

Imagining Ourselves as Teachers: the development of teacher identity in music teacher education

LORI ANNE DOLLOFF, *Faculty of Music, University of Toronto, 80 Queen's Park Crescent, Toronto, Ontario M5S 1A1, Canada*
(e-mail: Idolloff@chass.utoronto.ca)

ABSTRACT *We all have very clear images of what teachers look like. After all, we have experienced teachers formally and informally for most of our lives. In addition to the many teachers that we hold in our memories from our schooling, we have accumulated a vast number of fictional teachers—teachers portrayed in art, in film, in theatre, and many other areas of popular culture [Weber & Mitchell (1995) 'That's Funny, You Don't Look Like a Teacher' (London, Falmer Press)]. Working from within qualitative frameworks, teacher educators are helping teachers to uncover their images of teaching as a way of understanding their practice, and explicitly seeking a link between image and practice. The application of this body of research to the study of music education has been generally overlooked.*

As with other teacher education candidates, music education students come to formal teacher education with a wealth of personal practical knowledge about teachers and teaching built up over the many years of study in school and studio. Traditionally, however, music education courses, particularly methods courses, have not considered the prior knowledge of students as a significant component of course content. Instead, courses have concentrated on building new competencies, skills, or formal knowledge about teaching. Such curriculum models neglect the central place of the individual in teacher education.

This paper will explore the rich treasury of knowledge that music education students hold implicitly in the form of 'images' about teachers and teaching, and their impact on the practice of teacher education in music. I will describe a variety of means of uncovering and analysing personal images as a component of formal study in music education; and, explore some of the teacher images that emerged in a continuing study into the role of 'image' as a component of constructing professional knowledge in music teaching.

For five years I had one of the most wonderful, but also terrifying piano teachers. My teacher, Mrs. R., was in her 70s, tired and disappointed with her

life, but full of unlimited energy. From our very first meeting I was always afraid to come to my lessons. She looked like a witch: a short frame, always dressed in dark and oversized clothing that did not fit into any kind of fashion past or present, long dark hair tied up in a bun, thick eyebrows, and a huge nose that stuck out from the glasses covering her whole face. She never smiled, but occasionally when she was happy, she would laugh very loudly in her bass-baritone range. Her voice was extremely low. I have always wondered how that was possible. (Ursula)

Constructing Teacher Identity: images in our lives

When we remember people and things in our lives we can 'see' a mental picture of them. Sometimes we can even hear their voice, smell their favourite cologne. This mental picture is a constructed image of our experience with that person. Often, the image lays the ground work for our beliefs about not only the individual, but about people in similar roles, in similar places, of similar features. We act in the world on the basis of these beliefs. So too, how we see ourselves—our image of ourselves in the world—affects how we carry out day to day tasks, what we wear, what we choose to do, the friends we keep, the cars we drive. We *imagine* ourselves in situations that are congruent with our beliefs about ourselves and our place in the world. We also have clear images of what certain people and professions should look like and should act like—their role identity (Knowles, 1992). We all 'know' what teachers look like. Many of these images are created through direct experience with teachers. Others result from seeing a representation of teachers in the arts and media (Weber & Mitchell, 1995). Thus, we experience teachers formally and informally every day. Our teacher images, while created by experience early in life, are fueled as much by myth as by truth. They are definitely a product of the culture in which we grow, including institutionalized schooling, our homes and families, and the arts and media.

Students come to formal teacher education with a wealth of personal knowledge about teachers and teaching built up over the many years of study in school and studio. They each have many 'images' of teachers competing to be role models for their own teacher 'image' and they all come with vastly different perspectives on the role of the teacher. Knowles (1992) maintains that the recollection of teachers and experiences become internalized into an individual's own 'teacher role identity' (p. 131); an image of their own teacher self that they bring to teacher education. Traditionally, however, music education courses, particularly methods courses, have not addressed the development of teacher role identity. Roberts (1991) and Mark (1998) posit a tension between the music education students' identity as musician and their identity as teacher. According to Roberts, this conflict is nurtured by the structure of university music education programmes. In a study of university programmes he found that students appeared to 'lack any on-going construction of their identity as teacher, except in the form of "musician" as "teacher"' (p. 34).

Identity is a socially constructed view of self. According to McCall and Simmons (1978), the notion of 'identity' contains an element of fantasy. They define identity as

... the character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role-identity

is his imaginative view of himself as he likes to think of himself being and acting as an occupant of that position. (Roberts, 1991, p. 32)

This paper explores a means of uncovering and analysing the personal images that inform teacher role identity in music education, and shares some of the teacher images that emerged in an on-going study into the way in which music education students construct their teacher identity.

Uncovering our Images of Teachers and Teaching

Writing our Stories: images in memory

All of us have memories, positive and negative, of our own music education. These stories are a rich source of information about the teachers and teaching we have known. When written down they become artifacts of our beliefs and images. We can appreciate the story as a participant and as an observer. As Diamond (1991) says, 'by writing we can discover what we know and adopt it into our frame of reference' (p. 45). A growing body of research is providing models for the research of teacher story, also called personal history or biography. In particular, Knowles, Cole and Presswood (1994), Knowles and Holt-Reynolds (1991), and Holt-Reynolds (1992) have examined the value of personal history as a feature of preservice teacher education.

Teaching pedagogy as a subject does not acknowledge that developing a personal pedagogy results from the interaction between an individual's beliefs and skills. Giving students an opportunity to make their experience explicit allows students to reflect on what they believe about teaching. Examination of the assumptions and expectations they already hold will serve to inform the choices that they will continue to make as they evolve in their practice as a teacher.

If people can understand their own perspectives, as well as those of others, they can not only understand their past but can also make predictions about their likely behaviours in a given situation ... because they know something about what that series of events is likely to mean to themselves and others. (Diamond, 1991, p. 22)

The transformation of perspectives comes from allowing oneself to be touched by the students and their teaching/learning experience. The following question appeared on a final examination for teacher certification at a faculty of education: 'What has your practice teaching experience taught you about yourself?' One student's answer deals with the limitations of her image of herself as teacher based on experience. She tells the story of a transformation of her image of children, teaching, and herself:

I had made huge assumptions about education based on my own school years, and based *only* on my own school years. I learned that I had *much* to learn ... Tolerant? Compassionate? Sensitive to others? Fair? Until I spent time in these classrooms, it would never have occurred to me to mix two colours of paint when the children were painting themselves, nor would I have set out pink, brown and black shades for construction paper portraits. (Cullen, 1992, p. 9).

As a component of elementary music education courses, undergraduate and graduate students were asked to write about memorable experiences in music education settings. The narrative was to capture the sights, sounds and feelings of the time. Elsewhere I have explored the interaction of music education students with their narratives of learning as a component of building theory about teaching (Dolloff, in press). The stories

that a student writes provide vivid portraits of individual teachers, leading to insights about what that student values in a teacher and the role models that he/she espouses—i.e. their image of 'teacher'. Examples that emerged from individuals' stories are excerpted below.

Mr. Woods, who taught band, was a warm, friendly person that I also had immense respect for as a musician. He seemed to have everything a music teacher needed. His concern for what he taught and us as his students was always apparent. (Cathy)

I always looked forward to accordion lessons, because my teacher was special. He always greeted me with a big smile, asked how I was doing in school, what was new in my life. We would discuss issues in the music world, and there were many things I did not know, but he would ask my opinion and treat me as an equal. We talked about the essentials of music, feelings in music, dynamics, phrases, playing but not banging the notes. I remember him taking another instrument and playing a duet with me. There I was trying to play the melody with stiff fingers, at a painfully slow tempo, while he improvised around my playing with the most beautiful variations. To my ears that music was so memorable. I understood that this was real music, it sounded wonderful and I wanted to play like him, I wanted to attain that same technique and expression in my music. (Genevieve)

Visiting [Mrs. F.'s] studio was often a joy. It was painted in warm, rich hues and was pleasantly scented. African masks and colourful tapestries covered the walls and aroused my keen imagination. The piano itself was a wonderful instrument and Mrs. F. never failed to adorn it with fresh cut flowers and a score which appeared far too difficult for any pianist! Her music library was neatly arranged in a mahogany unit on one wall ... (David)

Our strings teacher was of the 'rant and rave' school of music instruction. I swear he was headed for a nervous breakdown ... My clearest visual memory is of him standing at the front of the class throwing a temper tantrum—literally screaming and jumping up and down when the students were playing something wrong and not fixing it as instructed. I used to hate going to class. (Laurel)

The teachers in our stories become role models for students' image of self-as-teacher.

I often hear myself using the same language that Mrs. F. used to carry me through a musical challenge when I work with a disheartened pupil. (David)

Without even knowing I was copying him, I was using his words in my speech as well as his ideas. (Marie)

We are able to find role models at every stage of our evolution as teachers that confirm and refine our image of teacher. Jane, a music major entering her final year of undergraduate study, experienced a dynamic teacher at a summer course, one who fulfilled her image of an outstanding music teacher and confirmed her theory of 'successful teaching'.

During the time when [Mr. H] was teaching his *Sanctus* to the choir he captured my attention. His energy and imagination gripped the chorus as well as the conductors. I was glued to every word he said. [Mr. H.] is truly an

inspiration to the music profession. He encouraged me to try new ideas and not to be afraid of what people may think or say about you. He cares deeply about music and feels every individual deserves the chance to learn and perform. [Mr. H.] also introduced a new way of gathering the children's attention and sustaining it with humour as well as professionalism. These are two very important elements in teaching successfully. (Jane)

Some of our images of teachers are composite rather than specific:

I was born in one of the Baltic states. Education and all educational rules were very strict. Teachers had great authority. In a classroom everyone listened, and wanted to be in the teacher's good books. Obeying rules and paying attention in class was often important, not because we respected the teacher or that the material was interesting, but usually because we were afraid of being yelled at, ridiculed, teased, or sent to the principal's office. This was the atmosphere in my elementary school. (Marie)

Knowles (1992) posits that it is important for teachers to have a clear, positive image of self as teacher—or what he terms teacher role identity. This identity is constructed from the teachers we observe as well as from our own teaching experiences. Often we remember unpleasant experiences with teachers, leading to conceptions of the teacher we do not want to be, rather than a clear image of ourselves as teacher. Knowles found that in students with weak teacher role identities the effects of 'prior positive experience' tend to be overrun by negative prior experience. The music education students in this study were asked to re-read their stories of teachers and classrooms and relate them to their growing sense of identity. To facilitate the process I posed a threefold guiding question developed from personal construct theory (Diamond, 1991): 'What do your stories tell you about: a) the teacher you are; b) the teacher you would like to be; and, c) the teacher you fear becoming?'

Some students identify with the teacher in their stories. David, the student who so vividly described his piano teacher's studio, credits Mrs. F. with establishing many of the traits which he tries to emulate in his classroom and private teaching experiences. In writing about the 'teacher I am', David speaks in enthusiastic terms of passing on the encouragement he found in Mrs. F. to others:

I am extremely patient with my students as they work through this process, and when they feel the challenge is insurmountable I am a source of encouragement to them. Nothing thrills me more in this context than seeing a student face a difficult problem and achieve success. I believe it is my encouragement, the ability I have to help a student face a difficult problem that brings him through the trial, and helps him find the inner resources necessary to meet a challenge. I often hear myself using the same language that Mrs. F. used to carry me through a musical challenge when I work with a disheartened pupil.

Ross (1987) found that as teacher education students built models of the idealized teacher or the teacher they wanted to become they selected attributes and practices of their own former teachers and synthesised them into their image of 'ideal teacher'. This is the case with David's identity as a teacher.

Other students build theories of what music education looks like based on their own particular emotional needs as a learner. Susan, a music education major who struggles with self-esteem, told a particularly poignant story of being chosen to lead worship at the synagogue as a result of her participation in the school choir. She spontaneously shared

the prayer/song she led with the class as she told her story. Susan remembered feeling valued as she led the prayer, *'because it seemed as though the whole congregation came to life and enjoyed singing it and following me.'* For Susan this incident became part of their teaching theory that all children should be given the opportunity to take a leadership role of some form. The teacher that she would like to become is one who is able to encourage individuals by creating opportunities for positive experiences based on their individual strengths.

Elizabeth told a story of a strict yet loving musical environment where she felt supported and nurtured. She spoke about being challenged in class, and of being taught the skills needed to meet the challenge. This story is reflected in her image of the teacher she would like to be:

I want music to influence every child's life in a positive way (that doesn't mean that they have to make a career out of it). My music class will promote discipline, self-confidence and esteem (just like my classes in elementary school did with Mr. G.).

Elizabeth's other story relates an environment of fear and shame. Describing a particular piano lesson she told of being hit and sworn at by her piano teacher for not properly curving her fingers. The incident made her feel ashamed, a burden of shame she has carried with her into her theories of teaching. In her story she said, *'this is the first time I have ever told anyone this story'*. This legacy of this experience is evident in Elizabeth's statement about the teacher she fears becoming:

The teacher that I fear to be is the teacher who is feared by all her students! ... I do not want my students to be nervous of me, or fear music class ... I felt when I went to my private piano lessons that I never really liked piano, but I practised because I feared my teacher (she used scare tactics). I never want my students to feel like I felt when I was taking private piano lessons.

Other students have constructed theories of successful classroom interaction based on supposed teacher attributes. Krista, a student whose stories all contained an element of 'control', hypothesizes about her own ability to maintain control. Her narrative expresses the fear of many beginning teachers about setting boundaries.

The teacher I fear becoming is one that is so laid back that I have no control over the class like my grade eight French teacher. I tend to be very laid back, wanting children to learn when they want to, and only then am I very strict. I'm afraid of not being able to be respected as being 'in charge' and crossing the line of being their teacher and not just their friend.

In addition to the many teachers that we hold in our memories from our schooling, we have accumulated a vast number of fictional teachers—teachers portrayed in art, in film, in theatre, and many other areas of popular culture (Brand, 1997). While in many cases these media teachers are popular stereotypes, they do offer a powerful impact on our development of the notion of 'teacher'. The social signifiers of 'teacher' are embedded in these characters in both subtle and overt ways. We add the characteristics of these 'good' and 'bad' teachers to our personal theory of what makes a teacher.

Creating Metaphors: images in imagination

It makes a great deal of difference to our practice ... if we think of teaching as gardening, coaching, or cooking. It makes a difference if we think of

children as clay to mold or as players on a team, or as travellers on a journey.
(Connelly & Clandinin, 1988, p. 71)

When we write our stories of teachers and learning we are exploring our images from our memories of people and events. Metaphors serve as another translation of personal image into a tangible form. The form they take can be verbal descriptions, or visual pictures, photographs, or objects.

I engaged a graduate class of music education students in exploring their personal metaphors. The task was to identify a metaphor for their identity as teacher, then find an object or a picture that illustrated their metaphor. The variety was impressive. Students showed their picture or object and explained the qualities of the image that had drawn them to make the choice. The discussion proved a fertile area for the uncovering of teacher beliefs and self-image. The students identified metaphors of several different themes. Several examples are offered below.

Ron chose the metaphor of a lighthouse. He saw himself as a beacon, pointing the way to knowledge and offering illumination. Ron's other stories and metaphors were also permeated with 'divine light' imagery. His early experience as a student in strict Roman Catholic private schools and previous education at a seminary manifests itself in images of teacher as guide, teacher as illuminator, and teaching as a sacrament, relationship between teacher and student. Several other students also chose light, often the sun, candle or lantern as a metaphor for their teaching. The sun metaphor was often associated with personal warmth, as well as illumination and a source of life energy and growth.

Marie constructed an elaborate spider's web to illustrate her metaphor. She describes her metaphor in her own words,

As an educator in the community [in a heritage programme] I see myself as a SPIDER. I am working very hard, to spin that spider's web, which contains language, traditions, customs and definitely music.

In one sense, Marie's metaphor is one of shaping. She has designed the vessel of curriculum into which the student must fit. Marie's metaphor also helped her articulate the negative side of her image as teacher.

Many times I feel selfish, especially when a singer wants to leave my choir.
At those moments in my imagination I turn myself into a bad spider, that wishes to sling up a web on a poor child and never let it go.

Marie's metaphor is one of transfer. She has done the work to prepare the material that she will deliver to the students who come to her 'web'. She must lure them to the web and keep them in there in order to give them what she has to offer.

The most unusual metaphor was presented by Cathy who brought in a photograph from *National Geographic* of a vast swamp as an illustration. Cathy described the symbiotic relationship of components of the swamp, likening it to the interdependence of teacher and student in the classroom. She concurrently saw herself as a swamp, consisting of many levels of meaning and ability, the variety of life in the swamp as a metaphor for the variety of abilities and personalities amongst students, and the classroom as the swamp, where it can be '*pretty messy, but teaming with life*'.

Metaphors provide students with a means of expressing their beliefs and images of

teaching. Because they are not necessarily drawn from a specific experience, metaphors are also a way of imagining what could be.

Drawing Ourselves: images as portraits of role identity

A third tool for uncovering personal beliefs and images about teachers is drawing pictures of teachers. Weber and Mitchell (1995) explain,

Because a picture can communicate simultaneously on many levels, drawings are useful not only as iconic images, but also as layered paintings that hide or combine other social, cultural, and personal images. An analysis of drawings can thus reveal aspects of our personal and social knowledge—how we see the world, how we feel, and what we can imagine—that have largely been ignored. (p. 19)

Weber and Mitchell conducted a large study of individual and collective images that we hold of the teacher. Their study included children, preservice teachers, and experienced teachers in a number of different socioeconomic and cultural settings. Participants were asked to draw pictures of teachers and then to discuss the features of the picture. Weber and Mitchell found a large degree of continuity among the drawings. They posited that the large number of common 'markers' to depict teachers was due to a shared visual vocabulary.

Drawing pictures provides an additional way for students to interact with their images. In a pilot study begun last spring, I asked undergraduate music education students in their final year of study of elementary music education to draw a picture of their 'ideal' teacher. Students shared their pictures in class, explaining components of their drawing as they went. Many of the students drew figures that included emphasis on the ear, a sign of the teacher being a good listener; a large smile, indicating a welcoming, happy disposition; and a visible heart, a symbol they described as indicating caring and compassion. Several students included circles or spheres in the drawing to show that the teacher was 'rounded and centred'. Even those students who were less comfortable with the act of drawing created a multi-layered representation that supported a complex, rich theory of what an 'ideal' teacher looks like. They provided examples of differing underlying theories of the teacher. In the first picture (Figure 1), Helen depicted a figure with large smile, clearly warm, enthusiastic, friendly and happy. When sharing her drawing with her colleagues in class she described the sun as a sign that this teacher is 'inspirational'. The exclamation mark signifies that she is articulate, and the book in hand represents a 'tremendous knowledge/skills base'. This drawing is androgynous and fairly conservative in representation and, while illustrating the individual, the teacher is not engaged in the act of teaching.

Jane's drawing (Figure 2) depicts the ideal teacher outside of the classroom on a picnic with her family. Jane explained that her ideal teacher has a balanced life of family and recreation. There are several important markers here that indicate the teacher is still 'on the job'. She reads a schoolbook, *The History of Canada*, as Jane related 'to keep on top of preparation for her class'. A ruler, beside her chair on the ground, was purposefully not in her hand, but still close at hand to show her authority. The apple tree overhead was included as a 'sign' of a teacher. In short, this teacher has her tools with her at all times, and works even in relaxation.

After portraying the 'ideal' teacher students were asked to draw pictures of themselves as teacher. The drawing of the 'ideal' teacher and the drawing of themselves were

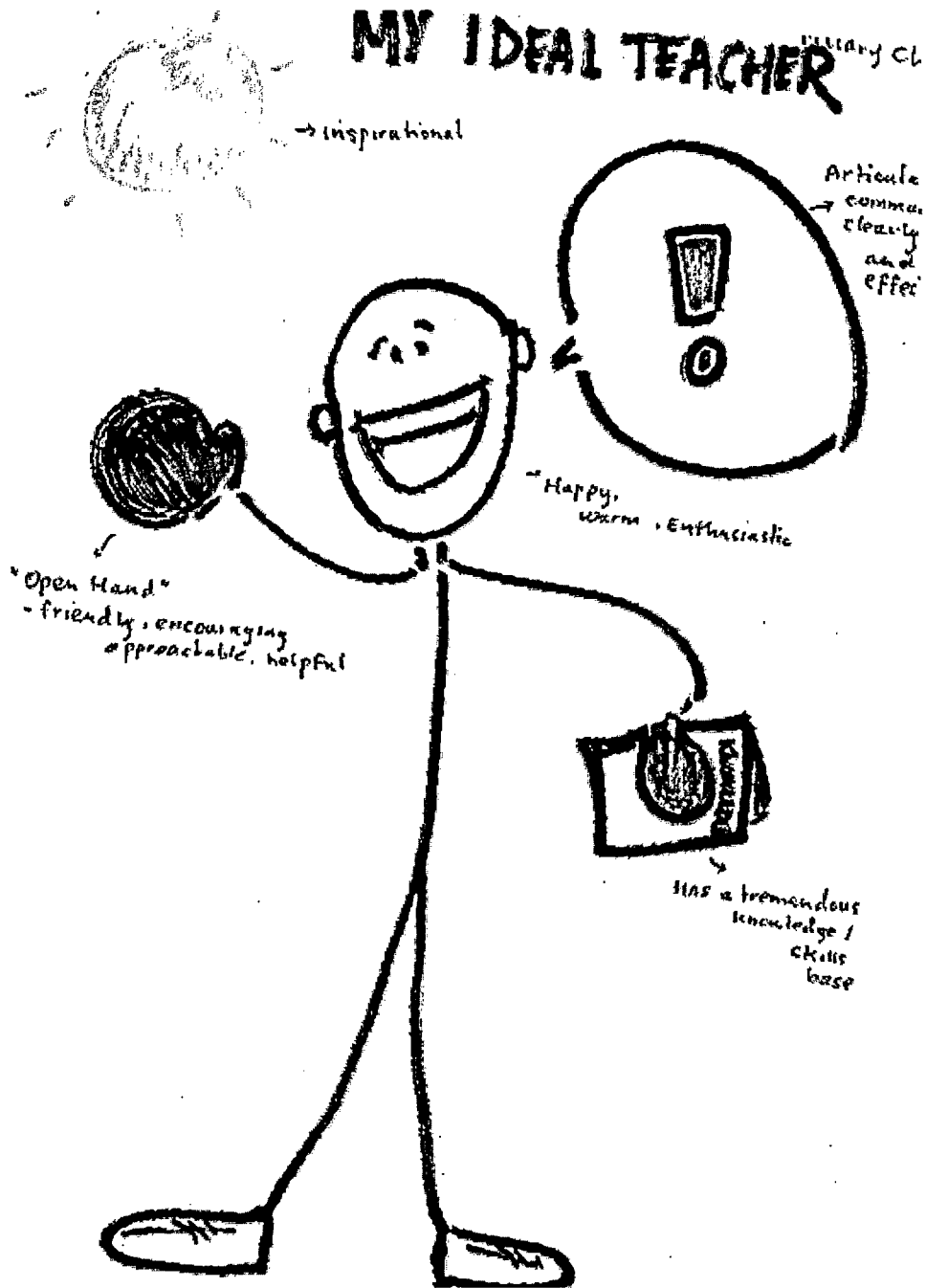


FIG. 1. Helen's 'ideal teacher'.

generally in the same style, even if the student did not depict themselves as having all of the attributes of their 'ideal' teacher. The next two drawings illustrate an incongruence between how these students feel about what they think a teacher should look like, and how they perceive themselves as teacher.

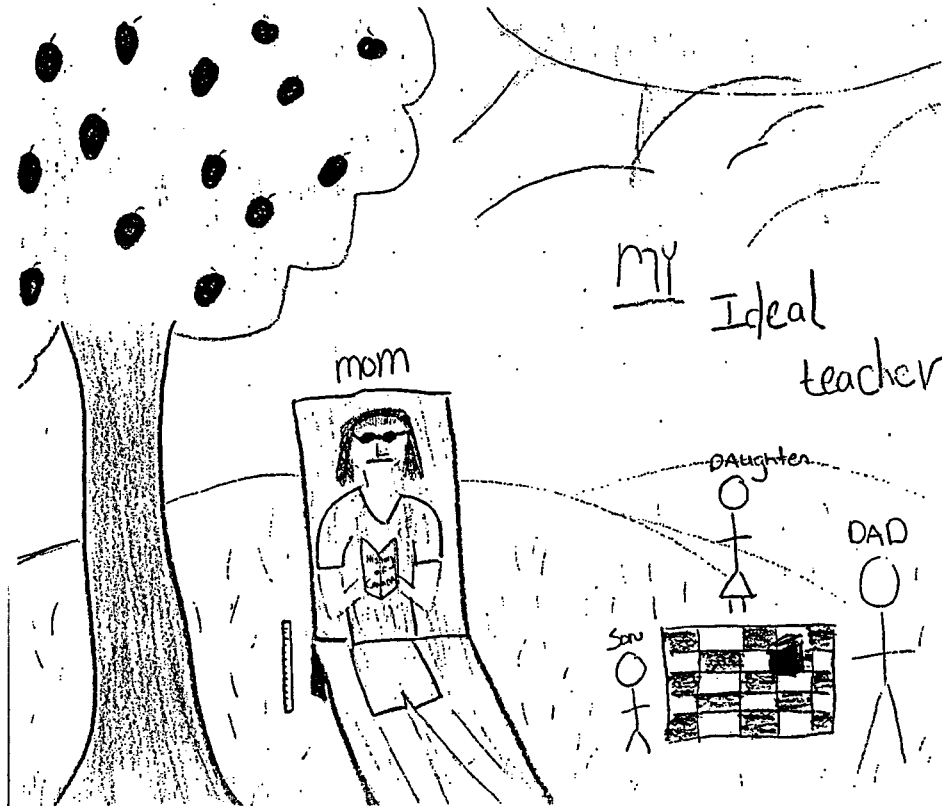


FIG. 2. Jane's 'ideal teacher'.

Helen chose to represent herself not as a person, but as a young, tender shoot of a plant just beginning to grow (Figure 3). She described herself as bent over, not strong enough to stand straight and requiring nourishment from other sources to survive.

Jane's drawing of herself as teacher is even more telling (Figure 4). Here Jane described that she drew herself as a question mark because she still has lots of questions about being a teacher. She deliberately drew her legs disconnected from her feet because she does not yet feel grounded. Elsewhere in her course work Jane had expressed the same uncertainty. In response to a writing a short description of the 'teacher I am,' Jane answered,

The teacher I am at this point in time is very inexperienced and bashful. This is a hard statement to finish because I do not feel I am a teacher at this point in time. The teacher I want to become is one who is more comfortable standing in front of the class speaking and teaching. (excerpt from teaching journal)

Sarah had no trouble drawing the ideal music teacher (Figure 5). She portrayed the ideal teacher as one who engages her class in active music-making, sitting on the floor, in the circle and singing lustily. Teacher and class are evidently enjoying themselves. Sarah's portrait of herself as teacher (Figure 6) is distinctly different from her first picture. Here we see Sarah as an attractive, well-groomed professional, with no sign of students or classroom context to be found. As she described her self-portrait she told us that she could not see herself in the classroom yet. Another student, Neil, a black student

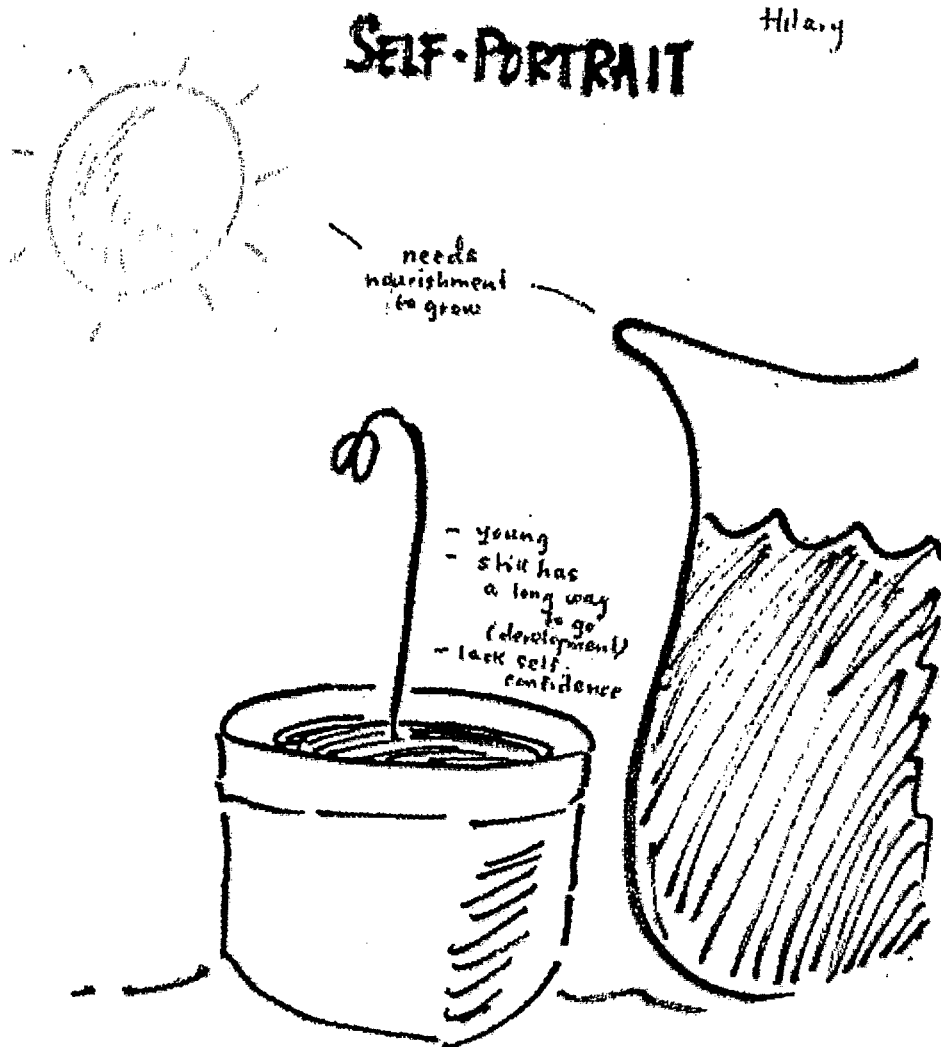


FIG. 3. Helen's drawing of 'self as teacher'.

from the West Indies, drew himself as a white male, because he could not see himself in the classroom and could not find a black role model to 'copy'. His ideal teacher is a white woman, outside the classroom, helping students to cross the road.

A 'collective' image of the ideal teacher was quite in evidence. One student began a picture, a head with a severe face and hair scraped back in a bun, but abandoned it as 'stereotypical'. Another student, Lucy, drew a beautifully colourful picture of a teacher behind a desk (Figure 7). She described the features of this teacher and then admitted that after she had drawn the picture she realized that that was what she thought we thought an ideal teacher should look like. In actuality, her own ideal teacher looked nothing like the first drawing. In her second attempt at drawing the ideal teacher we see her 'true' ideal teacher (Figure 8). Described as a 'jock', good-looking, and good-smell-

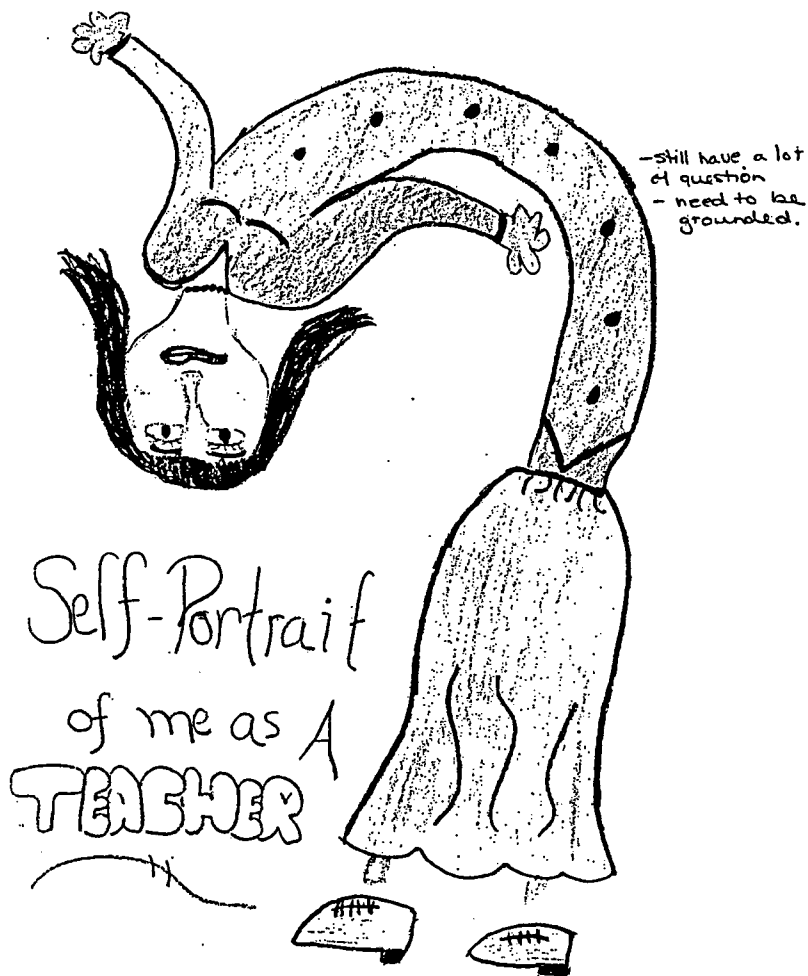


FIG. 4. Jane's drawing of 'self as teacher'.

ing, this was the only male ideal teacher, even though there were three male students who submitted pictures.

In the pictures that I have collected thus far, there seems to be a difference between those of pre-service teachers with a small amount of teaching experience and graduate students with significantly more teaching experience. In the first group, there is little or no relationship between the ideal teacher and themselves as teacher. The figure was a different person, at times a different age, and generally more capable. In pictures drawn by graduate students, even those with a minimal amount of professional practice, the self as teacher was generally an 'out-of-control' ideal teacher. There is some element of chaos. Either their desk is in disarray, their head is spinning frantically on their body, or the children are acting out. The point is that they are capable of being the teacher they believe to be 'ideal', but are constrained by class size, workload, or lack of organisation.

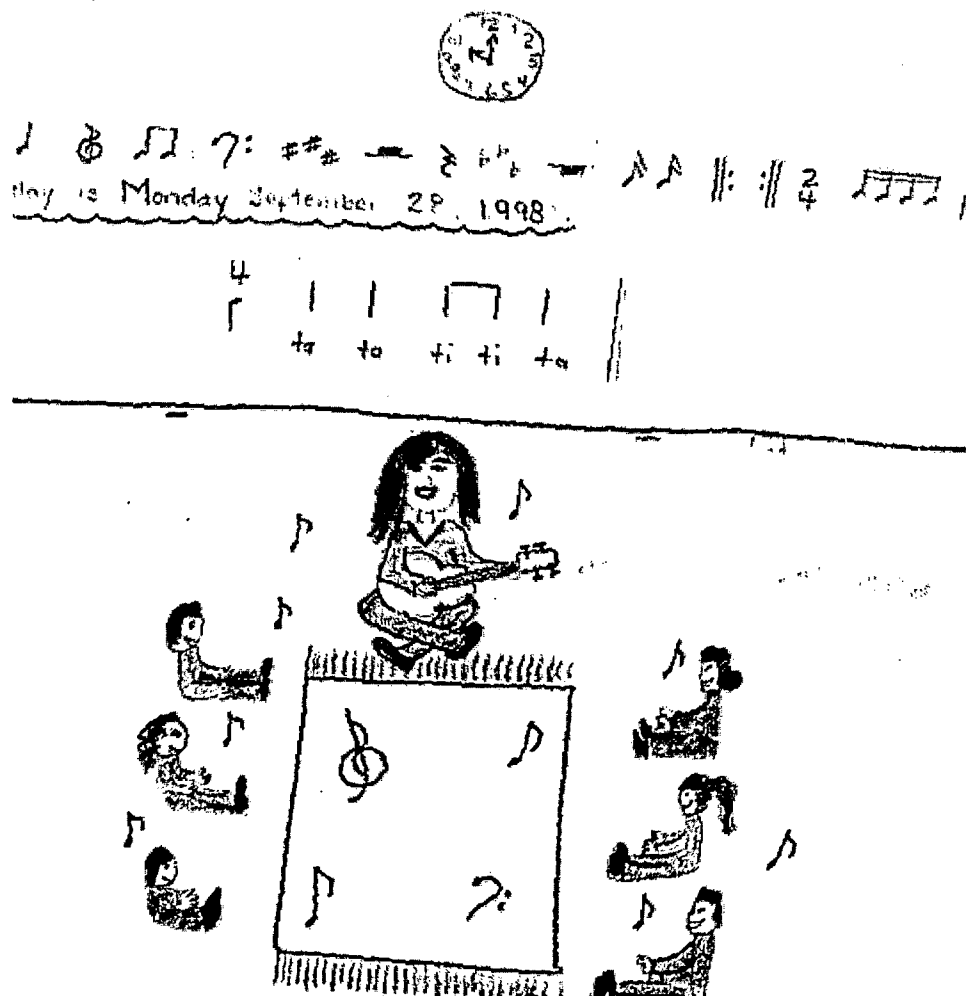


FIG. 5. Sarah's 'ideal teacher'.

Conflicting Images

No matter how eagerly accepted our theories of teaching in teacher education classes may be, they will not be as powerful as the 'superior pedagogy of experience' (Knowles & Holt-Reynolds, 1991, p. 103). Teacher role identity is used as a template upon which to try out new ideas. When new teachers are faced with classroom realities they frequently shed their 'new and improved' models of teaching for those which are based on their experience as students. This frequently occurs in settings of peer teaching as well. A colleague, after modelling and explaining the theory behind a teaching approach to singing that she wanted her music education students to try for themselves, set up a lab situation in which the students would teach their peers a song. Student after student



FIG. 6. Sarah's drawing of 'self as teacher'.

came to the front and taught in ways that in no way resembled the particular strategy being examined. My colleague, frustrated, wondered what she was doing wrong, what was wrong with the students that they could not pick up the essence of what she had modelled and instructed. I maintain that the discrepancy comes not from an unwillingness to experiment with new techniques, but from the newness of the teacher image as compared with the strong images of teaching and learning encountered in their own music education. In other words, they are teaching as they were taught. The new strategy is at odds with their memories of what a teacher 'does'.

Roberts (1991) maintains that music education students' view of themselves primarily as 'musician', rather than as 'teacher', leads to conflict in the development of their teacher role identity. Viewing themselves as 'musician' leads to a particular subject-matter focus based on their performance instrument. As we all know, there is a vast difference between studio and classroom teaching. Often the influential teachers that



"My Ideal Teacher"
"Preconceived"

FIG. 7. Lucy's first 'ideal teacher'.

emerge in our personal history work are private studio teachers. Many music education students cannot describe significant music experiences from their own music classes at school. This means that their image of the music teacher, and the teaching-learning interaction, is based on a model that will not necessarily work in the multi-student classroom. Knowles (1992) found parallel issues cropping up in pre-service teachers whose prior teaching experience had been one-on-one tutoring.

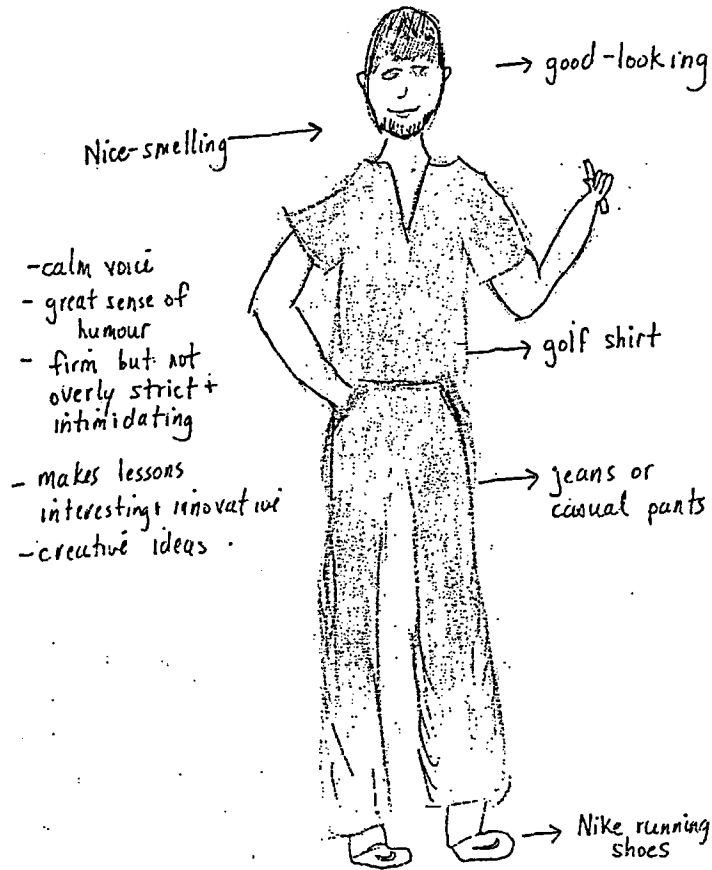


FIG. 8. Lucy's 'real' ideal teacher.

Conclusion

Uncovering the images of the teachers and teaching that pre-service teachers hold is a step towards acknowledging their beliefs about the nature of teaching and learning. This paper has outlined three different approaches to exploring those images in the context of a music teacher education programme. Each yields a different perspective and involves a different catalyst for the process of imagining, but as Goodson (1992) states, each 'reaffirms the centrality of the teacher in educational research' (preface). Writing stories about teachers gives individuals an opportunity to remember the important positive and negative role models in their own educational history. The use of visual metaphors provides a tool for explaining what teaching is like, for describing some of the less easily evoked parts of the teaching/learning context. Finally, drawing the imagined ideal

teacher opens a window on the hopes and beliefs about what a teacher can be, expresses theories of the ideal teacher, and explores how the individual sees themselves in relation to that ideal image of 'Teacher'.

Weber and Mitchell (1995) hold that exploring the images that we hold of teachers will serve as a tool in the development of professional identity. Portraits of teachers in our individual and collective memories and in the media can provide:

a stimulus for self-interrogation that can sharpen our professional identities as teachers by providing the contextual, historical, and political background that makes self-interpretation more meaningful and identity more complete. (pp. 130–131)

The research described here is only a beginning exploration of identities. Further research is necessary to link role identity with pedagogy. Questions include: are some students drawn to particular pedagogies (like Orff or Kodaly) because of their particular role identities; and how does teacher role identity contribute to issues of classroom management? Additional research will explore the development of teacher role identity with teaching experience. The plan is to follow the pre-service teachers of the current study through the beginning years of their teaching careers. It is hoped that as teachers learn more about themselves as teachers, their teaching identity, they will experience a positive impact on their teaching and their teaching satisfaction.

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