Music History Pedagogy and Kaupapa Māori: Developing "Historical Literacy" in Aotearoa/New Zealand

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The ability to understand, interpret and analyze the past is a desirable graduate attribute across many disciplines, and an essential one for music historians. Historical literacy has the potential to develop students as "critical beings": individuals who, in Ron Barnett's words, "exert some unity of critical power over their experiences in relation to knowledge, themselves and the world."[1] To this end, it has been defined as including a range of functional and critical skills and attitudes, including but not limited to the following:

> empathy with the world(s) and the people of the past;
>
> reading, writing and thinking critically in a range of media (taking "reading" and "writing"; metaphorically where non-textual media are concerned);
>
> sourcing, corroborating and contextualize evidence to support argumentation; and
>
> understanding the discourse (language and rhetoric) of history, including its political and perspectival nature.[2]

These skills and attitudes are vital in empowering minority and indigenous students to see history as contested, as open to cultural knowledge, critique and ownership.[3] Yet the substantial international debate about historical literacy has little to tell us about critical literacy for indigenous students in the historical disciplines so far. It has also largely ignored the question of how we can best teach in order foster historical literacy skills and capacities in students (i.e., which pedagogies are most effective to foster historical literacy), let alone how we can best teach to foster these skills and capacities in a multicultural

1. Ronald Barnett, *Higher Education: A Critical Business* (Buckingham, UK: SRHE & Open University Press, 1997), 109.

2. Arja Virta, "Historical Literacy: Thinking, Reading and Understanding History," *Journal of Research in Teacher Education*, 14/4 (2007): 11–25.

3. See Linda Tuhiwai-Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (New York: Zed Books, 1999) and Stephen May & Sheila Aikman, "Indigenous Education: Addressing Current Issues and Developments," *Comparative Education*, 39/2 (2003): 139–145.

Journal of Music History Pedagogy, vol. 8, no. 2, pp. 80–96. ISSN 2155-1099X (online)

classroom.[4] And it has focused on the discipline of history, whereas students and teachers across the historical disciplines, including music history, can contribute to, and stand to benefit from, the debate.

This essay proposes a model of historical literacy that builds on previous models and shows how they are applicable to the teaching of music history. After describing this model, I then turn to the issue of how to engage indigenous students. Specifically, I consider the following question, which relates to my own situation as a tertiary educator in Aotearoa/New Zealand: how can we best teach to foster historical literacy in first-year Māori and Pasifika tertiary students in music history?

Defining Historical Literacy

The teaching of history has become the site for a central debate in both public and professional circles.[5] Several studies suggest that educators are not fully mining the potential of historical enquiry for developing students as "critical beings." For instance, 200-level Music students surveyed at the University of Auckland in 2012 tended to view music history as established fact and to have great difficulty formulating and answering complex, critically-oriented questions and constructing critical, evidence-based arguments. Recent data from the University of Auckland suggests that teaching in the historical disciplines is not fulfilling this potential for Māori and Pasifika students in particular. Student pass rates in Faculty of Arts courses in 2013–2015 show that these students perform least well in the historical disciplines. Furthermore, the pass rate data from arts courses in the historical disciplines over the same period show that first-year Māori and Pasifika students have performed less well than other ethnic groups. For example, in 2014, in history, the Māori pass rate in 2014 was 71.5% and that of Pasifika students was 64.0%, compared with 89.9% for all other ethnic groups. In 2014, in classics and ancient history, the Pasifika pass rate was 40.8%, which is half that for other ethnic groups, excluding Māori, and 10.7% lower than in 2013.

In music history, Pasifika and especially Māori students represent only a small minority, making generalizations difficult. Māori students might be seen to do well in this subject: averaged pass rates in second-year Music History courses were 100%, 100% and 50% over 2013–15; but in these years the actual

4. One exception is Philip Roberts, "From Historical Literacy to a Pedagogy of History," discussion paper for the symposium: *Building Bridges for Historical Learning: Connecting Teacher Education and Museum Education,* 28–29 March, 2011, Faculty of Education, University of Canberra: http://learnonline.canberra.edu.au/file.php/5882/Discussion_Paper_From_historical_iteracy_to_a_pedagogy_of_history.pdf

5. Summarized in Roberts, ibid.

numbers of Māori student were 1, 3 and 6, respectively (2%, 6% and 9% of the total enrolment in each year). Pasifika students represented a slightly higher proportion of the total student cohort in each of these years in Music History (14%, 9% and 12% of the total enrolment in each year), but tended to fare less well. Averaged pass rates were 47%, 70%, and 44% in each year; and of those students who passed each year, the most common grade was C. For all other students, the averaged pass rates were 92%, 90% and 53% in each year, and the most common grade was B. The overall poor results in 2015 receives further attention below. Key priorities for the future are to attract and retain more Māori and Pasifika students in music history (with an emphasis on Māori students), and to improve outcomes for these students (especially for Pasifika students).

As far as music is concerned, these data relate to Western music history, and the history of Western art music specifically. Whereas one might assume that Māori and Pasifika students perform best in disciplines where they empathize culturally with the content, like Māori studies and Pasifika music studies. Yet evidence suggests that pedagogy also has a significant effect on Māori and Pasifika student outcomes; that is, it matters *how* a subject is taught as well as *what* is taught. For example, Māori and Pasifika students achieve just as well as those from other ethnic groups in first-year art history courses at the University of Auckland, according to recent data (without correcting for differences in students' level of achievement and skills on enrollment). So, one might improve attraction, retention and outcomes for Māori and Pasifika students by relating content more directly to their own histories and current cultural situations. But there are also ways of teaching Western music history, as well as other history-related subjects, that help indigenous students learn.

There has been a good deal of research into historical literacy, but no research exists that explicitly explores and helps with teaching indigenous students. Historians and history teachers have given particular attention to historical literacy at secondary level, much of which is devoted to "content area literacy."[6] For instance, a recent New Zealand-based teaching project targeted

6. Important studies include Pieter Duvenage, ed., *Studies in Metahistory* (Pretoria: Human Sciences Research Council, 1993); Chauncey Monte-Sano, "Beyond Reading Comprehension and Summary: Learning to Read and Write in History by Focusing on Evidence, Perspective, and Interpretation," *Critical Enquiry,* 41/2 (2001), 212–249; Jeffrey D. Nokes, *Building Students' Historical Literacies: Learning to Read and Reason with Historical Texts and Evidence* (New York: Routledge: 2013); Jeffrey D. Nokes, "Reimagining Literacy for History Classrooms," in Roni J. Draper, Paul Broomhead, Amy Petersen Jensen, Jeffrey D. Nokes & D. Siebert, eds., *(Re) imagining Literacies for Content-Area Classrooms* (New York: Teachers College Press, 2010), 54–68; and Sam Wineberg, *Historical Thinking and Other Unnatural Acts* (Philadelphia: Temple University Press, 2001). Content area literacy studies include: Timothy Shanahan & Cynthia Shanahan, "Teaching Disciplinary Literacy to Adolescents: Rethinking Content-Area Literacy," *Harvard Educational Review,* 78/1 (2008), 40–59; James S. Damico and Mark Baildon, "Content Literacy for the 21st Century: Excavation, Elevation and Relational Cosmopolitanism in the

and explored the role of high school research projects in motivating students to develop disciplinary expertise in history.[7] However, it is not until tertiary level that learners usually first encounter sharply divided "discourse communities" in the various academic disciplines.[8]

Most importantly, there is no definition of historical literacy that adequately acknowledges the diverse cultural backgrounds of learners—such as Māori and Pasifika learners—across the historical disciplines and levels. Nor is there a definition that recognizes the role of critical literacy in the historical disciplines in empowering indigenous students to see history as contested, as open to their knowledge, critique, and ownership.

There is a need, then, for a comprehensive and coherent definition of historical literacy that serves diverse learners and teachers across the disciplines and levels. One can start with the usefully broad, and yet practical and cohesive, idea of historical literacy as a set of practices or operations that can be brought into the classroom. Indiana University's History Learning Project identifies the seven "operations" involved in what they term "historical thinking," and maps these onto a four-year undergraduate curriculum.[9] These operations are broad, inclusive, and more unified than those offered by previous scholars. The operations are "understanding the nature of the historical discipline and analysis," dealing with primary and secondary sources, "constructing and evaluating arguments," and historical research and writing. Similarly, Peter Seixas and Tom Morton identify the "big six" historical thinking concepts (Historical Significance, Evidence, Continuity and Change, Cause and Consequence, Historical Perspectives, and The Ethical Dimension), and provide practical teaching strategies for working with these concepts at various levels.[10]

These models of historical literacy are useful, but, as noted, they emerge from one discipline: history. In the case of music historical studies, however, which often involves interdisciplinary enquiry, a cross-disciplinary view needs also to be considered. For example, a music historian can glean much useful information about historical performance practices by studying relevant visual

Classroom," *Journal of Adolescent & Adult Literacy,* 55/3 (2011), 232–243; Paul Broomhead, "(Re)Imagining Literacies for the Music Classroom," in *(Re)Imagining Content-Area Literacy Instruction*, ed. Roni J. Draper (New York: Teacher's College Press, 2005), 69–81.

7. Mark Sheehan, Kate Hunter & Jonathan Howson, "'Thinking Historically': The Role of NCEA Research Projects in Motivating History Students to Develop Disciplinary Expertise" (2013): http://www.tlri.org.nz/tlri-research/research-completed/school-sector/%E2%80%98thinking-historically%E2%80%99-role-ncea-research-projects [date accessed 1 May, 2017]

8. On the "literacy pyramid" and the fact that there is less support the further students move up it, see Timothy Shanahan & Cynthia Shanahan, "Teaching Disciplinary Literacy to Adolescents: Rethinking Content-Area Literacy," *Harvard Educational Review*, 78/1 (2008), 45.

9. See http://www.iub.edu/~hlp/beta/curoverview.html

10. Peter Seixas and Tom Morton, *The Big Six Historical Thinking Concepts* (Toronto:Nelson, 2012).

sources. Fluency in reading historical visual sources is therefore a desirable skill to develop. The histories of architecture (concert halls, for example), urban planning (music venues), publishing technologies and law (copyright matters), not to mention organology and recording technology, have much to tell the music historian from a socio-cultural angle.

Following Tony Taylor and Carmel Young, one might start by conceptualizing historical literacy in terms of skills, attitudes and conceptual understandings.[11] **Table 1** presents examples in each of these three categories, where the "concepts" (column 3) are drawn from Seixas and Morton's "big six." The components of this table are potentially useful and transferable across the historical disciplines; naturally, though, the emphasis will vary depending on the subject area taught and the level. If, for example, one is teaching an upper-level undergraduate course or postgraduate seminar on "Opera Buffa in Mozart's Vienna," one might choose to emphasize the concept of historical significance and ask students to engage deeply with the ethical dimension, especially in light of censorship practices around 1800. On the other hand, in a freshman survey course (such as "Hildegard to Avant Garde"), understanding the fundamental concepts of continuity and change, and cause and consequence, might be primary learning aims.

Table 1: Selected Components of Historical Literacy

Skills	*Attitudes*	*Conceptual Understandings (the "Big six")*
Finding relevant sources	Criticality	Historical significance
Asking relevant questions	Open-mindedness	Evidence
Reading (textual/visual) primary sources critically	Imagination	Continuity and change
Reading (textual/visual) secondary sources critically	Flexibility	Cause and Consequence
Weighing up diverse information	Care/empathy	Historical perspectives
Constructing arguments about historical data	Sensitivity	Ethical Dimensions

Table 1 could be readily expanded. The idea of "threshold concepts," for example, allows one to subdivide column 3 into two types of conceptual elements. Threshold concepts have been defined as "concepts that bind a subject together, being fundamental to the ways of thinking and practicing within that discipline." These concepts differ from core concepts (or indeed procedural

11. Tony Taylor and Carmel Young, *Making History: A Guide for the Teaching and Learning of History in Australian Schools* (Churchill, Victoria: National Centre for History Education, 2003) *passim*.

concepts), which are considered the subject's conceptual building blocks, owing to their transformative nature: threshold concepts can alter one's view of a subject in ways that core concepts do not. They are also likely to be difficult for a student to understand, owing to the radical shifts or leaps in thinking that they require one to take; hence, they are also considered potentially "troublesome."[12] The idea that historians construct narratives of the past when they write histories can be considered troublesome for students of music history. Similarly, the concept of a "good question" to ask of a historical source, and constructing "good arguments" about historical data, can prove difficult to comprehend but also potentially transformative. More fundamentally, conceptualizing an audience for one's writing has been identified as a key "threshold concept" for undergraduate humanities students.[13]

Columns 1 and 2 in **Table 1** might be considered equally important as column 3, and equally expandable. For music history students, historically informed listening and score reading skills clearly have a place in column 1. Creativity and attention to detail also have their places in column 2. One starts to wonder: how useful is such a list or tabulation? From both the student and instructor's point of view, the potentially vast number of relevant skills, attitudes and conceptual understandings that students need to master might seem more confusing than exciting. Indeed, it is not it clear from the previous literature how the elements of historical literacy might relate.

Teaching Music-Historical Literacy in Aotearoa/New Zealand

It is all very well to identify attitudes and skills that lead to key conceptual understandings, but the question still remains: *how*, exactly, do they lead there? The "how" of history teaching remains woefully under researched. In an important investigation into teaching history, for example, Stephan Lévesque explores interdisciplinary approaches to history but remains moored to "historical thinking" (i.e., considering what we are teaching), rather than investigating the range of relevant pedagogies that would be appropriate to those disciplines (i.e., considering how we might best teach).[14] Roberts recognizes this gap and calls

12. Rey Land, Glynis Cousin, Jan H. F. Meyer & Peter Davies (2005), "Threshold concepts and troublesome knowledge (3): Implications for course design and evaluation" in Chris Rust, ed., *Improving student learning: Diversity and inclusivity*. *Proceedings of the 12th Improving Student Learning Conference*, (Oxford, UK: Oxford Centre for Staff and Learning Development [OCSLD]), 53–64, here pp. 53–54.

13. See Rebecca Pope-Ruark, "Know Thy Audience: Helping Students Engage a Threshold Concept using Audience-Based Pedagogy," *International Journal for the Scholarship of Teaching and Learning*, 5(1) (2011): http://digitalcommons.georgiasouthern.edu/ij-sotl/vol5/iss1/6.

14. Stephane Lévesque, *Thinking Historically* (Toronto: University of Toronto Press, 2008).

for a "pedagogy of history."[15] His call has yet to be fully heeded: new research still tends to focus on the "what" of historical studies teaching; hence the generation of lists or indexes of "historical literacy" and "historical understanding." As he notes, each list or index of concepts and operations assumes or implies a particular pedagogy, but the question of why certain skills, concepts or attitudes germane to the historian are taught in that way, in comparison to other ways, remains largely unexamined.

Roberts has subsequently made a detailed study of historical pedagogies. He has emphasized the need for a more socio-culturally informed approach: "interpreting evidence and weighing up various perspectives requires a critical-cultural approach that emphasizes the influence of culture and context."[16] He acknowledges that "socio-cultural and critical literacy perspectives are particularly relevant to history … as students make personal meaning of the past while learning to live in their society and learn its culture through appreciating its history."[17] But he does not detail what the (socio-cultural) learning and appreciation processes might look like. Indeed, as yet there is no scholarship that fully acknowledges the usefulness of defining historical literacy as a practice or set of operations performed by the historian or student of history. The notion of "practice" ideally adds a sociocultural perspective, directing us to the actions and interactions of a community (of scholars, learners, teachers), one with norms and values that are accessible to critique, and are open and congenial to novice practitioners such as first-year students. But this dimension of "practice" has become lost in the discussion of definitions, lists and indices of historical literacy.

The work of Te Kete Ipurangi (New Zealand Ministry of Education) on pre-tertiary students in New Zealand reminds us that social and cultural practices shape literacy learning.[18] If socio-cultural practices are not to be imposed upon students by teachers, based on preexisting disciplinary norms and unexamined beliefs, teachers need to work with the social and cultural practices that students bring to the classroom. At the college level, educators across the historical disciplines need to pay careful attention to the diverse backgrounds of today's undergraduate learning communities when considering an appropriate pedagogical approach to historical literacy learning.

15. Roberts, "From Historical Literacy to a Pedagogy of History," 11

16. Philip Roberts, "Revisiting historical literacy: Towards a disciplinary pedagogy" (2013): http://www.canberra.edu.au/researchrepository/file/83fbcef9-3d1f-2dfc-1d93-5aa05c3815c5/ Accessed: 15 May, 2017, 11

17. Roberts, "Revisiting historical literacy, 11

18. Te Kete Ipurangi (New Zealand Ministry of Education), "The literacy learning progressions: Meeting the reading and writing demands of the curriculum" (Wellington, NZ: Learning Media Limited, 2010): http://www.literacyprogressions.tki.org.nz. Accessed: 20 May, 2017.

A handful of studies direct us to a pedagogical approach that is alert to the socio-cultural context in Aotearoa/New Zealand. The most comprehensive overview of pedagogies appropriate to Māori ways of being and learning is that of Russell Bishop and Ted Glynn.[19] Drawing on the seminal work of Smith on primary schooling for Māori children, they outline six Māori socio-cultural principles, and show their relevance to "mainstream" teaching and learning (**Table 2**).[20] Here "Kaupapa Māori" refers to the processes by which the New Zealand indigenous people receive, internalize, categorize, and formulate knowledge).

Table 2: Six Kaupapa Māori principles and their applications in "mainstream" teaching and learning

Kaupapa Māori: six principles	*Applications in "mainstream" teaching and learning*
I. Tino rangatiratanga (relative autonomy/ self-determination)	Participation on one's own terms; involvement in decision-making
II. Taonga tuku iho (treasures from the ancestors)	Respect and valuing of students' own past: language, knowledge, culture, and values
III. Ako (reciprocal learning)	Teacher as partner in conversation, rather than oracle; peer mentors as role models; preference for active (hands-on) learning
IV. Kia piki ake i nga raruraru o te kainga (mediation of socio-economic and home difficulties)	Bringing personal/family background into the classroom
V. Whanau (extended family)	Responsibility for the learning of others is fostered; all learners take an active part in the decision-making processes
VI. Kaupapa (collective vision, philosophy)	All students benefit from education through an attempt to develop a common set of goals and principles.

Kaupapa Māori enables one to think completely differently about mainstream history pedagogy. What is new is its emphasis on *people* and *relationships*: Kaupapa Māori focuses on personal relevance and interpersonal relationships.[21] These two aspects are important because they can help us to understand better

19. Russell Bishop and Ted Glynn, "Kaupapa Maori messages for the mainstream," *Set: Research Information for Teachers,* 1 (2000), 52–60.

20. Graham Hingangaroa Smith, "Tane-nui-a-rangi's legacy ... propping up the sky: Kaupapa Maori as resistance and intervention," paper presented at the New Zealand Association for Research in Education/Australian Association for Research in Education joint conference, Deakin University, Australia, 1992; and Smith, "Kaupapa Maori as transformative praxis," Unpublished PhD thesis, Department of Education, University of Auckland, 1997.

21. Christina Helene Rymer reaches the same conclusion in her detailed study of teaching high school history to Pasifika students: "'Malamalama—Miss, it means to understand, but it

historical literacy teaching and learning as a set of socio-culturally informed practices. In what follows, I consider ways in which the six principles of **Figure 2** can be applied in the context of music history pedagogy, with examples drawn from my undergraduate music history courses, and comments drawn from students who have taken these courses.

Tino rangatiratanga (relative autonomy/self-determination)

Students can take part in the design of course assignments and assessment, and even have a hand in syllabus design. If this amount of autonomy seems daunting at first, then one can start by giving student groups the freedom to choose specific topics for a given assignment. An example is a unit in a 200-level course, "Music, History and Ideas" that targets the concept of "evidence," focusing on Miloš Forman/Peter Schaffer's film about Mozart, *Amadeus* (1984). In this unit, an instructor from Media, Film and Television first models the process of analyzing a film clip, considering particular recurrent tropes and looking at the various ways in which given characters are represented. This is complemented by a hands-on library session, in which students explore key research tools for Mozart scholarship. Students are then asked to choose their own two-minute segment from the film and determine in groups how they will present the picture of Mozart and his milieu that segment constructs. Several "Mozart myths" are suggested as focal points, but the students are free to focus on any aspects. They are asked to support their presentations with evidence-based arguments, based on questions like the following: how does one distinguish myth from fact? How does the film use (or bend, disregard) historical evidence?[22] With careful guidance, it is also possible to involve students in self- and peer-assessment. Students can self- and peer-assess how clearly they and their peers understood a given Mozart myth, and deconstructed it using arguments from historical evidence.

The freedom granted students need not relate to choice of topic, or formulation of assignment questions, which might seem daunting where English is not the first language. It could also be freedom to operate within preferred modes of learning and presenting. Student A (2017) noted that Tongan students enjoy group work, because of the sense of community and collective construction of knowledge it engenders: "I like the group work because we discuss ... we learn from each other." But he also found it useful to have a particular role within the group, one that connected to his preferred modes of learning. This student

can mean light also': Pasifika Students' Perspectives of Studying History in New Zealand," MEd thesis, University of Waikato, 2012).

22. See Nancy November and Brenda Allen, "Framing an Interdisciplinary Approach to Film: Teaching Amadeus," this *Journal* 7/2 (2017), 56–80.

noted that Tongan students tend to respond, remember and engage well with visual media, and are also kineasthetic learners, preferring to learning through doing, acting, and showing.[23] In the group work he enjoyed the most, he "did the practical and visual part."

Taonga tuku iho (treasures from the ancestors)

In courses where there seems to be a great deal of material to cover, it is difficult to make room for any "content" drawn from outside the course. How can one make space for students' cultures, languages, and values? This is possible if one focuses more on conceptual understandings and less on content per se, and considers how students' individual cultures, languages, and values can help them to understand the course's "big ideas." One way of doing this is to ask students to narrate and reflect on their personal histories, and then compare these to larger histories, in terms of narrative construction. In teaching periodization, for example, students can read and critique various views on periodization, but it can help them to start by focusing on their own histories, identifying and reflecting on experiences that they would consider "period defining," and exploring the ways in which individual class members construct and narrate their own histories. Taonga tuku iho is about the how the personal intersects with larger histories: in telling their own stories, students can identify similar tropes and techniques to those they used in the biographies of famous composers.

Student B (2016) mentors other indigenous music students, including those in history courses. She reported how well students relate to aspects of the course that bring in family histories: "relationships with family is a big thing in island communities." Discussion of composers' lives appeals greatly to these students. Letters and documents attesting to family affairs are especially stimulating: Mozart's letters to his father (and Leopold's replies); or Felix Mendelssohn's letter to his mother, Lea, about his sister Fanny, for example. Discussion of the family context, and its impact on the roles and identities of the musical personalities makes it easier for these students to see larger historical points. For example, by this means one can illuminate Mozart's struggles to become a freelance in a world still given to courtly patronage; or Felix Mendelssohn's exceptional, if partial, support of Fanny's musical career, in an era when women's roles in public music were limited.

23. On these various modalities, see also the VARK guide to learning styles: http://vark-learn.com/introduction-to-vark/the-vark-modalities/

Ako (reciprocal learning)

Bishop and Glynn consider that the processes of "storying" and "restorying" ("how does my story change now I have experienced/done/understood X") are central to the active engagement of Māori learners. This approach—and the basic idea of moving from the known to the unknown—has the potential to engage learners from a wide variety of backgrounds. It also provides an excellent basis for building a community of learners in the course, as students listen to and empathize with the stories their classmates share. Of course, some students have a cultural preference for stepping back and listening before they share their stories; indeed, this is typical of New Zealand undergraduate students. However, such students are often quite willing to take part in online conversations, which can be an ideal place for reciprocal learning.[24]

Ako is the co-construction of teaching and learning, i.e. teaching as learning and learning as teaching. Online groups can provide an ideal place for the reciprocal development of student-led questioning and evaluation.[25] These processes introduce students to high-level critical thinking, including the synthesis of multiple perspectives. In my 2011 freshman course in Music History, "Turning Points in Western Music," 139 students participated in an online glossary exercise, using Moodle (moodle.org). Students were to write a 200-word entry on a chosen topic in music history, followed by a 200-word response to another person's entry. The students were given free choice as to the glossary terms, provided the term was music-related and new to them. They were essentially creating a course glossary for themselves. This helped them to start writing about music, and helped me, as the teacher, to learn about their perspectives, literacy skills and lacunae within the discipline. After the course, 70% of the 123 student respondents to a questionnaire agreed or strongly agreed that the glossary had helped them to write about music. The learning that students experienced went beyond that related directly to the tasks in hand, to meta-learning about learning itself, as a process of challenging oneself and interacting (with knowledge and with others). One student observed: "Creating a glossary entry about a topic I was unfamiliar with challenged me to research it and associated terms more thoroughly, which broadened my knowledge. Writing a glossary comment reinforced this" (Student C, 2011).

For students whose first language is not English, asynchronous online group work can be an enticing platform for learning. There is time to think,

24. See my "Integrating Online Group Work into First-Year Music Studies: 'This IS a university'," in Angela T. Ragusa, ed., *Interaction in Communication Technologies & Virtual Learning Environments: Human Factors* (Hershey, PA: IGI Global, 2009): 314–30.

25. See Nancy November, "Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes," this *Journal* 2/1 (2011): 5–23.

reflect on others' posts, and then write. Small, low-stakes, informal writing tasks online, in the "company" of peers can help these students to build up to the larger essay-writing tasks that often comprise the main form of assessment in history-based courses. Student D (2016) reported that her main advice to the Māori and Pasifika students she mentors is to "get going early" on an essay assignment, but also to break the task down into manageable chunks.

Kia piki ake i nga raruraru o te kainga (mediation of socio-economic and home difficulties)

Some students will find it difficult or inappropriate to bring personal matters into the history classroom, while to others this will prove the spark that engages them in the subject. Role-play can allow personal issues to be discussed safely. History studies in general, and music history studies in particular, afford numerous occasions for engaging in productive role-play in the classroom or online. In my course "Music, History and Ideas," I ask students to team up and take on the role of writers and editors of a one-page spread in an imagined historical music newspaper or journal, reporting on selected socio-economic and biographical matters of interest to themselves and an imagined historical audience. Group work can be used so that students "divide and conquer" the tasks and help each other in the process of knowledge construction. I provide links to historical newspapers, appropriate templates for layout and secondary resources that will give background in appropriate content (including visual content) and writing style. How does this activity mediate students' socio-economic disadvantage? The role-playing helps to put all students on equal footing, as co-readers and co-creators of text. They can also try out roles that might formerly have seemed difficult or impossible to attain (those of editor or reviewer, for example).

Student B (2016) noted that group work was enticing for indigenous students, even though she herself preferred to work individually. She related the preference for individual study to her partly Western upbringing, and noted that the assigning of clear roles was a way to satisfy both learning preferences. Group work, or pair work, can usefully involve the traditional Māori cultural concept of Tuakana-Teina: the Tuakana was originally an older sibling, who had more expertise and helped and guided the younger teina (traditionally of the same gender). In group learning contexts where ako (reciprocal learning) is recognized, the tuakana-teina roles can be reversed at any time; so, for example, students might proof-read each other's article. The teacher can intervene more or less in setting the roles for group work. And some roles can be more technical (e.g., design of PowerPoint; proof reading), others more analytical or interpretive (e.g. how a given newspaper might have represented a certain

event), other more creative (e.g., editing articles for appropriate language and style); in this way, roles can be assigned to suit different skill sets and different kinds of learner.

Whanau (extended family)

As is evident from the above, my courses often make use of group work, which can help to create a sense of a course as a "community of practice."[26] This is perhaps the most important pedagogical aspect for indigenous students, and the most difficult to achieve in large groups. A strong sense of self in relation to their extended family was projected by all the indigenous students I interviewed: these students often used their family experiences to exemplify points about what helps and hinders their learning in music history. Student E (2017) spoke about going back home to Tonga to teaching his friends, while Student B (2016) explains concepts that she has learned to her family, for their interest and to aid her own understanding. Both of these students registered a sense of estrangement that they experienced when enrolling in music history courses, which seemed at root to be caused by a linguistic-cultural barrier. Student B reported that history courses in general are seen as "writing" courses, and writing courses are for those who are advanced in English: the comment "oooh, you're doing a *history* course" means: "are you prepared for the [English] writing component?"

As noted, relating course content to the concept of family helps these students, but establishing a sense of family within the course can be even more helpful. Creating a sense of belonging for these students can involve a major rethink of the ways we teach music history. If writing is helping create a cultural barrier within the "community" of history learners, then an indigenous approach to collecting and reporting narrative can help. Django Paris and Samy Alim describe how the indigenous methodologies works to "sustain the cultural and linguistic practices of communities of color."[27] *Pūrākau* is a Kaupapa Māori methodology that relates to narrative inquiry, using stories as data for analysis. This methodology can be especially useful to students who struggle to write formal essays.[28] It is characterized by artfully crafted appeals to the emotions and senses; drawing on a range of narrative genres; providing a sense of

26. Etienne Wenger, Richard McDermott and William C. Snyder develop this term in their book *Cultivating Communities of Practice: A Guide to Managing Knowledge* (Boston, MA: Harvard Business School Press, 2002).

27. Django Paris & H. Samy Alim, "What Are We Seeking to Sustain Through Culturally Sustaining Pedagogy? A Loving Critique Forward" *Harvard Educational Review*, 84/1 (2014), 85–100.

28. Jenny Lee, "Decolonising Māori Narratives: Pūrākau as a Method," *MAI Review*, 2/3 (2009), 79–91.

responsibility in the researcher(s) to the "owner" or "owners" of the story; and by provocation of questioning and reflection in the reader.[29] Using these writing techniques, students can try re-writing narratives about a famous canonic composer, observing how a different narrative technique and perspective creates a different effect on the reader.

Kaupapa (collective vision, philosophy)

Student B (2016) observed that one of the barriers to learning Western music history for Māori and Pasifika learners was not so much the content, but the perspective. This tends often to be more individualist (as in the cult of the genius composer), less collectivist (as in Māori and Pasifika histories, which focus more on community actions, ramifications and voice). A collective vision or philosophy takes time to develop, and the lifespan of a single course is arguably too short for this kind of work. Yet something like a group vision can emerge over a course, and can be articulated in the form of student focus groups and course evaluations. It is then important that the results of such evaluations are made available to them, so that they can see how their views are used to improve teaching and learning. Stephen Brookfield describes a process of bringing course alumni into the first class of a new iteration of a course, to talk about their experiences.[30] This can give students a sense that they are part of a larger learning community that shapes the life history of a course.

Conclusion: Building Critical, Culturally Informed Pedagogy

The six principles of Bishop and Glynn are far from being incompatible with the mainstream "indices of historical literacy" that have been developed. They target the "how" of historical literacy pedagogy, rather than what is taught. But the "what" still remains crucially important. I had a sense of this importance when I considered the data from 2013–2015 from 200-level Music History courses. In 2015, none of the 200-level music history courses on offer were structured around key concepts in historical literacy, as they were in 2013–14 and again in 2016. Pass rates increased again in 2016, and students' comments in the end-of-course evaluations indicated that they liked the clear framework

29. Jenny Lee, "Māori Cultural Regeneration: Pūrākau as Pedagogy," *3rd International CRLL Conference: What a Difference a Pedagogy Makes: Researching Lifelong Learning and Teaching.* Stirling, Scotland, 2005. http://www.rangahau.co.nz/assets/lee_J/purakau%20as%20pedagogy.pdf. Accessed 20 May, 2017.

30. Stephen Brookfield, *The Skilful Teacher: On Technique, Trust, and Responsiveness in the Classroom*, 2nd ed. (San Francisco, CA: Jossey Bass, 2006).

that the historical literacy approach provided, especially the increased clarity it provided about course outcomes and how these were linked to assessment.

Although this structured approach might provide a basis, the details as to how one can most effectively teach indigenous students will vary on a case-by-case basis. As Ratima has observed, we need to avoid the assumption that (for example) "Māori students are a homogeneous group of learners for whom some "culturally grounded" pedagogical technique or set of techniques will work more effectively than others in a reasonably uniform manner."[31] A 2013 survey of research into Pasifika students' educational needs revealed that much more work is needed in this area: "At the tertiary level, [Pasifika] students report valuing culturally responsive approaches and support systems, but there are no long-term studies of the impact of these on retention, grades, and graduate outcomes."[32] The key to moving further with understanding both Māori and Pasifika students, and music history students more generally, might be through Bishop's notion of the discursive classroom, in which a key pedagogical technique is to use the open-ended question.[33] This approach, resonates with Tino rangatiratanga, and accepts that students become co-creators of knowledge and thus have a greater stake in their learning processes.

Much more research is needed before we can arrive at a critical pedagogy, or rather, a set of critical pedagogies that are effective across historical disciplines and levels. To that end, the following methodology is proposed, which builds on Bishop's notion, as well as Pasifika methodology and Kaupapa Māori. This methodology is necessarily exploratory in nature, as befits an emphasis on the cultural context of literacy learning and the diverse pedagogies under study. Central to the proposed data collection process is the idea of *talanoa* (a Samoan/Tongan word meaning "[informal] conversation"), a Pasifika research methodology that promotes culturally-responsive scholarly conversation.[34] According to Timote Vaioleti, the conversations of talanoa are "exchange[s] of ideas or thinking, whether formal or informal … almost always carried out face-to-face" that allow people to "tell stories or relate experience."[35] Talanoa echoes the emphasis on kōrero kanohi ki te kanohi (face-to-face) communication

31. Matiu Ratima, "'Ask the Academic Advisor' about … Engaging Māori Students," *MAI Review* 1 (2008), Teaching and Learning Workshop, 2.

32. Cherie Chu, Ali Glasgow, Fuapepe Rimoni, Mimi Hodis, and Luanna H. Meyer, "An analysis of recent Pasifika education research literature to inform improved outcomes for Pasifika learners: Final Report" (New Zealand Ministry of Education, 2013): www.educationcounts.govt.nz/publications, 2.

33. Russell Bishop, "Investigating culturally relevant pedagogies for Maori, Innovations for Effective Schooling Conference: The New Zealand Experience" www.minedu.govt.nz/web/downloadable/dl3849_v1/investigating.doc. Accessed 15 May, 2017.

34. See Timote Vaioleti, "Talanoa Research Methodology: A Developing Position on Pacific Research", *Waikato Journal of Education*, 12/1 (2016), 21–34.

35. Vaioleti, "Talanoa Research Methodology, 23.

and pūrākau, or "collaborative storying," in Kaupapa Māori.[36] The talanoa can provide a forum for the sharing of pedagogy and student perspectives on it, as well as providing a medium (once transcribed) for the documentation and sharing of this process. This methodology will thus promote a critically "decolonized" approach to research in teaching and learning, one that reasserts Māori and Pasifika "cultural aspirations, preferences and practices."[37]

Four phases are proposed for this research:

- Phase 1 involves gathering data on teachers' and students' understandings of historical literacy across the historical disciplines and how best to teach it, especially in ways that are effective for Māori and Pasifika students. This phase involves engaging in, then analyzing teacher-researcher *talanoa* (conversations) on this subject. It can also entail engaging in student-researcher *talanoa* to prompt conversations on students' understandings of historical literacy (including critical literacy) and the pedagogies that best foster it. A revised Index of Historical Literacy Practices can then be generated, along the lines suggested in section 2, above.
- Phase 2 can then involve observation of exemplary teachers in the historical disciplines in action, in order to gather data on historical literacy pedagogies that have proven effective for Māori and Pasifika students. This phase will enable researchers to collect stories and conversations for analysis that will help answer the following questions: What strategies are the teachers using whose teaching has proved effective for Māori and Pasifika students? What needs to be added to, deleted from and revised in Bishop and Glynn's inventory? How do the effective pedagogies relate to the content, that is, to what extent are they signature pedagogies or pedagogies that could be applied to music history? [38]
- Phase 3 would involve designing and testing teaching interventions for music history classes. This phase would use the new understanding of effective pedagogies developed in Phase 2 in conjunction with the Historical Literacy Practices index developed in Phase 1.
- Phase 4 is geared towards evaluation of the process. This can involve analysis of student data based on ipsative ("before and after") assessments, and

36. For more on kōrero kanohi ki te kanohi, see Shayne Walker, Anaru Eketone and Anita Gibbs, "An Exploration of Kaupapa Maori Research: Its Principles, Processes and Applications" *International Journal of Social Research Methodology*, 9/4 (2006): 331–344. For more on pūrākau, see Lee, "Māori Cultural Regeneration: Pūrākau as Pedagogy."

37. See Tuhiwai-Smith, *Decolonising Methodologies*, 39 and Bishop and Glynn, "Kaupapa Māori Messages for the Mainstream," 4.

38. Lee S. Shulman, "Signature Pedagogies in the Professions," *Daedalus*, 134 (Summer, 2005): 52–59.

students' self-assessments of their learning.[39] It is also useful to combine the quantitative data that students gather about their learning processes with qualitative data derived, for example, from student journals or short written reflections. This allows both students and instructors to delve deeper into students' learning processes.

This four-step process is focused on enhancing learner outcomes: it aims to lead to significant improvements in terms of historical skills and understandings in music history for diverse learners. Learner outcomes are expected to include new insights about the past and present, and also the acquisition of transferable skills such as critical thinking, use of evidence to support arguments, self-reflection, empathy, and interpretative facility with many textual and visual sources. But the teacher outcomes are potentially just as great. In keeping with the idea of "Ako," teachers are simultaneously cast as educational researchers in these five steps, and their perceptions and actions should inform all stages of the research process. Thus in undertaking such a process, the investigators stand to gain many insights from each other and from their students: innovative ideas about historical literacy's definition, and a fresh understanding of the pedagogies that make historical literacy relevant to today's students.

39. On these topics see Mark Davison, Mary Hill & Claire Sinnema, "Developing Historical Empathy: Showing Progress," *SET,* 3 (2014), 52–60; and Gwyneth Hughes, "Towards a Personal Best: A Case for Introducing Ipsative Assessment in Higher Education," *Studies in Higher Education*, 36/3 (2011), 353–67.