise), often are shy and unsure of themselves.
- He commented that he really wanted to have a piece that highlighted the percussion.
- He stated that with the full band it would go well because it was already playable. The more experienced students would be able to add support.

Composer Nick Storrington and teacher Andrea: Observation #1

Prior to class:

- Mr. Storrington and Andrea discussed the ensembles instrumentation. Andrea advised that the ensemble was predominantly winds with some percussion (2 students).
- Mr. Storrington advised that he had not often composed for winds and requested help from Andrea regarding range and transposition.
- Mr. Storrington advised that he would be asking the students to explore new sounds with their instruments.

In-Class:

- Andrea introduced Nick to the class. Nick then led the class.
- Mr. Storrington provided some background information about himself.
- He explained his approach to working with the students.
- Mr. Storrington handed out some worksheets to start the students thinking about music differently. He asked the students to think about what the smallest piece of music was (if you were to look at it under a microscope)? He asked, what are the components that make up a note of music?
- The students were given the opportunity to write their thoughts down which were then shared and Mr. Storrington compiled a list based on their responses.
- The students were then asked to copy the list on to their worksheets.
- Mr. Storrington engaged the students in a discussion around timbre
- He defined timbre as being the color of a note (e.g., electric guitar).
- He explained that timbre is how you can tell the difference between different songs and singers.
- He played a musical example of a pop song and removed the timbre and the articulation of the song.
- Mr. Storrington explained that this project was a collaborative project with the students.
- He played a rock song from the 50s where the guitarist had put nails in the speakers to change the sound.

- He also played John Cage examples: 4'33 and Mysterious Adventure - to demonstrate the different sounds that could be made using basic instruments.
- Mr. Storrington then asked the students to come up with different sounds using their instruments (sound experiments).
- He provided two sounds: 1) Sound A: Breath sound (done by blowing air into the instruments (NOTE: Percussionists were asked to imitate the sound that they heard) and 2) Sound B: Key clicks (done by pressing on the instrument's keys).
- Mr. Storrington then conducted the ensemble and cued different sections to play Sound A or B at different times.
- The students were then asked to come up with three other sounds as a section.
- Mr. Storrington asked the students to demonstrate these sounds and selected a couple from each section and included them as additional sounds (Sounds 1 and 2).
- Mr. Storrington then conducted the ensemble and cued different sections to play Sound A or B, 1 or 2 at different times.

Post Class:

- After class, Andrea commented that she could see where Nick was going with what he had had the students do today.
- They had a brief discussion about what Mr. Storrington could do tomorrow in terms of better classroom management.

Composer Nick Storrington and teacher Andrea: Observation #2

Pre-class: N/A

In-Class:

- Mr. Storrington explained and demonstrated to the class that rhythm becomes pitch as it goes higher and that rhythms are associated with pitch.
- He played sounds from his first visit in a rhythm pattern.
- He played it as a loop with various sounds.
- Mr. Storrington asked Andrea to conduct the ensemble.
- Mr. Storrington's goal: to have a variety of sounds in time - it was important to have the ensemble to each other.
- Mr. Storrington determined two different melodic and rhythmic lines and separated the ensemble into two groups.
- Andrea led line two and Nick led line one.
- Tonal cells (trills): presented as an option for students to play in their own time.
- There were four rhythmic cells.
- Different sections of students were assigned to different cells.
- Mr. Storrington combined the rhythmic and tonal cells.
- Mr. Storrington delegated to the cells to the students.
- Andrea conducted the ensemble.
- Mr. Storrington's instruction to the ensemble was that every new repetition could include a new sound.

Composer Nick Storrington and teacher Andrea: Observation #3

Pre-Class:

- Mr. Storrington stated that his last visit (from the day before) was difficult - the students seemed less engaged.
- Mr. Storrington had asked the students to compose melodies which he was going to ask them to play.

In-Class:

- Mr. Storrington asked the students to play their composed material and recorded some of them.
- Mr. Storrington explained that the material will ultimately be integrated in to the composition.
- Students were hesitant to share their materials (although some agreed to share after being voluntold by their peers) so Allison suggested that the students be given time to work on their ideas.
- Mr. Storrington's lack of teaching experience (in a classroom) influenced the level of engagement of the class and reflected the difficulties he seemed to experience in engaging the class.
- Mr. Storrington discussed some things with Andrea and the student-teacher while students were working on their compositions.
- The student-teacher advised that they had proposed to Mr. Storrington that he provide a starting note (for structure and guidance) from which the students should improvise from to assist them in writing their composition ideas.
- One student suggested that the composition should include trills. Another student asked what kind of piece the final product was going to be.
- Mr. Storrington advised that he had outlined a sketch of the piece and that he was hoping to insert the students' melodic ideas in to the piece itself.
- Two student-composed examples were played as a duet - which Nick recorded and indicated he would be including in the score.

- Mr. Storrington asked the students to play through a preliminary score and Nick asked them to play their ideas at certain times.

Post-Class:

- Mr. Storrington commented that he would need to work on transitions.
- Andrea commented that the piece sounded very interesting and that once the students seemed to better understand it, they were much more engaged in playing it.

Composer Alex Eddington and teacher Jessica: Observation #1

Prior to class:

- Mr. Eddington advised that the piece he has composed is complete and that it is now just about making changes and tweaking things as needed. Specifically, he is going to incorporate hawk sounds in to the composition.
- Mr. Eddington stated that the timing works out because he likely will not be able to be back before May.
- As students received the music scores, Mr. Eddington addressed some of the students' questions (e.g., what is a glissando and how is it played?)

In-Class:

- Jessica conducted the group and Mr. Eddington sat and observed, making minor adjustments as needed.
- The students played through the piece several times (sight-reading).
- Jessica addressed how to manage the changes in meter (i.e., add a slight accent on the first beat).
- When the students were asked if it was too difficult, they replied 'no'.
- Mr. Eddington then explained to them about some stylistic issues (i.e., score indicates for students to play their highest note and descend).
- There was more specific work on changes in tempos and rhythm.

Post-Class:

- After the class, I commented to Mr. Eddington that I was impressed to find a composition of this level that had so many changes in meter. Mr. Eddington replied that this was something that Jessica had suggested be included in the piece as a skill that the students could develop.

Composer Christian Ledroit and teacher Rachael: Observation #1

Pre-Class:

- Mr. Ledroit advised that this was his second visit.
- He spoke about how he generates musical ideas: by combining already existing musical material in unconventional ways.
- He stated that he had asked the students to name music that they liked to listen to and combined them together.
- He felt that it was important for the students to feel that they had significantly contributed to the composition.

In-Class:

- Mr. Ledroit played some of his compositions as examples of combining previously existing material.
- Mr. Ledroit provided musical examples to the students to play though.
- Mr. Ledroit asked the students to break in to groups and come up with examples of meshing material together. These examples were played and recorded.
- Mr. Ledroit spoke with the group about the compositional process: germination of ideas, musical structure (i.e., timings of musical sections and form).

Post-Class:

- Mr. Ledroit asked Rachael to discuss what kind of mood the students would like their piece to be.

Composer Christian Ledroit and teacher Rachael: Observation #2

Pre-Class:

- Rachael advised that there were several ensemble members missing due to other curricular activities (Coffee House rehearsal and field trip).
- Mr. Ledroit, who had sent scores yesterday, asked if the ensemble had had the opportunity to rehearse the scores. Roberta confirmed that they had.

In-Class:

- Mr. Ledroit asked that I play the percussion part due to the small number of students. I agreed.
- Mr. Ledroit asked the class what they thought of the piece and if they had had any difficulties playing it through (e.g., changing meter).
- Mr. Ledroit asked the ensemble to play through the score (which was the introduction to the piece). Rachael assisted by playing the trumpet and clarinet parts.
- Mr. Ledroit led and conducted the ensemble.
- Mr. Ledroit paid great attention to the dynamic marking and stressed the importance of being precise with the rhythms. There were many syncopations and which made the piece sound more like it was in 3/6 rather than 3/4 time.
- Mr. Ledroit advised that he had selected a melody that the students had proposed during his last visit as a major motif in the piece. Mr. Ledroit highlighted this (in the drums) and then in the other parts. He noted, in particular, how he had integrated this in to the introduction of the composition.
- Mr. Ledroit stated that the introduction was just over a minute long and that the whole piece may be a bit longer than he had initially thought (3-5 minutes).
- Mr. Ledroit spoke about the importance of bringing out the melodic line and he discussed how having a line highlighted and then drop out can highlight other instruments who carry on the melodic line.
- Mr. Ledroit, in discussing this with the group, asked me why I thought this was or may be. I posited that this was perhaps due to the fact that we have a naturally tendency to complete melodies that sound incomplete to us (e.g., someone sings a tune and stops half

way, we tend to sing the rest of the line; or our natural tendency to automatically resolve a dominant 7th chord).

- Mr. Ledroit advised the group that his next visit (tomorrow) he plans to have the students compose material themselves which will be used for the development section.
- Mr. Ledroit also noted that he realized that the introduction that he wrote does not have the full development of the motif. He advised that he will need to change this to include it.
- When he asked for feedback about what had been composed, one of the flute players asked if her part could have more than 2 notes.
- Mr. Ledroit advised that yes, but not for the purposes of the introduction. A discussion about serving the purpose of the piece ensued. Christian used the example of having once played Bruckner's 9th Symphony as a second violinist and having to play tremolo for 60 bars as an accompaniment to a French Horn melodic line. Christian stated that while the student's request was valid, that her part needed to serve the purpose of the composition as a whole. So while her part may seem dull on its own, with the ensemble it will sound more interesting.

Post-Class:

- Rachael, Mr. Ledroit, and I spoke briefly about the potential teacher's strike.
- Mr. Ledroit stated he did not know what to expect out of tomorrow, but Rachael reassured and encouraged him that the students would be very keen. I also provided reassurance and used the example of another participant, André Jutras.

NOTE: I observed that overall, Christian's approach and André's were very similar - refer to Research Journal.

Compoer John Burke and teacher Amy: Observation #1

Pre-Class:

- Scores given - the composition is complete.
- Amy indicated that the students had only played through the piece once before (incomplete version).
- John Burke stated that the issue was finding a balance between playability of the piece as well as keeping it interesting for all students.

In-Class:

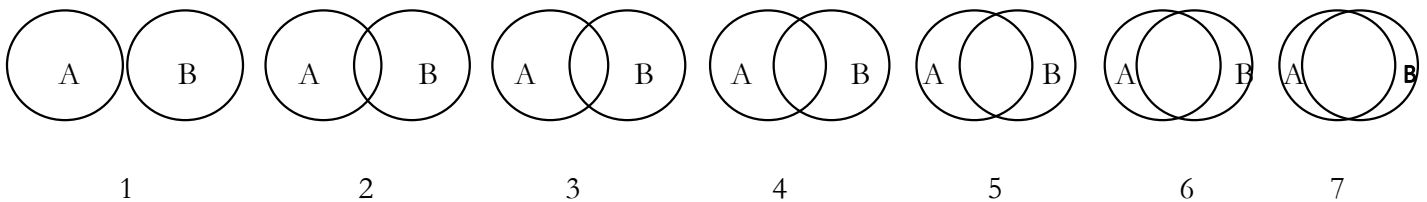
- Students played through the piece a couple times with full scores - they were able to play it through without stopping.
- Allison addressed a few problems areas with rhythm, rests, timing, and call-and-response areas.

Post-Class:

NOTE: Due to a second visit at a different school, I was unable to stay until the end of the rehearsal.

Appendix E: Composer participant interview questions

- 1) How do you feel that music composers are perceived in contemporary society?
- 2) In the *Making Music Project*, you collaborated with a teacher in the creation of an educational music composition. Describe the nature of this collaboration with the composer in the Making Music Project.
 - a. Please provide examples if applicable
- 3) Do you feel that collaboration with other professionals outside your field changes your professional identity?
 - a. Explain.
- 4) How do you view your role as the composer in a collaborative project?
- 5) How do you view your role as the composer in the field of music education?
 - a. Think of your professional identity as a composer. Circle the illustration that best corresponds to the relationship between **you** and **the teacher**. Explain your choice.



Appendix F: Teacher participant interview questions

- 1) How do you feel music teachers are perceived in contemporary society?
- 2) In the *Making Music Project*, you collaborated with a composer in the creation of an educational music composition. Describe the nature of this collaboration with the composer in the Making Music Project.
 - b. Please provide examples if applicable
- 3) Do you feel that collaboration with other professionals outside your field changes your professional identity?
 - a. Explain.
- 4) How do you view your role as the teacher in a collaborative project?
- 5) How do you view your role as the teacher in the field of music education?
 - b. Think of your professional identity as a teacher. Circle the illustration that best corresponds to the relationship between **you** and **the composer**. Explain your choice.

