PRINCIPLE, PRACTICE, AND MINDSET:
UNDERSTANDING AN INTERNATIONALLY-MINDED CONTEXT
FOR TEACHING AND LEARNING

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Abstract

This qualitative research study investigates teaching and learning in an international school, and asks: (1) What are the stories of principle, practice, and mindset that foster internationally-minded teaching and learning in an international school context?; and (2) How might those stories inform the practices of teachers in increasingly culturally diverse domestic schools? A trifold conceptual framework of principle, practice, and mindset (Guo & Jamal, 2007) was used to design the process for data collection: (1) document analysis to examine principles such as intercultural competency; (2) classroom observations to identify elements of internationally-minded teaching practices; and (3) interviews to address the mindset of educators and administrators. The data collected from 25 documents, 60 hours of classroom observations, and 8 interviews were subsequently analyzed using van Manen’s (1997) three steps for hermeneutic phenomenological reflection, and were guided by Fowler’s (2006) approach to understanding narrative. Four resulting themes have been established: (1) personalized learning; (2) creative professionalism; (3) (con)temporary community; and (4) international-mindedness. These themes indicate a complex interconnectedness between stories of principle, practice, and mindset in an international school context, and highlight the significant role that teachers as intercontextual inquirers play in enhancing internationally-minded approaches to teaching and learning.
Acknowledgements

“Thank you for giving me a great example of what a teacher can be.” These words, spoken to me recently by a new teacher candidate, are humbling and remind me of why I chose to pursue doctoral studies in Education. As a teacher, I have a deep desire to continue to grow as a professional and to learn how to more effectively make a difference in the lives of learners. In particular, I want to set an example for new teachers of what education might look like should we choose to constantly reflect on and re-imagine it. As I worked through the process of creating, implementing, and completing this doctoral research, I was constantly reminded that the journey to become a better teacher is an ongoing and dynamic one. I hope that this research might inspire other teachers to re-imagine what education means to them, as they rise to the challenge of enhancing the learning experiences of their own diverse students.

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Prologue

Mr T. is a music teacher whom I have encountered many times throughout my life: starting with an initial encounter with him at age sixteen, passing through a second encounter with him at age twenty-four, and concluding with my reflections of him today, as a doctoral student and teacher at age thirty-five.

As a sixteen year old student, I was what one might call a “self-proclaimed music nerd.” I spent more hours in rehearsals, practice rooms, in concerts and festivals than I arguably did in the rest of my teenage pursuits combined. I was a singer and a pianist. I played classical flute, and was obsessed with vocal jazz and musical theatre. During my grade eleven year, at the urging of my secondary school music teacher, I auditioned to participate in the British Columbia Honour Choir, which was a highly selective group of music students from across the province. Each student was chosen to participate in the Honour Choir based on their work ethic, skill level in understanding and executing choral music, and overall aptitude and appreciation for music performance.

As a part of the Honour Choir, students spent four intensive days working together as a group with a guest conductor. In this case, the guest conductor was Mr. T. My experience with Mr. T. was one of awe and inspiration. He pushed my musical ability to a level that I had not previously encountered as a high school student. I spent four days surrounded by other students who were equally as invested in the learning experience, and who, in their own right, were also self-proclaimed music nerds. Mr. T. was driven. We practiced musical phrases over and over and over again, paying attention to, and refining, the most minute details of our choral performance. Tuning. Phrasing. Articulation. Breathing. The list was long, and the learning experience was rich. By the end of the fourth day, my mind and heart were full of musical skills, culminating in a
public performance. To this day, I still believe that my experience with Mr. T. and the Honour Choir is one of the single most formative musical experiences I have had. This is not to say, however, that the experience was an easy one. Mr. T. was, as my own music teacher would have described him, “a bear.” He was grumpy and growly, and had no patience for dissenting opinions or wandering attention during rehearsals. It was, in short, his way or no way.

Upon returning to my secondary school choir context, my own music teacher asked me to present a workshop to my peers which highlighted some of the choral singing skills that Mr. T. had emphasized in the Honour Choir rehearsals. I subsequently created and hung five small posters in our choir room entitled pitch, precision, phrasing, phonics, and plausibility. These were Mr. T’s Five P’s: a list of items that needed to be addressed in order for a choir to achieve a cohesive, skilled, impressive, perfect performance. For those with choral singing experience, perhaps the Five P’s need no further explanation. For those who are new to the concept, here is a brief description of what each of the Five P’s refers to: Pitch refers to the ability of a singer to do two things: (a) sing the exact notes on the page without error, and (b) match the singers next to them so that they sound, essentially, like one voice. Precision refers to the endings of sentences, the matching of consonants, the placement of breathing, and the exact mathematical representation of the notated musical score. Phrasing refers to the interpretation of a sentence within the context of a choral piece - Which words deserve emphasis? How loud and soft must the music rise and fall? Phonics refers to a singer’s ability to match the vowel sounds of the singers around them, so that every single person in the choir is singing a homogenized version of a word, such that the tuning locks into place and the music is communicated in a pleasing way to the audience. Finally, plausibility refers to a singer’s ability to communicate emotion to an audience. Does the audience understand you? Can they feel what you are trying to convey with
your performance? Do they buy in to the experience they are listening to? Today, these Five P’s are as vivid in my mind as they were when Mr. T. introduced them to me, and when I reiterated them with my own peer group, and indeed, with my own choir students.

By the end of my grade school years, I knew I wanted to become a music teacher, and spent the next few years making that goal a reality. I taught private music lessons, participated in professional development opportunities, was active in community musical theatre, and even ended up teaching music for a year in England. I subsequently returned to Canada, and entered a Bachelor of Music program at Capilano University in North Vancouver, BC, where I majored in jazz voice, with minoring subjects in piano and flute. My desire to become a music teacher never faltered.

Music school was challenging. I was exposed to a daily rollercoaster of master performances and abject failure. In the same breath, a professor would proclaim my giftedness and natural sensibility for music, then publicly critique my musical abilities as underdeveloped and lacking. By the end of four years, I was ready to move forward with my pursuit of a Bachelor of Education. Finally, I felt that I could start my career as a professional music educator. As a teacher candidate at the University of British Columbia (UBC), I found myself surrounded by creative, innovative, interesting peers who shared my love of the arts, and who also wanted to learn how to share that love with their own students. At this point in my development as a musician and educator, it had been eight years since my initial encounter with Mr. T. Little did I know that I was about to cross paths with Mr. T. again.

As a cohort of only five music education majors at UBC that year, one of the tasks we were given as new teacher candidates was to travel to three schools as a group with our Faculty Advisor, to observe three master music teachers in their everyday school environments. After the
observations, we would return to the classroom at UBC, and debrief our experiences. As I looked through the list of the three master teachers, I realized that Mr. T’s school was on the list. I was excited. My memories of Mr. T. were largely positive, and I was thrilled at the idea of connecting with him again, and seeing him in action with his own choir, in his own school, eight years after I had initially met him.

At this point in his career, Mr. T. had been teaching at the same secondary school for over twenty years. His choirs were well-known on both national and international stages as being exceptionally skilled and impressive. Upon entering Mr. T’s classroom, the first thing I noticed was the relative starkness of his classroom. With the exception of a few posters that outlined particular musical content (how to read the key signatures, reminders about musical terminology, the history of Mozart, and the like), there were only five other posters on the walls, which outlined the Five P’s: pitch, precision, phrasing, phonics, and plausibility. Laminated and long-standing, there was little doubt that the Five P’s had a place of significance in Mr. T’s choral room. Over the next hour, I watched as Mr. T. worked with his choir; a group of about 40 students in grades 11 and 12. This was his top group. They were skilled in the art of singing and had obviously been working together for several years. In the middle of the rehearsal, Mr. T. introduced the students to a new piece of choral music. He explained to us, as teacher candidates, that he wanted us to see the ability of his choir to sight-read a piece of never before seen choral music, and then we could ask questions of the students regarding their learned approach to sight-singing. The piece was called *O Sacrum Convivium*\(^1\) which is a piece of sacred choral music, delivered in Latin. The sight-singing ability of Mr. T’s choir was impressive: they clearly demonstrated the refined skills necessary to sing an otherwise unknown piece of music on the spot. Before we had the chance to ask questions, one of the choir students raised his hand, and

asked Mr. T. a question: “What do these lyrics actually mean?” Mr. T. proceeded to provide the students with a Latin translation: *O sacred banquet, in which Christ is received, the memory of his Passion is renewed, the mind is filled with grace, and a pledge of future glory to us is given. Alleluia.*

The choir student interjected: “But, I’m not Christian. I’m actually Hindu, and...” Mr. T. cut him off before he could finish his sentence. “Quite frankly, it doesn’t matter to me,” said Mr. T. “I really don’t care if you’re Hindu or not, and your personal connection to the song isn’t relevant here. You learn this, because it’s significant to a larger choral tradition, and so you can practice your sight-reading skills.”

At this point in the observation, something unexpected happened. In front of me, the forty choir students had been replaced by forty people, most of whom were not of Western European descent, and none of whom likely had English as a first language, nor were they practicing Christians. They were Muslim, and Hindu, and Buddhist. They spoke Mandarin, and Persian, and Korean to each other. Vancouver is an incredibly eclectic city, full of a wealth of cultural diversity, and here, in Mr. T’s classroom, that cultural diversity was alive and well. And yet, Mr. T. seemed to think that the presence of such diversity was neither relevant to him as an educator, nor should it be relevant to his choral students and their learning process.

I left Mr. T’s classroom feeling uneasy and unsettled. How did I miss this before? In over 20 years as a music student, and subsequently as a music major at university, and now as a teacher candidate, I had never considered the potential impact of imposing Western European music on non-Western European people. Upon returning to UBC, our Faculty Advisor asked our cohort to compile our impressions and observations of each of the master teachers on the chalkboard. As I moved across the chalkboard, adding my words to the columns under each
master teacher’s name, I waited until the last possible second before adding my word to Mr. T’s column. Finally, at the bottom of a list of descriptors such as inspiring, genius, dedicated, and the like, I wrote the word, “uncomfortable.”

My Faculty Advisor read through the descriptors of each master teacher, and our cohort engaged in a lively discussion of the skills and attributes we had observed. As we worked our way through the descriptors of Mr. T., I knew my word would be discussed last. Surprisingly, as my Faculty Advisor reached the end of the list, she chose to ignore the word “uncomfortable.” Instead, she returned to the positive descriptors that others had shared, and never addressed my choice of descriptor.

My final encounter with Mr. T. took place nearly five years later, at a professional development seminar in Banff, Alberta. At the time, I had been a full-time teacher at Lester B. Pearson United World College for two years. Pearson College is an international school located in Victoria, BC, that admits 200 students from over 100 countries each year. Students live, work, and learn together at the College, studying within the International Baccalaureate Diploma Programme, while simultaneously working to understand, navigate, and appreciate the cultural differences and perspectives of those around them.

I attended the professional development seminar in Banff as a funded guest speaker, and presented a mini-workshop on addressing multiculturalism in music education. The seminar was also designed such that music educators could bring their choirs with them, and while the teachers engaged in professional development workshops, their choir students engaged in workshops with guest conductors. To my surprise, Mr. T. and I once again crossed paths. Since I had chosen to attend the seminar as a solo educator, without my choral students in tow, I was able to spend my days sitting in on the rehearsals and workshops of other teachers’ choirs. I
listened intently for three days, taking notes on repertoire and performance practice, and appreciating the finely tuned effects of perfectly precise choral performances. Mr. T. was the unifying factor throughout the week. He floated from one rehearsal to the next, nimbly engaging with a multitude of choral groups. And although there were no posters to be found, the Five P’s were Mr. T’s constant companion. Despite my love of choral music and music education, I found myself feeling hollow. I came to recognize my own disconnection from the traditions of my profession. While my days with my choir were spent negotiating languages and interpretations, and arguing over whether or not it was okay for a Muslim student to sing Christian repertoire, other music educators were engaged in Mr. T’s five P’s: pitch, precision, phrasing, phonics, and plausibility. None of which seemed relevant to my own teaching context, and to which I no longer wanted to expose my students.

On the final night of the seminar, there was a banquet dinner held for the music teachers and guest presenters. After realizing I was seated right next to Mr. T. at the dinner table, I felt like this was my one chance to engage him in conversation. This was my chance to tell him about my encounters with him over the years, and share with him how he had shaped my thinking as a music educator – first, as a sixteen year old girl, then as a new teacher candidate, and now, as a professional educator. Throughout the evening, Mr. T. spoke with people around the dinner table, engaging them in conversation about their choirs. The discussion largely focused on repertoire, festivals, teaching techniques, and adjudications. Finally, the conversation shifted in my direction.

“Do you have a choir here with you, Lisa?” Mr. T. asked.

“No.” I replied.

“Oh, that’s a shame. Why not?”
In that moment, all I could manage to say was, “I couldn’t bring my choir here.”

I was relieved that Mr. T. assumed this had to do with lack of funding, or the logistics of bringing a large number of students on a trip to a different province, or the lack of support from my administration—none of which was actually true. In that moment, I wanted to tell Mr. T. that I could not bring my choir there, not because of funding or logistics, but because to do so would be to expose my students to a method of teaching that was culturally inappropriate—and in my mind at the time—completely unethical.

At the United World College, I purposefully exposed my culturally diverse students to a range of culturally diverse music and teaching pedagogy. On any given day in my choir rehearsal, I was teaching a cross-section of Jewish folksongs, and Japanese lullabies, and Korean pop tunes. And yes, we sang *O Sacrum Convivium* in Latin. I stopped focusing on the Five P’s, and instead, started focusing on the needs of the people in front of me. I began to ask myself tough questions: Why does a homogenized vowel sound deserve priority over the connection and bond that forms between two students of divergent—and sometimes literally warring—cultural backgrounds? Did I really want to spend my time unifying phrase endings, when I could be working to facilitate cultural understanding between people through a shared artistic experience? Teaching a vocal jazz tune was no longer done without an accompanying discussion on race relations and political agendas. As a result, my choir was what Mr. T. might have called “underdeveloped and lacking” due to the virtual non-presence of the Five P’s.

Recently, after a thirty year career in music education, Mr. T. retired. As I was writing this prologue, my initial instinct was to paint Mr. T. in a negative light: one where I could use Mr. T. to illustrate the need for educators in domestic schools to spend less time tied to traditional teaching pedagogy, and more time listening to the needs of the diverse, contemporary
people in front of them. However, to portray Mr. T. as a bad teacher would be both completely inaccurate, and totally self-serving. Thanks to the magic of the internet, the comments that were made about Mr. T. upon his retirement have been preserved for the public to revisit. After a little online investigating, here are some of the actual descriptors\(^2\) of Mr. T., by his former students, upon his retirement:

- Mr. T. is undoubtedly the best. He was the most amazing choir teacher I've ever had! He was very strict, but it was worth it. He taught me how to sing amazingly well, and now any choir I join is never as good.

- If academic classes helped you in gaining success in the future, Mr. T.'s choir helped you to succeed as a human being. One of the best things that occurred to me in high school was meeting this man.

- Everybody always seems to praise him highly, but personally I was a little scared of him. His teachings didn’t always seem to make sense, but they did work. He was of those unique teachers that used fear to find goodness in our choir voices and at the end of the year, we loved him for it.

- Mr. T's not easy, but music isn't easy to begin with. He's as helpful and clear as you let him be. Best of all, his humility is so inspiring, given his clear expertise with his craft. There's really nothing I can say that others haven't said. I’m glad I had a chance to work with him.

After reading comments like these, there is little doubt that Mr. T. was a highly skilled music teacher, who had the best interests of his students at heart in the best way that he knew how in his context. His students learned discipline, and performance practice, how to set and

\(^2\) Comments have been altered to protect students' identities
reach long-term learning goals, and they grew to understand, appreciate, and celebrate the context and content of 2000 years of traditional Western European choral music. There is no way I can deny that Mr. T. was an effective, good teacher.

To conclude this prologue, I would like to refer to a beloved Canadian children’s novel, *Anne of Green Gables* (Montgomery, 1908). There is a scene early in the first novel in the series when Anne has only just met her caregiver, Marilla. The two are discussing Anne’s wild imagination, and the amount of time she spends thinking about an imaginary world that does not exist outside of her head, instead of focusing on her traditional role and present context:

“But Marilla, don’t you ever imagine things differently from what they are?” asks Anne.

“No,” replies Marilla sternly. “To do so, would be to turn your back on God.”

“Oh Marilla,” Anne replies, “how much you miss!”

I have often considered Mr. T. in this context. As he was focused on tradition, and the canon of Western European choral music and pedagogy, I wonder if he ever imagined something different for himself and his students. And finally, I wonder, how much he missed.
Chapter 1
Introduction

At every level of human interaction in an educational context, educators are increasingly required to cross cultural borders – from the macro level thinking reflected in a school’s principles, policies and mission or vision statements, to the meso level pragmatics reflected in educational practices and programming, to the micro level experiences reflected in the day-to-day interactions between diverse people. My doctoral research is both creatively inspired and critically informed (Patton, 2002) by my experiences as an interdisciplinary educator in highly divergent educational contexts, where such cultural barriers have been pervasive and highly challenging: (1) as a teaching assistant in an independent school in Rugby, England; (2) as a music teacher in a public school in northern Manitoba, and (3) at Lester B. Pearson United World College of the Pacific in Victoria, BC, where I taught international students from over 100 countries within the International Baccalaureate Diploma Programme.

Through these diverse, firsthand teaching experiences, I have lived a paradox of being. On the one hand, I have felt overjoyed and excited in the classroom environment as I worked to unpack and address the individual needs of a highly diverse group of students, and subsequently watched them grow and thrive in the learning environment. On the other hand, I have felt disillusioned and overwhelmed in the classroom environment, as I recognized my own inability to identify and address the unique needs of that same culturally diverse group of students. The problem of this particular paradox, thus far, has not been adequately addressed within the Canadian educational context, despite the fact that the 2006 Canadian Census findings revealed that more than 200 ethnic backgrounds are represented in Canada’s population, with more than 20% of the population speaking a language in addition to French or English. It is my contention that teachers in Canadian K-12 schools are not adequately equipped to address this rapidly
changing Canadian educational landscape, and that research in this area is of timely significance as this landscape becomes more diverse than ever before (Knight, 2008).

Bagnall (2008) states that “international schools remain at the forefront of educational experimentation and have much to offer national schools… there are many who believe that they represent a frontier for solving global problems of inequity and injustice in the world” (p. 3). As someone who has taught in both domestic and international schools, I strongly agree with Bagnall’s perspective in this regard. Therefore, my goal in this doctoral research is to address the challenges of an increasingly diverse domestic classroom through a hopeful and appreciative lens. By investigating the nature of successful internationally-minded teaching and learning in an international school context, I hope to determine what stories (if they exist at all) of that context may be useful for educators in increasingly diverse domestic schools. It is true that rapidly increasing cultural diversity across Canada presents problematic challenges for educators in schools (Bagnall, 2008). However, I also agree with Schippers (2010) who writes, “for all the challenges that cultural diversity brings to societies at large around the world… with a little effort and sensitivity, there is the opportunity to explore, celebrate, and help sustain this diversity” (p. 169). An appreciative lens necessitates that I view the world through multiple interpretations; each of which has the potential to be as equally valid as the next, and where multiple narratives and voices are appreciated and worth hearing (Cambridge, 2011, p. 124).

I recognize that I have a deep personal desire to better understand and address the challenges of cultural diversity within the school environment. The reality of this personal connection is in alignment with the current body of literature and research on international schooling, which has been largely carried out by those who identify themselves as both teacher and/or researcher within the context of an international school: “Teachers and academics that
have either taught or worked in international schools at some time in their life carry out most research in international schools” (Bagnall, 2008, p. 4). It very rare that research involving the international school context is carried out by someone who has no personal connection to such a context (Bagnall, 2008). Research that is done within the international school context may be best carried out by someone who has had an intimate connection to the context of such a place, since the context will be culturally complex and is best addressed with an informed level of cultural sensitivity. Similarly, an intimate awareness of a breadth of diversity is also reflected in the experiences of many Canadian domestic school teachers, where their class composition is inherently diverse, and as such, they are in a convenient position to “celebrate cultural diversity… and the palette of possibilities encompasses both time and distance, such that students can grow historical and cultural sensibilities” (Campbell & Bannerman, 2009, p. 54). How teachers in Canadian domestic schools might learn to better recognize and address that “palette of possibilities” (p. 54) is where the opportunity for greater understanding lies, and where my doctoral research begins.

My doctoral research uses Guo & Jamal’s (2007) trifold conceptual framework of “principle, practice, and mindset” to investigate the context for teaching and learning in an international school, and is guided by two research questions: (1) What are the stories of principle, practice, and mindset that foster internationally-minded teaching and learning in an international school context?; and (2) How might those stories inform the practices of teachers in increasingly culturally diverse domestic schools? My hope is that (a) such exemplary stories actually exist in an international school, and (b) such stories might be appropriately transferred into a domestic school environment. As a starting point for further exploring the rationale of my doctoral research, I turned to my previous Master’s research, in which I investigated the concept
of inclusion from the perspective of international students attending a small selection of universities in Canada. Within that research, I drew upon higher education literature that explored both the effects of globalization on universities’ internationalization practices, and considered the effects that those internationalization practices had on international students. While my doctoral research does not follow the same line of inquiry as my Master’s research (as it is situated in the context of K-12 education, rather than the context of higher education), it nonetheless stems from a similar space of intellectual curiosity where global and local interests intersect in contemporary educational contexts: a space within which I have lived as an educator and researcher, and continue to be called towards investigating, time and time again.

In the context of higher education, Altbach (2004) argues that all of the contemporary pressures on education, from the expectation of cultural competency in teachers, to the mobilization of culturally diverse students and faculty, to the commodification and massification of knowledge, to the financial growth and increasing influence of the private sector, are the result of globalization. The reach of globalization in the 21st century is truly worldwide in scope since “few places can elude contemporary trends, and innovations and practices seem to spread ever faster due to modern technology” (Altbach, 2004, p. 5). Canadian schools are no exception in this regard, due to their role in educating students for this new economy and in creating new knowledge (AUCC, 2007). However, while other Western countries (e.g., Australia, New Zealand, the Netherlands, and the United Kingdom) are undertaking government directed actions to assess, monitor, understand, and improve the level of culturally appropriate teaching in their schools, Canada has yet to follow suit (Clark, 1999) on a similar scale. This situation is largely due to the fact that “constitutionally, the [Canadian] federal government has no direct role to play
in education [higher education or otherwise], which is exclusively a provincial responsibility” (Clark, 1999, p. 108).

In my doctoral research, I do not argue that the provinces nor K-12 schools themselves should give up their professional autonomy in educational decision-making processes, nor do I argue that internationally-minded thinking should replace local or domestic interests. Critics of internationalization practices do continue to question whether or not, in light of the “expansion of international relations and contacts of all sorts,” educational institutions of all kinds (e.g., schools, colleges, and universities) that choose to engage in internationally-minded practices run the risk of “undermining local cultural heritages and traditions” (Caron & Tousignant, 1999, p. 182). However, I do argue in my doctoral research that educators and the institutions they work in have an ethical responsibility to address the complex problems of an increasingly culturally diverse society and to educate students who can best address them.

Ethical responsibility has its roots firmly in inclusive education pedagogy where we see a deep commitment to (1) encouraging educators to overcome their fear of dealing with difference and diversity; and (2) encouraging educators to construct educational environments that foster a sense of community membership for all (Guo & Jamal, 2007). Altbach, Reisburg, and Rumbley (2010) take this notion of ethical responsibility one step further in the context of higher education:

We are convinced of the centrality of the higher education enterprise globally and the need for strong, vibrant postsecondary institutions to support the contemporary economy and civic society, as well as to provide the education necessary for the social mobility and economic progress of individuals that is essential to societies across the globe. (p. 39)
Universities do play a critical role in furthering Canada’s competitiveness as they prepare graduates with the international and intercultural skills needed for participation in today’s global knowledge economy and for life in Canada’s increasingly multicultural environment (AUCC, 2007). However, by limiting research to macro levels (e.g., policies) or meso levels (e.g., practices) of internationalization, we risk overlooking the fact that people’s micro level experiences in an increasingly globalized environment are complex and multi-dimensional (Ng, 2003). In addition, by limiting investigations of internationalization to the context of higher education, we are creating a false understanding which might imply that internationalization should only be investigated when it demonstrates its influence in a university environment.

Since K-12 schools in Canada are indeed the most representative educational sites of a broad cross-section of cultural diversity (Stats Canada, 2006), it stands to reason that ethically responsible research should not be limited to institutions of higher education, but should be extended to include educational institutions at all levels of instruction. My research demonstrates that an ethically responsible investigation into the nature of internationally-minded teaching and learning requires a holistic approach that seeks to make links across contexts of understanding (e.g., including, but not limited to provincial, ethnic, religious, linguistic, or political standpoints) within Canada’s contemporary multicultural landscape and across levels of schooling. Although there is much internationalization research and literature that focuses on the context of higher education, there is very little internationalization literature that focuses on the context of K-12 education. However, as internationalization processes begin to work their way through schools, it is imperative that all educators pause to consider the ethical implications of the shift from a primarily homogenous school environment to an increasingly multicultural one (Guo & Jamal, 2007; Otten, 2009).
As previously discussed, ethical responsibility has its roots firmly in inclusive education pedagogy, where we see a deep commitment to (1) encouraging educators to overcome their fear of dealing with difference and diversity; and (2) encouraging educators to construct educational environments that foster a sense of community membership for all (Guo & Jamal, 2007).

Schippers (2010) states: “Our entire formal education system… is a major exercise in recontextualization” (p. 59). For example, in a music classroom, everything from Bach’s Brandenburg Concerto to African work music necessitates that music educators commit to the task of recontextualizing music of all kinds on a daily basis in their classrooms. Since nearly all music is taught outside of the context in which it was created, a music educator constantly makes choices about how to appropriately depart from static views of musical tradition (theory, harmony, authentic performance practice), and engage learners within a new, contemporary context (Schippers, 2010, p. 60). These kinds of choices necessarily call for personal ethical responsibility on the part of the educator who has

…the responsibility to deal intelligently with the dynamics of tradition and authenticity in order to create rewarding learning experiences in contemporary contexts… and make choices and justify departures from dominant, static views of tradition, authenticity, and context, in order to create new, meaningful musical experiences for music learners in studio practices, community music settings, or the classroom. (Schippers, 2010, p. 60)

Navigating this responsibility becomes further complicated when we acknowledge the shifting cultural landscape of the contemporary school classroom, and recognize that this shift in cultural diversity is indeed reflected across all levels of schooling (Anderson & Campbell, 2010) and also across traditional subject boundaries. With the example of music education in mind, we can see that there has been substantial international research on the benefits of music education
for young people. However, there has been only limited research on the music education programming across the wide variety of contemporary Canadian contexts (CMEC, 2010) including (but not limited to) provincial, ethnic, religious, linguistic, or political divides. Most noticeably, there has never been a scholarly investigation of the context for music education in an international school where the student population is inherently culturally diverse and constantly dynamic, and most importantly, where the insights gained from such a study could possibly be useful for all Canadian educators in K-12 schools. Since my own background as an educator is largely from a music and arts background, I will use the experiences of music educators in an international school to focus my investigation. As such, I hope that my research findings might (1) demonstrate that the experiences of educators (music or otherwise) in an international school may assist all educators in Canadian domestic schools to enhance the learning experiences of increasingly culturally diverse students (regardless of their traditional subject boundaries); and (2) offer an original interdisciplinary contribution to the fields of internationalization, music education, and international schooling – a combination of which has not been previously investigated in Canada.
Chapter 2

Literature Review

Since the nature of my doctoral research is inherently interdisciplinary, I draw on four distinct bodies of academic literature to inform my work: (1) literature which focuses on internationalization in the context of higher education; (2) literature which focuses on the K-12 international school context; (3) literature which focuses on the context of teaching and learning within the International Baccalaureate programmes; and (4) music education literature which largely focuses on understanding approaches to cultural diversity in the contemporary music education classroom. In this chapter I will explore and present relevant literature from each of these four bodies of literature.

Internationalization of Higher Education

As previously stated, the majority of internationalization literature focuses on the context of higher education. In this context, globalization and internationalization are understood to be very different but inherently related processes (Knight, 2004, p. 8), and while the two terms do not share the same meaning, it is important to understand their connection since the primary elements of globalization (e.g., economic, societal, political forces), underlie internationalization (Altbach & Knight, 2007). Although globalization is a hotly contested concept across multiple disciplines and modes of thinking which include economic, political, social, cultural, technological and spatial (Cantwell & Maldonado-Maldonado, 2009), in the context of my research, my perspective aligns with Knight & de Wit’s (1997) definition where globalization is defined as “the flow of technology, economy, knowledge, people, values [and] ideas … across borders” (p. 6). Since internationalization is ultimately about the exchange of people and ideas (de Jong & Teekens, 2003), Knight and de Wit’s (1997) definition is an appropriate choice for
me to use here. Necessarily, globalization affects each country (and in turn, each educational institution) in a different way since each country (and corresponding educational context) is unique in light of its individual “history, traditions, culture, and priorities” (Knight & de Wit, 1997, p. 6).

De Jong & Teekens (2003) also go on to define internationalization in relation to what it is not: “Internationalisation differs from globalisation in that it involves a process, which is not necessarily global, that involves the relationships between countries and cultures and is thus less historically determined than globalisation” (p. 45). When defined in contrast to globalization, internationalization is about the exchange of people and ideas in contexts whereas globalization refers primarily to larger societal structures based on global processes. Thus, internationalization will necessarily mean different things to different people and is therefore used in a variety of ways (Knight, 2004, p. 5).

Although it seems obvious that there will never be an accepted universal definition of internationalization (nor should there be if we recognize the broad spectrum of the educational contexts within which it is occurring), a common working understanding of the term is necessary for scholars so that they may discuss and analyze the phenomenon as it is occurring within their respective institutions. Furthermore, commonly used definitions of internationalization in the literature that complicate the goal of establishing a common working definition are the following: (a) “Internationalization is the integration of an international/intercultural dimension into all the activities of a university, including teaching, research and service functions” (Kim, 2009, p. 395); (b) “Internationalization is understood as the process of integrating an international and intercultural dimension to the teaching/learning, research and service functions of a university” (AUCC, 2007, p. 1); (c) “Internationalization includes the policies and practices
undertaken by academic systems and institutions – and even individuals – to cope with the global academic environment” (Altbach & Knight, 2007, p. 290); (d) “As a decisive factor of change, internationalisation describes activities that aim to bring about changes of structure and processes of educational systems” (Otten, 2003, p. 13); and (e) “Internationalization is the provision by universities of international and intercultural learning opportunities for those students who for various reasons do not participate in study-abroad programs” (Paige, 2003, p. 52).

Returning to the initial suggestion that we may never (and should never) have a singular universal definition of internationalization, we can easily understand why context is the key to forming the basis for a common working definition amongst scholars. Knight (2004) readily acknowledges the difficulties associated with creating a universal scholarly definition of internationalization, and encourages us to think contextually:

The challenging part of developing a definition is the need for it to be generic enough to apply to many different countries, cultures, and education systems... Although it is not necessarily the intention to develop a universal definition, it is imperative that it be appropriate for use in a broad range of contexts and for comparative purposes across countries and regions of the world. With this in mind, it is therefore important to ensure that a definition does not specify the rationales, benefits, outcomes, actors, activities, and stakeholders of internationalization, as they vary enormously across nations and also from institution to institution. What is critical is that the international dimension relates to all aspects of education and the [contextual] role that it plays in society. (p. 291)

Knight (2004) calls our attention as researchers to two primary tenets of particular relevance to my research: (1) that a definition of internationalization should be inherently contextual in nature; and (2) that a definition of internationalization should be generic enough to
apply to many different educational systems. Knight’s (2004) standpoint in this regard reinforces the need for an investigation of internationalization to be undertaken at institutions across all levels of schooling.

Upon a more detailed review of the literature, it is clear that four primary factors are mutually agreed upon, directly stated, or clearly inferred by the vast majority of scholars, and underlie a common definition of internationalization that can be used for working purposes: (a) internationalization is related to globalization; (b) internationalization is process-driven; (c) internationalization involves a series of institutional choices; and (d) internationalization is inherently contextual in nature. Cantwell and Maldonado-Maldonado’s (2009) definition of internationalization concisely pulls all four of these factors together by acknowledging internationalization in relationship to globalization, by highlighting internationalization as process-driven, and by referring to internationalization in a manner that allows for institutions to make choices based on contextual circumstances rather than being forced to adhere to a universal understanding: “Globalisation is understood as an inevitable, downward pressing social, economic and political force and internationalisation is the process of institutions responding to globalisation” (Cantwell & Maldonado-Maldonado, 2009, p. 289). Regardless of the difficulties and tensions surrounding the formulation of a common working definition, scholars in higher education do agree that “internationalization… should be founded on a clear [contextual] institutional definition and a solid intellectual base” (Clark, 1999, p. 126).

It is also apparent across the literature that Canadian universities’ rationales for engaging in internationalization practices are as varied as the number of ways in which we define and characterize internationalization. No single rationale stands out as the most important: “This diversity reflects the reality that there is… no ‘one size fits all’ when it comes to why institutions
are actively engaging in internationalization” (Knight, 2008, p. 193). However, in the AUCC 2006 Internationalization Survey, one primary internationalization rationale emerged that was valued by the majority of Canadian universities: “The main rationale in general has remained the same: to prepare graduates who are internationally knowledgeable” (AUCC, 2009, p. 5). As a means to achieving that goal, these additional rationales appear across the literature (each to a different degree of importance or relevance, depending on the contextual vantage point of each institution):

1. As Altbach and Teichler (2001, p. 5) suggest, internationalization is inevitable as a result of global forces and is a “necessary concomitant of a global economy, a growing worldwide labor market for highly skilled personnel, and a knowledge communications system based on the internet.” Therefore, we are not choosing to internationalize per se, but are cleverly responding to global factors beyond institutional control in order to give our graduates an advantage. “If higher education is to stay true to its nature and purpose in serving the public good, global literacy is the imperative, and internationalization is the strategic priority to achieve it” (Agnew & VanBalkom, 2009, p. 451).

2. Other scholars such as Taylor (2004), describe internationalization as a by-product that occurs as a result of the transplantation of international people, programs, curriculum and the like: “Developments of teaching and learning are fundamental within a strategy for internationalisation [which will] cover the recruitment of international students, curriculum design, and the provision of opportunities for overseas study” (p. 156).

3. Finally, the majority of scholars across the literature claim that internationalization is shaped by institutional choices that include injecting a dimension of intercultural learning into the academic environment, developing interculturally competent graduates, or
maintaining global competitiveness in research. Such scholars include Abdallah-Pretceille (2006); Guo and Jamal (2007a & 2007b); Marotta, (2009); and Otten (2003 & 2009) who have all chosen to focus on this rationale in their respective academic work. The AUCC 2006 Internationalization Survey also supports this claim, and sums up this rationale: “There is a growing imperative [in Canadian universities] to weave values of deep respect and openness for other cultures, along with ideals of social justice, social responsibility… in the pedagogy of teaching, researching, and service” (AUCC, 2009, p. 6). Unfortunately, though many scholars and universities have begun to have the dialogue needed to move in such a direction (as indicated by the Survey) this does not necessarily mean that changes are actually occurring: only that the dialogue is taking place (Bond & Thayer Scott, 1999).

There is a fourth rationale in the literature that is both admittedly necessary on the part of educational institutions, and also grossly disconnected from focusing on the primary goal of preparing graduates who are internationally knowledgeable and culturally competent:

4. Internationalization is an economics-driven strategy that aids institutions in maintaining financial competiveness within the global higher education market through revenue generated primarily by international student fees. Altbach and Knight (2007) shed considerable light on this reality: “Earning money is a key motive for all internationalization projects… it is impossible to quantify the financial scope of academic internationalization, but the sums are large because knowledge industries – especially higher education – often form a substantial part of the total economy” (pp. 292-293).

Bond and Thayer Scott (1999) also highlight this disconnection: “It is unlikely that members of the academy will fully embrace internationalization and call it their own until they
see that the driving force behind it is not jobs, or the economy, but an invigorating intellectual opportunity to enrich their own lives and those of their students” (Bond & Thayer Scott, 1999, pp. 74-75). In addition, Otten (2003) also acknowledges this disconnection between the fourth rationale and achieving authentic intercultural learning as a goal of internationalization: “Opportunities offered by a diverse educational context are not self-evident and self-fulfilling in terms of the expected educational outcome of intercultural competence” (p. 13).

Though the majority of the literature focuses on rationales that explain why institutions should be engaging in internationalization in some form, it is worth mentioning that some of the literature does highlight the problems and challenges associated with internationalization of higher education (and in effect, raises a cautionary note about the risks associated with choosing to internationalize at all). Authors such as Agnew and VanBalkom (2009), Altbach, Reisburg, and Rumbley (2010), Leask (2001), and Maringe (2009) offer assessments of those challenges. In particular, Altbach and Teichler (2001) amalgamate the majority of these internationalization problems and challenges that arise in the discourse into one statement:

There are, of course, many factors that inhibit internationalization, including lack of funds; the pressure to serve immediate local needs, such as the provision of access to students; the innate conservatism of much of the academic profession and others involved in university governance; the fear of losing local or national academic traditions; and so on. There are also inherent problems… such as the task of assessing international programs and initiatives, the domination by the industrialized nations of most international exchanges or projects, and so on. (pp. 6-7)

Altbach and Teichler’s (2001) cautionary note hearkens back to Caron and Tousignant’s (1999) critical view of internationalization as a phenomenon that runs the risk of “undermining
local cultural heritages and traditions” (Caron & Tousignant, 1999, p. 182) if it goes unchecked by rigorous academic discourse. Although it is important for scholars to acknowledge the pitfalls of adopting an internationalization agenda, contemporary research now acknowledges internationalization as inevitable given the globalized nature of the new knowledge economy (Bond & Thayer Scott, 1999; Knight, 2004). Ellingboe (2007) also supports this claim:

There is little dissent that internationalization is good for the individual, the community, the institution, the nation and the world. However, there is little consensus on the best practices for implementing internationalization; a challenge to which the uniqueness of each institution adds another layer of complexity. (p. 4)

In order to avoid falling into old paradigms of protectionist or xenophobic thinking, most scholars are now turning their attention to the ways in which internationalization is occurring in educational institutions, rather than continuing to critique why it is occurring at all:

No longer to be seen solely as a set of unrelated and uncoordinated activities added to the menu of learning opportunities, internationalization is moving deep into the heart of the academy, affecting the nature of knowledge, defining… what it is, how it is structured and how it is expressed [and experienced]. (Bond & Thayer Scott, 1999, p. 65)

**International Schools**

Although the majority of internationalization literature is situated within the context of higher education, internationalization literature that does focus on K-12 schooling is largely situated within the context of the *international school*, and frequently situated with the context of International Baccalaureate programming (Hill, 2002). Educational researchers agree that the concept of an international school is nearly impossible to define, due to varying contexts, purposes, and paradigms of consideration. There has never been, nor will ever be a definitive
book on international schools since “they are not static institutions but living organisms that continue to develop and change as the world changes” (Bagnall, 2008, p. 1). In light of this perspective, rather than trying to establish a clear-cut definition of an international school, it is more appropriate to consider the ways in which international schools are (a) categorized according to their purpose or inception (along a pragmatic-visionary spectrum), and (b) the extent to which they are offering an international education to the students they serve. As globalization forces continue to trickle down into formal educational contexts, the number of identifiable international schools is growing at an extremely rapid rate\(^3\) and as previously mentioned in the context of higher education, various governments and educational institutions continue to respond to globalization through their choice of internationalization strategies accordingly. International schools are no different in this regard, in that how they are defined defies homogenized understanding, based on complex, dynamic, contextual circumstances.

**International schools: Pragmatic or visionary?** Recent estimates place the number of identifiable international schools at around 5,000 (Bates, 2011), with those schools falling generally into two major categories. International schools today can be “found at all points on the visionary-pragmatic spectrum, and it is one of the reasons why observers find it so hard to identify essential and common traits in such schools” (Haywood, 2002, p. 171). First, there are international schools which are a part of the “international school industry” (Bates, 2011, p. 1) since they either (a) service the rapid growth of the middle class and a demand for higher quality education due to expanding globalization, or (b) address the recognition (particularly by English-speaking countries) of the value of the international market for education services and

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\(^3\) An increase from approximately 1,000 in 1995 to over 5,000 in 2007. Estimates are that this number should rise to around 9,000 by 2020 with China alone having over 3,000 international schools (Brummitt, 2007).
credentials, primarily through privatization or commercialisation (Bates, 2011, p. 2). Haywood (2002) refers to this type of international school as pragmatic:

On the one hand we encounter schools with a *pragmatic* rationale that view the
community they serve as the defining factor – these schools are ‘international’ because
their enrolment populations are multinational or because their very existence can be
traced to the goal of educating expatriate families living temporarily away from their
home countries. (pp. 170-171)

Second, there are increasing numbers of international schools which, instead of being
connected to the shifting global economy, are instead connected to a global shift in ideology. Haywood (2002) refers to this type of international school as *visionary*:

On the other hand, there are schools that derive their ‘international’ goals from the more
visionary ideal of offering students an experience that will help to promote a world view
based on cross-cultural understanding, leading towards a holistic view of world affairs
and ultimately towards more peaceful collaboration between peoples and nations. (p. 171)

Haywood (2002) also argues that a shift from the parochial to the contemporary in
educational contexts necessitates a definition of international education that is as inclusive as
possible (p. 173). Furthermore, Haywood (2002) argues that in light of the shift to a more
globally-minded citizenry across the world, “the defining feature of international education really
should be the attempt to construct an experience that provides a distinctive opportunity for
children to develop mindsets, values and attitudes that are characteristically international” (p. 173). This positioning is becoming increasingly relevant in the international school setting, where previously, international schools had been more susceptible to changes in the competitive
economic marketplace in much the same way that universities’ internationalization strategies were (and continue to be) largely influenced by market forces.

My doctoral research is situated within Haywood’s (2002) and Bates’ (2011) paradigm: where the contemporary international school is unabashedly providing a liberally-minded education, insofar as the school is “working to promote curriculum and assessment practices across cultures, for cultural diversity provides the context within which the search for an educationally appropriate notion of global culture is conducted” (Bates, 2011, p. 4). Other scholars such as Cambridge (2011, p. 131), further elucidate the concept of a pragmatic-visionary spectrum of international schooling, where international education either (a) serves a market that requires the global certification of portable and transferable educational qualifications (pragmatic), or (b) embraces a progressive, person-centred existential and experiential educational philosophy that values the moral development of the individual and recognises… the development of a responsible citizenship (visionary). As I already established, the vast majority of research in the international school context is conducted by those who have had firsthand experience as teachers within that context. It stands to reason, therefore, that as a teacher who has been immersed in the visionary model of international school, then that is the context in which I have chosen to conduct my research.

**International schools: People.** Further complicating the understanding of the nature of an international school, is that within the pragmatic-visionary spectrum of international schools itself, (those based on pragmatic, economic realities, and those based on a visionary, liberally-minded paradigm), international schools can further be divided into three sub-categories, in consideration of the composition of people they serve, and the type of curriculum program they offer. First, there are international schools where a national curriculum is being taught in an
international setting. For example, the Maple Leaf Schools\textsuperscript{4} in China offer the British Columbia (BC) provincial curriculum and the language of instruction is English. The student population is largely composed of local nationals from within China, and the school’s culture is shaped primarily by national interests. Second, there are international schools where an international curriculum is being taught in an international setting. For example, Fieldwork Education\textsuperscript{5} schools where the International Primary Curriculum (IPC) is taught, and again, where the vast majority of students are from the country within which the school is located and the culture of the school is still primarily shaped by national interests. Third, there are international schools where an international curriculum is being taught in an international setting, the majority of the students are international in origin, and no one nationalistic viewpoint dominates the culture of the school. For example, the United World Colleges, which offer the International Baccalaureate curriculum to students from over 120 different countries in multiple languages of instruction. This third sub-category of international school is often described as the ideal setting for the type of international school for the fostering of liberally-minded ideologies since the culture of the school is not inherently nationalistic, and students who attend such schools are doing so after a conscious choice has been made on the part of their parents to immerse them in such a context (Doug & James, interview participants).

Just as there are multiple conceptions of the very nature of the international school itself, there are also multiple conceptions of an international curriculum. Once again, the pragmatic-visionary spectrum might be useful in elucidating the nature of an international curriculum. However, as Skelton (2002) points out, the lack of clarity and constant dynamism of definitions of international school or international education “helps to explain why the international

\textsuperscript{4} http://www.mapleleafschools.com/
\textsuperscript{5} http://www.greatlearning.com/
curriculum has to be a work in progress” (Skelton, 2002, p. 41), and why a static list of defining characteristics of an international curriculum is neither established, nor appropriate. Just as the pragmatic-visionary spectrum can been considered in how we perceive the very nature of an international school, so can that spectrum be applied to how we perceive the very nature of an international curriculum:

From the multiple discourses on the nature of international education, it is evident that the construction and development of international curriculum is disrupted by competing positions [e.g., pragmatic or visionary] that attempt to reconcile the instrumental needs for matriculation and university entrance with the expressive order values associated with progressive, person-centred education. (Cambridge, 2011, p. 131)

However, somewhere in this spectrum of understanding, lie a number of “nodal points around which an international curriculum can be defined” (p. 41). According to Hill (2000, in Skelton, 2002, p. 41), an international curriculum that is based on the ideology associated with a liberally-minded, visionary paradigm will

(1) contain course content that provides an international perspective;

(2) recognize that the world is increasingly interdependent;

(3) provide activities that bring students into contact with people of other cultures; and

(4) create a context for world peace by providing opportunities for many cultures to learn together in mutual understanding and respect.

While it could be argued that there are a number of curricula that could satisfy Hill’s (2000) four points (for example, the IPC and others), the most commonly adopted curriculum on the part of international schools which value a visionary approach to education is that of the International Baccalaureate (IB) Programme, as it most closely aligns with the ideologies of a
contemporary, liberally-minded paradigm. Currently, there are over 3,600 schools offering the IB Programme in 134 countries with these schools representing a cross-section of the various descriptions of international school. A formal IB credential (IB Diploma) is recognized for university entrance in “all of the developed countries, and most of the developing world; as such, it represents the most widely known end-of-secondary school qualification not tied to a particular country” (Hill, 2002, p. 18).

With regards to the IB, two issues surrounding international schools that further inform the basis for the positioning of my research are: (1) International Baccalaureate schools are associated with a conceptual grounding that supports a liberal paradigm known as internationally-minded teaching and learning (the visionary); and (2) the success of internationally-minded teaching and learning is highly dependent on individual teacher views, motivations, attitudes, and abilities, rather than on traditionally defined subject boundaries:

Compounding the issues for international schools is that there is no single definition of what makes a school international. In some cases ‘international’ is a conceptual grounding such as schools associated with the International Baccalaureate, which espouse, among other things, knowledge, skills and attitudes associated with global perspectives including peace and conflict. In other cases being ‘international’ is a marketing tool to recruit parents and families or to maintain national level interests while working in another country. With the exception of those international schools that have a conceptual framework that has a focus on peace education [e.g., an IB World School] there is no guarantee that other international schools would include peace education as a part of curriculum. Furthermore, even in those schools with a strong conceptual framework… successful implementation is more highly dependent on the views,
motivations and abilities of teachers than traditional subjects are. (Shaklee and Baily, 2011, p. 27)

International Baccalaureate Teaching and Learning

The International Baccalaureate Programme\(^6\) was created in the 1960s by a Geneva-based educational organization to provide a standardized, high-level academic curriculum for children of itinerant diplomats (Schachter, 2008) and to provide the growing number of international schools with a pre-university curriculum that would be recognized by universities around the world (van Oord, 2007). Although the International Baccalaureate Programme is now further removed philosophically from its post-war origins (that of providing children of internationally mobile diplomats access to a common educational curriculum), one paradigmatic mode of thinking remains in its tenets and is now clearly manifested in the contemporary IB Learner Profile (2008). The International Baccalaureate Organization (IBO) aims to offer a rigorous academic curriculum while fostering internationally-minded learning and an appreciation of cultural diversity for students, as is outlined in their mission statement:

The International Baccalaureate Organization aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect. To this end the IBO works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment. These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right. (IBO, 2008)

\(^6\) Program, rather than program will be used in reference to the IBO, since they use the British spelling in all of their documentation.
Although ‘who is primarily responsible’ for the creation of IB Programme is somewhat contested across the literature, of relevance to my doctoral research is the uncontested fact that the IBO and its subsequent contemporary programming is largely based on the peace education theories of Maurette (1948): “If we are to make citizens of the world who know their responsibilities as citizens… we must have an education that awakens the consciousness of the brotherhood of man [sic] – not only in the domains of thought and feeling, but also in those of action” (Maurette, 1948, p. 16). More than 60 years after Maurette (1948) wrote *Educational Techniques for Peace* as a commissioned work for the United Nations Educational, Scientific and Cultural Organization (UNESCO), her words offer a reminder to contemporary educators: It is no longer enough for educators to be proponents of unidirectional, homogenized knowledge in their respective teaching environments. In an increasingly globalized context, students deserve an opportunity to flourish as individuals through ethically responsible, culturally appropriate teaching and learning practices.

Maurette’s (1948) theories continue to pervade the contemporary curriculum of the International Baccalaureate Organization and its programs. The IBO mission statement illustrates this through a direct set of learning outcomes designed for the globalized 21st century. These learning outcomes are espoused in the IB *Learner Profile* (2008) which emphasizes *international-mindedness* as a core value: “The aim of all IB programmes is to develop internationally-minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world” (IBO, 2008, p. 5). Walker (2000) points out that the profile is not solely a student profile, but a learner profile (which indicates that the scope of the profile is not limited to just the students within educational settings). The ten espoused values of internationally-minded teaching and learning that are
delineated in the profile are applicable to all students and adults involved in the implementation of IB programmes (e.g., students, teachers, and administrators):

1. Inquirers. They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.

2. Knowledgeable. They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a balanced range of disciplines.

3. Thinkers. They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.

4. Communicators. They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.

5. Principled. They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.

6. Open-minded. They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a wide range of points of view, and are willing to grow from the experience.

7. Caring. They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.
8. **Risk-takers.** They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.

9. **Balanced.** They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.

10. **Reflective.** They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

Although the IB programmes have now been running for over half a century, there has been little academic research done on the nature of internationally-minded teaching and learning as it is defined by the IBO (Bunnell, 2009). This is problematic, given the large number of schools (over 3,600) which have chosen the IB programmes as their method of educational instruction. The literature that does present such research largely focuses on two interrelated aspects: (1) the success of the IBO programs in relation to their approach to teaching international-mindedness across educational systems in diverse settings; and (2) the challenges of IBO programs in relation to practical implementation of internationally-minded teaching and learning in diverse settings.

Scholars such as Schachter (2008), Walker (2000), and Hinrichs (2003) highlight the ways in which the IBO has been successful in providing students with an opportunity for engaging in internationally-minded learning. Schachter (2008) praises the IBO for its “deliberate worldview” (p. 28) that includes equal attention to academics, cultural diversity, community service, and the development of critical thinking and independent research skills. In addition, the IBO gives its students the opportunity to become competent citizens in an increasingly
globalized society where they can be on the same footing with others “not just from Seattle or Portland [for example] but from China, Singapore, Korea, and India” (Schachter, 2008, p. 28).

Walker (2000) further highlights three aspects of the IBO programming that are particularly strong in the context of internationally-minded teaching and learning: (1) the broad nature of study, including more than one language; (2) the flexibility of the IBO’s curriculum models which enable teachers to respond to local requirements and interests; and (3) the diversity and flexibility of pedagogical approaches that are available to teachers within IB classrooms.

Building on Walker’s (2000) perspectives of programme strengths, Hinrichs’ (2003) study focused on IBO graduates’ perspectives of their learning experiences, and found that former IB students were able to utilize a “richness of vocabulary and language to express and personalize their values” (p. 344) while describing in-depth the positive influence of the IBO mission statement on their understanding of international-mindedness, world citizenry, and acceptance of culturally diverse perspectives.

In contrast to Schachter (2008), Walker (2000), and Hinrichs (2003), scholars such as van Oord (2007), Bunnell (2008), and Drake (2004) have explored the challenges of IB programmes in relation to practical implementation of internationally-minded teaching and learning in diverse settings. van Oord (2007) argues that the IB programmes are “overtly international at the content level but thoroughly western at the epistemological level” (p. 375) and warns that the IBO may be perpetuating a sort of cultural imperialism, whereby claims of international-mindedness are nothing more than surface value statements which lack substantial consideration of cultural contexts. van Oord (2007) goes on to describe the educational philosophy of the IBO as one that might “value and transmit a western configuration of learning and meta-learning [and therefore] the issue of cultural imperialism comes lurking in the background” (van Oord, 2007, p. 387).
This argument is based on the idea that it is the school environment, rather than the subject content area or formal curriculum which fosters concepts of internationally-minded learning and intercultural understanding. van Oord (2007) further claims that a school environment may not necessarily be tied directly to the tenets of the IB Learner Profile (2008), and it would therefore be erroneous to state for certain that the IB curriculum is responsible for all internationally-minded learning that a student might engage in while attending an IB school. Similarly, Bunnell (2008) and Drake (2004) have also questioned whether or not the IBO truly lives up to its own mission statement. However, rather than take the more provocative “cultural imperialism” stance of van Oord (2007), their work largely focuses on potential areas of “cultural dissonance” that might be occurring in schools where the Eurocentric content of the IB coursework doesn’t match the non-Eurocentric teaching pedagogy of local cultural contexts. In particular, Drake (2004) suggests that educational researchers and practitioners should place more consideration on the “full range of cultural challenges” (p. 190) presented by the transplantation of a largely westernized academic program such as that offered by the IBO, in a school in a non-western cultural environment.

Other scholars such as Foust, Hertberg-Davis, & Callahan (2008); Hertberg-Davis & Callahan (2008); Hinrichs (2003); Matthews & Kitchen (2007); and Taylor & Porath (2006) suggest areas for future research with regards to the International Baccalaureate Organization and its programming. Of particular relevance to my research, are Hinrichs’ (2003) suggestions that future research needs to (1) provide guidance and evaluation for those who are responsible for international education curricula and programming; (2) investigate the complex relationships between internationally-minded learning and locally-minded cultural contexts; and (3) take place in international schools where a researcher can take an in-depth, contextually appropriate look at
the ways in which educators are implementing the tenets of the IB Learner Profile (2008) in their
diverse educational environments. Similarly, Taylor and Porath (2006) suggest that research
should be undertaken within specific school contexts, where lived experiences of teachers and
students can be examined, and where the researcher can provide opportunities for participants to
immediately reflect on the nature of their learning experiences as they are happening in their
specific subject courses (Taylor & Porath, 2006, p. 151).

Cultural Diversity in Music Education

As previously noted, my own background as both a domestic and international school,
educator comes primarily from the context of music and arts education. As such, my research
investigation in the international school context will focus largely on the perspectives of music
educators.

Campbell and Bannerman (2009) paint a picture of music as “one of the most glorious
expressions of cultural diversity the world could ever know” (p. 53). Depending on the
contextual conditioning of an individual, the climate of their community, their environmental
surroundings, or their cultural values, music takes on different sounds and social meanings, while
“allowing aesthetic experiences that mirror the beautiful, the sorrowful, and the sublime”
(Campbell & Bannerman, 2009, p. 53). As someone who has devoted her life to aesthetic
expression through and appreciation of music, I share Campbell and Bannerman’s perspective. I
further agree with Campbell and Bannerman’s assertion that music education has become a more
dynamic, quickly shifting field in recent years, largely due to increasingly easy access to
diversity in curriculum content and artistic pedagogical approaches (p. 55). My positioning as
both a professionally trained musician and music teacher gives me a unique perspective on both
the joys and challenges of engaging with the musical arts. As a professionally trained musician, I
am a skilled performer, composer, vocalist, instrumentalist, and theorist. As a music teacher, I
am skilled in transmitting my appreciation for and expertise in music to others with the aim of allowing them to experience the joys and challenges of the musical arts both as I do, and uniquely within their own contexts. I have explored a wealth of culturally diverse music cultures, and have come to understand firsthand the importance of being ethically responsible in how I choose to communicate my perspectives on these diverse musical cultures to my students, and how I choose to address the cultural diversity of my students in the classroom.

As previously discussed, ethical responsibility has its roots firmly in inclusive education pedagogy where we see a deep commitment to (1) encouraging educators to overcome their fear of dealing with difference and diversity; and (2) encouraging educators to construct educational environments that foster a sense of community membership for all (Guo & Jamal, 2007). This ethical responsibility is especially important in the context of the contemporary music education classroom, where access to cultural diversity through music is more readily available to teachers and students than ever before (Campbell, 2009). With the understanding of ethical responsibility in music education at the forefront, I have selected two perspectives from the literature to inform my research on understanding approaches to cultural diversity in music education: (1) Schippers’ (2010) framework for understanding approaches to cultural diversity in music education; and (2) the philosophy of arts education espoused by the International Baccalaureate Organization (IBO, 2009). Although these are not the only perspectives for understanding approaches to cultural diversity in music education, they are nonetheless the two perspectives which most closely address my specific research questions about internationalization in an international school’s music education program, and which most closely align with the concept of ethical responsibility in the context of contemporary music education.
A framework for addressing cultural diversity in music education. Schippers’ (2010) framework for understanding approaches to cultural diversity in music education is based on two key understandings: (1) that the translation of curriculum into practice constitutes an amalgamation of education philosophies that can reflect the present, herald the future, or continue to represent views of the past; and (2) that almost all music is transmitted out of context and therefore necessitates being taught through an ongoing, dynamic process of recontextualization (Schippers, 2010, p. 102). Schippers’ framework consists of four indicators (monocultural, multicultural, intercultural, and transcultural) for understanding approaches to cultural diversity in music education, as they are summarized here (table 1):

<table>
<thead>
<tr>
<th>Monocultural</th>
<th>Multicultural</th>
<th>Intercultural</th>
<th>Transcultural</th>
</tr>
</thead>
<tbody>
<tr>
<td>• music is transmitted in the context of a single, dominant music culture</td>
<td>• music is transmitted without explicit reference to other music but within an awareness of several other music cultures existing in a single cultural space</td>
<td>• music is seen in relation to other music, compared cross-culturally</td>
<td>• music has taken on in-depth characteristic of more than one culture</td>
</tr>
<tr>
<td>• often a sense of superiority or belief in evolutionary model</td>
<td>• multiple cultural references for quality</td>
<td>• may lead to mixing or fusion of cultural perspectives</td>
<td>• new resulting musical genre or cultural approach may be present</td>
</tr>
<tr>
<td>• single cultural reference for quality</td>
<td></td>
<td>• quality is addressed from multiple cultural perspectives</td>
<td>• new, fused quality criteria are developed and applied</td>
</tr>
</tbody>
</table>

Table 1. A Framework for Addressing Cultural Diversity in Music Education

Although the four indicators for understanding pedagogical approaches to cultural diversity in music education appear to be distinctly divided, this is not actually the case. Schippers (2010) argues that these four indicators are best considered as a part of a continuum, which can be brought together into a single framework for practical purposes. In educational settings where more than one culture influences the music education context (e.g., diverse students, teachers, content, pedagogical approaches, etc.), choices between these approaches to
cultural diversity are not mutually exclusive. For example, a teacher’s approach to cultural diversity in music education will not be entirely monocultural at the total exclusion of intercultural considerations (though it may be appropriately described as more monocultural or intercultural than not). As such, Schippers (2010) goes on to suggest that it is important that understanding approaches to cultural diversity in music education should be viewed from multiple perspectives (e.g., perhaps a trifold approach which includes the macro, meso, and micro). Furthermore, the aim of such a framework is not to establish right or wrong ways to approaching cultural diversity in music education. Rather, it should be used to “increase awareness of… choices, assuming that teaching is more likely to be successful when teachers are fully aware of the choices they have and make and are able to adapt to different learning contexts] by… moving fluidly along the continuum” (p. 125).

**International Baccalaureate philosophy of arts and music education.** Educators may be able to address the needs of increasingly culturally diverse students in music programs through an internationally-minded approach to curriculum choices, such as the approach espoused by the International Baccalaureate Organization. The strength of the IB arts curriculum is that it recognizes and includes the “contributions of the various ethnic-cultural groups to the creation of musical life – locally, nationally, globally, with attention to the cultures of our very own students” (Campbell & Bannermann, 2009, p. 54) and in turn, opens the door for educators to engage in culturally responsive music teaching. In congruence with Schippers’ (2010) assertion that an approach to cultural diversity in music education should be purposefully situated along the continuum of approaches (monocultural, multicultural, intercultural, or transcultural), Campbell and Bannerman (2009) also emphasize an educator’s choice as a key factor in diversifying a curricular approach to cultural diversity.
Schools that espouse values of international-mindedness (which includes attention to cultural diversity as defined by the IBO in the context of my research) may be interested in assessing whether or not how they organize teaching and learning corresponds to the values that are being enacted within their classrooms. Although this is a valid point, it is not the focus of my research here. In the context of an international school’s music program, one of the key issues to consider is how the approaches being taken for music education may impede, complement, or enhance the school’s vision or mission statements with respect to internationalization. As with all course subjects, arts courses within the International Baccalaureate framework are designed around the tenets of the IB Learner Profile (IBO, 2008). The aims of all IB arts (e.g., music, film, theatre, visual arts, and dance) are to enable learners to

1. Enjoy lifelong engagement with and enjoyment in the arts;
2. Understand how the arts play a role in developing and expressing personal and cultural identities;
3. Become informed, reflective and critical practitioners in the arts;
4. Develop self-confidence and self-awareness through artistic experiences;
5. Understand the dynamic and changing nature of the arts;
6. Become more effective learners, inquirers, and thinkers;
7. Explore and value the diversity of the arts across time, place and cultures;
8. Express ideas with confidence and competence; and
9. Develop perceptual and analytical skills.

In consideration of Schippers’ (2010) and Campbell and Bannerman’s (2009) views on teacher professional autonomy, the IB arts curriculum is particularly strong in this regard. The IB philosophy of arts education recognizes an individual teacher’s contextual background as a
legitimate source of knowledge, and encourages teachers to draw on their own experiences as they make informed choices about how to engage with cultural diversity through the arts (IB Music Guide, 2011). One of the greatest advantages that the IBO has recognized has been the “creative professionalism” of its teachers and their willingness to experiment with diverse ideas and practices (Walker, 2000):

Innovative and committed teachers of IBO programmes from many different cultures have played a very significant role in the development of each programme and they have clearly believed in a style of teaching that not only stimulates curiosity, inquiry, reflection, and critical thinking, but also promotes the development of empathy. Continuing to find new ways to support teachers’ professional knowledge is the highest priority. Their role will ensure that [students] benefit from the extensive practical, diverse, and current experience that only they are able to provide. Such a role is pivotal in the IBO’s model for the development and implementation of each programme; it is based on a critical relationship between the programmes, the teachers, and the schools. (p. 1)

Conceptual Framework

Under a trifold framework of “principle, practice and mindset” (Guo & Jamal, 2007) my research examines three interwoven aspects within an international school that is operating the International Baccalaureate Programme (research site selection is explained further under methodology). These interwoven aspects are (1) the nature of overarching ideals, mission statements, philosophies, and values that are enacted in a diverse social context (principle); (2) the specific programming that guides teaching and facilitates intercultural student learning (practice); and (3) the embedded lived experiences of teachers and school administrators (mindset). Guo and Jamal (2007) state that in order for an investigation into educational matters
of diversity and internationalization to be ethically responsible, all three aspects of the trifold framework must be considered in concert. However, as noted in the higher education internationalization literature, conceptual difficulties and assumptions surface when personal attitudes, achievements, and behaviour on the social micro-level are mixed up with macro-phenomena (Abdallah-Pretceille, 2006; Otten, 2009). Such difficulties and assumptions are manifested when principles and practices (what we “do”) take the forefront at the expense of mindset (how we experience and think about what we do).

Due to the rapidly changing demographics in Canadian schools, macro level strategies for addressing increasing cultural diversity are, in some cases, being implemented without thoughtful consideration given to the mindset of the teachers and students being affected by them (Ippolito, 2007; Knight, 2004). While some domestic schools are playing “catch-up” with the forces of globalization, some international schools have historically embraced globalization (their very existence depends on it) and have designed their learning environments around internationally-minded learning strategies (Tamatea, 2008). In order to ensure ethical responsibility in my research, I used the trifold conceptual framework to investigate macro level principles and meso level practices on equal footing with micro level mindset within the context of an international school. While most frameworks for understanding internationalization or internationally-minded practices prescribe a set list of required activities (e.g., Ellingboe, 1998; Bond & Thayer Scott, 1999), Guo and Jamal’s (2007) trifold conceptual framework takes three general components of contextual understanding into account: (1) principles, (2) practices, and (3) mindset.

Section one of the trifold framework investigates principles that are macro in nature, form the basis of large-scale policies, mission or vision statements, and which operate at the national
or sector levels of institutional governance. Section two of the trifold framework investigates practices that are meso in nature, form the basis of local level programming and practices, and which operate at the level of institutional pragmatism. Section three of the trifold framework investigates mindsets that are micro in nature, form the basis of individuals’ lived experiences, and operate at the socially constructed level of transformative intercultural learning. As an example, scholars such as Agnew and VanBalkom (2009) have used a trifold framework to investigate internationalization in the context of higher education, and describe how the framework is operationalized:

1. At the macro level, the framework considers elements of the enabling environment: large-scale policies, mission or vision statements, interests of external stakeholders, and other elements outside the learning environment;
2. At the meso level, the framework considers the structures, practices, programs, and processes that are occurring in the learning environment; and
3. At the micro level, the framework considers the experiences individuals.

The trifold framework’s strength as a holistic approach conducting research lies in understanding the inherent interconnectedness between the three levels (macro, meso, and micro). Researchers may choose to use a trifold conceptual framework when they want to investigate interdependence and interconnectedness within a complex institutional environment. Such an investigation may illuminate, for example, how critical it is to construct congruency between an institution’s macro values, beliefs and policies, and an institution’s meso practices; or the extent to which an institution’s micro level aligns with the practices of the institution at the meso level (Agnew & VanBalkom, 2009).
In addition to Agnew and VanBalkom (2009), other scholars such as Otten (2003; 2009), Roberts (2009) and Knight (1997; 1999; 2004; 2008) have used similar trifold frameworks for understanding internationalization in their research, since this type of framework acknowledges the greatest degree of interdependent considerations within an institution and is the least prescriptive when compared with earlier frameworks (e.g., Ellingboe, 1998; Bond & Thayer Scott, 1999). For example, a trifold conceptual framework not only provides a model in which internationalization phenomena can be constructed from scratch, but also provides guidelines that can be effectively used to analyze the internationalization phenomena in institutions that are already engaging in such practices (Agnew & VanBalkom, 2009). Again, as schools become increasingly diverse, educators have the ethical responsibility to embrace such diversity and to ensure that the effects of internationalization are addressed with attention to the contextual experiences of individuals (Guo & Jamal, 2007). A trifold conceptual framework leaves the door open for conducting ethical investigations of multiple, interconnected internationalization considerations within contextually specific educational institutions.

Moreover, a trifold framework puts the micro level lived experiences of members of a learning community on par with meso and macro level internationalization concepts. This demonstrates an ethical responsibility for consideration of individuals in contexts. Such a framework illustrates the importance of being open to difference through “fostering environments more open to cultural diversity” (Wright as cited in Guo & Jamal, 2007, p. 3) since it takes the perspective of individuals at all levels of internationalization into account. Internationalization needs to be examined in a way that allows us to “understand the complex identities of individuals… rather than see them as a group with fixed characteristics (Guo & Jamal, 2007, p. 17). As such, a trifold internationalization framework necessarily requires that all
three levels of internationalization – macro, meso, and micro – must be considered in concert for this to occur. Education professionals who are engaging in all three levels of a trifold internationalization framework must become more aware of the values, beliefs and attitudes that affect how they perceive and respond to internationalization, since every part of the trifold framework will affect teaching and learning processes. Internationalization strategies for teaching and learning that are created under a trifold framework acknowledge interconnectedness by “making explicit the cultural foundations of knowledge in [each] discipline and the [subtle and overt] relationships between cultural beliefs, values, and actions” (Leask, 2001, p. 114).

Bond and Thayer Scott’s (1999) higher education perspective on the need to address internationalization through a lens of interdependence and interconnectedness sets the stage for use of a trifold framework in future educational research and across levels of schooling:

At the heart of the problem is an ethnocentric assumption that the [institution], with its current veneration of disciplinary based paradigms, is the holder of truth. This leads to a false simplification of the complex relationships. Although allowing for complexity is more exciting and relevant to students and faculty alike, it requires a willingness… to retool themselves to acquire new knowledge and a deeper understanding of culture; and a reorganization of the protocols and structures that have served [us] for centuries… such experiences have the potential to change the ways in which life and truth are understood. (pp. 55-56)

Although the context in which Guo and Jamal (2007) propose a trifold conceptual framework for investigating internationalization is that of higher education, the framework is nonetheless congruent with Knight’s (2004) suggestions for defining internationalization: (1) that the definition (or framework in this case) should be inherently contextual in nature; and (2) that a
framework should be generic enough to apply to many different educational systems. My choice of Guo and Jamal’s (2007) trifold conceptual framework for investigating internationalization in music education in a K-12 international school is therefore appropriate. The methods used for conducting my data collection are designed specifically around the three primary sections of the trifold framework.
Chapter 3

Methodology

Selecting a Research Site

My experience as an educator in an international school where I taught a highly diverse student population (75% international students from over 100 countries; 25% domestic students) within the International Baccalaureate Programme places me in an effective position as a researcher to (a) ask informed questions about diversity in internationally-minded contexts for teaching and learning, and (b) recognize unique factors which distinguish an internationally-minded context for teaching and learning from that of a more traditional educational context. As discussed in Chapter 2, within the body of literature on international schooling, there is no single definition of what characterizes an international school itself (Shaklee & Baily, 2011). As such, the criteria used for identifying my proposed research site as an international school were based on the following commonly accepted understandings of the nature of an international school: (a) the school’s student population includes a significant percentage of international students (legally defined as “non-residents” by the country within which the international school is located); and (b) the school follows an internationally recognized curriculum such as the International Baccalaureate Programme and as a result, espouses internationally-minded learning as a core value. Also, as previously discussed in Chapter 2, Haywood (2002) argues that a shift from the parochial to the contemporary in educational contexts necessitates a definition of international education that is as inclusive as possible (p. 173). Furthermore, Haywood (2002) argues that in light of the shift to a more globally-minded citizenry across the world, “the defining feature of international education really should be the attempt to construct an experience that provides a distinctive opportunity for children to develop mindsets, values and attitudes that
are characteristically international” (Haywood, 2002, p. 173). In light of Haywood’s (2002) perspective, I chose to situate my doctoral research within the visionary perspective on international schooling (Chapter 2), by recruiting an international school where (a) the school’s student population is both international and domestic in origin, but the majority of students are international; and (b) the school follows an internationally recognized curriculum and espouses internationally-minded learning as a core value. The school I selected offers the International Baccalaureate (IB) Programme at all three levels of instruction (the Primary Years Programme, PYP; the Middle Years Programme, MYP; and the Diploma Programme IBDP) at the expense of a domestic curriculum, which indicates that the school may be immersed in a visionary model for international education, rather than a purely pragmatic one. In addition, I selected an international school that offers a comprehensive, long-standing music education program with enough scope to allow both breadth and depth of investigation. This scope includes (but is not limited to): both choral and instrumental approaches to group music instruction, individual music lessons, opportunities for students to engage in world music genres of performance and historical understanding, and a demonstrable interdisciplinary approach to learning across the arts (music, visual art, drama, and dance).

After consulting the IBO, a wide variety of international school websites, and reading individual school inspection reports (UK), Dogwood International School⁷ (DIS) was invited to participate in my research study based on its congruence with the above selection criteria. Located in London, England, DIS has offered the IB Diploma Program (IBDP) since 1995, the IB Middle Years Program (MYP) since 2003, and the IB Primary Years Program (PYP) since 2004. Since 2004, DIS has been offering the complete IB Programme at the exclusion of local/national curricula, after administration chose to completely immerse the learners in core

⁷ Pseudonym
values of international-mindedness. DIS believes that such an immersion would better suit the needs of its diverse learners as a visionary international school. In the 2011-2012 school year, DIS had approximately 600 students (70% of whom were international in origin, with the other 30% being from the local area) in K-12 classrooms, and currently has a long-standing, well-respected music and arts education program that is known for its strong interdisciplinary approaches to teaching and learning.

According to the IBO, there are currently over 3,600 accredited IB schools in 145 countries, with the majority located in the USA, Canada, or the United Kingdom. Selection of an international school within Canada’s borders was not possible, due to three challenging factors: (a) there are only five schools in Canada which offer the International Baccalaureate Programme at all three levels of instruction; (b) of these five schools, only three of them can be classified as international schools based on the presence of international (non-resident) students; and (c) only two schools offer comprehensive, long-standing music education programs that fit the criteria described above. As such, it was necessary for me to look outside Canada’s borders to a country with a comparable national education system in order to recruit an international school that fit my search criteria. Dogwood International School was contacted through the IBO website, and participation in the research study was approved directly by the administration and teaching staff at DIS.

Data Collection

A qualitative approach to data collection allowed me to effectively take the diverse cultural context of Dogwood International School (DIS) into account while I was in the field (Marotta, 2009; Wang & Xu, 2009). Qualitative inquiry takes such local variance into account by recognizing the emerging context of a research site while a researcher conducts fieldwork. Such
variations cannot be fully captured and measured along standardized scales; they are differences in process, goals, content, implementation, politics, outcomes, context, and program quality (Patton, 2002). Qualitative data collection strategies addressed the three aspects of the trifold conceptual framework (principle, practice, and mindset) through (1) curriculum document content analysis which revealed overarching principles such as intercultural competency expectations; (2) classroom observations which identified the primary elements of internationally-minded music education practices; and (3) semi-structured interviews which addressed the mindset of teachers and school administrators. I followed human ethics research protocol (Appendix A) when formal recruitment of DIS took place, providing (1) an administrator e-mail recruitment script (Appendix B); (2) a participant letter of information for both administrators and teachers (Appendix C); and (3) a participant letter of consent to participate for both administrators and teachers (Appendix D). Slightly altered recruitment tools were used to request an interview with the IB Music Chief Examiner, which did not reveal the identity of Dogwood International School or the participants themselves in any respect.

I collected data to purposefully address the three aspects of the trifold conceptual framework (“principle, practice and mindset”) though three distinct, yet interrelated approaches. First, I thematically analyzed over 25 school documents (formal/informal curriculum documents, government policy, school reviews and/or inspection reports) (principle) and I used the emergent themes to (a) design the subsequent individual semi-structured interview guides, and (b) construct a framework of understanding for use during on-site observations. Second, I conducted eight semi-structured individual interviews with music teachers and school administrators (mindset) at 60-80 minutes per interview. Third, I conducted over 60 hours of on-site observations in music education classrooms (practice) at the international school. I collected
additional data via a personal research journal, field notes, and a series of 150 original photographs that were taken at the school.

**Stage one: Documents.** With regards to investigating principles as they appear in educational documents, Miller (1997, as cited in Patton, 2002) argues that qualitative researchers are

…uniquely positioned to study these texts by analyzing the practical social contexts of everyday life within which they are constructed and used. Texts are one aspect of the sense-making activities through which we reconstruct, sustain, contest and change our senses of social reality. They are socially constructed realities that warrant study in their own right. (p. 498)

With this understanding, Patton (2002) suggests five primary challenges that must be addressed when analyzing institutional documents. In light of those five challenges, I considered the following while selecting and subsequently working with the documents:

1. **Getting access to documents.** All of the documents I analyzed were publicly available, and required no special permission for access;

2. **Understanding how and why the documents were produced.** The majority of the documents I analyzed were produced by the International Baccalaureate Organization, in response to their need to make public their motivations for espousing internationally-minded learning, and whose origins are explained in the research I consulted in my literature review;

3. **Determining the accuracy of the documents.** In order to verify the accuracy of these documents and to critically discuss their creation, I subsequently conducted an individual
interview with the former IB Music Chief Examiner (located in close proximity to Dogwood International School in England);

4. Linking documents with other sources, including interviews and observations. I consulted additional primary source documents from the British Columbia Ministry of Education and the British Columbia Council for International Education (BCCIE) in order to gain a more informed understanding of potential insights to be applied within a domestic Canadian educational context. Additionally, participant interviews and observations at the research site were the two primary data collection strategies for addressing the second and third parts of trifold framework (practice and mindset); and

5. Deconstructing and demystifying institutional texts. I completed the document analysis before interviews and observations took place in the field in order to ensure that I had a detailed understanding of the context in which I was conducting my research and which subsequently informed the mode for observing classroom practices and the creation of semi-structured participant interview questions. An additional significant factor that contributes to deconstructing or demystifying a text is to know under what authority or power the text was created. Again, by interviewing the former IB Music Chief Examiner, I believe I addressed this particular challenge effectively.

A reference list of the documents I analyzed is located in Appendix F, and includes (but is not limited to):

3. International Baccalaureate Learner Profile (IBO, 2008)


7. *General Regulations: IB Primary Years Programme* (IBO, 2007)


15. *Internal school-based documents* (unable to identify here in order to protect anonymity)

I treated each document in the following way: (1) open-coded with elements of principle, practice, and mindset in mind; and (2) the emergent codes were cross-compared to find common themes between the documents. The primary themes that emerged from this document analysis were used as the basis for constructing data collection strategies in stage two (observations of practice), and stage three (conducting semi-structured participant interviews) of the data collection process. It is important to note here that by *document analysis* I am not referring to a detailed review of semantics, semiotics, or other linguistic idiosyncrasies but rather a general coding process that revealed thematic ideas, concepts, and/or understandings that pragmatically informed the second and third stages of my data collection.

**Stage two: Observations.** Schippers (2010) suggests that using an observational approach to understanding cultural diversity in music education in particular, is most effective
when it is implemented in a specific context, and within a “well-defined, short period in the process of learning and teaching music” (p. 126). Returning to Schippers’ (2010) understanding that nearly all music is experienced out of its original context, and is therefore being taught through constant recontextualization, it is necessary for a researcher to understand the specific educational context in which this is occurring. In my research, I am not seeking to understand every single music education approach to cultural diversity in every single international school music classroom that exists. Rather, I am seeking to gain insights into one specific music program in one specific international school. As such, a “well-defined, short period in the process of learning and teaching music” in this case was approximately two weeks in duration and was defined with informed input from the music teachers and administrators I was actively observing in the context of Dogwood International School. Over 60 hours of observations took place across K-12 grade levels in traditional music classrooms, music ensemble rehearsals, live student performances, and individual music tutoring sessions and lessons. I also immersed myself in the general culture of the school by observing non-music activities such as parent-teacher meetings, cultural presentations, staff meetings, lunchtime gatherings, and other professional activities.

**Stage three: Interviews.** In order to yield the greatest depth of insight across the trifold framework, and to reconcile differences in insights gained through document analysis (principle) and observations (practice), in the third and final part of my data collection, I conducted individual interviews. Seven interviews were conducted with the administrative and teaching staff of DIS, and one interview was conducted with the former IB Music Chief Examiner. At DIS, I interviewed the Head of School (Doug), one Principal (James), one Vice-Principal/IB Diploma Coordinator (Emma), three music teachers (Vincent, Jack, and Charles), and one drama
teacher (Felicity). I also interviewed the former IB Music Chief Examiner (Jeffrey) at a professional location outside of DIS, in light of my criteria for verifying the validity of the documents that I analyzed in stage one of my data collection. I designed guiding interviews questions using (a) the findings from the document analysis I previously described, and (b) suggested questions from within the IBO documentation itself. As a starting point for investigating cultural diversity, international mindedness, or internationalization in the school context, the International Baccalaureate Organization suggests such questions as the following:

1. Questions of practice: (e.g., How do you [the teacher] create opportunities to discuss the ethical issues that arise in the subject you teach? How do you model empathy, compassion and respect for other cultural perspectives in your classroom?);

2. Questions of assessment: (e.g., How do you [the teacher] use assessment strategies in order to meet the needs of your culturally diverse students? How do you provide your students with the opportunity to take intellectual risks (as defined by the IB Learner Profile) and how are those risks supported?); and

3. Questions of daily life, management, leadership: (e.g., How does the structure of the school day support the development of the student as a whole person? How does your school make productive use of the diversity of cultures and perspectives that exist in the school to enhance learning?).

Such questions are intentionally open-ended and do not directly ask about issues related to music education. The IBO suggests that, regardless of the subject content being taught, all teachers who work within an IB World School should be considering issues of international-mindedness in their classrooms. By virtue of the fact that the educators I interviewed are formally certified IB teachers and many are music and/or arts teachers, I anticipated that they would naturally answer
the open-ended questions from within their own subject teaching paradigms, and as such, I did not want to ask questions that were too leading in nature. I designed questions that used a similar format to the ones suggested by the IBO (above) and which left room for the participants to interpret the questions based on their own experiences and professional expertise. Complete interview guides for all participants can be found in Appendix E and include open-ended questions surrounding principle, practice, and mindset.

Each interview was semi-structured, lasted approximately 60-80 minutes, and was recorded with permission of the participant. I subsequently transcribed the interviews verbatim. I sent copies of the transcripts to the participants via e-mail for verification with an optional invitation to participate in a follow-up discussion via Skype, telephone, or e-mail. Only two of the eight participants chose to engage in a follow-up discussion via e-mail. The resulting discussions allowed me to clarify any discrepancies that arose during the individual interviews (e.g., clarification of context, terminology used, inaudible sections of dialogue, etc.) and also provided the participants with an opportunity to expand upon topics that arose in the initial interview or to express any concerns they may have had with respect to confidentiality.

**Stage four: Field notes, research journal, photographs.** I collected additional data through the ongoing creation of a research journal, the keeping of field notes during observations, and through approximately 150 original photographs I took while in the international school. While these modes of data collection were not strategically planned to conform to the categories of principle, practice, and mindset, they have turned out to be vital in terms of the depth and breadth of the research data, and in assisting me in recalling the affective experience of being immersed in the field.
As Patton (2002) writes, “a rich variety of methodological combinations can be employed to illuminate a research question” (p. 248). In order to yield the greatest depth of insight across my data collection (within the parameters of what was reasonably achievable at my research site), I ensured triangulation by collecting data from three separate sources (as already described above). Specifically, I implemented Patton’s (2002) suggestion that a qualitative study might employ three sources of data collection; namely, “interviewing, observation and document analysis” (p. 248). In order to further ensure dependability and credibility in my research, I also employed basic techniques such as (a) recording and transcribing interviews myself (rather than using a transcriptionist) to ensure accuracy, (b) member-checking completed interview transcripts with my participants and offering them an opportunity to clarify or elaborate on content and/or context, (c) sending a thematic overview to the participants at the end of the analysis process with a request that they give additional input should they feel that I misinterpreted their original meaning, (d) endeavoring to remain as neutral as possible as the researcher (and acknowledging in the presentation of my thematic findings when I recognize my own bias infiltrating the work), and (e) by supporting the ultimate presentation of my thematic findings with as much raw data as possible (in the form of unedited participant quotes, and original photographs from the field). Further notes on the transferability of my research findings will be presented in Chapter 5 (Discussion).

Analysis

Although the trifold framework of principle, practice, and mindset (Guo & Jamal, 2007) was useful in setting up my approach to data collection (as noted, it ensured triangulation through seeking multiple sources of information), it has not proven to be useful in analyzing the resulting data. As I initially coded the data according to categories of principle, practice, and
mindset, I realized very quickly that the arising themes could not be understood so easily. Rather, I was finding that the themes were more complex and interconnected than I had anticipated. By assuming set boundaries between themes of principle, practice, and mindset, I found myself forcing the data into predetermined levels of understanding. For example, the theme of “interdisciplinary approach to teaching,” could be readily categorized as a principle (as it appears in IBO documentation), but could also be categorized as a practice (as it appears in classroom activities that I observed), or finally, could be categorized as a mindset (as it appears within interview data as an individual’s personal paradigm). At this stage of analysis, I chose instead to simply open code the data, without a predetermined set of categories in mind. I temporarily abandoned the predetermined categories of principle, practice, and mindset favour of a more emergent approach to thematic analysis.

Patton (2002) offered me an alternative to the rigidity of the trifold framework: “…hermeneutics reminds us of the interpretive core of qualitative inquiry, the importance of context, and the dynamic whole-part interrelations of a holistic perspective (p. 498). I subsequently chose to analyse the data using an approach informed by van Manen’s (1997) approach to hermeneutic phenomenological reflection, and Fowler’s (2006) approach to understanding narrative. Both van Manen and Fowler offer holistic alternatives to understanding the complexity of narrative text, by calling our attention to understanding interrelations in data. I agree with van Manen (1997) when he states that thematic analysis is “too often understood as an unambiguous and fairly mechanical application of some frequency count or coding of selected terms in transcripts or texts” (p. 78). As such, the thematic findings in my study were selected in the spirit of van Manen’s (1997) suggestion of “insightful invention, discovery, or disclosure” (p. 79) where the texts were read three times: First, a wholistic [sic.] reading asked, “What
sententious phrase may capture the fundamental meaning or main significance of the text as a whole?” Second, a selective reading asked, “What statements or phrases seem particularly essential or revealing about the experience being described?” Third, a detailed reading asked, “What does this sentence or sentence cluster reveal about the experience being described?” Using van Manen’s (1997) approach, I created (a) an initial list of codes; (b) a series of lists and mindmaps to combine the initial codes into sub-themes; and (c) a final master list of four major thematic understandings into which all sub-themes were filed. These four major thematic understandings are (a) creative professionalism; (b) personalized learning; (c) (con)temporary community; and (d) international-mindedness.

In addition to using van Manen’s (1997) hermeneutic phenomenological method for qualitative data analysis, I also used narrative to represent the findings themselves. Narrative is growing in usefulness in educational organizations that are seeking to understand complex matters of diversity and internationalization (Patton, 2002). More importantly, with respect to my research, narrative inquiry is particularly accessible to music educators, who are used to engaging in structures of learning based on experiential and socially constructed creative processes (Jorgensen, 2009). The challenge for music educators in particular, is to be able to develop internationally-minded teaching strategies that are sensitive to culturally diverse realities, but workable within specific educational school environments (Barrett & Stauffer, 2009; Schippers, 2010). This challenge necessarily requires attention to ethical responsibility, and attention to the lived experiences of music educators who are navigating the specific cultural context of the school in which they work.

Barrett and Stauffer (2009) state that ethical responsibility in narrative inquiry is largely determined by the researcher’s belief that “what and how each person knows has worth, merits
space and time, and has the potential to inform” (Barrett & Stauffer, 2009, p. 22). This is true in music education research where a shift towards the use of narrative inquiry is “consistent with the profession’s move away from singular grand tales of music, music making, and music teaching and learning, and towards consideration of multiple stories, multiple voices, and multiple meanings of music and musicking” (Barrett & Stauffer, 2009, p. 19).

Specifically, I consulted Fowler’s (2006) approach to narrative analysis in order to better identify significant stories arising from moments of curricular difficulty within the data. By reviewing moments of curricular difficulty, I hoped to identify stories within the data that could be used to facilitate the presentation of my four thematic understandings. The identification and examination of these stories helped me to gain further insight into my participants’ emotions, opinions, and/or personal biases, which may have been previously hidden throughout the process of analysis I undertook using van Manen (1997), and which can only be identified through storied analysis of lived experience. Where the trifold framework failed to promote permeability between lenses for understanding the data, both van Manen and Fowler (2006) offer approaches to understanding narrative text that not only allows permeability, but ensures it.

Fowler’s *Seven Orbitals of Narrative Analysis* (2006) suggest that narrative data can be unpacked through multiple lenses, where each lens allows both researcher and reader to experience thematic understandings through different contextualized voices. Orbital one (*naïve storying*) is where participants find the courage to break initial silence and take risks in sharing basic stories of personal experience (which can include stories of difficulty or counternarratives that raise previously unaddressed issues). Orbital two (*psychological de/re-construction*) addresses issues of both an affective and cognitive nature. This orbital addresses the cognitive processes of making sense of previously misunderstood, unexpressed, or marginalized
perspectives and experiences. In orbital three (*psychotherapeutic ethics*) Fowler asks researchers to consider issues surrounding professional ethics and morality (and as such, forces us to confront our own potential for transference, projection, or for doing harm to others). In the case of teachers, for example, we can consider our professional relationships with students, colleagues, parents, administration, governing bodies, and so on. Orbital four (*narrative craft*) is concerned with individual contexts, where researchers consider and identify the elements of convention, structure, and previously understood assumptions that hold the context together long enough to study it and learn from it. Orbital five (*hermeneutic enterprise*) involves a careful interpretive exploration, inevitably encouraging researchers to seek a deeper message that lies below the surface of the obvious, and to attempt to uncover that which is either embedded or contextual in nature (the ultimate goal of which is to reveal multiple layers of dynamic interpretation as opposed to relying on a single, static truth). Orbital six (*curriculum and pedagogy*) demonstrates how we can apply what has been learned in pragmatic ways in complex teaching and learning environments. And finally, orbital seven (*aesthetics and mindfulness*) is concerned with how researchers can release the hermeneutic narrative into a more public domain. Using these seven orbitals, Fowler (2006) “sets the bar high in terms of how narrative analysis can be implemented, allowing for a multiplicity of voices to be honoured and engaged, with equal opportunity for criticism, interpretation, and reflection” (Mitchell, 2010, p. 47).

Within the seven orbitals, Fowler (2006) acknowledges that stories of teaching are often “happy popularized stories of the essential teacher” (p. 27) yet cautions that even as there is a place for these stories, “there are some untold and darker stories that need to emerge and be examined as well” (p. 27). Although Fowler (2006) does not directly define or operationalize what she means by “difficulty” in teaching, she nonetheless offers a basis for identification of
potential sites of understanding, which she calls naïve storying (orbital one): this is the moment where a participant breaks their silence, and finds a voice in which to tell an “experience, image, event, conflict, or puzzlement about a difficulty that exists” (Fowler, 2006, p. 30). As such, I reviewed the research data with the following goal in mind: to identify moments in which a participant was sharing a story about a challenge, conflict, paradox, struggle, paradigm-shift, turning point, or otherwise difficulty in their teaching context. I then applied the same goal to other the other forms of data in my research.

As I reviewed my research journal, observational notes, field photographs, interview transcripts, as well as re-listened to interview recordings, significant stories of teaching began to reveal themselves. In order to further immerse myself in the interpretive process, I began to experiment with the writing process itself. Luce-Kapler (2004) suggests that the “process of interpretation is one of learning, of coming to know” (p. xiv). Building on that suggestion, I decided to write several creative versions of the significant stories of teaching that arose in the data, each crafted in a different voice. Guided by van Manen (1997), Fowler (2006), and Luce-Kapler (2004), I experimented with articulating different perspectives of the same stories. For example, I wrote a series of creative non-fiction letters, based upon the interview I conducted with participant Jack (a music teacher), in which Jack writes to his administrator about the challenges of working in an international school environment. I also wrote a collection of fictional job postings, based on common personality traits of the participants that arose during the interview process to allow myself the space to consider the following questions: How might a teacher at an international school present themselves to the public? How might they conduct themselves in a job interview? How might they interact with a potential colleague? Luce-Kapler (2004) refers to the process of writing as analysis as writing otherwise (p. xiv) where we
consider writing as an ecology: a living, dynamic process that is embedded in the world. By using writing as a means to analyze the data, I was able to use multiple lenses to experience the essence of what the data was communicating. In other words, I engaged in a cycle of deconstruction and reinterpretation (Luce-Kapler, 2004, p. 161) until I was able to settle confidently on four significant stories to include in my research findings.

The four stories (one for each of creative professionalism, personalized learning, (con)temporary community, and international-mindedness) were explored and unpacked through the writing process, and I have used the stories to facilitate further understanding of my themes, and the eventual presentation of my data. Across the data, four stories consistently arose which I felt would allow me to present my themes in the most authentic, purposeful way possible, and which demonstrate both difficulty in teaching and the resolution of that difficulty (Fowler, 2006). I then integrated these stories into the four overarching themes previously established through van Manen's (1997) process for analysis. Di Brandt (in Luce-Kapler, 2004) suggests that “writers need the opportunity to leap into the volcano, to explore their real feelings, but they also need a map to get back out” (p. 141). As I wrote to analyze, I recognized that I would need a pragmatic method to “get back out” in order to present my findings here in a logical manner. As such, after the entire analysis process was complete (both via van Manen’s approach, though identification of stories guided by Fowler, and by writing to analyze as per Luce-Kapler), I finally revisited the trifold conceptual framework of principle, practice, and mindset (Guo & Jamal, 2007) in order to make use of a logical structure for presenting my themes.
Chapter 4

Themes

The four resulting themes will be presented in this chapter in the following sequence: (1) creative professionalism, (2) personalized learning, (3) (con)temporary community, and (4) international-mindedness. Fowler (2006) reminds us that “narrative is a starting point for authentic research, although obviously just telling or writing stories is not narrative research” (p. 8). As such, each theme will be presented using the following structure: (a) title of theme, (b) principles of the theme, (c) practices of the theme (which includes the story selected using insights from Fowler), and (c) mindsets of the theme. By using the trifold framework in this manner, I hope to present a logical narrative of understanding that flows from one theme into the next, and which places the stories I selected firmly within their original context. In order to surround stories of practice by their original context and conditions, I use principle to set up, and mindset to unpack each story, thus establishing a complete picture of the overall theme itself. Although the descriptions of principle and mindset largely utilize the voice of the researcher to express and assign meaning, the descriptions of practice largely utilize a more informal voice shared by the participants, in order that I might ethically preserve the integrity and intention of those people who shared their stories in the first place.

Theme One: Creative Professionalism

Principle. After spending over 60 hours in classrooms at Dogwood International School (DIS), and after interviewing eight participants, I believe that a sense of a sense of intrinsic curiosity is at the heart of the school community at DIS. As one participant explained, “There’s so much more room for creativity in the way you teach at [DIS] as opposed to the domestic curriculum, and with that comes freedom in the choices you can make. You’re able to pinpoint.
Because we’re always looking out, not looking in. And we have a very open curriculum. Next year, for example, I was thinking of doing Asian or Indian arts, or I might decide we’re all going to look at Maori culture, and then we might be thinking to move it on and we could do a play about that. Or learn about people that are indigenous to their country, and they feel that people don’t recognize that they’re indigenous. And then we might relate it to Canada. I can be much more open-minded as a teacher at DIS” (Felicity).

Supported by the policies of the IBO and the Head of School and his administrative team, Felicity and the other participants I interviewed demonstrated to me that they are lifelong learners who use their own lived experiences as a source of curricular knowledge while creatively drawing on the world around them to support their students (or as Felicity noted, they’re “looking out, not looking in”). This concept of “looking out” indicates to me that the participants are expected to actively search for creative ways to inform their curricular choices, using the world as a resource. Walker (2000) writes about the IBO’s standpoint for supporting teachers such as Felicity as lifelong learners in the international school context:

Continuing to find new ways to support schools and teachers around the world, drawing on the rich variety of their educational traditions and harnessing their professional knowledge, is the highest priority for the IBO. The role of school practitioners ensures that the links between the three [levels of IB] programmes benefit from the extensive practical, diverse and current experience that only they are able to provide. Such a role is pivotal in the IBO’s model for the development and implementation of each programme and for the continuum of international education. (Walker, 2000, in IBO, 2008)

Walker acknowledges that teachers bring a unique set of traditions and professional knowledge to their jobs, as is the case for the participants I interviewed at DIS. The concept of
the *creative professional* is further explored and largely credited across educational research to Hargreaves (2008) who paints a picture of teachers as “creative and adventurous pioneers” (p. 11) in their field, who “naturally ‘tinker’ to discover ‘what works best’ and in doing so, they creatively search for, and test out, the solutions to [educational] problems” (p. 19). Furthermore, Hargreaves states that the creative professional is required to manage a complex integration of working knowledge with the search for new knowledge and solutions through personal initiative, which is subsequently supported by the educational context in which they work. The creative professional is a lifelong learner and astutely recognizes and attends to gaps in their own knowledge as the need arises in their workplace.

Along these lines, educators at DIS are required to demonstrate a commitment to continuous lifelong learning and to model that commitment for their students. Doug, the Head of DIS, explains further: “Essentially, to me what it means is the idea of valuing the experiences that come with the teachers you hire. That they use their own experiences and professional training to be creative in their classrooms” (Doug). By utilizing their own resources and embracing spontaneous creativity, the educators I interviewed and observed at DIS work diligently to construct rich and invigorating learning experiences for their diverse students. From the results of my document analysis, to the information shared by participants in interviews, to the evidence I encountered through observations, it is apparent to me that the IB programmes are intentionally designed to honour the professional knowledge, experience, and judgment of the teachers who implement them. A teacher’s local perspective, their personal history, and their lifetime of experiences are paramount. These elements of personal experiences are actively valued in the educational context of Dogwood International School and are strongly supported by the IB curriculum guides themselves.
All of the formal IB curriculum guides are quite open and allow for a lot of interpretation and input from teachers’ local perspectives, and the guides are meant to act as just that: guides, not prescriptions. However, such openness in formal curriculum comes with a distinct set of challenges. As Jeffrey notes, “If a teacher has come into IB teaching from a more prescriptive examination or education system such as the British A-levels, they’ll inevitably experience some growing pains, and the transition will come with significant challenges. Suddenly, they’ll be asked to stand on their own two feet, with just their thoughts, experiences, and ideas as a source of curricular knowledge.” This indicates that at DIS, a teacher’s job is not done once they’ve simply taught X, Y, or Z from a predetermined list of curriculum topics. This situation can be challenging for teachers who have only had traditional, domestic teaching experiences prior to becoming teachers in the international school context, particularly in the context of UK schooling, where curriculum guides are highly prescriptive and limit teachers’ choices.

At DIS, success as a creative professional is defined by the extent to which teachers incorporate inquiry-based learning techniques in their classrooms, and through expecting those strategies for learning from both themselves and their students. As Jeffery pointed out, “If you’re asking questions of your students, why not ask them of yourself, too? This is one of the guiding precepts that make the IB so amazing when it’s successfully matched with an international school. The IBO won’t tell you what to teach. You get to decide that within the parameters of the assessment and subject criteria.” Obviously there are some traditional things that DIS teachers have to do – formal assessment, accommodation, curriculum design and the like – but at the end of the day, it’s about independent learning for both the teachers and the students. The challenge here does not lie in the degree to which a curriculum document is prescriptive in nature (either in a domestic school or an international school), but in how teachers interpret and apply the
contents of such documents. In a domestic school, it may be the case that a music teacher (for example) makes and implements curricular choices based on a long-standing history of Western European art songs, since such choices support the prescribed learning outcomes of a provincially mandated curriculum, and the tools, skills, and resources needed to teach such content are readily accessible. In an international school, however, the IB curriculum expectations (though they may be just as “open” as a domestic curriculum) are much harder to implement in consideration of the cultural diversity of the students in an international school classroom. As a result, a choice of Western European art songs may not be culturally appropriate. This creates an extra challenge for teachers since it then becomes their responsibility to seek out and implement curricular choices that are appropriate for a group of culturally diverse students.

The IBO acknowledges that the creative professionalism of its teachers is one of its greatest advantages in providing a high quality education (Walker, 2000). As such, a teacher’s willingness to experiment with ideas and practices, and their willingness to take risks in the learning environment is not only expected by the administration at DIS but is intentionally supported and encouraged. The IB programmes across the levels – from PYP to MYP to DP – are deliberately constructed to allow teachers the freedom to innovate and contextualize learning within their school environment. DIS places a high level of trust in teacher professionalism, based on a critical relationship between the teachers, the school, the IB organization, and the students and their families. Additional challenges occur when students or their parents are exposed to this way of thinking about curriculum for the first time. Doug, the Head of School, explains: “In a way, as far as parents go, for some of them this might ring a little warning bell, because they think, ‘Wait, you mean you can do whatever you’d like? Do whatever you want?”
You mean, you let the students go off on their own to learn, too?” Parents who are new to the IB way of thinking may wonder how they can trust that kind of philosophy in a school. However, the participants I interviewed at DIS clearly understand the nature of tangential learning, and that it’s not about haphazard, uncontrolled circumstances. It’s about making informed choices, based on their knowledge as a creative professional. As Doug points out, “in some schools, they say you’ve got to think about learning like a railway track. The students get on that track, they go all the way down it, they come out the other end at a particular station, and your job is done.” But for teachers at DIS, he talks about railway sidings. “You know, you go off that way for a while, and then it could be exciting to find something new. But in the end, you get to the same place, but you’ve had more of an interesting journey on the way.” Doug thinks that some parents would like a little more certainty than that. However, as Doug reiterates, a “spark of teaching genius often comes with a teacher’s willingness” to engage in such adaptability and creativity in the learning environment.

The IBO itself recognizes that supporting a team of creative professionals may present a challenge for schools. Schools are invited to critically evaluate their learning environment and make the changes necessary to enable all students and teachers to work towards developing the values of lifelong learning. Such changes should lead to a truly collaborative learning environment, the strengthening of professionalism among the teaching staff and a commitment by the school to invest in professional development. For most schools this will not mean starting from the beginning, but may involve a refocusing of attention, creative thought and resources. For example, DIS provides a professional development budget for training to happen. Here is an example: After being hired as a teacher at the international school, that teacher was then sent by

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8 IBO Standards and Practices (2005)
9 IBO Learner Profile Booklet (2008)
their school to an IB training session in Rome. Since that teacher had never taught the IB programmes before, training was essential. Workshops and courses are a great way to achieve ongoing professional development, to interact with other international school teachers, and to share IB curricular resources. In addition to formal courses, DIS also provides teachers with opportunities for learning that are more informal when training isn’t possible or practical, “whether meeting an hour after school sometimes, or for an entire day, or whatever it happens to be” (Jeffrey). DIS has systems in place to ensure teachers’ success and growth as creative professionals. For example, Doug explained to me that an induction system is available for new teachers, which provides mentorship and ongoing opportunities for professional development. These opportunities are not only afforded to new teachers but on an ongoing basis to more experienced teachers, administrators, and other education specialists within the school, and include “attendance at appropriate IB conferences, meetings, and/or workshops, and access to the online curriculum centre (OCC).”10 The IBO expects that DIS will provide effective and ongoing support for the professional development of all its teachers, and this support is reviewed thoroughly within the parameters of annual IB accreditation and review. And as creative professionals, teachers at DIS are expected to embrace that support and have the courage to run with it. One such teacher is Jack, the senior school music teacher at DIS. What follows is the story of what Jack’s teaching practice looks like from the standpoint of his commitment to being a creative professional.

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10 IBO Standards and Practices (2005)
Practice.

Figure 1. Jack’s Desk at Dogwood International School

In a music classroom with bright blue carpet and chairs to match, sits a desk that belongs to Jack. A jazz musician by trade, Jack came to teach at the international school after having immigrated from Germany over 15 years ago. On his desk, there is a blue tin, filled with homemade cookies made by his wife, which he gives out at recess to his students, since “the cookies aren’t too sweet – my wife makes them using an old-world recipe.” CDs from his personal collection are balanced precariously on one corner – Ella Fitzgerald, Louis Armstrong, Bill Evans, and a few modern choices, too. A funky, local London punk-fusion group gave him samples for free last year and even came to the school to do a concert to match. There are flyers for concerts, books of composition and theory, pictures of instruments and concerts and students strewn about the desk. Jack opened a drawer and showed me the stacks of professional
development materials he received from the IBO over the past fifteen years – from training sessions in wildly varying places – Moscow, Nice, Marrakesh, Berlin. He has kept them all. The books on the classroom shelves are equally as diverse: Books he acquired from the students themselves, music scores he dug up in storage bins in the back alleys of foreign cities. Transcriptions. Analyses. “I’m open to introducing anything and everything I possibly can to my students,” he states. “And it’s good fun for me, too.”

Jack plays the alto saxophone and the clarinet. He still has his old clarinet from his professional days, and he brings it to school every day, religiously. He would never leave it overnight at work for fear it would be “lonely without a home during the dark hours.” Jack plays his clarinet for his students quite frequently, demonstrating technique and repertoire, or just to instigate a lunchtime jam session. Some of Jack’s students have never heard a clarinet before or any Western instrument, for that matter. “It’s all about exposure,” he says. One of Jack’s students came to the international school last year with a santur – a traditional Iranian instrument played with mallets. Just as that student had never heard a clarinet, Jack had never heard a santur. “You think, wow! It’s wonderful to engage in those kinds of moments. To every now and again become the learner once more. So now the kid plays his santur, and I play my clarinet, and somehow, it comes out sounding pretty good!”

When Jack first came to London, he tried his hand at a life as a professional musician but quickly realized that it is “very hard to make ends meet as a jazz musician, as you can imagine” so he started to get into teaching again. Jack’s previous teacher training had been in the German system where he took formal exams, and subsequently taught classical music and German in local German schools. And although those skills serve as a solid foundation for music teaching, they do not serve Jack well within the international school context in every teachable moment. A
jazz tune, for example, requires a traditional instrumentation: a trumpet, a drum kit. Perhaps a piano or bass. But in Jack’s classroom, those instruments sit dormant for the most part. Guitars line the walls, and pianos hug the corners, but the musical life of the room is filled with oddities: The santur lives next to a zither. The zither lives next to a large African drum. The large African drum crowds out the Caribbean steel drum set that will likely outlive Jack himself. “I didn’t know how to play any of these things in the beginning,” he admits. “But when you want to truly engage students, you have to figure it out. We had a particularly eclectic mixture of students one year. There’s no way we could’ve had a jazz band or an orchestra. So I arranged a whole series of John Mayer tunes, just for a weird configuration: like, two pianos, a violinist, and a couple of singers. Plus the santur and that big drum. It’s impossible to be an expert in everything. It’s about trusting that your students are bringing something unique to the learning context, and then you have to figure it out and run with it. I find it to be really challenging, but it’s reassuring as well. I mean, you can’t be an expert in everything, because that would be stupid!” Jack laughs.

Mindset. My conversations with and observations of Jack and other educators at DIS lead me to believe that being a creative professional requires a certain kind of mindset. In the IB Strategic Plan (2008) it is clearly stated that the role of an international teacher includes the freedom to be creative, to think strategically and to problem-solve while adapting to cultural differences. This is a fascinating and enriching part of each teacher’s life at DIS. Creative professionalism is definitely emphasized. Teachers do not need to be told, “here’s all the work you need to do, and just get on with it” (Doug). They want to put their own experiences and ideas into their teaching and want to be encouraged to step outside the box a little bit. Jack elaborates: “In fact, if I wanted to, I could even create an IB course. Just put together a plan, submit it for approval, and if the IBO likes it, you’ve got it made! Not only with courses, but
with in-school initiatives as well. If I’ve got an idea for an event, an initiative, or a more creative effort, then my school assesses the feasibility of it, and we either go with it or not. Most of the time, as long as finances aren’t a problem for implementation, I can move ahead with my ideas.”

Another teacher, Felicity, points out that in a local school, a teacher could literally be teaching the same thing over and over again each year, which is quite divergent from the norm in an international school: “I imagine that must get quite boring for you and for the students. But here at the international school, I do something different every term. What I do keep the same is the techniques. But how I teach them continually changes. So this time we’re doing Southeast Asian musical theatre. And another age group is doing Japanese comedy. And year 12 students are doing Vietnamese water puppetry. But near the end of term, I might do French Comédie-Française.” And then in the summer term, Felicity’s students might write their own works. In a single term, Felicity could teach Asian, Indian, or Hindu story-telling, and the skills that accompany those – including dance, drama, music, visual art. “It’s a lot of work for me, but I wouldn’t want to go back to the local model, nor would the students in the international context here benefit from that” (Felicity).

Doug, the Head of DIS, also thinks deeply about creativity in teaching and its effect on the teachers themselves: “You know, I’ve got a friend who retired in December last year. He was at college with me, and when he left, he went to a school opposite that college, and then he stayed at that school for 35 years. And I would say, probably the last five years of his career there, he was just counting down the days until he retired. He hated it. And that was because he had no creative professionalism. No outlet. It was really all about the A-level syllabus. And how he did it with a group last year, he could just do it the same with a new group the next year. So, I think it’s that individuality, that’s the thing that makes it interesting.”
As creative teaching professionals, Jack and Felicity have to develop the ability of their students to analyze critically, reason and think independently, and acquire basic learning skills and bodies of knowledge; to develop in students a lifelong appreciation of learning, a curiosity about the world around them and a capacity for creative thought and expression. And as an administrator, Doug supports and encourages this way of thinking in his teachers. Jack embraces the challenge: “I personally love this way of thinking. I really like finding things out. Because, I like to be a learner, too! I actually like school, learning about things. When I was a professional performer, you have a script or a piece of music. It could be set in the 18th century or be from an Italian opera, or a jazz standard. Well, you’ve got to find out about it before you can teach it to your students. You never know what might come up next in the teaching context, and whatever it is, you’ve got to research it. So I personally like this. It really matches my style. Being creative already fits me in that way. Open-mindedness is essential here, too, in that you have to constantly believe and embrace that you’re a learner right along with your students. I would never be able to close off my mind, and think, oh, I already did that” (Jack).

Felicity agrees: “You have to be a lifelong learner, absolutely, if you’re going to teach effectively in an international school. You need to be flexible. You need to want to learn about different countries, cultures, music, arts. You should have that drive in you. And I think the day you feel that you don’t have it, then you shouldn’t be in this business. You shouldn’t be in an international school, because if you don’t have that inherent drive, you aren’t going to be fresh. You’re not going to be interesting. And the students won’t be interested as a result.” And as Doug cautions, a creative professional needs to “keep current and constantly renew their commitment” to this way of thinking. With respect an international school context, “teaching will become outdated, very fast. Things change. The world changes. It really has to be a constant
process of learning, for both you and your students. You need to try and be open to things as a teacher, as a professional, that’s what I honestly think. Really, being a professional means you have to be a lifelong learner. That’s what I genuinely believe. That’s what keeps it interesting” (Felicity).

Both Jack and Felicity are fortunate to feel supported by their school since they are given the opportunity to regularly attend IB training courses. They both shared in their interviews that they appreciate the quality of training they’ve received. “To be honest, the one I attended most recently was probably the best one I’ve ever been to,” explained Felicity. And Jack admitted, “I’m not usually too fond of those training things. It can easily go this way, or that way. I’ve had a lot of training in my life, per se, and mostly I have to say when I would participate, it wouldn’t make a difference.” Felicity also spoke extensively about being a creative professional, and the challenges of building a curriculum from scratch: “With IBO, the training was really was fantastic, and it supported my professional development immensely. I really needed to understand what the IBO wanted in terms of curriculum construction, and what the parameters would be for my professional autonomy. Although I felt I was quite up to date with technique and styles of teaching, it was in the local system that I had been trained. The British system. A-levels, GCSE’s, and such. But the international system was really quite different. I needed to know what those differences meant for me as an educator. So I went for training. I really wanted to make sure I actually knew what I was doing, and that I could trust myself to create the best possible learning experience for my diverse students. As I said, that first course I went on with the IBO was really one of the best I’ve ever been on. Even as a freshly qualified teacher, it helped me to understand the bigger context of international education, and the challenges that come with that kind of learning” (Felicity). Both Felicity and Jack described the process of
becoming a creative professional as an ongoing journey: one where they knew they were going to be questioning their own assumptions about the nature of curriculum and replacing their previously held notions of prescriptive education with a more inquiry-based paradigm. “So, I started on a journey. I just kept thinking about the students being on the journey and knew that I might as well take that journey with them. So now, when I need to figure out something new in the classroom, I have the confidence to seek out the information I need to make it happen. For example, when my colleague and I realized we had to teach a unit on Asian theatre, we knew we’d have to investigate it ourselves first, before we could do it justice with the students. So we went to the British Museum. We connected with artists and musicians in London who could point us in the right direction for our learning. Eventually, the learning snowballed! We took a group of students abroad to Japan, and we learned about Noh theatre, and all the things that come with it – the music, the costumes, the history. We brought back recordings of the music, and now when I go anywhere, I’m always looking for real artifacts for my students. Music. Art. Language. I’ve subsequently traveled far more than I ever imagined I would because beyond enjoying the experience personally, I want to teach my students to the highest, most informed standard I can” (Felicity). At the end of the day, being a lifelong learner is hard work for the teachers at DIS. The literature and evidence presents creative professionalism as an easily achievable ideal, but really, creative professionalism is about courageously recognizing what you do not know as a teacher, and then figuring out how to fill the gaps appropriately.

Returning to Hargreaves’ (2008) initial description of teachers as “creative and adventurous pioneers” (p. 11) who “naturally ‘tinker’ to discover ‘what works best’ and in doing so, they creatively search for, and test out, the solutions to [educational] problems” (p. 19) it would be easy to simply describe what is going on at DIS as “good teaching practice” and call it
a day. It may very well be the case that the best teachers are the ones who are creative professionals, regardless of the context within which they teach (international school or not). Indeed, if this is the case, my data demonstrates that educators at DIS may fit the description of good teachers. Hargreaves (2008) argues that recognizing creative professionalism in teaching goes a step beyond recognizing the basics of good practice: “Highly effective teaching and learning – usually called ‘good practice’ – already occurs in most successful schools” (p. 16) so the “task is to find on a grand scale, a new way in which teachers can create professional knowledge (which includes the associated practical skills) they need, devise ways of testing whether this know-how works and then find effective and efficient ways of disseminating the outcomes” (p. 19).

While listening to educators like Felicity and Jack, I am reminded of the challenges I personally faced as an international teacher: disillusionment when I discovered that the traditional model of education I had been trained to implement was largely inadequate in the international school context, knowing that I wanted to approach education in more inquiry-based way, and then subsequently figuring out how to make that shift possible. Had I had access to the experiences of teachers like Felicity and Jack, who are clearly committed to lifelong learning and the constant renewal and reflexivity of their practice in a highly dynamic, culturally charged environment, I might have been able to meet these challenges with more effective tools at my disposal. I might have embraced the role of a creative professional, in addition to embracing the traditional role of a good teacher.

Another participant, Jeffrey, also spoke about that same paradigm shift between knowing what it means to fundamentally be a good teacher, and how he now embraces being a creative professional in the international school context: “It’s amazing. It’s rigorous, but it gives me real
freedom to pursue my strengths as a teacher, and my students’ interests to the benefit of all of us. And for the students to do well in their examinations at the end of their courses as well. I literally feel like it’s changed my whole understanding of what it is to teach, and what it is to inspire young people. You know one of the classic phrases that I heard when doing a teaching workshop was that it’s not about filling buckets, but lighting fires. This is something I truly believe in, that we should all be doing that as professional educators. How extraordinary, to model that way of thinking for the students, too.”

The next theme I will share in this chapter – personalized learning – will illustrate in greater detail the differences between simply being a good teacher, and the role of the creative professional in providing a different kind of education to their culturally diverse students.

**Theme Two: Personalized Learning**

**Principle.** In the front entryway of DIS, a mural on the wall highlights the school’s mission statement:


Beyond this proclamation of words on the entryway wall, my research data reveals that personalized learning is indeed at the forefront of the learning experience for the diverse range of students at DIS, and that this approach to teaching and learning is highly dependent on the educators at DIS embracing the role of creative professional. From the individual attention I observed students receive from their teachers, to the way in which I noted the daily lessons are meticulously constructed with the individual needs of students in mind, to the manner in which teachers conversed with each other about individual students’ personal circumstances, personalized learning permeates everything that takes place within the learning environment at DIS. If a sense of intrinsic curiosity is at the heart of the creative professional at DIS, then that
curiosity is focused on examining the needs of individual students in personal context. The philosophy of DIS in this regard is reflected across multiple levels of policy: from the IB Learner Profile documentation and its presence in the school environment, to the contents of the DIS website and how the school presents itself publicly, to the Ofsted\(^{11}\) and Independent Schools Inspectorate\(^{12}\) (ISI) reports which acknowledge and highlight personalized learning as a core value of DIS:

[DIS] is committed to realising each student’s potential based on international standards of excellence and each individual’s spark of genius...[Students’] achievement is high and they acquire excellent learning skills. They enjoy success because of effective teaching, a particularly rich curriculum and their own enthusiasm and good attitudes. The curriculum lays great emphasis on individualised learning and research, and on raising awareness of environmental, ethical, cultural and technological developments. The teaching is planned meticulously, and pupils are challenged constantly to the limit of their abilities... [Students’] personal qualities are supported by high levels of care and currently efficient welfare, health and safety procedures, which fulfill the school’s aim in awakening each pupil’s spark of genius and promoting academic rigour and individualised study through the wide-ranging curriculum and the teaching they receive. (ISI report, pp. 1 – 5)

At DIS, I believe that personalized learning goes a step beyond differentiated instruction, and is much deeper than a simple vision statement, painted on the wall of the school’s entryway. At DIS, I observed personalized learning strategies that consistently placed the child at the centre of the learning experience, where each student’s own background, abilities, and interests were

\(^{11}\) [http://www.ofsted.gov.uk/](http://www.ofsted.gov.uk/)
\(^{12}\) [http://www.isi.net/home/](http://www.isi.net/home/)
taken into account by teachers when creating lessons. The teachers I interviewed see themselves as facilitators of student learning rather than keepers of formalized curriculum: “My job is to facilitate music-making... my job isn’t meant to focus on just the theory or to train students to be professional musicians... my job is to enable all members of the learning community to get themselves a little bit involved in music in the ways that suit them” (Jeffrey). Teachers at DIS imagine themselves to be facilitators, connectors, investigators, explorers, motivators, and reflectors, and these descriptors are not only present in the everyday workings of the school learning environment, but are strongly supported by the IB Learner Profile (2008) itself:

IB programmes promote the education of the whole person, emphasizing intellectual, personal, emotional and social growth through all domains of knowledge. By focusing on the dynamic combination of knowledge, skills, independent critical and creative thought and international-mindedness, the IBO espouses the principle of educating the whole person for a life of active, responsible citizenship. Underlying the three programmes is the concept of education of the whole person as a lifelong process. The learner profile is a profile of the whole person as a lifelong learner... Thus, the IBO is placing the focus for schools where it belongs: on learning. It is not intended to be a profile of the perfect student; rather, it can be considered as a map of a lifelong journey in pursuit of international-mindedness. It places the learner firmly at the heart of IB programmes and focuses attention on the processes and the outcomes of learning. (IBLP, 2008, pp. 1 – 2)

Just as formalized curriculum documents promote the idea of creative professionalism – where teachers’ own experiences are valued as a source of curricular content – so do those documents leave room for individual students’ needs, interests, and abilities to guide the choices that teachers make as creative professionals. The teachers I interviewed at DIS enjoy the process
of getting to know their students on a deeper level, beyond acquiring basic knowledge of a student’s skill level in traditional curricular content: “Courses can be tailored to the students’ needs as well as to your own strengths [as a teacher] and what you know about... you have to think about the students ahead of time, and know what’s appropriate for them – what might be culturally appropriate, or relevant to their everyday lives... [the IB curriculum] gives you a lot of scope to do things this way” (Jack). The ISI (2011) report also reflects this reality at DIS: “[Students] have excellent learning skills and attitudes encouraged by the investigative nature of the curriculum and the support of their teachers. They are enthusiastic independent learners, devising their own projects and bringing them to fruition through careful research and their ability to evaluate the progress they are making” (p. 6).

Practice.

Figure 2. Music students at Dogwood International School
Although personalized learning is promoted formally through curriculum documents and the like, my observations of personalized learning at DIS were most prevalent in the day-to-day methods of teaching and learning within the classrooms themselves. To illustrate, I will share a story from Jack’s classroom. On my third day at DIS, I was observing a grade nine music theory and composition class when the music teacher, Jack, was called away to an urgent phone call. Before leaving the room to take the phone call, he asked me if I could briefly supervise the class. Jack explained to the students that he had to speak to an “important person” on the phone for the remainder of the class, and rather than bother the teacher in the adjacent science room to supervise, he had asked me if I would mind circulating the arts department spaces to make sure that students were on task. He gave the students instructions to spend the remainder of the class working on their individual music compositions. As he left the room, students looked suspiciously at me, wondering who I was and why I was suddenly in charge. The personal experience that followed, afforded me the opportunity to temporarily step into Jack’s shoes as an educator at DIS, and experience his unique perspective firsthand.

Earlier that week, Jack had explained to his students that I was a “visiting teacher from Canada” who was “learning about music education in an international school” so naturally the students were full of questions and practically interrogated me the second Jack left the room. However, simple questions such as, “What instruments do you play?” and “Can you sing a Canadian song for us?” were quickly replaced by questions such as, “Can you help me tune my bass?” to “How do I write this melody in F major?” once I reminded them of the task at hand: to work on completing their individual and small-group composition projects as Jack had instructed.
Since the music classroom itself is relatively small, students were allowed to spread out between several areas to facilitate individual music-making: some students remained in the music room while others broke off into small groups or duos and worked in the computer loft area down the hall or in the empty staff room upstairs. As I circulated from place to place, I found two students working in the adjacent visual arts room. One student was vigorously playing his electric keyboard while the other sat silently with an acoustic guitar in front of him. I asked the first student to show me the composition that he and his partner were working on and was impressed by the level of thought and creativity that the student had placed on his work. Just as I was about to leave the art room, the second student (who had remained silent during the conversation thus far), spoke up quietly and asked, “Peek?” Given that DIS is an international school, and having been an international school teacher myself, I was fairly certain that I had misunderstood the student’s question since his accent was not one that I was accustomed to hearing. I asked him to repeat himself, and again he asked, “Peek? Peeeeeek?” The first student, having now turned his attention to his formerly silent colleague, said to me, “He doesn’t know much English yet... he just got here last week from Croatia.”\(^\text{13}\) After another exchange of peeks, it suddenly became clear to me that the student was asking for a guitar *pick*. As the realization hit me, we all three began to laugh uncontrollably.

Having only arrived at DIS a few days prior, I had no idea where to find a guitar pick for this student, so the three of us set off in the direction of the music room, in search of a tiny treasure. At the end of a rather short-lived search (another student informed me that the picks were housed in Jack’s desk, and I was fairly certain that digging in his desk was beyond my scope of appropriateness as a visiting researcher), I remembered that I had received a gift from my father several years prior when I was teaching music at my own international school. “You

\(^{13}\) Name of country has been changed to protect the student’s identity.
never know when you might need a guitar pick, Lisa” he had said with a smile on his face. For 
over five years, I had been carrying one of my father’s guitar picks around in the hidden back 
pocket of my wallet, waiting for the right moment to herald its use. This was the day. The boy 
from Croatia got a shiny brown guitar pick from Canada, I got a face full of laughter, and the 
keyboard kid was able to finally show his partner how to incorporate some accompanying guitar 
chords into their composition after they scurried back to the visual arts room.

After completing over 60 hours of observations at DIS, and on several occasions stepping 
into Jack’s teaching shoes, I can reasonably state that personalized learning moments such as this 
are common occurrences at the school. After Jack returned from his phone call, and the students 
had packed up their things and headed to the cafeteria for lunch, I explained to Jack what had 
happened. The student from Croatia had indeed just arrived in London a week prior, and Jack 
had been slowly getting to know him. “You have to know your students” he explained. “Really, 
really know them. And you have to allow them and their backgrounds to guide what you choose 
to do in your music ensembles or in the classroom.” Jack pulled a notebook out of his desk, and 
showed me all the observations he had made about the new student thus far: Plays some guitar. 
Limited English. Enjoys hip-hop. There were notes about the student’s personal interests, his 
family background, his language ability. Jack had been slowly working to paint a holistic picture 
of his new student, so that he might better understand how to engage the student in the learning 
process, and allow him to participate fully in the music-making experience. Jack explained, “A 
good starting point is the students themselves. I find out if they come with previous experience, 
and you know, if they come from [outside the] UK, they might bring something different with 
them... the teaching environment in the international school is very rich with all sorts of different 
cultures. I try to bring them into the lessons, and into what I teach. I have to tailor what I do to
the specific students” (Jack). Again, having the opportunity to temporarily step into Jack’s teaching shoes afforded me the opportunity to experience his daily life as an international teacher firsthand. Had I not been asked to supervise Jack’s music composition class, I would not have had the individual interaction with the student from Croatia, and subsequently may not have appreciated the subtly of what it means to (a) be a creative professional at DIS, and (b) understand the challenges of addressing the personalized, individual needs of such a diverse group of students.

**Mindset.** Jack’s mindset about personalized learning is supported by the formalized curriculum documents and the policies of the IBO, but also by his administration, including that of Doug, the Head of School, who shares a story about what personalized learning looks like in the diverse context of DIS:

> We’ve got one student... he’s autistic. He’s incredibly bright, but cannot socialize. He’s interested in things like Dante, and Cicero, and Plato. All the Classics. He’s really, really interested in that and very knowledgeable about it. And so [we know] there are parts of the IB [program] that just don’t suit him... so we adapt the program, and bring in Latin and Classics as a higher level subject, just for him. We find [a local teacher] who can do that for him. So, we talk about “spark of genius” and I think it is finding that thing that a student is passionate about, and could go a long way in, and being able to adapt a program to suit. (Doug)

Doug’s description of personalized learning essentially includes three core values: (1) figuring out what a student’s individual learning needs and interests are, (2) acting on those needs and interests in order to tailor a course of learning to suit, and (3) working within the formalized curriculum of the IB program to do so. Other teachers at DIS also expressed this
strategy when working with individual students’ contexts in mind. Felicity says, “We call it personalized learning. I absolutely, totally agree with it and practice it. I can tailor what I do based on the needs of the students. As I think about each individual, I don’t have to force it. I don’t have them all do the same thing in each year. Because I have a smaller group, I know the children. I think about what would suit them individually. Whereas, if I was in a massive school (and I’ve taught in some!) you just can’t do that. Here, we can. And we have to. The children are very interesting, if you can recognize it. They all have different backgrounds, and they have things that they bring [to the table]. So it’s good for them to feel that they can tell their stories, and that we’re all learning together as a result” (Felicity).

Similar sentiments and strategies are echoed across the research data from other DIS teachers as well. For example, Vincent, who teaches music in the primary school at DIS, speaks of the strengths of personalized learning, especially with students whose first language may not be English, and where communication in a culturally diverse environment can be challenging: “I have this one student from Greece. She’s the same age as I was when I moved from Greece, and she struggles with her English. I could understand what she was feeling. That’s where I click with the children. I can understand where these children, most of them, are coming from. Once, this girl was frantic, saying how she couldn’t understand anything, so I just sat cross-legged next to her on the ground as she cried. And she understood suddenly that she wasn’t alone. Without words. And we joked. Now you understand! We can both sit and communicate. That’s the ticking. The clicking. It makes me click with this school. To be honest, it’s the best thing about the job. Connecting with the students. Understanding that they need something, and then you can provide it. I’ve heard stories from other schools, you know? If the teachers are not in the right mindset, whatever the philosophy is as a school, it just won’t click” (Vincent).
Additionally, James, a principal and teacher at DIS, also speaks of the joys of his job in terms of relationships with individual students: “I really do like talking to them individually or in small groups. I still enjoy that. It’s just their individual chatter around things. Sometimes it drives me mad, but it’s great. I really like teenagers as individuals. They’re entertaining. They’re good fun. I love the interaction with the students, and I would never want to be a non-teaching administrator. Even as a Principal, I very often have teenagers accumulating outside my office, just talking their teenage stuff, you? I love that. There are those of us who really, really love the challenge of working with 15, 16, 17 year olds, and the day to day stuff is what keeps it interesting” (James).

Working within the IB framework itself is also a challenge, due to the rigorous assessment practices that the IB employs. Educators at DIS have found unique ways to navigate the formal curriculum and really use the openness of the curriculum documents to their own advantage. For example, if the IB curriculum documents state that an awareness of world events should be incorporated into a lesson, the specific world events that are incorporated into the lessons is entirely up to the teacher: “I think about global events, and talking to the children. Those events mean more. You’re making connections to the world through the students. When there was the tsunami in Japan, we brought it into our discussions in class, and our Japanese students were able to bring a new perspective to that” (Felicity). And although this might be a challenging, time-consuming task, teachers are willing to step up to the challenge, and invest themselves in an emergent learning process. “It’s our job to take them down a pathway” (Jeffrey) and “let’s be honest, it’s not easy” (Felicity), but at the end of the day “you can play it kind of clever so that you’re fitting the needs of the students, and they’re able to succeed in the IB assessment” (Jack).
Finally, returning to my initial conversation with Jack about the student from Croatia, he reiterated his perspective on student-centered learning and the importance of getting to know the students as deeply as possible: “Again, I can’t see a wrong way to do [personalized learning], or the way it has to be. I personally embrace this environment at the international school. It’s very rich with all sorts of different cultures, and I try to pull all those needs into the lessons, and into what I teach.” In a school without personalized learning as a core value, a high-achieving student would likely be able to succeed either way. “But for those in the middle and below, it can be completely daunting. Whereas [at DIS], I’d notice if a student was swallowed up. So we work differently. I have to think about individuals. The learning needs to be tailored to this specific environment, and the students themselves” (Jack). At the end of our conversation, Jack asked me if I wanted the boy from Croatia to return my Dad’s guitar pick. “No, he can keep it,” I replied. “I thought so,” said Jack.

**Theme Three: (Con)temporary Community**

**Principle.** Jack is indeed personalizing his professional choices based on the needs of individual students while subsequently tailoring his teaching strategies to the specific learning environment of DIS. This begs the question: What does this learning environment actually look like? Unlike creative professionalism and personalized learning, the concept of a contemporary community is not so readily addressed or defined across formal documentation from the International Baccalaureate Organization, nor is it defined within curriculum documents from the international school itself. However, my data reveal that the type of community that is present at DIS is indeed being constructed and maintained with purposeful intent. Such purposeful design is apparent across the various modes of data I collected – in documents, observations, and interviews. Returning to the idea of the international school itself, and in acknowledging DIS’
place along the continuum of pragmatic–visionary models of international schools, it is apparent that the environment for learning at DIS is being thoughtfully constructed with the diverse population of students in mind. This thoughtful construction includes attention to inclusive practices based on a non-selective entry policy, and the purposeful cultivation of connections between the staff, the students themselves, and with both the local and international families of the students.

Policies at DIS focus heavily on the school’s commitment to a non-selective outlook. As DIS is both an international school and an independent school within the UK context for education, it is necessary for me to elucidate here the significance of a non-selective policy as it applies to a contemporary learning environment. Schools in the UK (including ones that are designated as international) generally employ a strict selection policy in deciding which students to admit and which ones to turn away. The selection policies in UK independent schools are based largely on (a) academic standing, (b) language ability in English, and (c) the ability of a family to pay tuition. DIS differs drastically from other independent international schools in this regard. Doug, the Head of DIS, explains: “A phrase was coined by some of our parents early on [in our years as an international school], and they call us selectively inclusive. We’re non-selective in comparison with how other independent schools work. So, selectively inclusive is a nice term. We’re saying when we’re considering students for the school, we’re looking to see if there’s a good match between what we offer, and what their expectations are. We’re looking for students who are motivated. We’re looking for students that want to get involved in their learning, and parents that will support that” (Doug).

The selectively inclusive concept fits well with the IB philosophy (and with both creative professionalism and personalized learning) insomuch as both the learning environment and the
IB curriculum allow teachers to tailor their teaching choices to the needs of individual students. There are no academic entry tests or language scores that need to be met in order for a student to be admitted to DIS. In fact, as long as the school has room for a student and is able to support their learning needs, they generally offer them admission. Fundamental to a non-selective policy is Doug’s belief that DIS should extend how it teaches (inclusively, tailored to individual students’ needs) to how it admits students in the first place: “So we’re the odd ones that are at the edge [in comparison with other selective independent schools] and you know, we’re for the kids that don’t quite fit in – academically, socially, or otherwise. We provide an alternative for the students who might not meet academic expectations at a more selective, traditional school. As a result, we really do get a lot of children who don’t fit into the overall selective school system. But they often can be really bright children” (Doug). Emma, a teacher and vice-principal at DIS, explains further: “When I first started teaching, I had experienced schools that were very selective. It initially shaped my thinking and I wondered if the IB programme would be too elitist or too hard, or not accessible to the kind of student we admit at DIS… but now having worked here, being a school that is non-selective or semi-selective you might say, I’ve seen the whole spectrum of students, and even the traditionally weaker ones are able to get the IB Diploma successfully” (Emma).

Being a non-selective international school does come with a distinct set of challenges: in particular, the school’s ability to support English language learners. Since over 60% of the student population is from a country other than the UK, and since the school does not insist on ESL\textsuperscript{14} competency testing for admittance, the school has to therefore accept the challenges that come with actually carrying out their inclusive non-selective policy. In order to support ESL

\textsuperscript{14} English Second Language (ESL) is the terminology used at DIS (as opposed to ELL or EAL which appears in other literature on second language acquisition).
students in their learning process, DIS has several language programs in place to increase students’ odds of being successful academically. Without language support, many students would not be able to access the curriculum – instead, they would continually get caught up in frustration and endless confusion due to being unable to converse in the language of instruction. “Supporting language learners is a high priority for DIS,” says Doug, “and if they don’t have that extra support, they can’t access the other subjects… when you’re an international school and you have a prospective family visiting, you can’t say, oh well, we’ll take two of your children but not the third because they can’t meet a language requirement. We understand and see the challenge, but it’s only a temporary challenge because in a few months, the child adapts to the language and learns very quickly” (Doug). The necessity of language support is also acknowledged by teachers at DIS such as Charles, who speaks about the inherent barriers associated with language inadequacy: “Every now and again, we get a kid who turns up that really speaks very little English. Obviously it’s a big barrier at first because you’re running the line of either leaving that kid out in class, or you’re devoting a lot of attention to them just trying to constantly explain and re-explain things to them. I always say, it’s the leaving out or singling out paradox. We risk either leaving them out or singling them out to make things work. That’s where our language support comes in and is so vital for their inclusion” (Charles).

Ultimately, the non-selective policies of DIS are rooted in the school’s identity as a visionary international school and in their commitment to following through on an inclusive model for international education. If DIS is to live out its philosophy of welcoming both local and international students with a “wide range of academic abilities, ranging from those who are highly gifted to those who may require additional support” then it stands to reason they will offer an experience to students that “will help to promote a world view based on cross-cultural
understanding, leading towards a holistic view of world affairs and ultimately towards more peaceful collaboration between peoples and nations” (Haywood, 2002, p. 171). This experience starts with how students are admitted to DIS right from the beginning of their interactions with the school, regardless of their language ability or previous academic standing. Supported by principles such as non-selection, the focus at DIS is on individual progress, small classes, delivered by skilled professionals and a positive, inclusive approach.\(^\text{15}\)

**Practice.**

![Student Backpacks at Dogwood International School](image)

*Figure 3. Student Backpacks at Dogwood International School*

In consideration of DIS’ identity as a visionary international school, their non-selective policy and their language support system that enables diverse students to thrive, the practices

\(^\text{15}\) I am unable to name this source here as it would compromise the confidentiality of the participant and school itself.
associated with serving a diverse community of learners go one step further on a pragmatic level at DIS. Simply put, enacting a non-selective, inclusive policy for students requires more than just language support for a diverse community of learners. It requires extensive support from parents, the local community, other networks of schools, and the community of educators within DIS itself, in order for students to be successful. The population of DIS is indeed contemporary, in that it reflects the diversification of people across the world in both domestic and international schools, as was highlighted in internationalization literature included in Chapter 2. However, the population of DIS is also temporary. Since 60% of the students at DIS are international in origin, the turnover rate of student enrolment is incredibly high. Most of these international students are attending school in the UK as a result of their parents relocating for itinerant business or work, or as diplomatic government officials. Again, this is aligned closely with how international schools are defined across the literature. Doug elaborates: “A lot of the parents – the majority – are international. Our international families, most of them are corporate or embassy-based. They want international education for their children because of their changing work assignments. They’re highly motivated and, generally, their children are of a higher cognitive ability.” As the parents move from country to county, they want their children to be able to experience some stability within the school environment and still have access to the rigorous academic standard set by the IBO. As previously discussed, the IB program is specifically designed for such a purpose: IB schools across the world offer the same flexible curriculum and program structure to students, regardless of the country in which the school is located. As an IB school, DIS is able to serve an extremely diverse student population, maintaining consistency for its students and families, regardless of where they originate from.
In order to better explain and unpack the complexities associated with teaching in an international contemporary community, I turn to the research interview I conducted with Vincent, the music teacher in the primary school at DIS, and my impressions of his contemporary life as an international school teacher.

After commuting for a chaotic and unpredictable hour on the train through central London, and after having missed my train stop, I arrived at DIS twenty minutes late to find Vincent waiting for me at the school’s front door. He greeted me curtly, and immediately ushered me away from the school, towards a side alleyway. Having not met Vincent before, I was not sure what was happening, and given my late arrival, I assumed I was being escorted from the property since the school itself was being locked up for the evening. Surprisingly, after rounding the corner of the primary school building, we came upon a traditional, red double-decker London bus. It was in this bus that I would conduct my first research interview. Vincent explained to me that the school administration was searching for a new school property to facilitate expanding its student population, and in the meantime, this red bus had been converted into a school library for the primary students and had been permanently parked next to the building. Inside the bus, there was bright blue carpeting and red and yellow curtains. A small heater was warming the space, and Vincent had already prepared tea and a snack for my arrival. The old bus seats had been removed and replaced with carpeted areas for children to sit, small tables and chairs to match, and the resulting “rooms” (both upper and lower) were lined with shelves containing hundreds of children’s books. I perched myself precariously on a tiny child-sized chair and began my interview with Vincent.

Before I could barely ask a single structured question, Vincent excitedly began to paint a picture of the contemporary community of DIS: “As an educator, you have this instinct. The
students come from all over, and you teach them, you speak to them, you listen to them, you share with them. Even as they come and go, the learning has to be there as a continuum. It’s challenging, but we work hard to create that,” he explained. Vincent answered the majority of my research questions with anecdotes and stories, most of which I did not fully understand as they were being told. Having emigrated from Greece several years prior, Vincent’s accent was thick and initially quite difficult to decipher. It was only after I listened to the recording of his interview, that I began to truly understand the message he was trying to communicate to me: that an international school community is only as strong as the connections within it. This community has to include parents, networks of other schools, and a great deal of initiative and patience on the part of educators in order to facilitate learning for such a diverse student population.

Recognizing that Vincent was much more comfortable talking in stories, anecdotes, and metaphors than he was in answering formal, structured research questions, I asked him to tell me a story about a particularly difficult challenge he had faced in the international school teaching environment. “Christmas,” he replied quickly. “If I think of everything, the most challenging thing is Christmas. This is because there are many faiths, and people who don’t believe. So ten years ago, it was the fashion in London, people started to be ashamed of this. Well, the English reaction is that they don’t want to force their culture too much on other people who live here. So the trend was to not do any religious festivals at all. Nothing. Even Christmas was forbidden in some schools. It was bad. Very bad.” As Vincent continued to talk about the challenge of Christmas, I could see he was becoming emotional, but rather than stop the conversation, I let him talk. “It was awful. So this is what we chose to do [at DIS]. I make a risky suggestion to everyone about rotations. We are the host country, and mostly a Christian country, but we are an international school, so we have all major religions here. So now we can do Christmas one year,
and the next year Diwali, and then Christmas again, then Hanukah, then back to Christmas, then this year we do Islam. A little of everything. So this was a solution to make it work for us. I came and invented this solution, and they [the community at DIS] take it along with everything that was happening [in London] at the time.”

As a former international school teacher myself, I could understand Vincent’s perspective on a personal level. I had also struggled with finding a balance between the local and the global perspectives in the learning environment at an international school. After Vincent finished telling me his Christmas story, I followed up the conversation by asking him about the implementation of his rotation of religious celebrations, and how that rotation was actually made possible. Since Vincent himself was Christian, how did he access the ability to appropriately deliver religiously based teaching content within the international school environment? How did he avoid appropriation or cultural inaccuracies? “So, this year it’s the first time we do Islam,” explained Vincent. “And I think, so far, I’ve spoken to a few parents, and we might be the only school other than the Islamic school itself, to do a totally Islamic celebration. It comes from the parents. The idea is that there are six years in this school, so by six years, everyone has had their own religion celebrated. So if a student comes in year one, by year six, it’s all been done! You understand? Because, when we took Christmas out, the foreign parents – even the Muslim parents – said they wanted Christmas! They live in this country, they come to the international school, they want to know what it’s all about too. They have Islam at home, but they don’t want Christmas completely gone. So now we do both.”

In the context of Vincent’s contemporary music classroom, “having both” is extremely challenging for Vincent as a teacher. He has to work to first become educated himself in appropriate music, language, performance practice, and the like before he can authentically teach
it to his students. In order to respectfully and appropriately be able to engage in a cultural 
tradition that is not one’s own, this is where the parental networks become so important to 
Vincent. “One student now is from an Islamic background and his mother assists in the school. 
So she helped me a lot with the choices of songs, like which songs go with the Islamic feast, for 
example. How would I know that on my own if I can’t understand the language? She helped me 
with the terms. The language. You know, what it all means. All the details. So there are parents 
helping us with the Islamic thing now. But other parents will help us with other things later. This 
is the good part. They’re great people, the parents. The international people. Because they’re also 
coming here, and it’s a challenge for them too. They don’t know anyone, or how things work. 
It’s not just my challenge as a teacher! So they’re great. This school provides them with the 
possibility to be a part of the learning… we call them, we invite them. They help with our music 
shows and other things. They always help. It’s very different, yes. But we’re really like partners. 
That’s what I like about the Christmas plan. It showed the very nature of our community.”

Mindset. In light of my interview with Vincent, I took the opportunity to speak with 
other participants about the concept of an international contemporary community, and the ways 
in which the community of learners was supported. As an overall mindset, making connections, 
establishing networks, and asking for assistance from parents and other educators permeated 
almost every interview I conducted. Throughout the data, parents appear to be strong networks of 
support that enable the success of students within the contemporary learning environment at DIS. 
For example, Doug, the Head of School, spoke of the challenges of negotiating a positive 
relationship between global and local interests, and highlighted the ways in which parents help to 
bridge that gap: “We are really very fortunate to have London as a creative centre right down the 
road. There is something for everyone there if you know where to look and aren’t afraid to make
inquiries. Both local traditions and international interests are represented here. We get the parents involved in what we do. For example, one parent who plays and sings in London professionally (right now, he’s actually the Phantom of the Opera in the West End), comes to the school and does workshops. And other parents from abroad might have multiple languages in their households and can assist us with translation. They will have traditions and resources and music that go with that. If a parent is a performer or otherwise, we ask them to be involved in the school, and the proximity to London as the cultural centre helps to facilitate that.”

If parents are unable to fill the gap between global and local interests, then educators at DIS do turn to London itself as a contemporary resource. Felicity, the drama teacher, often takes students into central London to expose them to cultural events, resources, and the like. Starting with things like a visit to Shakespeare’s Globe Theatre, Felicity is able to bring a local British art form to her students; and finishing the year with a visit to an authentic Indian Kathakali performance, Felicity is able to bring a global perspective to the curricular content within the contemporary learning community: “We really try to take advantage of everything in London. The theatres, the performances, the multicultural festivals. Everything. Both the international parents and the local parents appreciate everything we have access to” (Felicity). In addition, DIS itself is part of a larger network of international schools where teachers and administrators can turn to for help and resources. Doug, the Head of School, served as the Chair of the London International Schools Association (LISA) for several years: “It’s a good forum because there are ten or twelve schools that are a part of that group, and there’s only one of them that isn’t an IB school. So it’s a good opportunity and resource because we’re all like-minded, and we have the same kind of diverse student populations and set-ups. So when we’re talking about education, we can understand the context and how it works for international students.”
The drive to utilize both parents and formalized networks with other international schools, and using the city of London itself comes from a belief in each participant that DIS needs to be inherently inclusive – and that inclusiveness requires work and support. From the initial non-selective admittance policy, to the day-to-day choices of culturally diverse songs and celebrations in a music classroom, teachers are paying attention to the needs of a truly contemporary group of learners. Within the interview data in particular, each participant expressed a strong opinion on embracing a diverse student population, and a strong desire to see each student succeed, regardless of their cultural, ethnic, or linguistic background. Vincent’s story of Christmas was followed up with a story of intrinsic curiosity and how an inclusive mindset is a vital part of thriving as an international school teacher: “Yes, because of the high turnover of students, the teaching can be challenging. And you know, music in particular takes time. Like, how long does it take to learn an Islamic song? For me, maybe not too long. But for the students, a long time! So you have to be interested in knowing your class, and how much they can take from year to year, and sometimes it’s like starting all over again each time a student comes and goes. So you have to have a lot of weapons, you know? Parents. Resources. Things to find in London. Check with other international schools. You need many tools. So from the moment we start singing Islamic songs, those students can come out of their shells, and they see and feel and understand that others are interested in their culture, and want to celebrate it. That’s very powerful. It makes all the difference. For new international school teachers, I would remind them to listen to their instincts. Because it’s a world you never knew existed. And I think by listening to your instincts, and your heart, your mind, you just know what needs to be done. You know, you go, you learn, you ask, you teach. It seems hard, but in the end, it’s that simple.”
Theme Four: International-Mindedness

**Principle.** What Vincent describes as “simple” is actually quite complex. His advice for new teachers (“listen to your instincts”) signifies a more complex understanding of what it means to be a teacher of a highly diverse student population. Beyond the formal curriculum, beyond the policies and procedures, beyond the everyday paperwork and intricate planning in an international school teacher’s world lies a more complex and elusive concept to unpack: international-mindedness. As indicated in Chapter 2, international-mindedness is not a new concept in 2013. It has a long standing history of understanding, shaped by its origins in international schooling, and tied to the initial work of Maurette (1948) and UNESCO. However, in the contemporary context of DIS, my data indicate that international-mindedness as a context for teaching and learning is shaped by three distinct perspectives: (1) the list of descriptors set out by the IBO itself in its Learner Profile documentation and policy (2008); (2) an understanding that the other, with their differences, can also be right; and (3) believing that beyond borders and national interests, we are all people with common goals, aspirations, and a shared sense of humanity that can be enriched and supported through the teaching and learning environment.

First, the IB Learner Profile (which was reviewed in Chapter 2) is indeed being embodied in a practical way in the learning environment at DIS. The Profile is found (literally) on the walls of the school, in the school’s IB documentation, and in teachers’ lesson plans. It is also apparent in conversations with teachers, within interdisciplinary approaches to teaching, in the materials sent to families of new DIS students, and in the ways in which students interact with each other both in and outside of the classroom. As such, I call the understanding of international-mindedness elusive, not because it is hard to identify its basic characteristics (since they are
readily set out by the IB Learner Profile), but because how it is manifested at DIS is not always obvious, but rather inferred. Across the data, participants tended to define international-mindedness by first describing what it is not. By setting up a comparative story, each participant was able to, in turn, create a picture of what international-mindedness meant to them. My interview with Jeffrey, the IB Music chief examiner, included reference to what international-mindedness is not: “International-mindedness is quite hard to define in a concrete sentence, but I know what it’s not. It’s not school trips or living abroad. It’s not paying lip service to other cultures. It’s not flags, fun, and feasting on some sort of token international day… It’s more about appreciating and understanding your own culture first before you can try to understand and appreciate the cultures of anybody else. A lot of people think that international-mindedness is over there somewhere. But I think it’s right here. It starts with you” (Jeffrey).

Jeffrey’s perspective was quite useful for me as a researcher in understanding how the Learner Profile itself is operationalized at DIS. For example, one of the descriptors in the Learner Profile is risk-takers. To define what it means literally, the Profile would be simply indicating that an internationally-minded person takes risks. The definition does not indicate what kind of risks should be taken, the context in which those risks should take place, nor the extent to which a risk is applicable to an individual person. Therefore, to understand the meaning behind that descriptor, you have to dig deeper. Jeffrey continues, “You could easily just dismiss the Learner Profile as being a list of words. You know, it’s a bit condescending for the IBO to give out a list of ten words and say, well, if you’re all inclusive, and you all take risks, you’ll all be internationally-minded. But it’s much deeper than that. You see, for me, those ten words are what every human being would like to become, to a greater or lesser extent.” Jeffrey’s perspective indicates that the Learner Profile provides individual learners with both a starting
point for embarking on a journey to become internationally-minded, and an end point, to which individual learners can aspire.

To illustrate further, Doug, the Head of School, shares a story about what the Profile descriptor risk-taker means to him and how he subsequently explains it to parents: “It’s a really funny one to talk to parents about because they think it’s about physical risk. You know? But we’re saying, no. It’s about the child that often might not want to ask a question that puts their hand up and asks that question. Putting themselves on the spot. Whether they may not have a hundred percent fluency in English, but they’re having a go. Or whether it’s a student that’s giving an answer to something, you know, and they’re not a hundred percent sure whether they’ve got it. I think that’s great. You know, it’s about trying something new, about standing up there and speaking when you’re shy, or answering a Maths problem in a way you think works but you’re not sure if it’s the right way.” Doug’s perspective indicates that risk-taking is unique for each person within the learning environment at DIS, as are each of the descriptors found in the Learner Profile. Student A might have a different starting point than Student B; nevertheless, they aspire to a common end point of international-mindedness. The purpose of the Learner Profile, therefore, is to paint an ideal picture of international-mindedness, to which each member of the learning community at DIS can aspire, based on them knowing themselves first and setting their goals accordingly.

After working to understanding one’s own positioning with regards to the Learner Profile, the next step is for individuals to understand that the other, with their differences, can also be right. Every participant I interviewed and observed during my time at DIS, made reference to the concept of the other, and how learners at DIS are encouraged to (a) understand their own positioning, and (b) how the positioning of others, though it may be drastically
different from one’s own, can also be right. “Think about how many nationalities we have represented here,” explains Jeffrey. “They all have completely different backgrounds, completely different value sets about life. International-mindedness is also about understanding that the person next to you can be very different from you. And it’s not skin colour, eye colour, or anything else that necessarily makes them different. You wouldn’t be able to tell this by looking. International-mindedness is about developing your ability to see that other people with their differences can also be right.” Understanding the other cannot only be about being about being able to identify basic differences between people. At DIS, understanding the other is tied directly to several other descriptors from the Learner Profile: knowledgeable, communicators, critical thinkers. Almost every Learner Profile descriptor makes reference to asking questions and keeping an open mind as you are doing so.

To illustrate further, Jeffrey provided an example in the context of music education as a starting point for understanding the very nature of international-mindedness with regards to the other: “How two societies view a piece of music is very different. We might say, ‘Bach is such a great work of art!’ and put it on a pedestal. I get a bit tired of that. It strikes me as a bit sycophantic. Whereas in Bali, the gamelan [music] is just what they do. Ask your students, ‘which is the greater work of art?’ and see what happens. To get them considering things differently, you can then pose the questions, ‘who said music had to be a work of art?’ or ‘why do you think Bach is more valuable than gamelan?’ Students begin to learn that they don’t have to denigrate someone else’s culture in order appreciate their own. Internationally-minded thinking recognizes that other people do things differently, but they can be the same in value.”

Finally, international-mindedness at DIS is about believing that beyond borders and national interests, we are all people with common goals, aspirations, and a shared sense of
humanity that can be enriched and supported through the teaching and learning environment. Although cosmopolitanism comes to mind here, the data indicate that the participants are either unaware of this concept from an academic point of view or are aware of this concept and have been able to adapt its use for the practical teaching environment at DIS. Emma, a teacher and Vice Principal, sums it up nicely: “For a long time, international-mindedness (for myself but I also think for international communities) has been about celebrating differences. But I’ve come to the idea that that’s the tip of the iceberg, and that it’s much more about the search for commonality. It’s really about looking for, or understanding what it means in a philosophical way to be sharing our humanity.”

In the official IB documentation that I analysed, I did not find a single reference to the words cosmopolitanism or internationalism. This is perhaps because those words carry historical and political weight that the IBO is uncomfortable in promoting. As noted in Chapter 2, critics of the IBO in general tend to gravitate towards labelling the program’s focus on human commonality as Marxist and inappropriate for the protection of national interests. At DIS, some teachers are aware of the political history associated with promoting a liberally-minded education. James, for example, shared a story with me about his understanding of the word international itself, and its attachment to the history of the IBO: “There was one professional development presentation I went to that showed the history of the word international, and how it related to the IB. They started with international, then it changed to internationalism, then it became internationally-minded… and it showed the journey of the IBO to find the word that best describes what we really mean. I must say, I actually like the word internationalism because to me it carries the point of a common humanity. And what’s so wrong with that? We all have the same aspirations, the same fears…” James’ point of view indicates that internationally-minded
thinking can easily be misconstrued by critics as being anti-national in interest. However, James (and others I interviewed at DIS), vehemently oppose this assumption: “Wherever we come from, deep down inside of us, we transcend nationalism… the trouble is, nationalism gets in the way when we get caught up in our own political agendas” (James). The Learner Profile and international-mindedness itself is not asking that a learner abandon their own interests in favour of the interests of the other. Learners are simply being asked to acknowledge the value of both. International-mindedness “is all about balance” says Jeffery, “and about learning to be humble and open-minded, even when it might not suit you.”

**Practice.**

![Mural of Flags at Dogwood International School](image)

*Figure 4. Mural of Flags at Dogwood International School*

“Learning to be humble and open minded, even when it might not suit you” is what some might consider a lofty goal, especially where children or teenagers are concerned. International-
mindedness, though rooted in the goal of common understanding of a shared humanity, comes with a distinct set of cultural challenges in an international school context. Jeffrey shared a story about another international school in England (not DIS) where the administration and teachers encountered a serious challenge with two students from Russia. “The students were vehemently anti-homosexual, to the extreme. Along the lines of ‘gays should be strung up and shot’ kind of thinking. And the school had quite a few problems dealing with that issue, particularly because there was a boy in the same class as them who was openly gay” (Jeffrey). These kinds of issues are difficult for teenagers in particular to address, regardless of the supportive environment being fostered at an international school. Jeffrey continued to explain, “We’re talking about teens here, and we’re expecting a lot of them. You get this kind of clash of cultures that can happen, but we’re not morally crusading. That school and the administration had to make it clear: these are the values they stand for, and that every human being deserves some respect, and so those students from Russian may have had their paradigm shifted towards being a bit more tolerant.”

Given that international-mindedness does bring images of flags, and travel, and multiple languages to mind, it surprised me that Jeffrey chose to share a story based on changing opinions of sexual orientation – a topic one might not stereotypically associate with international-mindedness. In fact, my first impressions of DIS led me to believe that international-mindedness did indeed have a strong emphasis on flag-waving, feasts, festivals, and the like, and was less about issues of social justice, civic engagement, or shared humanity as the Learner Profile espouses. The walls at DIS are painted with internationally-themed murals, the music playing over the loud speaker at break time was in a different language each day, and the food offered in the cafeteria reflected a whole host of multicultural options. However, after completing eight interviews with individual educators at DIS, it became apparent to me that international-
mindedness does indeed transcend the stereotypical picture of multiculturalism that is painted on the walls of the school.

In order to better demonstrate how an internationally-minded perspective transcends the stereotypical, and is operationalized at DIS, I turn to a story shared by Doug, the Head of School. My interview with Doug was conducted in his office at the senior campus of DIS. His office walls were adorned with artifacts from all over the world that he had collected during his travels. In the few moments as I was waiting for Doug to arrive, his secretary gave me a brief tour of the artifacts: There were paintings from China, sculptures from Tanzania, First Nations’ artwork from the west coast of Canada. A brief snapshot of Doug’s office told me that his practice as an educator was very literally, international in nature. My conversation with Doug began with a framing of his life as an international educator in England, Sweden, Cyprus, and the USA. Given this start to the conversation, and having been an international school teacher myself, I anticipated that our conversation with regards to international-mindedness would likely focus on concepts of borders, and travel, and artifacts. Doug subsequently surprised me with his story of international-mindedness of DIS, as it carried the same tone and context as the story shared by Jeffrey about the two students from Russia and their struggle with homophobic perspectives. The difference between the story told by Jeffrey, and the story told by Doug, is in how the cultural clash was handled. While Jeffrey’s story ended with an administration taking a heavy hand with the students and insisting on a paradigm shift for the teens, Doug’s story paints a more student-centred, proactive approach – one where the administration at DIS was not the sole solution to addressing the cultural conflict but merely a facilitator of student initiative.

“We had a student who was very outwardly gay. He wanted everyone to know it, and understand him better,” explained Doug. “He decided for himself that in society, there’s still so
much prejudice about sexual orientation. He said to me, ‘I think our school is a place where everybody can be who they are’ and he wanted to know if the IB philosophy applied to him, too. I agreed that he was right. International-mindedness includes all kinds of diversity.” Doug proceeded to ask the student what he wanted to do. What he wanted people to know. The student simply wanted people to know that he was like everyone else, regardless of the difference in sexual orientation. “So we had to find a way for him to express the sameness, and the student suggested that we invite the London Gay Men’s Chorus¹⁶ to sing at DIS.” Doug subsequently decided to invite the Chorus to sing at DIS (to which they agreed), and after their performance, the Chorus members gave a workshop to the entire school. “They talked about what it was like growing up, and being gay, and how it related – or in fact, didn’t relate – to their work… so they were able to break a few stereotypes through music.” The two students from Russia, had they been members of the contemporary community at DIS, might have had the opportunity to understand their own point of view better, and in turn, be more open to understanding the perspectives of others who think differently.

At DIS, student initiative does play a big part in the cultivation of an internationally-minded outlook. Felicity, the drama teacher, further relates the concept of international-mindedness to creativity itself. Since students are encouraged to think critically and creatively to find solutions to their challenges and differences, they are more likely to address arising cultural clashes through a proactive lens, under their own initiative: “To be honest, we kind of encourage eccentricity here and all its creativity, and we encourage it in a way that is what other schools might not be doing,” she explains. “We encourage individuality, but at the same time, people need to know and respect each other.” Returning to the story of the students from Russia, at DIS, the outcome to that story would have likely been quite different. “Children here at DIS,

¹⁶ http://lgmc.org.uk/
sometimes they’re so in shock about the cultural context, and they just want to fit in. But we’re saying, no. What about your ideas? How would you change things? Why do you think the way you do? We’re trying to encourage international-mindedness, and that starts with imagination” (Felicity). Even when the perspective of a student drastically differs from that of another student, DIS encourages students to have open dialogue based on respect, regardless of how difficult it might be in the beginning. “I explain to them,” says Felicity, “that they might have a particular bias against something” and unless the students are given the opportunity to discuss things, “they wouldn’t even know it. We allow freedom of speech, and we’re opening them up to other ideas that they never thought might exist, and that other people have different ideas” (Felicity).

Ultimately, the internationally-minded environment that is cultivated at DIS results in a learning context for students where multiple opinions, perspectives, and ideas are both encouraged and critically examined. Towards the end of my conversation with Doug, I asked him to describe the tone of international-mindedness. Could he sum it up in one sentence? “You know,” he replied, “one of the students did a good job of describing it recently... he said that our school is such that if 50 students walked in from Chechnya on an average Tuesday, no one would bat an eyelid!” During my experiences at DIS, it became apparent to me that international-mindedness has almost become a commonplace concept at DIS. Where a researcher such as myself might find the concept to be initially elusive and difficult to quantify, a teenager at DIS might be able to succinctly sum it all up quite easily, given the kind of learning that is taking place at the school: “The student described us as having differing views about, say, things that might be socially acceptable in one country might not be okay elsewhere, but in this school we encourage everyone to have their voice, but to respect others along the way as well” (Doug).

**Mindset.** As was the case with the previous three thematic understandings – creative
professionalism, personalized learning, and (con)temporary community – my experience of international-mindedness within the learning context at DIS led me to ask an inevitable question of my data: What kind of mindset must a teacher have in order to be able to facilitate and cultivate an internationally-minded educational context? Across the data, I found three common denominators: (1) an expatriate perspective, (2) a sense of international identity, and (3) the belief that education can indeed, promote and develop a sense of shared humanity. Starting with the IB Learner Profile, and ending with a sense of being “home” within an international community, the teachers I interviewed at DIS all expressed a connection to the kind of learning environment that actively supports an internationally-minded outlook on education.

Though I did not seek to unpack the literature surrounding the phenomenon of expatriate (expat) teachers in international schools in this research study, I nonetheless did observe a connection to an expat identity from almost all of the teachers I interviewed at DIS. In the eight interviews I conducted at DIS, 17 separate countries were represented by the people I interviewed. In addition to England itself, DIS teachers have either taught or lived for extended periods of time in Austria, China, Cyprus, Egypt, France, Germany, Greece, Macedonia, the Netherlands, Norway, Portugal, South Korea, Sweden, Tanzania, Turkey, and the USA. These international perspectives permeate the identities of the teachers themselves: “To me, it’s quite a natural way of thinking and living and being. I find it hard to understand those who are narrowly-minded in a nationalistic way” says Jack, the music teacher. “My whole life has been about looking at different nationalities and different cultures, and I’ve always found it to be enriching.” This sentiment was similarly echoed across the interviews I conducted with all eight participants. This is not to say, however, that one must be a world traveller and necessarily embrace an expat lifestyle in order to identify with being a member of an internationally diverse teaching
community. For example, two of the teachers I interviewed, Felicity and Charles, had never taught or lived anywhere but within the United Kingdom. And yet, they both expressed an emotional and comfortable attachment to the context of an international community of learners.

Charles expressed that he felt more connected to an international community than he did to a more homogenized, domestic one, even though he had not taught or lived outside of the UK: “I mean, I don’t see my identity as being fixed. I’m happy to be in this promised country, yes, but I’ve never really strongly identified with the British thing. I’m not proud of this or that, exclusively to everything and everyone else. I quite like to think that it’s just by chance I was born in this country, and I see myself as a part of the world, rather than to see myself as nationalistic. I see myself in relation to the larger global context, like, as a human being” (Charles). Although Charles’ expression of an international identity can’t be readily linked to his own history as a world traveler or educator (which was quite limited), he nonetheless fit the profile of other DIS teachers where they identified more strongly with a world view than they did with a nationalistic one.

Upon recognizing this common world view across my participants, I followed up with Doug, the Head of School and asked him about the hiring practices at DIS. Did they specifically hire teachers who came with an internationally-minded perspective and who self-identified as being international citizens rather than national ones? Was it necessary for potential educators at DIS to agree with a cosmopolitan outlook? Doug explained to me that when DIS initially switched from being primarily a school for domestic students with a domestic curriculum to being an international school with an international curriculum, a purposeful shift had to be made in staffing to match the change. “We really focused a lot on what an international school should feel like,” he explained, “and so we had a lot of old staff who had been in the school for a long
time, and gradually we eased them out... we were able to recruit a more internationally-minded
group of teachers as the opportunity arose.” Emma, a teacher and vice-principal at DIS, also
explains a similar shift in staffing: “Because of the nature of our school, and how we want it to
feel, we’ve ended up hiring teachers from varying backgrounds and different places, and you
really want the right person who fits, regardless of where they’re from or where they’ve been.”
So it stands to reason that teachers like Charles, who had not lived or taught outside of the UK,
are a perfect match for DIS based on an internationally-minded outlook rather than based on
having experience with teaching in diverse geographical locations. “When you become involved
in international education, if it suits you, you’ll likely identify more with the international
community than you will with your home country. The international community feels more like
home as a result,” reiterates Doug.

Emma, who is originally from the Netherlands, shares a similar perspective on where
home actually is: “Here at DIS, I can share this experience with the students... you know, feeling
at home in a place that isn’t actually home... you know, the students are being uprooted and
whatnot, but I share that with them... I can relate to the students because I’m also not from here,
and it’s a way to connect with them, to build a home outside of home, and eventually you define
home in a different way.” As for a cosmopolitan outlook (read: vision of shared humanity), it is
not formally required that teachers at DIS should inherently share this perspective. However, as
Doug describes, “once you start an international teaching experience, and you talk to others who
have stayed behind [in their home countries] you feel that actually, you were missing something
before, and that there’s so much more to education than you previously thought... you become
part of the shared vision, and you find that you have more in common with the international
community than you do with your home.”
Chapter 5

Discussion

I acknowledge that as I was initially constructing this research study, I came from a place of naïve assumption. First, I assumed that stories from an international school would have the power to solve challenges faced by teachers in domestic schools; and second, I assumed that all the stories I would uncover in the research would demonstrate exemplary practice – that is to say, they would clearly demonstrate ways in which the resulting information could successfully be applied in a new, domestic school context. To some extent, I was proven right in both assumptions. After all, I chose an international school to investigate, based not only on its congruence with my selection criteria, but on its reputation as an exemplary school. In this regard, I was setting myself up for success. However, what I failed to recognize at the onset of my research, was that the differences in context between an international school and a culturally diverse domestic school may actually act as significant roadblocks for transferring the results from one context to the next. Good practice within the context of an international school may or may not be readily transferable to the context of culturally diverse domestic school – if such good practice exists at all.

Bagnall (2008) states that “international schools remain at the forefront of educational experimentation and have much to offer national schools… there are many who believe that they represent a frontier for solving global problems of inequity and injustice in the world” (p. 3). It may very well be the case that international schools have much to offer domestic schools – from the ways in which teachers are supporting the language needs of diverse students, to the ways in which teachers are selecting culturally appropriate material to include in their classroom practices, to the ways in which school policies reflect the needs of a diverse, contemporary
community of learners. As both an international and domestic school researcher and teacher, I count myself among “those who believe” (Bagnall, 2008), in the strong possibility that stories of teaching and learning from an international school might inform the practices of teachers in domestic schools. This was the positioning from which I initially began this research study, and such positioning is supported by the current literature (particularly on international schooling) that already exists (Chapter 2). By choosing to investigate an exemplary international school, I also set up the conditions for this positioning from the participants themselves. As educators at an exemplary school, the participants were highly skilled professionals, with a long-standing history of utilizing highly effective, culturally appropriate principles, practices, and mindsets that would lend themselves to addressing the initial purposes of this research. Good practice does exist at this specific international school.

However, by asking the research questions (1) what are the stories of principle, practice, and mindset that foster internationally-minded teaching and learning in an international school context?; and (2) how might those stories inform the practices of teachers in increasingly culturally diverse domestic schools?, I hoped to establish whether or not my initial assumptions might be true, and/or whether they were being shaped by my own positioning as both an international and domestic school teacher. At the heart of my inquiry, therefore, was an underlying question which did not become apparent to me until I progressed further into the study: To what extent are there stories of principle, practice, or mindset present in an international school which reveal significant learning opportunities for educators in culturally diverse domestic schools? And, after subsequently completing this research study, the response I have arrived at is yes, such stories exist at this specific international school – however – the extent to which they can be appropriately transferred from an international context to a domestic
one depends entirely on the contextual needs of the specific schools in question. In Chapter 4, I presented stories of principle, practice, and mindset from four thematic understandings arising from my investigation of teaching and learning in an international school: (1) creative professionalism, (2) personalized learning, (3) (con)temporary community, and (4) international-mindedness. In order to further unpack these thematic understandings and to explain my response, I will consider both (a) the ways in which stories from an international school can successfully inform the practice of educators in culturally diverse domestic schools, and (b) the significant challenges of applying these stories in a culturally diverse domestic school where the context for teaching and learning is different from that of an international school under each of the following sub-headings: (1) secret, sacred and cover stories, (2) transferability from an international school to a domestic school; (3) conflicting interests for use of the IB program; and (4) implications for music educators.

**Secret, Sacred, and Cover Stories**

Clandinin and Connelly (1996) suggest that a researcher must give consideration to what cannot be seen through a single mode of investigation, and that this is especially important in a school context. Clandinin and Connelly’s conceptualization of secret, sacred, and cover stories was particularly useful in informing the observation stage of my data collection (which in combination with interviewing, revealed the four primary stories I shared in the thematic understandings): “Teachers spend part of their time in classrooms, and part of their time in other professional, communal places… teachers cross the boundary between those places many times each day” (p. 25). As such, the insights a teacher may reveal to a researcher must be considered in context and be substantiated through multiple lenses before assertions about their meaning can be made. Secret stories are ones that teachers work to hide (e.g, a teacher experiences a personal
failure in the classroom). Sacred stories are ones that teachers uphold as unchangeable or holding some kind of universal truth (e.g., teaching is an inspirational profession). Cover stories are ones which teachers tell to avoid telling a secret story or to avoid entering into a moment of difficulty in the retelling of a teaching experience (e.g., a teacher may alter a secret story, by adding a positive resolution to its retelling). Although I did not directly use Clandinin and Connelly’s framework for examining secret, sacred, and cover stories in my research, I nonetheless kept their framework in the forefront of my mind as I was engaging in data collection at DIS. I became aware as I was collecting data, that the stories that were not revealed (or just marginally revealed) to me through an initial document analysis were revealed more clearly to me through classroom observations and individual interviews. Similarly, I gained a deeper insight into the culture of the school and the very nature of the stories themselves by paying strategic attention to casual conversations that took place both inside and outside of classroom contexts (e.g., in the staff room) as well as informal conversations that took place with teachers and administrators outside of the context of the formal interview. As each story was being told to me in the formal interview context, I made notes about its fundamental elements, and looked for further evidence of these elements within classroom practice and the documents supporting the school itself.

While I may not be able to discern whether each of the stories that were shared with me were indeed, secret, sacred, or cover stories within the scope of this study, I nonetheless feel that I was able to identify each story as trustworthy, based on triangulation through multiple data sources, and since such stories would be easily corroborated by multiple educators at DIS.

Each of the stories I presented in the previous chapter (e.g., the story about Jack’s classroom desk, the story about the boy and his guitar pick, the story about Vincent’s struggle with Christmas, the story about Doug’s approach to addressing homophobia, etc.) were presented
from an appreciative standpoint, using raw interview data to support, and subsequently unpack, the re-telling. That is to say, I tried to present (a) the perspectives of principle, practice, and mindset, with (b) the resolution of each story, backed up by (c) raw, unedited interview data to both support and unpack the story being told. I did not fictionalize elements of these stories to suit my own agenda. The elements of each story did occur in the manner I described within their original context. However, in order to answer my original research question (which again, assumed I would find ways in which stories from an international school would inform educators in domestic schools), I worked to paint a picture of each theme that would be inherently useful for educators in domestic schools. For example, Vincent’s story of Christmas did demonstrate a resolution in that he was able to create and successfully implement an approach that worked for the integration of culturally diverse religious practices within DIS. However (and this is perhaps a limitation of my research), within the confines of this study it was impossible to discern whether or not the story that Vincent shared with me was factually true. Was it indeed resolved? Did his rotation of religious celebrations sit well with all of the culturally diverse students, parents, and teachers who were affected? I did not at the time of data collection, nor will I now at the time of dissemination, question whether or not Vincent’s interpretation of his own experience was true, as I believe it was true for him. Furthermore, regardless of whether Vincent’s recounting of the Christmas strategy was a secret, sacred, or cover story, it still indicates that Vincent’s ideas for addressing the faith-based needs of culturally diverse students in the music classroom are readily applicable and very useful within his own teaching context. This perhaps demonstrates that a similar approach might be successful within the context of

17 Though this story (and others) could have been easily corroborated by other participants in this study, doing so would have prevented me from maintaining each participant’s confidentiality.
culturally diverse domestic schools, where educators are facing similar challenges around faith-based celebrations, regardless of the nature of a story itself, or how it was shared.

Transferability: From an International School to a Domestic School

In order to illustrate the ways in which such stories of Christmas and others may or may not be transferable to a domestic school context, it is first necessary for me to present a snapshot of K-12 education in a Canadian domestic context. Given the fact that there are more K-12 international students studying in the province of British Columbia than are studying in any other single Canadian province (CBIE), I will use that province to illustrate a Canadian domestic school context.

Students in British Columbia. Both public schools and independent schools in British Columbia have a long history of welcoming and supporting international students for a variety of programs: short-term study, language training, specialized academic summer camps, as well as long-term studies culminating in the BC graduation certificate. Many public and independent schools also offer enriched internationally recognized academic curricula options, such as the International Baccalaureate Programme (IB) or Advanced Placement Program (AP). There are currently more international students enrolled in K-12 education in the province of BC than there are in any other single Canadian province. Of the 94,000 international students enrolled in educational institutions in BC in the 2010-2011 school year, nearly 12,000 of those international students were enrolled in K-12 schools (BC Ministry of Education, 2012).

In addition, domestic students in BC schools are equally as diverse. According to the BC Ministry of Education’s 2012-2013 annual report\(^\text{18}\), approximately 24% of students enrolled in BC K-12 schools speak a language other than English at home. The language statistics reflect a culturally diverse group of students, which (in addition to international students), includes large

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numbers of students who are identified as Aboriginal (10.6%), English Language Learner (ELL, 10.5%), and French Immersion (7.9%).

Given the fact that there are more K-12 international students studying in the province of British Columbia than are studying in any other single Canadian province, and given the extent to which the population of domestic students in BC is culturally diverse, it is important to recognize the framework that the government of BC has established to support such diverse students. *Diversity in BC Schools: A Framework* (BC Ministry of Education, 2008) was established to address the challenges associated with the needs of an increasingly diverse student population in BC. The BC Ministry of Education sees itself as having a “unique responsibility and opportunities to meet this challenge both by teaching understanding and respect for all persons, and by modeling understanding and respect for all persons in practice” (2008, p. 5). In addition, the document makes specific reference to expectations that apply to diversity in arts education, which is of particular relevance to my research: “Curricula for language arts, information technology, fine arts (dance, drama, music and visual arts) and second languages contain prescribed learning outcomes related to topics such as recognizing bias and stereotypes, and understanding personal/cultural contexts” (2008, p. 18). This document applies to all schools in the BC K-12 education context, which fall into two categories: (1) public schools; and (2) independent schools which are divided further into four additional classifications based on educational philosophy and level of governmental funding.

**BC independent schools.** Currently, there are 72,000 students attending independent schools in BC (approximately 11% of the total number of K-12 students in the province). There are 347 registered independent schools in BC, which are classified into four groups based on
their self-identification within the province’s classification system and the level of public funding they receive:

- Schools are self-identified through the Federation of Independent Schools Association (FISA) membership, and represent diverse communities within the independent schools system. Independent schools can be based on faith (Catholic, Christian, Jewish, Islamic, Mennonite, Seventh-Day Adventist, etc.), educational philosophy (Waldorf, Montessori), educational offerings (International Baccalaureate, university preparation), or specific programs or focus (ecological/environmental focus, equestrian programs); and, lastly, independent schools include some parent-led community schools. (BC Ministry of Education, 2012)

Although independent schools in BC have the freedom to approach their curricula from within their own paradigm, these schools must still meet the prescribed learning outcomes of the formal BC curriculum for any subject or learning situation that contributes to a student earning their provincial graduation certificate. This requirement includes compliance with the standards set out by the BC Ministry of Education’s diversity policies. BC schools are free to deliver their curriculum from within a context of specific religious, cultural, philosophical or pedagogical perspectives. However, they must still espouse values of inclusivity and diversity and ensure that they do not (in theory or practice, real or perceived) promote or foster doctrines of (1) racial or ethnic superiority or persecution; (2) religious intolerance or persecution; (3) social change through violent action, or (4) sedition. Of the 12,000 international students enrolled in K-12 education in BC in the 2010-2011 school year, approximately 30% of these students were enrolled in independent schools, with the remainder enrolled in public schools.
The BC Ministry of Education lays out its mandate to (a) ensure that both independent and public schools are addressing the needs of diverse learners, and (b) ensure that educators themselves are engaging in equitable practices within their classrooms:

Despite the diversity among them, all these young people have similar educational needs. All of them need to learn how to be economically self-sufficient, how to participate in the lives of their communities, how to understand the world in which they live, how to enjoy the benefits of Canadian society, and how to raise, in turn, the next generation. Our expectations for schools are high. We have, in fact, an ambitious social as well as an educational agenda for them, as we seek to support our social structure in various ways.

In the broadest sense, we have long expected schools to serve as agencies for civic and democratic development and as places where our culture and values can be sustained and transmitted to the young. Today we turn to schools to help us enshrine language rights, to preserve diverse cultural heritages, to promote social equality and justice through recognition of individual differences. (BC Ministry of Education, 2008, p. 3)

Dimensions of principle, practice, and mindset, can be identified within the Framework (2008) itself, in that the BC Ministry of Education mandate focuses on how diversity can or should be addressed through a trifold lens: (1) creation or revision of policies to reflect adherence to basic human rights and social justice (principle); (2) enactment of school/institutional practices that provide opportunities for developing understanding and appreciation of diversity (practice); and (3) encouraging educators to engage in intellectual discourse surrounding issues of social responsibility (mindset) (2008, p. 25).

However, despite the assertion from the BC Ministry of Education that “all [students] have similar educational needs,” I question whether or not a vital point is being missed here. For
example, the Ministry lists the needs of students as learning how to be “economically self-sufficient,” how to “participate in the lives of their communities,” how to “understand the world in which they live,” how to “enjoy the benefits of Canadian society,” and how to “raise, in turn, the next generation.” While these goals certainly have merit in their own right, they are neither contextually specific to the needs of diverse students, nor useful as a set of culturally appropriate learning goals that can be applied to all learners indiscriminately. Although I made the initial assumption at the onset of this research study that insights from an international school context might be applicable in a culturally diverse domestic school context, I now recognize that there is a significant divide here in student interests. As Doug, the Head of DIS, explained, “At DIS, the international families, mostly they are corporate or embassy-based. They want international education because of the nature of their assignments. The other thing is that they can afford international education because mostly it’s their companies that are paying the fees. They can afford if they have to have additional programs like EAL or special educational needs. The other thing about them is that they’re motivated and generally, a generalization really, their children are of a higher cognitive ability” (Doug). In contrast to the demographic of the international student population at DIS, the demographic of culturally diverse domestic students in a BC school would likely not reflect the same composition (e.g., they would not be entirely affluent, expatriate students whose parents are corporate or embassy-based). Rather, domestic schools in BC include culturally diverse students from a broader cross-section of groupings: (a) Canadian students whose first language is neither French nor English; (b) Indigenous students (First Nations, Metis, or Inuit); (c) newly immigrated students (who may hold legal status as either landed immigrants or permanent residents); (d) refugee students; and finally (e) international students (as defined as non-resident, and who will be returning to their country of origin once
their education is complete). The challenge is in identifying what the needs of each of these specific groupings of culturally diverse students require (and indeed, individual students within these groupings), and then responding accordingly with contextually appropriate action. Ultimately, the needs of international students will inevitably differ to some extent from the needs of immigrant & refugee students, which in turn will differ from the needs of Indigenous students or ESL students. The cross-section of cultural diversity might be the same when we compare an international school with a domestic one (e.g., a broad range of ethnic or linguistic identities will be represented in both schools), but the needs and contexts of those culturally diverse students are not necessarily going to be congruent.

Returning to Vincent’s story of Christmas and his ideas for the incorporation of culturally appropriate religious celebrations in the music classroom, we can see two outcomes to using this same approach in a BC domestic school: (a) a rotation of religious celebrations might work, depending on the mindset and interests of the students and families which populate the school’s composition, or (b) a rotation of religious celebrations might not work, depending on a completely different mindset and interests of the students and families which populate the school’s composition. The data strongly indicate that the transferability of my research findings is highly dependent on the context of both the international school and domestic schools in question. Yes, stories from an international school may provide insights for teachers of domestic schools on how they can shift their practice to reflect a more culturally appropriate approach to teaching – however – the extent to which these insights can be transferred from an international context to a domestic one depends entirely on the contextual needs of the specific schools or school boards in question.
Conflicting Interests for use of the IB Programme

As previously noted in Chapter 3, many Canadian domestic schools (both public and independent, respectively) have already implemented and are successfully running the International Baccalaureate program for students in K-12 schools. The reasons the schools (or their respective Boards) might be motivated to offer the IB programme include (a) the school already has a large population of international students (or culturally diverse domestic students) and therefore, the school needs a program that can serve the needs of those students, or (b) the school may or may not have a diverse student population, but sees the IB programme as an opportunity to enhance the school’s overall approach to internationally-minded thinking, or (c) the school may or may not have a diverse student population, but sees the IB programme as an opportunity to offer an accelerated academic program to highly motivated and/or gifted students. This situation differs drastically from many international schools where the IB programme is largely being implemented to (a) serve the needs of an internationally-mobile student population (e.g., pragmatic), or (b) provide schools with a structure for implementing and enhancing an internationally-minded outlook (e.g., visionary).

Essentially, there is an inherent tension in the context of domestic schools where the IB programme is both (a) capable of providing a strong framework for the implementation of internationally-minded interests, and (b) capable of providing a strong framework for delivering an accelerated, highly respected model of academic credential (which lends itself to university entrance opportunities for those students who complete the full IB Diploma). Tarc (2009) highlights this tension: “The curricular tension emerges where education for international understanding pulls against the demand for [the] IB to meet international standards for university access” (p. 27). In the context of a domestic school, I can understand how this tension would be
problematic. Transplanting an entire program into a domestic school must come with its own set of challenges with regards to the interests of a particular school or school board. As previously noted, it may not be possible, nor appropriate, to simply transfer the lessons learned from stories of internationally-minded teaching and learning from an international school to a domestic school. Similarly, it may not be appropriate for a domestic school to adopt the IB programme as a sole source of internationally-minded teaching and learning, nor appropriate to adopt the IB programme as a sole source of academic rigour. The context of each individual school must be taken into consideration before such transplantation takes place (if it takes place at all).

Additional literature on this tension does acknowledge that the IB programming is often “envisioned as potentially useful for distinct national schools with a racially [culturally] diverse student body” (Tarc, 2009, p. 26). However, to my knowledge, domestic schools in BC are not currently implementing the IB programme in this fashion. Rather, they are largely implementing the IB programme to satisfy the need to provide an accelerated academic program to their university-bound students. Future research in this area is vital since there are currently no studies on Canadian domestic schools (in BC or otherwise) which explore the schools’ motivations for offering the IB programmes. However, my assumption that the IB programmes are being offered to provide students with an academically rigorous program, can easily be supported by statistics. As I stated in Chapter 3, of the over 300 schools in Canada that are offering IB programming, only five of them are doing so at the K-10 level (Primary Years Programme, PYP, or Middle Years Programme, MYP). The vast majority of IB accredited schools in Canada are only offering the IB Diploma level of instruction to students in grades 11-12, as this is the level of IB programming which, upon successful student completion, results in a credential that can be used to gain university entrance.
This inherent tension also exists in the context of international schools. As Doug explained to me, he experienced this tension in the context of both domestic and international schools in the UK: “I really don’t think the majority of schools in the UK that do the IB Diploma are interested in the internationally-minded nature of it. Neither are they interested in the holistic nature of it. Neither are they interested in, you know… it’s purely looking at it as an examination system which gives their students an advantage” (p. 7). More specifically at DIS, several participants spoke about this tension, including Jeffrey, who spoke about the tension in the context of parental school choice: “I think there are some parents that do send their children to the IB school because it simply has the word international in it. And they think, oh, that’ll get my child into university. Without really understanding what the IB itself is about” (p. 6). This begs the question: Does the IBO only have to offer schools a framework for delivering an academically rigorous program of study at the exclusion of offering a framework for internationally-minded thinking? Or, are IB programmes set up to provide a balance of both? In the IB curriculum documentation, the latter is true. The IB programme emphasizes both-and not either-or where academic rigour and internationally-minded interests are concerned. However, since individual schools (international or domestic) are free to use the IB curriculum documents in the way that best suits their own contexts, some parts of the curriculum inevitably end up being emphasized over others. When speaking with educators at DIS, I found that a relatively even balance exists between emphasis on academic results (Emma: “over 90% of DIS graduating students will proceed onto their first choice university this year”) and emphasis on internationally-minded thinking (Emma: “we want our students to learn how to lead others with honesty, integrity, compassion, and determination, and to keep an open mind”).
Additionally, in the context of teaching and learning at DIS, it was impossible for me to ascertain whether the IB programme was the direct catalyst for the presence of internationally-minded teaching and learning, or if it was a complementary factor to the already internationally-minded context that existed before DIS became an accredited IB World School. Again, Doug explained this tension in regards to parental school choice, and the inception of the IB programming at DIS: “So it was a bit of a change when we decided to focus on international education. And the IB is the core of that for us. Actually, it was in 2008, I had to have a meeting. All our staff actually preferred teaching the IB programme to the British system. They saw the value of it. I didn’t have to convince the staff that the IB was a better program for [DIS]. But a lot of parents still wanted [a domestic curriculum] because again, it was that kind of gold standard. So we had a meeting in 2008 with the parents to say, look. The time has come when we only want to focus on doing one thing. And we only want to focus on the IB. We believe that the IB is the best match for our international school. We expected that there would be a lot of resistance, but strangely there wasn’t. A lot of parents – the majority – said well, yeah. We really want you to focus on being international. This is why we chose you.” Doug indicates here that indeed, DIS may have been an internationally-minded school (though perhaps to a lesser extent) prior to its adoption of the IB programme. Similarly, many domestic schools may already be creating internationally-minded teaching and learning contexts for their students that exist satisfactorily without a program such as the IB in place. Achieving a balance was an appropriate goal for the contemporary community of learners at DIS, but this does not mean that a balance between academic rigour and internationally-minded interests will be appropriate for other schools (either domestic or international), nor does it mean that the IB programmes are the “best choice” for all. With regards to the delivery of an IB programme in a domestic school, both (a)
the school might be in need of a greater degree of academic rigour, and (b) the school might be in need of a program that will complement its already existing tendency towards internationally-minded thinking. Both perspectives are useful and equally valid choices for a domestic school to make, based on the needs of their own contemporary community of learners.

Implications for Music Educators

The work of Campbell (2009) largely focuses on the practical ways in which music educators can infuse a multicultural dimension into their teaching practice within the context of a domestic school. Widely regarded as seminal research in this area, Campbell’s body of work offers music educators strategies for incorporating world musics into their everyday teaching, encourages music educators to seek new and interesting ways to do so, and highlights the unique attributes of music and arts education with respect to exposing young children to a broader cross-cultural understanding of music from an early age. The strengths of Campbell’s work are that (a) she promotes the idea of young children being able to contribute significantly to their own learning path, and (b) calls educators to reach beyond their usual resources to explore music from culturally diverse sources, and to try incorporating these diverse sources into their teaching practice. However, Campbell largely paints a positive, happy picture of addressing multiculturalism in music education: “… music is one of the most glorious expressions of cultural diversity the world could ever know” (Campbell & Bannerman, 2009, p. 53). And (as noted in Chapter 2), Campbell promotes the idea that “music takes on different sounds and social meanings, while allowing aesthetic experiences that mirror the beautiful, the sorrowful, and the sublime” (p. 53).

I stated in Chapter 2, that as someone who has devoted her life to aesthetic expression through an appreciation of music, I do share Campbell’s perspective in this regard. There is little
doubt that music is a beautiful art form, capable of opening up worlds of cultural understanding for children both inside and outside of formal music classrooms. However, after completing this research study, I have begun to question why music education is often painted in as the medium of choice for this challenge. I do agree with Campbell and Bannerman’s (2009) assertion that music education has become a more dynamic field in recent years, largely due to increasingly easy access to diversity in curriculum content and artistic pedagogical approaches (p. 55). As such, an increasing number of music education scholars have begun to push this statement one step further; asking music educators to not only acknowledge such a shift, but to purposefully find new ways to address it and capitalize on it in their contemporary classrooms. For too long, music education in particular, has been under attack in public schooling (CMEC, 2005). Budget cuts often target the arts in general, as “fringe” subjects, not worthy of the same financial investment as more traditional subjects (CMEC, 2005). Music teachers have increasingly had to take a “more active role in advocacy in the arts; and curricular development; and creative ways have been devised to relate music to its social context, other arts, and school subjects and to take advantage of recent technological advances” (Jorgenson, 2003, p. 3). As a result, scholars such as Campbell (2009), have used their voices and research to largely play advocate for the continuation (and sometimes very existence of) music education programs in public schools. Such advocacy research necessarily tends to focus on the “rosy” picture of what music education has to offer children, with special attention paid to inclusivity and cultural infusion in the curriculum. Little music education research exists that takes a critical stance against the very nature of music education itself, with the goal of improving it, rather than destroying it. After all, if the infusion of a multicultural perspective into a music classroom is somehow going to devalue a more traditional approach, aren’t music educators going to be contributing to the very downfall
of their own music education programs? There is a widespread assumption that in order to reimagine what music education could look like in a contemporary music classroom, educators must necessarily throw out the traditional teaching that came before.

Scholars such as Jorgenson (2003) have begun the call for educators and music education researchers to take a critical stance with regards to music education itself: “To call for educational transformation is not to denigrate the well-meant efforts of educators past and present. It is not to disparage what is just for the sake of change, nor is it to claim that the work of transformation has yet to begin” (p. 9). I agree with Jorgenson, when she states that there have always been educators (from all subject areas) who have “sought to renew themselves and their work towards transformative ends” (p. 9). However, I also agree that there is much work to be done, such that music educators might be able to more fully address the needs of a contemporary, diverse group of students, while also respecting more traditional models of teaching and more traditional styles of music. As Jorgenson (2003) cautions, “music instruction remains very traditional, and its rationale has changed little since the early part of the nineteenth century, when publicly support schools were established” (p. 3). In the context of the contemporary educational landscape, Jorgenson suggests a more dialectical approach to music education, where both traditional forms and modes of teaching are balanced with more contemporary forms and modes of teaching in the music classroom: “Among the advantages of this dialectical approach are its open-endedness, interconnectedness, and situatedness, allowing for multiple solutions to educational [challenges]” (p. 13).

My research stories have demonstrated that the music educators at DIS (e.g., Jack, Vincent, and Charles) are working to address the needs of their culturally diverse students in their classrooms, while simultaneously working to infuse their curriculum with a broad cross-
section of culturally diverse music (e.g., jazz and pop influences, East Asian influences such as gamelan and kathakali, local London-based musics, etc.). At the same time, they are working to appropriately expose their culturally diverse students to more traditional forms of music that herald from the dominant canon of repertoire (Bach, Beethoven, Palestrina, Vaughan-Williams, etc.). This finding indicates that the music educators at DIS may already be working within an effective dialectic framework for teaching and learning (as suggested by Jorgenson, 2003, above). Since there is no pressure for Jack, Vincent, or Charles to advocate for the very existence of music or arts education itself at DIS, they are free to craft their curricular approaches in whatever way they know to be appropriate for their culturally diverse group of students. Though it may be true that the IB music curriculum guide is equally as open as the curriculum guide for music in British Columbia (for example), the implementation of such openness is much easier in an environment where the very existence of music education is not threatened. This begs the question: Given this fundamental difference in the challenges facing international school arts educators and domestic school arts educators, can there be stories from one context that can be successfully applied in the other? Again, my response as a researcher is both yes and no. Whether or not a teacher can incorporate contextually appropriate strategies for the transformation of music education in their classroom may be largely tempered by the potential consequences for the very existence of the music programs themselves.

It is unfortunate that domestic music educators may not be in a position to both (a) act as advocates for music and arts programs in the face of challenges such as budget cuts, and (b) critique and reimagine their own approaches to music education simultaneously. Nevertheless, here are some concrete recommendations that I would like to propose for domestic music educators as a result of the findings of this research: (1) investigate your students’ cultural
backgrounds and find ways to incorporate their knowledge into the classroom (personalized learning); (2) implement vertical learning opportunities in your ensembles where younger and older students can learn together (contemporary community); (3) create non-traditional music ensembles where non-traditional instruments can be more easily incorporated (contemporary community); (4) create opportunities for students to learn music in a variety of languages (international-mindedness); (5) experiment with using different tuning systems (e.g., Pythagorean tuning does not need to always dominate the learning context) (international-mindedness); (6) seek assistance and support from culturally diverse professional musicians, students’ families, and other culturally-based community groups (contemporary community); (7) provide opportunities for the diverse backgrounds of all students to be represented through performance (international-mindedness); (8) seek personal opportunities to review, renew, and reimagine your own practice (creative professionalism); (9) select a cross-section of repertoire that demonstrates a balance between the traditional and the contemporary (contemporary community), and the local and the global (international-mindedness), (10) use your own talents, skills, and experiences to enhance the learning environment (creative professionalism); and (11) recognize your own gaps in knowledge with respect to cultural diversity, and rather than ignore these gaps, confront them directly and seek ways to actively address them (creative professionalism).

**Challenges of the Study, and Future Research**

After completing this research study, several key questions remain which lead me to believe that there is still much research to be done in the area of internationally-minded teaching and learning in K-12 educational contexts. The questions that remain after completion of this study are not limited to the following. However, these are the three primary questions that I
envision addressing as I move forward to build upon this research: (1) If a trifold conceptual framework is not an effective method for analyzing the kind of data that was collected in this study, what kind of conceptual framework would be more appropriate?; (2) Might a comparative study between internationally-minded teaching and learning in an international school and a domestic school yield a greater depth of insight about the nature of international-mindedness?; (3) As we consider the challenges of creatively and appropriately addressing cultural diversity in classrooms, might we consider the role of the teacher as one of intercontextual inquirer?

(Mis)use of the trifold conceptual framework. As noted in Chapter 2, the trifold conceptual framework of principle, practice, and mindset was initially proposed by Guo and Jamal (2007) in the context of higher education. Guo and Jamal (2007) suggest that such a framework might be useful for addressing the needs of a highly diverse group of students in the context of higher education, with respect to the implementation of inclusive practices. Although I still believe that my choice to use the trifold framework provided a good opportunity to frame my study, I also believe (as noted in Chapter 3) that the trifold framework was not an effective model to use for the completion of data analysis. As a result, I analyzed the data using insights from van Manen’s (1997) approach to phenomenological analysis, Fowler’s (2006) approach to understanding narrative, and Luce-Kapler’s (2004) concept of “writing otherwise.” A trifold conceptual framework implies that the data should be easily categorized into three levels of understanding: principle, practice, and mindset. However, as previously noted, this was an impossible (and inappropriate) method for analyzing the data that arose from this study. I believe that the (mis)use of the trifold in this case can be attributed to three causes: First, my own assumption that themes of principle, practice, and mindset could be easily categorized into predetermined silos; second, my assumption (albeit based on evidence from higher education
literature) that a trifold conceptual framework could be easily transplanted from the context of higher education to the context of K-12 education; and third, the assumption that use of the trifold framework would yield a depth of insights from qualitative data that would be just as easily identifiable as insights gained from a program evaluation (where a trifold framework might more appropriately applied, as was demonstrated in Guo & Jamal, 2007).

Moving forward, I do believe that the trifold conceptual framework was an effective way to frame the initial design of this study. The framework allowed me to conceptualize three different, yet interrelated sources of data (document analysis, observations, and interviews) which supported the dependability and credibility of the resulting thematic findings through triangulation. Moreover, the trifold conceptual framework was also useful in my final presentation of the themes themselves, as it provided me with a logical structure within which to build my overall research story and unpack each of the four resulting themes in sequence. However, when conducting future research into internationally-minded teaching and learning, I will modify the trifold framework to reflect a greater degree of permeability between each of principle, practice, and mindset, respectively (if I use a trifold conceptual framework at all). Additionally, I will not assume that only documents (for example) address principles, nor will I assume that only observations address practices, nor will I assume that only interviews address mindsets. My research themes clearly demonstrate that the boundaries between each of these three aspects of the trifold framework are not so easily compartmentalized; nor should they be, as it is clear that the phenomenon of internationally-minded teaching and learning takes place in complex, dynamic, multi-dimensional learning environments, such as the one I encountered at Dogwood International School (DIS).
Comparative research between domestic and international schools. Although the concept of the international school itself has been studied widely (Chapter 2), little research exists that compares the contexts of domestic schools with the contexts of international schools. In order to more fully explore internationally-minded teaching and learning as a phenomenon in and of itself, I believe that comparative education can help to fill the gap in the literature that currently exists. Such research could also address the role of the International Baccalaureate Programme in providing schools (both domestic and international) with a framework for implementing internationally-minded teaching and learning. It is my anecdotal assumption (which requires further research) that there are several non-IB schools in Canada, where exemplary internationally-minded teaching and learning is already occurring. Many schools (for example, Columbia International College\textsuperscript{19} in Hamilton, Ontario) are prioritizing an internationally-minded approach to their programming without having any influence from, or association with the IB programme. These schools, since they are domestic, may provide more appropriate ideas for the transfer of internationally-minded teaching and learning practices from one school to the next. Many culturally diverse domestic schools may already be engaging in culturally appropriate practices based on the diverse cross-section of students in attendance, regardless of whether or not the school offers the IB program or otherwise. Future research is needed to (a) identify such domestic schools, (b) study the nature of internationally-minded teaching and learning that is occurring in non-IB contexts, and (c) examine the contexts of international schools and domestic schools through comparative methods.

Teacher as intercontextual inquirer. As I considered the role of the creative professional at DIS and continue to consider the role of all teachers as potential creative professionals, I have come to the conclusion that neither creativity nor professionalism alone

\textsuperscript{19} \url{http://www.cic-totalcare.com/en/}

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account for the complex role of a culturally sensitive educator. It is here that I propose the term *intercontextual inquirer* as someone who intentionally seeks out ways in which to negotiate understandings and opportunities for learning between people of differing contexts. This hearkens back to Guo and Jamal’s (2007) concept of ethical responsibility where we see a deep commitment to (1) encouraging educators to overcome their fear of dealing with difference and diversity; and (2) encouraging educators to construct educational environments that foster a sense of community membership for all. Educators at DIS, such as Jack and Felicity, are already embodying ethical responsibility through purposeful engagement in intercontextual inquiry. As creative professionals, they seek out resources that they know to be useful for enhancing the learning opportunities of their culturally diverse students. As intercontextual inquirers, they take this notion one step further and are not only resourceful but actively seek out ways in which to navigate complex spaces between cultural contexts (even when such navigation may be personally challenging and or push the inquirer into uncomfortable spaces).

**Final Thoughts**

At the onset of my doctoral journey, I came to the research experience with several assumptions; not the least of which was the assumption that stories of educators in an exemplary international school might be useful for educators in increasingly culturally diverse domestic schools. This journey has afforded me the opportunity to not only engage in original research design, implementation, and dissemination, but has prompted me into revisiting my own experiences in diverse educational contexts from several perspectives: those of student, teacher, teacher-educator, and educational researcher. As I continue to question my own assumptions about teaching and learning, and reimagine my professional journey moving forward, I am heartened by what I have discovered throughout this research process. Yes, there are stories of
principle, practice, and mindset occurring within the context of an exemplary international school that may be useful for educators in increasingly diverse domestic schools with regards to improving and expanding their culturally appropriate teaching practices. However, there is also a cautionary tale of transferability. Though lessons from an international school context may be useful for educators in a diverse domestic school context, researchers should not call educators to blindly implement such lessons without also encouraging contextual criticism and ongoing reflection. Finally, the lessons of creative professionalism, personalized learning, (con)temporary community, and international-mindedness from this study will, I hope, be of interest to not just music educators, but to all educators who have experienced a similar journey to my own: one where they recognize the rapidly changing demographics of the contemporary K-12 classroom, and one where they necessarily pursue ways in which to improve their practice accordingly. In addition to the notes above, I firmly believe that future research into the nature of internationally-minded teaching and learning in both domestic and international schools should also include the voices of students themselves, as well as investigate the role of teacher education programs in addressing the needs of an incredibly dynamic, culturally diverse context for teaching and learning in Canadian schools.
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Appendix A

April 19, 2012

Ms. Lisa Mitchell, Ph.D. Candidate, Faculty of Education, Duncan McArthur Hall, Queen's University, 511 Union Street Kingston, ON K7M 5R7

GREB Ref #: GEDUC-614-12; Romeo # 6006729 Title: "GEDUC-614-12 Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning"

Dear Ms. Mitchell:

The General Research Ethics Board (GREB), by means of a delegated board review, has cleared your proposal entitled "GEDUC-614-12 Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning" for ethical compliance with the Tri-Council Guidelines (TCPS) and Queen's ethics policies. In accordance with the Tri-Council Guidelines (article D.1.6) and Senate Terms of Reference (article G), your project has been cleared for one year. At the end of each year, the GREB will ask if your project has been completed and if not, what changes have occurred or will occur in the next year.

You are reminded of your obligation to advise the GREB, with a copy to your unit REB, of any adverse event(s) that occur during this one year period (access this form at https://eservices.queensu.ca/romeo_researcher/ and click Events - GREB Adverse Event Report). An adverse event includes, but is not limited to, a complaint, a change or unexpected event that alters the level of risk for the researcher or participants or situation that requires a substantial change in approach to a participant(s). You are also advised that all adverse events must be reported to the GREB within 48 hours.

You are also reminded that all changes that might affect human participants must be cleared by the GREB. For example you must report changes to the level of risk, applicant characteristics, and implementations of new procedures. To make an amendment, access the application at https://eservices.queensu.ca/romeo_researcher/ and click Events - GREB Amendment to Approved Study Form. These changes will automatically be sent to the Ethics Coordinator, Gail Irving, at the Office of Research Services or irvingg@queensu.ca for further review and clearance by the GREB or GREB Chair.

On behalf of the General Research Ethics Board, I wish you continued success in your research. Yours sincerely,

Joan Stevenson, Ph.D. Professor and Chair General Research Ethics Board

cc: Dr. Rebecca Luce-Kapler, Faculty Supervisor Dr. Lesly Wade-Woolley, Chair, Unit REB Erin Wicklam, c/o Graduate Studies & Bureau of Research.
Appendix B

Principle, Practice, and Mindset:
Understanding an Internationally-Minded Context for Teaching and Learning

RECRUITMENT E-MAIL (School Principal)

Dear [Name of Principal],

My name is Lisa Alice Mitchell and I am a Ph.D. Candidate in the Faculty of Education at Queen’s University, which is located in Kingston, Ontario, Canada. We met in October, 2011 at [name of conference] in [name of city]. I am writing at this time to follow up on your interest in participating in my research study, entitled Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning. As per our conversation last October, this research study is aimed at understanding the relationship between internationally-minded teaching and learning, and music education practices in an International Baccalaureate (IB) school.

I have attached Letters of Information to this e-mail for both yourself and other potential participants at your school, which further outline the nature of my research, and the details of your invited participation. After reviewing the attached information, if you are interested in participating, I will be pleased to forward additional information to you.

If you have any questions or concerns about participating in this study, please contact me at (613) 650-7714 or lisa.mitchell@queensu.ca.

Yours Sincerely,

Lisa Alice Mitchell

Ph.D. Candidate
Queen’s University
Dear [Name of Regional Director],

My name is Lisa Alice Mitchell, and I am a Ph.D. Candidate in the Faculty of Education at Queen’s University, located in Kingston, Ontario. I am writing to invite you to participate in a research study entitled *Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning*. This research is aimed at understanding the relationship between internationally-minded teaching and learning, and music education practices in an International Baccalaureate (IB) school.

I would like to invite you to participate in the research study by participating in an individual interview that will focus on the policies of the International Baccalaureate Organization.

I have attached a Letter of Information to this e-mail, which further outlines the nature of my research, and the details of your invited participation. After reviewing the attached letter, if you are interested in participating, I will be pleased to forward additional information to you.

If you have any questions or concerns about participating in this study, please contact me at (613) 650-7714 or lisa.mitchell@queensu.ca.

Yours Sincerely,

Lisa Alice Mitchell

Ph.D. Candidate
Queen’s University
Appendix C

Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning

LETTER OF INFORMATION (Head of School, Principals, Other Administrators)

To Whom It May Concern,

My name is Lisa Alice Mitchell, and I am a Ph.D. candidate in the Faculty of Education at Queen’s University, located in Kingston, Ontario, Canada. I am writing to invite you to participate in a research project aimed at understanding the relationship between internationally-minded teaching and learning, and music education practices in an International Baccalaureate (IB) school. This study has been granted clearance according to the recommended principles of Canadian ethics guidelines and Queen’s University policies. The ultimate goal of my doctoral research is to investigate the following questions: (1) How are music educators in an IB school designing internationally-minded learning opportunities for their culturally diverse students?; (2) What are the contextual conditions that surround music educators in an IB school for implementing internationally-minded teaching and learning?; (3) What is the relationship between stories of principle, stories of practice, and stories of mindset in an IB school?; and (4) How might the experiences of music educators in an IB school inform the practices of music educators in culturally diverse domestic schools?

I would like to invite you to participate in the research study in two ways: (1) by participating in an individual interview that will take approximately 60 minutes; and (2) by allowing me to observe educational practices for approximately 3-5 days in your school. Both the interview and observations will focus on investigating international-mindedness as it is defined in the IB Learner Profile (2008). I am available to conduct the interview and observations at your convenience any time from October 15th-26th, 2012. The duration of the observations will be decided upon through consultation with both yourself and your teachers, and may include a single music class, rehearsal or performance, or longer periods of teaching. Under no circumstances will the observations last longer than 5 full teaching days. I will not be collecting or recording information about students during observations.

Although every effort will be made to protect your identity, given your unique role, such confidentiality cannot be guaranteed. However, confidentiality will be protected to the fullest extent possible. Both you and your school will be assigned pseudonyms in order to protect your identity. All data will be stored in a password-protected computer, which will be kept in a locked space. As required by Queen’s University, all data will be safely stored for a period of five years. After this time, all data will be deleted or destroyed.

Participation is voluntary. You are free to withdraw from the study at any time, and to request the return or removal of all or part of your data without consequences. There are no known risks, discomforts or inconveniences associated with participation in the research study. You are not obliged to answer any questions that you may find objectionable or which make you feel
uncomfortable. Choosing not to participate in this study will have no adverse effect on your employment status at [name of school removed].

The data will be used for research purposes only and are totally unrelated to professional responsibilities at [name of school removed]. Only my doctoral supervisory committee and I will have access to the data. If your data are made available to other researchers for secondary analysis, used at conferences or included in publications of various types, including journal articles, professional publications, newsletters, books, and instructional materials for schools, neither you nor your school will be identified by name. The results of this study may be disseminated in academic research publications and conference presentations.

Please keep this letter for your information. Any questions about study participation may be directed to Lisa Alice Mitchell at lisa.mitchell@queensu.ca or my supervisor Dr. Rebecca Luce-Kapler at (613) 533-6000 (ext. 77273) or rebecca.luce-kapler@queensu.ca. Any ethical concerns about the study may be directed to the Chair of the General Research Ethics Board at (613) 533-6081 or chair.GREB@queensu.ca

Yours Sincerely,

Lisa Alice Mitchell

Ph.D. Candidate
Faculty of Education
Queen’s University
Kingston, Ontario, Canada
Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning

LETTER OF INFORMATION (Teachers)

To Whom It May Concern,

My name is Lisa Alice Mitchell, and I am a Ph.D. candidate in the Faculty of Education at Queen’s University, located in Kingston, Ontario, Canada. I am writing to invite you to participate in a research project aimed at understanding the relationship between internationally-minded teaching and learning, and music education practices in an International Baccalaureate (IB) school. This study has been granted clearance according to the recommended principles of Canadian ethics guidelines and Queen’s University policies. The ultimate goal of my doctoral research is to investigate the following research questions: (1) How are music educators in an IB school designing internationally-minded learning opportunities for their culturally diverse students?; (2) What are the contextual conditions that surround music educators in an IB school for implementing internationally-minded teaching and learning?; (3) What is the relationship between stories of principle, stories of practice, and stories of mindset in an IB school?; and (4) How might the experiences of music educators in an IB school inform the practices of music educators in culturally diverse domestic schools?

I would like to invite you to participate in the research study in two ways: (1) by participating in an individual interview that will take approximately 60 minutes; and (2) by allowing me to observe your educational practices for approximately 3-5 days in your classroom(s). Both the interview and observations will focus on investigating international-mindedness as it is defined in the IB Learner Profile (2008). I am available to conduct the interview and observations at your convenience any time from October 15th - 26th, 2012. The duration of the observations will be decided upon with your consultation, and may include a single music class, rehearsal or performance, or longer periods of teaching. Under no circumstances will the observations last longer than 5 full teaching days. I will not be collecting or recording information about students during observations.

Although every effort will be made to protect your identity, given your unique role, such confidentiality cannot be guaranteed. However, confidentiality will be protected to the fullest extent possible. Both you and your school will be assigned pseudonyms in order to protect your identity. All data will be stored in a password-protected computer, which will be kept in a locked space. As required by Queen’s University, all data will be safely stored for a period of five years. After this time, all data will be deleted or destroyed.

Participation is voluntary. You are free to withdraw from the study at any time, and to request the return or removal of all or part of your data without consequences. There are no known risks, discomforts or inconveniences associated with participation in the research study. You are not obliged to answer any questions that you may find objectionable or which make you feel uncomfortable. Choosing not to participate in this study will have no adverse effect on your employment status at [name of school removed].
The data will be used for research purposes only and are totally unrelated to professional responsibilities at [name of school removed]. Only my doctoral supervisory committee and I will have access to the data. If your data are made available to other researchers for secondary analysis, used at conferences or included in publications of various types, including journal articles, professional publications, newsletters, books, and instructional materials for schools, neither you nor your school will be identified by name. The results of this study may be disseminated in academic research publications and conference presentations.

Please keep this letter for your information. Any questions about study participation may be directed to Lisa Alice Mitchell at lisa.mitchell@queensu.ca or my supervisor Dr. Rebecca Luce-Kapler at (613) 533-6000 (ext. 77273) or rebecca.luce-kapler@queensu.ca. Any ethical concerns about the study may be directed to the Chair of the General Research Ethics Board at (613) 533-6081 or chair.GREB@queensu.ca

Yours Sincerely,
Lisa Alice Mitchell

Ph.D. Candidate
Faculty of Education
Queen’s University
Kingston, Ontario, Canada
Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning

LETTER OF INFORMATION (IB Music Chief Examiner)

Dear [name removed],

My name is Lisa Alice Mitchell, and I am a Ph.D. candidate in the Faculty of Education at Queen’s University, located in Kingston, Ontario, Canada. I am writing to invite you to participate in a research study aimed at understanding the relationship between internationally-minded teaching and learning, and music education practices in an International Baccalaureate (IB) school. This study has been granted clearance according to the recommended principles of Canadian ethics guidelines and Queen’s University policies. The ultimate goal of my doctoral research is to investigate the following questions: (1) What are the stories of principle, practice, and mindset that foster internationally-minded teaching and learning in an international school’s music program; and (2) How might these stories inform the practices of music teachers in culturally diverse domestic schools?

I would like to invite you to take part in the research study by participating in an individual interview that will take approximately 60 minutes and will focus on (1) the policies of the International Baccalaureate Organization with respect to international-mindedness as it is defined in the IB Learner Profile; and (2) the relationship between international-mindedness and music education. I will conduct the interview in-person at either (a) your workplace, or (b) an alternative mutually agreed upon confidential space.

Although every effort will be made to protect your identity, given your unique role, such confidentiality cannot be guaranteed. However, confidentiality will be protected to the fullest extent possible. You will be assigned a pseudonym in order to protect your identity. All data will be stored in a password-protected computer, which will be kept in a locked space. As required by Queen’s University, all data will be safely stored for a period of five years. After this time, all data will be deleted or destroyed.

Participation is voluntary. You are free to withdraw from the study at any time, and to request the return or removal of all or part of your interview data without consequences. There are no known risks, discomforts or inconveniences associated with participation in the research study. You are not obliged to answer any questions that you may find objectionable or which make you feel uncomfortable.

The data will be used for research purposes only and are totally unrelated to professional responsibilities at your workplace. Only my doctoral supervisory committee and I will have access to the data. If your data are made available to other researchers for secondary analysis, used at conferences or included in publications of various types, including journal articles, professional publications, newsletters, books, and instructional materials for schools, neither you nor your workplace will be identified by name. The results of this study may be disseminated in academic research publications and conference presentations.
Please keep this letter for your information. Any questions about study participation may be directed to Lisa Alice Mitchell at lisa.mitchell@queensu.ca or my supervisor Dr. Rebecca Luce-Kapler at (613) 533-6000 (ext. 77273) or rebecca.luce-kapler@queensu.ca. Any ethical concerns about the study may be directed to the Chair of the General Research Ethics Board at (613) 533-6081 or chair.GREB@queensu.ca

Yours Sincerely,

Lisa Alice Mitchell

Ph.D. Candidate
Faculty of Education
Queen’s University
Kingston, Ontario
Canada
Appendix D

Principle, Practice, and Mindset:
Understanding an Internationally-Minded Context for Teaching and Learning

CONSENT TO PARTICIPATE (Administrators & Teachers)

- I have read and retained a copy of the letter of information and consent forms and I have had any questions answered to my satisfaction.

- I understand that I am being asked to participate in the research project entitled Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning.

- I am aware that the purpose of the study is to explore the relationship between internationally-minded teaching and learning, and music education practices.

- I understand that I am being asked to participate in one individual interview that will take approximately 60 minutes to complete.

- I understand that the researcher will be observing my educational practices for approximately 3-5 days in my school and/or classroom (scheduled with my consultation, and at my convenience from October 15th - 26th, 2012).

- I understand that all research related activities are estimated to take no longer than 60 minutes (individual interview) or 3-5 days (observations of practice). I have been informed that the individual interview will be audio-recorded to facilitate later transcription and analysis.

- I understand that participation is voluntary. I am free to withdraw from this study at any time and to request the return or removal of all or part of my data with no consequences to myself.

- I understand that there are no known risks, discomforts or inconveniences associated with participation in the research study.

- I understand that in order to protect my identity, both my school and I will be assigned pseudonyms, and have been informed of the steps that will be taken to ensure appropriate access and storage of the data. I understand that although every effort will be made to protect my identity, given my unique role, such confidentiality cannot be guaranteed.

- I agree to permit the researcher to contact me in the future to clarify any data.

If I have any questions about this study, I understand that I can contact the researcher, Lisa Alice Mitchell at lisa.mitchell@queensu.ca or (613) 650-7714, or her supervisor, Dr. Rebecca Luce-Kapler at (613) 533-6000 (ext. 77273) or rebecca.luce-kapler@queensu.ca. Any ethical concerns
about the study may be directed to the Chair of the General Research Ethics Board at (613) 533-6081 or chair.GREB@queensu.ca

Please sign one copy of this Consent Form and return to Lisa Alice Mitchell directly, in-person before your interview. Retain the second copy for your records.

I HAVE READ AND UNDERSTOOD THIS CONSENT FORM AND I AGREE TO PARTICIPATE IN THE STUDY.

Participant’s name (Please print):

_________________________________________________

Signature of Participant: ___________________________

Date: ____________________________

Please print your e-mail or postal address here if you wish to receive a copy of the results of this study:

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Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning

CONSENT TO PARTICIPATE (IB Music Chief Examiner)

- I have read and retained a copy of the letter of information and consent forms and I have had any questions answered to my satisfaction.

- I understand that I am being asked to participate in the research project entitled Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning

- I am aware that the purpose of the study is to explore the relationship between internationally-minded teaching and learning, and music education practices.

- I understand that I am being asked to participate in one individual interview that will take approximately 60 minutes to complete.

- I have been informed that the individual interview will be audio-recorded to facilitate later transcription and analysis.

- I understand that participation is voluntary. I am free to withdraw from this study at any time and to request the return or removal of all or part of my data with no consequences to myself.

- I understand that there are no known risks, discomforts or inconveniences associated with participation in the research study.

- I understand that in order to protect my identity, I will be assigned a pseudonym, and have been informed of the steps that will be taken to ensure appropriate access and storage of the data. I understand that although every effort will be made to protect my identity, given my unique role, such confidentiality cannot be guaranteed.

- I agree to permit the researcher to contact me in the future to clarify any data.

If I have any questions about this study, I understand that I can contact the researcher, Lisa Alice Mitchell at lisa.mitchell@queensu.ca or (613) 650-7714, or her supervisor, Dr. Rebecca Luce-Kapler at (613) 533-6000 (ext. 77273) or rebecca.luce-kapler@queensu.ca.

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Please sign one copy of this Consent Form and return to Lisa Alice Mitchell directly, in-person before your interview. Retain the second copy for your records.

I HAVE READ AND UNDERSTOOD THIS CONSENT FORM AND I AGREE TO PARTICIPATE IN THE STUDY.

Participant’s name (Please print):

_________________________________________________

Signature of Participant: __________________________

Date: ____________________________________________

Please print your e-mail or postal address here if you wish to receive a copy of the results of this study:

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Appendix E

Principle, Practice, and Mindset: Understanding an Internationally-Minded Context for Teaching and Learning

INTERVIEW GUIDE (IB Music Chief Examiner)

Reminders before recording starts:
- scope of research; primary research question
- length of interview
- confidentiality
- sign consent form
- may opt out of questions if choose to do so
- opportunity for participant to check interview transcript
- ask participant if they would like a copy of study results

1. What is your name?
2. Can you describe your background in music education (formal, informal)?
3. What is your current professional role?
4. How did you become involved with the IBO?
5. The IB is known as an internationally-minded program. What does internationally-minded mean to you?
6. What are some of the challenges of offering an IB program within an international school context?
7. What are some of the challenges that teachers face while working within an externally examined program?
8. What are some of the challenges that culturally diverse students face in an externally examined program?
9. In an IB World School, what is the nature of the relationship between the IB Learner Profile and music education?
10. What opportunities are available for teachers with regards to IB training or certification?
11. How does the IBO communicate its philosophy of education or mandate to teachers?
12. As an IB examiner, how would you describe high quality music education?
13. What is it about the IB music curriculum that fascinates you?
14. What is it about the IB music curriculum that concerns you?
15. How does the IB music curriculum incorporate both local and global interests?
16. As an IB examiner, what is your best advice for new IB music teachers?
17. If you could choose the three most important things for a researcher to know about IB Music, what would those three things be?
18. What is your vision for the future of IB Music?
19. Is there anything else you would like to share that I haven’t already asked you about?
Principle, Practice, and Mindset:
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INTERVIEW GUIDE (Administrators)

Reminders before recording starts:
- scope of research; primary research question
- length of interview
- confidentiality
- sign consent form
- may opt out of questions if choose to do so
- opportunity for participant to check interview transcript
- ask participant if they would like a copy of study results

1. What is your name?
2. Can you please describe your background as an educator (formal, informal)?
3. What is your current professional role at [name of school]?
4. How did you become involved in international schooling?
5. How did you become involved with the International Baccalaureate Organization?
6. What makes the IB program a good match with an international school?
7. The IB is known as an internationally-minded program. What does internationally-minded mean to you?
8. What are some of the challenges of offering an IB program within an international school context?
9. What are some of the challenges that teachers face while working within an externally examined program?
10. What are some of the challenges that culturally diverse students face in an externally examined program?
11. In an IB World School, what is the nature of the relationship between the IB Learner Profile and music education?
12. In general, what opportunities are available for administrators & teachers with regards to IB training or certification?
13. The IBO claims to encourage and appreciate the creative professionalism of its teachers. What does creative professionalism mean to you?
14. How does the IBO communicate its philosophy of education or mandate to teachers?
15. In the context of an international school, how would you describe a high quality music education?
16. Describe a time during your teaching/administration when you felt culturally challenged.
17. What are some of the ways in which your school incorporates both local and global perspectives?
18. Is there anything else you’d like to share that I haven’t already asked you about?
Reminders before recording starts:
- scope of research; primary research question
- length of interview
- confidentiality
- sign consent form
- may opt out of questions if choose to do so
- opportunity for participant to check interview transcript
- ask participant if they would like a copy of study results

1. What is your name?
2. Can you please describe your background in music education (formal, informal)?
3. What is your current professional role?
4. How did you come to teach in an international school?
5. How did you come to teach in an IB program?
6. Can you describe some of the joys of teaching in an international school?
7. Can you describe some of the challenges of teaching in an international school?
8. What does “internationally minded” mean to you personally?
   a) Can you describe what “internationally minded” teaching looks like?
9. What kinds of music education are currently being offered at [name of school]?
10. What is it about the IB music curriculum that fascinates you?
11. What is it about the IB music curriculum that challenges you?
12. What are some ways that you incorporate both local and global perspectives in your classroom?
13. What are some of the challenges of teaching a culturally diverse group of students?
14. What are some of the benefits of teaching a culturally diverse group of students?
15. What opportunities are available for teachers with regards to IB training or certification?
16. The IBO claims to encourage and appreciate the creative professionalism of its teachers. What does creative professionalism mean to you?
17. How does your own musical background affect the ways in which you teach or the choices you make in your music curriculum?
18. How would you describe a high quality music education?
19. As a music teacher in an international school, what is your best advice for new IB music teachers?
20. Is there anything else you’d like to share that I haven’t already asked you about?
Appendix F


Appendix G