

## Transitions Between Art and Pedagogy: Mentoring Music Teacher Novices in Austria

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### Abstract

Teacher education in Austria is currently undergoing a fundamental reform process. Investigations into teachers' first experience in school indicate that the transition from university life to professional life is not smooth for teachers. In the arts, the adjustment seems to be even more complex (De Vugt, 2013). Artistically well-trained university graduates seem to have difficulty in applying their knowledge and artistic skills. Career crashes and a shortage of music teachers in Austria are some of the consequences (Bailer, 2009). Recently I commenced the Grounded Theory Study, *mentoring in music*, investigating how mentors act in the induction phase, as well as how mentees cope with it. Narrative interviews beyond mentors and mentees, expert interviews, as well as group discussions with mentor teams, show that mentoring in music education has to find ways to support trainee teachers' transition between art and pedagogy since they are two fundamentally different practices (Benner, 2001). In this article, I present and discuss two main results of the study: First I show the multilayered status passage (Glaser & Strauss, 1971) that music teacher novices move through from their identity as music students to their identity as music teachers in schools. Second, I suggest and discuss four types of music teacher novices who cope with this status passage in music education differently and how they can be supported by mentors.

### Keywords

Status passage, praxeology, mentoring in music, music teacher novices, music teacher training

### Introduction

The needs of a new music teacher are broad and complex. Over the course of the teacher novice's first year – the induction phase – mentors will find themselves responding to a range of issues. Many are developmental and will change during the year. Mentors need to be familiar with what the new teacher is likely to be concerned about and struggling with.

This chapter introduces the social field of music teacher novices in Austria. The purpose is to make explicit the transition from being a student at the music university to being a qualified music teacher, to identify essential elements of this transition and how mentors can

anticipate stages of development and provide support to the types of trainees. By aiding mentors general understanding of the mentees' transition, it is hoped that they will be able to identify the individuals' key needs, and be in a position to provide effective support through what is a challenging time for most music teacher novices.<sup>1</sup>

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## Context and Starting Points

### Music Teacher Training in Austria: High Artistic Standards in Quest

Until very recently (2015/2016) music teacher training for secondary schools in Austria took place at two different kinds of institutions, preparing teachers for two different kinds of secondary schools. Music teachers for *Gymnasiums*<sup>2</sup> were trained at music universities. Music teachers for *Hauptschulen*<sup>3</sup> were trained at graduate schools of education. Thus, a two level teacher education system exists as well as a two level school system; students either attend a university or a graduate school of education.

With respect to learning outcomes and study programmes, the profiles of music universities and graduate schools differ remarkably. For example, in terms of entrance requirements, whilst the artistic requirements at music universities are very high, at graduate schools of education musical skills were barely noticed – pedagogical aspects were emphasized (cf. meNet project group, 2009).

Recently, huge political effort has been put into merging the two teacher training systems for all school subjects (BMUKK, 2010). Interestingly, when it came to the arts, this merger was not at all a balanced one but was a clear turn towards the standards of the arts universities. As a result, in the future, high artistic standards will dominate the Austrian curricula, not only for university graduates, but for all music and arts teacher training programmes. There are positive and negative aspects to this: Of course, it seems very useful for future music teachers to receive excellent voice training as well as instrumental instruction – and this training taking place at music universities would stress the quality of the artistic aspect. On the other hand, we know that artistic training is not at all a guarantee of successful music teaching in schools. Quite a

number of experts in the field even claim that the music teacher should be a teacher in the first place, and not a musician or even an artist (cf. among others Bouij, 1998; Bernard, 2004; de Vugt, 2013).

Aside from the Austrian reform process that renewed questions about requirements for standards regarding teachers' artistic capabilities, another fact concerns educators in Austria: there is an increasing dearth of music teachers. Only about two third of the graduates of teacher training programmes at music universities actually start their teaching career, and quite a number of the novices leave school within their first few years of teaching.

What is the story behind this? It seemed reasonable to me to examine the status quo of the current music teacher training systems at music universities. I decided to take a deeper look into a crucial period: the induction phase—the passage from university to school—in order to propose a subject-oriented (musical/artistic) view to a great number of non subject-oriented research that is done in Austria and the German-speaking countries at the moment (cf. among others Beer et al., 2014; Müller, 2010; for overviews: Böhner, 2009; Czerwenka, 2011; European Commission, 2010). Until now, in Austria the induction has been organised as a one-year school internship after five years at a music university. During this year the novice music teacher leads one class in each of his two school subjects and is mentored by two experienced teachers in each of his/her subjects. The music mentors are group of experts who work closely with the university staff; the interlinking of didactics and school internship characterizes this period. The mentoring programme follows in large part the empowerment approach (cf. Arnold et al. 2011) and forms of collaborative coaching (Dunne & Villani 2007).

In this chapter, I argue and present evidence that music teacher novices graduating

from Austrian music universities (i.e., the artistically highly trained ones) suffer from a quite specific clash. This clash derives from the fact that – following the concept of praxeology (Benner, 2001) – two different practices are at stake: the practice of art that predominated their studies and the practice of education that dominates school life. Next to the well-known ‘praxis shock’ (German: *Praxischock*) that all novice teacher experience to some degree (cf. van Felden & Schiener, 2010), the novice music teacher has to deal with the fact that the two practices are rarely inter-related. In the coding paradigm of my qualitative study the most noted category turned out to be: insufficient transfer of the artistic into pedagogical everyday work.

### **Benner’s Praxeology**

So, in what way is the concept of praxeology helpful to us? If we observe everyday life (for example at work, at a hospital, a sports gymnasium or at school) we observe a certain social order. These regularities are grounded in implicit rules, in normative behavioural requests or in explicit regulations. We can call these orders practices. Practices are performed collectively. Social order is organised by these practices, and depending on our experiences we more or less know how to act accordingly (cf. Reckwitz 2003, building on Goffman, Giddens and Bourdieu). We, partly unconsciously, use an immense amount of practical knowledge, including bodily performances and routines.

How are the arts and pedagogy discussed within the praxeological discourses? Dietrich Benner in his *Allgemeine Pädagogik* [General Education] (Benner, 1991) distinguished six existential practices: economics, ethics, education, politics, art and religion – the arts and education being two different categories.

He explained this as follows:

The human being needs to provide and obtain his livelihood by work, by

exploitation and care of nature (economics), he has to problematise, develop and recognise the norms and rules of human communication (ethics), he has to develop and design his social future (policy), he transcends his presence in aesthetic representations (art) and is faced with the problem of the finiteness of his fellow men and his own death (religion). A sixth basic phenomenon belongs to it, education, as the human being is in a generation ratio, he is being raised by his previous generations and educates the succeeding generations.<sup>4</sup> (Benner, 1991, p. 20)

Benner argued that it is important to see the six practices as belonging to one human meta practice; none of them should have primacy. Nevertheless, it is crucial to be aware of their fundamental differences, their own logic. He pointed out that we only can live practices by thorough experience in the real field for a certain time.

Following Benner’s notion that art and education are two fundamentally different human practices, I will now take a closer look into how music teacher novices experience the period of *becoming teachers* dealing with these two practices.

### **Mentoring in Music: Methodology and Scope**

Over the last two years I have undertaken a qualitative grounded theory study called mentoring in music. This study examined the cooperation between mentors and mentees in a Viennese music teacher induction programme. Building on Noraldine Bailer’s mixed-method study that displays a summary of aspects and hypothesis on the music teacher career in Austria (Bailer, 2009) I was interested in the crucial phase of the music teacher novice. I was aiming to get single views, i.e. the perspective of

concrete social actors. The main research steps unfolded as follows:

After several pilot interviews with experts in the field, I conducted narrative interviews with eleven mentees. Some of them I talked to during their mentored induction year, some of them one or two years later referring back to their induction. During this, interview period coding, theoretical sampling, contrasting and questioning was carried out in the typical intertwined mode that grounded theory proposes (cf. among others Strauss & Corbin, 1990, 1996, Mey & Mruck, 2011). The initial access to the field had a natural creaming-off effect, which I was aware of. Initially the participants who came forward were largely those who were interested in telling a successful story or an unusual one. Only through contact with this group I was able to access novices with different profiles.

Subsequently I conducted four group discussions with sets of three to four mentors (following Bohnsack et al., 2006, Przyborski, 2004). These were mentors who worked at Viennese Gymnasiums and cooperated with us in the study programme at the University for Music and performing Arts Vienna. I combined some of the results of the mentee study with this later material and refined the outcomes by a members check with the mentors. Additionally, I set up a special focus by tracking one mentor-mentee dyad: I offered reflective discussions to a mentor and her mentee at certain moments in the induction year to become more aware of aspects within the one-to-one interaction.

Additionally, over one year I moderated a group of Viennese music mentors working on innovative mentoring strategies. Presenting the results of this action research project would go beyond the scope of this chapter. Nevertheless, it is important to point out that I used parts of the transcribed discussions from the action research meetings as additional data for the study since these contained interesting additional as well as

confirming aspects.

This chapter presents two of the study's results: the model of the multi-layered status passage of mentees in the next section and the proposed four types of mentees in the status passage in the section that follows. In terms of the methodological problem of typology I followed Kelle & Kluge (2010) as well as Ralf Bohnsack's concept (Bohnsack, 2010). Bohnsack combines Max Weber's ideal type construct and Mannheim's concept of conjunctive experiential space.

## **Status Passage of the Music Teacher Novice: Identity Transition**

Music teacher novices experience an identity transition. At this point two terms need defining: transformation and transition. While transformation means changing of the system as a phenomenon, transition defines changing as a process within a longer period. In their glossary of status passages Sackmann & Wingers define transition as "change from two states in a process which takes more or less time." (2001, p. 42, translation by the author). In our particular case, transition is the most appropriate term as it defines the period between graduation from music university to being a qualified music teacher at a secondary school (Gymnasium).

During a transition, nothing is like before or after. The person is somewhere in between. He/she is living within a constantly moving (processing) and hybrid situation built from aspects of what he/she was before (a music student) and what he/she is going to be (a music teacher). In sociology, we find another term for this phenomenon: status passages. Let us look deeper at what the term status passage includes and why it is a helpful concept here.

Status defines one's position within a social field. Every status that one assumes throughout life – be it as a student, a teacher, a

performer on stage, a head of department, a trainee or inspector – is temporary. We only hold a status for a certain time. And no matter how well we have installed ourselves within this status, no matter how much we like to be a teacher or a head, we always have to leave the status after a specific period. Then we gradually enter a different status.

But status not only means a function that defines the relevant field of activity (like teaching or managing) but it also implies a strong set of values that the respective community assigns to it. For example, in some countries the status of a teacher might be relatively high, in other countries or regions it may be quite low. How does this develop? The value of a certain function – i.e., its status – is driven by public narratives (such as online-communities, journalism or political statements); gender aspects can also have a strong influence, for example professions mainly chosen by males have a higher status than typically female professions. Status values are quite inert. Changes of its value (such as its expiration or increase) only take place relatively slowly.

The composite status passage means the time span in which we transit from one status to another.

**Status Passages According to Glaser & Strauss**

Arnold van Gennep was the first to publish a study on transitional rites in his book, *Les Rites de Passage* (1908). In the following years scholars published many presentations and

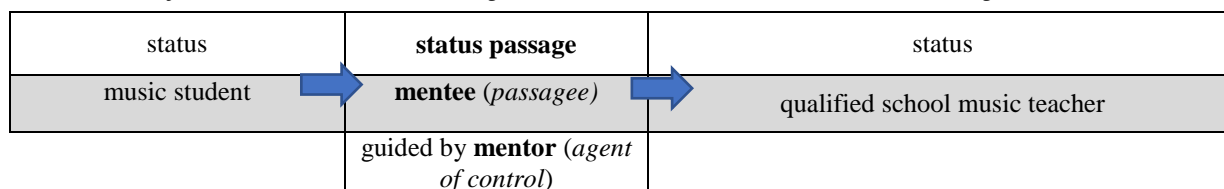
studies on transitions using a variety of terms to explain the character of progression (career, professional biography, socialization processes, changing of identities, identity crisis, trajectory, etc.).

Finally, in 1971, Barney Glaser and Anselm Strauss established a sustainable formal theory in their book, *Status Passage*, the so called status passage theory (1971). This theory has been used ever since in education. I will now outline some interesting features of the theory and make use of the status passage theory for my considerations on the character, form and qualities of the of a novice music teacher’s transition period.

Glaser and Strauss, referring to Van Gennep, describe the status passage as prominently characterised by a two-way relationship between the passage taker (= passagee) and the person who directs, advises, tests and judges the process (= agent of control). The agent of control also ensures that procedures are followed (Glaser & Strauss, 1971, p. 58). Here are some examples of agents of control in status passages of our everyday-life: the priest guiding the fiancé through the wedding; the teacher conducting final exams for the graduate; or the midwife advising, helping and coaching the woman in childbirth.

This two-way relationship is perfectly applicable on the dyad of the mentee and the mentor in the induction phase or internships in teacher training. From music student to qualified music teacher, the mentee in his/her status passage is guided, advised and judged by the mentor (cf. figure 1).

Figure 1  
*Transition of a Music Student Becoming a School Music Teacher as Status Passage*



Glaser and Strauss identified dimensions that are useful for classification of status passages typologically. These dimensions are: reversibility, temporality, shape, desirability, contextuality and multiplicity (Glaser & Strauss, 1971, p.142). Below we focus on the dimension multiplicity. They also expound a number of optional characteristics. By looking at these we can get a notion of the great diversity of status passages and of the many challenges status passages can impose on us (Glaser & Strauss, 1971, p.4.):

- A status passage may be unavoidable or not.
- It may be repeatable.
- It can be experienced alone or performed together with others or in a cohort.
- The individual in a larger cohort may not be aware that they are in a status passage.
- People may know that they are in status passage but may not be able to communicate about it.
- Coping with a status passage may be voluntary or imposed.
- Entering a status passage may require special authorization by an authorised person.
- The clarity of the signs of the passage can vary depending on the social area.

- The character of the signs of the passage may be visible or can be rendered invisible by mechanisms of control.

**The Multiple Status Passage of Music Teacher Mentees**

Evidence in my study showed that the music mentees did not experience a single-track but a multi\_track status passage. This means that they experienced several different transitional dynamics simultaneously. The multiplicity is one main fact that renders the transition in this case complex, emotionally exhausting and barely controllable.

A closer look at the multiplicity seems to be essential to understand “what the hell is going on here” (quip in grounded theory often assigned to Clifford Geertz). Figure 2 shows the multiple status passage of music teacher mentees. From data coding, six main tracks were extrapolated: status moves in the context of four social situations (in general public, towards heads, in communities of practice and towards peers) and in two essential roles (as musicians and as music teachers). What is important is the fact that more tracks mean a decline of status, and a smaller number an ascent or a balance (see arrows in figure 2).

Figure 2. *Music Teacher Novice’s Multitrack Status Passage and Descending/Ascending Status on the Tracks*

status	status passage		rise/fall	status
music student	<b>mentee in induction phase</b>			qualified school music teacher
	tracks	in general public	↓	
		towards professional seniors	↓	
		in the community of practice	↓→	
		beyond peers	→	
		as musician	↑	
		as music educator	↓	

What are the reasons for the descending, balancing or ascending status in the identified tracks of the status passage? And what kind of support is regarded as helpful by the mentees? Let us have a deeper look into the single tracks.

### **General Public**

The first track is the track of the general public. In terms of public perception, the status of the novice music teacher is clearly a step down from student at a university. As a student at an Austrian music university one enjoys a remarkably high status, after having passed a difficult entrance exam it is regarded as a privilege to study at an arts institution. People in Austria consider music students as talented, hard-working young people who play an important role in upholding Austrian identity as the country of music. From this lofty position the music teacher novice enters school to find he has lower status: teachers have painfully lost status especially over the last few years, owing to public narratives such as *teacher bashing* in online communities, and even by politicians.

The following statement is from a female respondent. She is satisfied with her job as a young music teacher and feels successful in her first year in school. She is convinced of her effectiveness in the classroom and receives positive feedback from learners, colleagues and parents. Nevertheless, due to the sharp devaluation of teachers in public, which even reaches to her own parents, she is in doubt whether she should remain in the profession. As she states:

I would actually just simply call it a personal crisis, whether the teaching profession is really right [...] I just think this critical society bothers me a lot. [...] And even my parents only defend my being a teacher towards their friends because they like the idea that their daughter has a long summer leave. But [...] not [...] because they think that what I am doing is important or good. (female

mentee)

Mentors report however, that mentees do not often talk to them about this negative public opinion; it seems almost like a taboo. Here, a rational addressing of the phenomenon and of ways to cope with the societal situation seems important as part of the mentoring.

### **Professional Seniors**

With respect to the status of the professional senior (teachers at university/heads and mentors in school) lower status is also the case. At the Viennese music university, a comparably participative and empowering teaching attitude exists and music students are often involved in decision making and university politics. Entering school, they are struck by the strong hierarchy that exists – and school is very convincing that the novice's place is at the very bottom of the hierarchy:

As stated by a young female teacher:

It was somehow maybe really this role understanding. This: that you are now my trainer and I'm just the little girl who has no idea about anything. And now needs to learn. And has to fit. And has to obey.

The mentoring situation described above is, of course, problematic for the learning of the mentee. It reminds us to anticipate this, and secure mentor's training programmes that stress participative methods and the model of a reciprocal mentor-mentee relationship.

### **Communities of Practice**

Comparing the period at the music university and the period of the first few years at school by using the concept of communities of practice<sup>5</sup> (CoP) (Wenger, 1998) the status dynamics for mentees are various. The CoP – as opposed to the peer group discussed below – also includes people of different hierarchical positions, different stages of experience and – since the concept sees the CoP as constantly dynamic in terms of positions in the group – people that are

closer or more distant.

There are quite extensive as well as diverse results regarding status inside the CoPs at music university and at school. I would like to pick out one problematic and one promoting aspect.

Firstly, the problematic one: it is an advantage to learn to become a teacher inside a school in a safe setting such as an induction phase. Yet in terms of CoP this can lead to a difficult position: not being a student or a teacher but someone who will probably leave the school after one year may hinder the mentee growing within the CoP and understanding how the CoP works. As a female mentee respondent stated quite strongly:

No one cares a shit that I'm here now, and that everyone is really doing his thing. I've actually always had the impression that [teaching] would be a team-job, but ... not at all.

A male mentee described his negative view of the aggressive teacher community that he views as an outsider:

Relationship, relationship. This is above all, and I was so unaware of it. And I was not aware of how problematic a staff room is. This is really like in a henhouse, that everyone sits together and that the chickens are aggressive and peck each other when they come too close.

Secondly for the positive aspect: Some music mentees experience strong support and soon assume an attractive position in the CoP. In these schools colleagues have been keen to work with young musicians, e.g., with popular music skills that that current staff lack, and from the beginning they support them. A young teacher explained:

They immediately conveyed: Nice that we have young musicians. They employed me everywhere, at school masses and in concerts and so that was cool. They have really been waiting for me to come.

To reinforce status in the CoP, peer mentoring was described as very helpful as well as attractive (cf. Langelotz, 2013) rather than the

mentor-mentee relationship. In Vienna at the moment a young generation of music teachers is evolving who like to share their expertise and use and develop peer mentoring forms.

### **Peers**

Among peers – fellow students or friends – the mentees commonly feel well protected and supported. The sea remains mostly calm. But here too some interviewees experience unexpected negativity. One mentee commented that only her very inner circle recognises her work as valuable. The wider peer group does not support teachers but makes more fun of them:

But it's easy even among friends. It's not even so that I can say it's society, but I can say they are my close friends, it is when I post on Facebook, please go with me to the teacher demo, it is about the future of education, they respond: Yes, yes, the poor teachers! And I think to myself, well, that can't be true! (laughs) And they know that I work a lot. And the only one who really defends me, is my friend and my roommate. (female mentee)

Next to the four social situations just described, we now focus on the two central roles that arise from the two practices art and education: the musician and the music teacher. We can identify two different role attributions that stand in reverse: at music university (inside the practice of the arts) they are mainly seen as educators, at school (inside the practice of education) as musicians. This reversed model is challenging. And how does this affect status?

### **As Musician**

Interestingly, only one track leads to a higher status in school compared to university. As a musician, the mentee's status improves during the status passage. That is easily understandable: At music university, the soloist students are appreciated as artists/musicians much more than the students in the teacher training programme. So, in this respect the



passage looks forward positively.

Nevertheless, there can be a catch: In some cases, the music teacher novices feel quite overwhelmed by the fact that they have to “stand in for the music” in their new school. In situations where there are not enough qualified music teachers – due to an overall lack of music teachers in some parts of Austria – they can feel in high demand or even overwhelmed by the broad expectations imposed on them as newcomers.

As one mentee reported, she is so overwhelmed by all her problems that she loses her enjoyment in making music with the kids. Mentees suggest that mentors can do a lot here to support them by helping out with handy material (current pop songs in good transcriptions) and methodical support, as well as a step-by-step learning, are mentioned here.

### ***As Music Educator***

Music is quite low in importance in Austrian schools compared to other school subjects. While at university music educators are well recognised in the whole range of study programmes, in schools their prestige as music educators is low. We can detect a descent of status:

I think I already talked about that I totally understand that there are subjects where the kids say “You cannot ask things forever from me here because I have problems in English and Math,” and “I have other worries than clapping a rhythm.” I deeply understand that. But the recognition of the subject music compared to others I find a problem.  
(female mentee)

Again, the mentor can help to gain perspective on the mentee’s own view as a teacher of a less “important” subject. In some cases, a strong mentor had even positioned the subject, music, as a high aesthetic and experiential subject and, by that, of high importance for many children.

For an interim summary, we can conclude: Mentees in music education school internships have to find their way through a multiple status passage.

- Mentees are barely conscious of the multitrack passage.
- They seem to make a taboo of some of the tracks.
- More tracks in that passage offer a descent than an ascent of status.
- There are individual differences regarding the dynamics of the single tracks.
- Tracks inter-relate: problems or success in some tracks can influence the dynamics of other tracks positively or negatively.
- If mentors are aware of the multitrack and individually shaped status passage they can offer purposeful support so that mentees can shape their transition more actively.

### **Coping with the Status Passage: Four Types of Passagees**

The following section draws attention to the coping strategies of music mentees. Glaser and Strauss (1971, p. 89) described three conditions which affect how mentees cope with a status passage (1) the degree of control that the person has about what is happening in the passage (degree of possible shaping), (2) the importance that the passagee ascribes to the new status (estimation) and (3) how much he/she desires it (desirability).

In the study’s reconstruction process, I found four dominant experience profiles and have condensed them into a qualitative typology. For the sake of economical illustration, I illustrate the types only within one case of each type. Furthermore, the particular case is not fully documented but only explained by selectively encoded key sequences. The constructed anchor case represents the type – and is not an authentic case. Some remarks on mentoring the four types conclude the

presentation.

When looking at the following four types of passagees, again we realise the grounding logic of the two practices education and art. We can read the types as different solutions as to how to deal with the clash. Although the first two types seem to have decided to mainly live within either the practice of education or of art, the third and the fourth type represent two different strategies of dealing with both practices: one by integration and the other by non-commitment. We can envision:

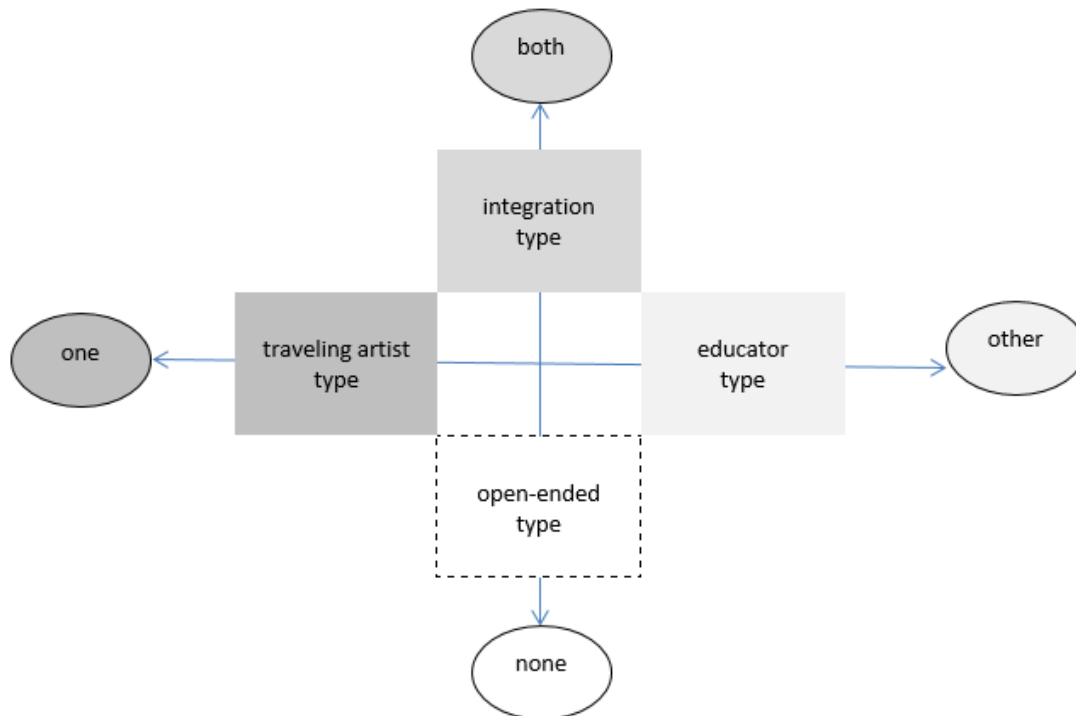
- the educator type,
- the traveling artist type,
- the integration type and
- the open-ended type.

At first sight these four types have a lot in common with the tetralemma model (Varga von Kibéd & Sparrer, 2000). The tetralemma has been developed by the German systemic therapists Insa Sparrer and Matthias Varga von Kibéd as an adaptation of a scheme of Indian

logic for use in the field of systemic coaching, counselling, therapy and the systemic structure formation. The tetralemma expands the decision-making and action area in case of a dilemma. The person who is in a dilemma (has to choose from two strongly different things: the *one* or the *other*) is reminded that there are more possibilities: There is as well the possibility of the one and the other (*both*) or neither the one nor the other (*none*). Additionally, there is also *the free element: none of these and not even that*. Applying the model to the four types of mentees we could define the one as art, the other as education, both as integration and none as open-ended. Looking more closely our types are not as extreme as the decisions in a tetralemma as being the educator type still includes a lot of artistic and so on. We could see the types as embedded somewhere inside the tetralemma.

Figure 3

*Four Types of Music Mentees Coping With the Status Passage Embedded in the Tetralemma Model*



### **The Educator Type: Music as One Possible Medium to Foster Children**

The educator type focusses deeply on all questions of education. For this type, engaging in school and for the learning of children is central and he/she is often interested in innovative educational concepts or even school reform. He/she is prominently addressing school as a (problematic) system and often engages politically or socially at the same time as being a teacher.

It seems essential to this type to find a good place in the staff room and he/she is trying to become involved with the community from the very beginning and is quite sensitive as to whether it is possible to find a coherent place in the school community. He/she is quite concerned with the (currently in Austria quite negative) role of the teacher in society.

The educator type expresses openly the discrepancy between the music university and the school system and often wishes that teacher training had focussed more on “real school life” and in a “hands-on way” (all the quotation marks in this section refer to interview transcriptions).

He/she has sometimes felt like a weak musician during the study programme at university and may think that he/she only just passed the entrance exam.

In situations where teaching music is difficult for this type, she/he does not leave school but tries to take over more lessons in his/her other school subject. (In Austria teacher training for secondary schools qualifies for two different subjects.) Teaching and working with children is a core interest for this type “no matter through which medium”.

### **The Traveling Artist Type: Music Education as a Starting Point to Somewhere Else**

The traveling artist type mainly uses the teacher

training programme at the music university as a broad study programme and as a way to receive qualified instrumental and vocal instruction. More or less accidentally or “for safety” he/she finds herself now in the induction phase in school. Therefore, the induction phase is “completed” more than experienced. He/she always knew that the career should lead somewhere else.

Parallel to the music teacher programme this type is involved in other musical/artistic study programmes and/or lives a musician’s life outside school that plays a really significant role – it is here and not from school that he/she “draw[s] the inner power from”. When this type stays in school after their induction he/she keeps a comparatively strong identity as a musician and often, henceforth, goes on looking for exits into an artist’s career.

The reasons for the clear orientation towards music and the non-identification with music teaching lie in different areas: either the already described deficient image of teaching is strong or one’s own expectations of artistry are not met in working musically with children (“My own artistic claim is an obstacle to staying in school.”). Sometimes a general feel of “this is just not me” is expressed.

Either the induction phase is experienced as an unsatisfying phase by the travelling musician type or he/she is aware of their visiting character and accepts problems since they can be seen as part of a temporary “intermezzo”. It is not worth trying to solve them as they are not relevant for the future.

Sometimes this type enters school only after quite a number of years as a musician, because, for example he/she now has a family and/or longs for a more stable professional situation.

### **The Integration Type: Early and Stable Focus on Music Teaching**

The integration type is the one who manages to integrate both the artistic and the pedagogical practice in a satisfying way. This integration had been the case from very early in his/her studies – in the self-concept as well as in action: from an early stage in the study programme students of this type have chosen teachers or seminars because the focus was on the transition of the artistic and pedagogic into school. Content has been targeted, identified as useful for teaching and packed in. Of course in school they benefit considerably from this farsighted preparation they imposed on themselves.

The decision and focus on their path can stem from earlier experiences: they either entered the music teacher study programme coming from other (musical) study programmes because it had become clear to them that they wanted to be school teachers. Or it stemmed from positive or negative role models (“I wanted to make a difference to what I had experienced in school myself...” / “I had the most wonderful music teacher and want to follow in her footsteps”).

Compared to the other three, this integrated type has the fewest status problems, he/she identifies clearly with the music teacher profession. This type often gets positive feedback from learners, parents, heads and mentors.

We can subdivide this type into the pragmatic-integrated and the shaping-integrated type. The first one has achieved a good level of coping and surviving. The second in their induction phase is already targeting future goals for their musical life in school and his/her own development. For example, they aim at founding a choir or a school-band or they want to network with other novice teachers to strengthen the community and to continue learning.

### **The Open-Ended Type: Half-Confessing with an Uncertain Ending**

The fourth, the open-ended, type is deeply ambivalent as to how he/she will use the experiences of the induction phase. This type is often surprised about how school life unfolds, e.g., about the intensity of school life or about the broad range of tasks required of them. Likewise, he/she can be surprised by what children are able to do musically (“I didn’t imagine that children in school were so good at singing.”).

A weak mentor/mentee relationship can be the reason for and/or can prolong this ambivalence and the non- or half-confessing.

As a strongly ambivalent and at the same time challenging situation is not easy to uphold for a long period, this type often undergoes a development after a certain time. Some people find a developmental pathway resulting in them staying at school; for others, recognition grows that their place is not in school.

### **Mentoring with Regard to the Four Types**

For mentoring with regard to the four types we can summarise that the typology can be used to gain an understanding of the underlying motivations of mentees. As with all typologies we seldom find a distinct type in one person, but combinations. Also some transitions are possible.

Looking at the data I can conclude that there is no recipe for how to mentor type one, two, three or four. In my research I saw that, at times, mentors guiding mentees of type one or two reacted by trying to foster the missing: the educator type was empowered to act more musically and the travelling artist type to focus more on pedagogy. This may lead to a fruitful development, but not necessarily. Furthermore, it can also be very helpful for the mentee to be supported to reinforce their strengths.

The open-ended type, of course, poses a significant challenge to the mentor. The mentor

can be the midwife for finding the right way into becoming a successful teacher. But maybe with this type the mentor also has to envisage his/her own failure as the midwife into teaching. It seems important especially for the ambitious mentor to see him/herself as guide into a contented life – and that this can as well be outside school.

## Notes

1. The research upon which this article is based was carried out in German, all data has been translated into English by the author.
2. Gymnasiums admit 10 year old pupils with good primary grades where they are prepared for university, graduating at the age of 18.
3. Hauptschulen admit children with poorer grades from primary school, who attend from age 10-14.
4. Translation from German by the author.
5. Henschel defined a community of practice (CoP) as a group of people "who are linked by a common interest, a common activity or a common endeavor and through social relationships and shared values. The exchange of ideas, insights and knowledge, shared learning and mutual help and support are in the centre." (Henschel, 2001)

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