Critical Pedagogy in the Undergraduate Music Therapy Curriculum: A Grounded Theory Study of Music Therapy Educators

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ABSTRACT

Based on Freire's book *Pedagogy of the Oppressed* (1968) and related writings, critical pedagogy applies theoretical constructs from critical theory through emancipation of the oppressed and oppressor. Liberation is achieved through the process of: (a) acknowledging and naming oppression, social injustice, and biases, (b) critical reflection and dialogue, and (c) action to overcome those systems. These tenets are explored through learning and teaching contexts, where both the teacher and student are equal participants as intellectuals. Music therapists primarily work with individuals with an identified area of need, change, or growth and may belong to groups or communities that are historically and socially oppressed or marginalized. Therefore, application of critical pedagogy is particularly relevant to the field of music therapy. Music therapists are aware of the need to increase diversity within the field, as the field is predominantly white, female, and under 30 years of age. Moreover, the need to demonstrate cultural humility when working with service users is a growing area of research in music therapy. However, scant research exists exploring the role of critical pedagogy within music therapy curriculum. Specifically, how music therapy educators provide spaces for their students to identify and name systemic oppression, inequality, and barriers; how those impact service users; acknowledging our own lenses, biases, values, and lived experiences; and facilitating opportunities for students to enact change. The purpose of this interpretivist study was to explore why music therapy educators in the United States believe critical pedagogy is important and how they apply critical pedagogy in their undergraduate curricula and classroom environments. Constructivist grounded theory, theoretical sampling, constant comparative method, and both inductive and deductive

methods were used to elucidate the data and analysis process. Eight music therapy educators completed semi-structured interviews and shared their experiences implementing critical pedagogy in their curricula. Analysis of the data resulted in two core categories: critical music therapy curriculum and outcome of critical pedagogy in undergraduate music therapy. The analysis also resulted in a model for critical music therapy curriculum. Music therapy educators discussed critical pedagogy benefits everyone and the need for critical pedagogy embedded throughout the curriculum.

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> "For apart from inquiry, apart from the praxis, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry, human beings pursue in the world, with the world, and with each other."
>
> Paulo Freire, *Pedagogy of the Oppressed,* p. 72

Background of Study

This study was influenced by a doctoral critical pedagogy class and attending a Creative Arts Therapy critical pedagogy conference. Context and lived experiences are essential components of critical pedagogy and interpretivist paradigms. As a researcher, board-certified music therapist, and educator, I will initially provide readers with a contextual lens through which to conceptualize this study by articulating my perspective and experiences.

Researcher Lens, Education, and Practice

As a Board-Certified Music Therapist (MT-BC) celebrating over a decade in the profession, I have had the privilege of interacting with many service users,[1] students, interns, and colleagues. Delivering music therapy to individuals from diverse experiences

[1] In order to honor and acknowledge the variance in people with whom music therapists work, I have chosen this term instead of client, patient, or other term used to describe a person receiving music therapy.

and identities has important meaning for me because I identify as a person of color. Born in Korea, I was adopted at six months of age and brought to the United States by my mom and dad, who have Polish (mom) and English, German, and French (dad) ancestry. I grew up in the Midwest in a middle-class family with health care, Christian-Judeo beliefs, and only speaking English. As I continue to reflect on my practice and personal narrative, I am now seeking to continually understand how issues of power, privilege, and oppression manifest themselves in my practice as a music therapist and music therapy educator. Although I have worked with service users of various backgrounds, identities, and experiences including race, culture, religious or spiritual beliefs, socio-economic status, gender, sexual orientation, and values, it does not mean I am an expert in cultures or identities that are different from mine. As I work to continue my awareness surrounding my own biases and assumptions, I acknowledge they still impact my conversations and therapeutic approach with service users, the way I teach my students, and how I interact with my colleagues. I am more mindful, aware, and reflexive than when I initially entered the field. However, I recognize this is an ongoing journey and process of transformation, not an outcome or a fixed goal to achieve.

My educational training included learning about incorporating service user's values, beliefs, culture, and different theoretical frameworks (Feminist music therapy, culture-centered music therapy) into my practice. My practicum and internship supervisors always encouraged me to see my service users beyond the diagnosis they had received and challenged me to remember everything I did was about my service users. Throughout my clinical practice, I was guided by these influential experiences and desire to implement songs and experiences that were reflective of my service user's preferences

and cultural identities. I also had the privilege to work alongside colleagues and interns whose identities were different from mine. Their life experiences and perspectives also influenced my own thoughts, beliefs, and music therapy approaches. However, my awareness remained at a surface level in several ways. I did understand the importance of constant reflexivity as it pertained to my own power and privilege. Furthermore, my openness and commitment to continual change also remained at a surface level. As a result, my level of attention to self-reflection, greater consciousness and action varied in response. It was not until I took a critical pedagogy class during my doctoral studies and attended a critical pedagogy creative arts therapy conference that same semester that the interest to pursue this topic and re-examine my narrative solidified. The experience of hearing other music, art, dance/movement, and drama therapy faculty, students, and clinicians speak about the importance of naming, reflecting, and helping change oppression within our respective fields deeply inspired and challenged me. I began to reflect again on my own experience as a Korean American, prejudices I have experienced, and realized without always knowing it that I have "whitened[2]" many of my experiences to assimilate and succeed.

Exploring critical pedagogy in music therapy has challenged me to review and re-evaluate my own lens, narrative, power, and privilege at a deeper, sustained, and intentional level. I am reminded of the importance to constantly engage in self-awareness and reflection and the crucial role my reflections carry as a therapist and future educator.

[2] "Whitening" can hold different meanings. My experience of whitening has included acknowledging I was raised to assimilate into white society and accepted this by choosing through adulthood not to explore or embrace my Korean heritage by learning the language, cultural traditions, social norms or joining any Asian American or Korean American extracurricular groups. Although I have made small changes recently in re-exploring my Korean heritage, I still dislike disclosing my race on forms.

As I prepare to become a full-time tenure-track music therapy faculty member, I am more acutely aware of my own role in contributing to the dominant narrative and systems of oppression within higher education. My desire to help students explore their own power, privilege, and roles as oppressors and oppressed impacts not only the *content* I teach, but *how* I provide safe places for students to discuss, reflect, name, and respond. Critical pedagogy informs how I encourage dialogue and engage in reflexive thinking as well as my actions and role in advocating for equity through learning and sharing, mutual respect, and understanding.

Acknowledgement of Music Therapy Colleagues

My perspectives and contributions to this topic are one part of the work done by many individuals within the music therapy field and beyond. Many music therapy colleagues have spent their careers advocating for change and moving the field to where it is as of this writing. I am grateful for their invaluable contributions and honored to join in the greater dialogue surrounding critical pedagogy and music therapy. I am equally challenged to carry on the existing work that has been published and to critically reflect with music therapy colleagues on what music therapy is and what it could be. Throughout the process of collecting and analyzing the data for this study, I continually re-examined my beliefs, thoughts, lenses, and attitudes of how music therapy educators teach music therapy, what music therapy is, and what reformation is needed in music therapy education.

Brief History of Critical Theory and Critical Pedagogy

My experiences and passion for contributing to social change within music therapy education are a nexus to issues of systemic oppression, prejudice, discrimination,

access, inequality, and tokenism prevalent within the United States. These issues are at the core of critical theory. Max Horkheimer and Jürgen Habarmas largely influenced the introduction of critical theory through The Institute for Social Research in Frankfurt in the 1930s (How, 2003). In its earliest stages, critical theory was rooted in beliefs from Marxism that attempted to unite practice with theory and unify social sciences with philosophy through dialectical thinking (Kellner, 1993). Additionally, another tenant of critical theory is the existence of opposing but connected forces including culture as tranquillizing or stimulating. It is the dialectical process of these opposites through critical thought that leads to societal awareness, change, and liberation (How, 2003). Dialectical thinking resonates with me as I believe theory, philosophical thinking, and action are important and concomitantly influence each other. I believe that to affect change and have a more equitable society, critical reflection, awareness, and self-reflection are needed.

Paulo Freire (1921-1997) was a Brazilian educator and philosopher who was credited with developing critical pedagogy. Freire was influenced by critical theory and his inception of critical pedagogy has gained interest in the United States since Freire published his book *Pedagogy of the Oppressed* in 1968 (Giroux, 2010). According to Giroux, a tenet that guides critical pedagogy includes freedom in education, which constitutes a philosophy and practice that enables students to think beyond the past and envision the future through exploring possibilities. Freire espoused critical pedagogy included three important aspects: 1) Identifying and naming causes of oppression; 2) Critically reflecting on situations where oppression, inequality, and injustice exist; and 3) Responding through transformative action resulting in freedom (Freire, 1998). Although

no formulaic approach exists to the application of critical pedagogy within higher education, overall philosophical principles exist providing individual and social processes through dialogues that are essential in facilitating student development and learning (O'Brien, 2011).

Based on my music therapy experiences, the cycle of naming, reflection, and responding is critically important for the field of music therapy. Music therapists often work with people who are unable to advocate for themselves, lack the resources or opportunities to thrive due to systemic oppression and racism, and need equitable systems. Furthermore, they are often denied resources, opportunities to advocate, and denied equitable levels of support. I believe it is my responsibility as an educator, music therapist, and human being to ensure I contribute to positive changes, reflect on my roles and subsequent power, and provide opportunities for my students to recognize and understand the intersection of social, cultural, and political systems that impact music therapy clinical practice and service users.

Engaging in critical reflection of power, responding as active citizens, and working to acknowledge and name complexities inherent in history constitute fundamental components of critical pedagogy (Giroux, 2010). Moreover, dialogic praxes that provide space and continual opportunities for students to engage in self-awareness, awareness of others, critical reflection, and action are the foundation for liberation in education (O'Brien, 2011). Freire argued – and I believe that – critical pedagogy has application for both the oppressed and the oppressor and each has their role in transformation within education (Giroux, 2010).

Theoretical Framework

Individuals may learn about themselves and construct their identities through their social networks. One crucial factor to the formation of beliefs, actions, and identify is the greater social context in which the individual learns. Social Dominance Theory (SDT) explores the organization behind societies, particularly how group-based social hierarchies form and endure (Sidanius & Pratto, 2012). Once group-based hierarchies are established, the role of dominant and subordinate groups persist, resulting in inequality of access, resources, and wealth. SDT explores both individual and structural factors that contribute to the inequality and oppression of subordinate groups, specifically the role of systematic institutional and individual discrimination (Sidanius et al., 2004). Another component of SDT is individuals tend to prefer group-based hierarchies, leading to those who prefer unequal (high social dominance) or equal (low social dominance) group relations (Stewart & Tran, 2018). Similarly, Sidanius and Pratto (2012) posited a tendency for humans to form and maintain group-based hierarchies. Sidanius and Pratto noted the formation and maintenance of group-based hierarchies is separate from other forms of group-based oppression (e.g., racism, ethnocentrism, classism, sexism). In addition, SDT focuses on all aspects of societies including structural, cultural, political, and ideological similarities and differences while avoiding overgeneralization (Sidanius et al., 2004).

According to Sidanius and Pratto (2012), three separate categories of power hierarchies exist in SDT:

1. Age system, where less social power is given to children and older adults;

2. Gender or patriarchal system, where men have more power and influence socially and politically than women; and

3. Arbitrary set system, where socially constructed categories including race, social class, and religion result in power differentials or hierarchies.

These hierarchies are either enhanced or attenuated across three levels: System-wide, intergroup, and individual or personal. SDT is designed to understand the nuances and intersections across all three levels and categories and how hierarchies are formed, maintained, and reproduced. One example of how system-wide or societal hierarchies are enhanced includes the criminal justice system (Sidanius & Pratto, 2012), and, more specifically, the school to prison pipeline (Kim et al., 2010). An example of an attenuated system-wide or societal hierarchy includes civil rights organizations (Sidanius & Pratto, 2012), specifically the Black Lives Matter Movement (Taylor, 2016). Sidanius and Pratto (2012) posited an example of intergroup enhancing hierarchy occurs when subordinate groups collectively engaging in behaviors that are not as beneficial compared to the dominate group (Sidanius & Pratto, 2012). Specifically, Sidanius and Pratto noted dominant groups tend to follow their medical doctor's orders more readily than subordinate groups. Sidanius and Pratto (2012) also identified the asymmetric outcomes at the intergroup level result from the differences in power between dominant and subordinate groups and do not provide an example of intergroup attenuating hierarchy. The impact of societal enhancing practices directly impacts individuals, resulting in individuals choosing to engage in enhancing or attenuating forces, a characteristic termed social dominance orientation.

Sidanius and Pratto (2012) noted SDT is recognizing power consists of more than just control. Rather power also involves dynamics and influences within relationships. Furthermore, SDT not only acknowledges the use of power for opposition, but also for transformation. In this instance, power results in the growth and development of individuals, not solely dominance. Consequently, understanding the counterbalance of how these hierarchies persist or change leads to the continuity of social inequality (Stewart & Tran, 2018).

My own beliefs of how the oppression of groups endures and changes across individual, intergroup, and societal levels matches those within SDT. I have personally experienced how hierarchies are enhanced and attenuated at the intergroup and societal levels and continue to identify and reflect on how I individually attenuate and enhance oppression. I have also seen the effects of how societal hierarchies are enhanced in my service users through their access to music therapy and other services, stigma surrounding their diagnoses, and acceptance and inclusion into society.

I believe the intersection of how oppression is enhanced or attenuated across those levels could result in overgeneralizing especially at the intergroup level. This is a factor that music therapists may encounter: For example, not all service users with East Asian heritage prefer music from their mother country. Furthermore, I believe SDT applies to the personal work needed as therapists and how self-reflection impacts service users. Hadley and Norris (2016) posited self-awareness is the first step in multicultural competence. As such, music therapy through an SDT lens requires music therapists to understand our own intersection of identities within the three hierarchy levels and actions. Similarly, music therapists must understand the actions taken and beliefs or

assumptions held that enhance or attenuate oppression across all three levels. Music therapists must first recognize the complexities and intersections of our own identities and cultures. Then music therapists can understand the complexities and intersections of the identities of service users. Music therapists also need to understand the impact of systemic structures that have marginalized and oppressed individuals from non-dominant cultures (Hadley & Norris, 2016; Hadley & Thomas, 2018). According to Hadley and Norris (2016), the next step in applying music therapy through an SDT lens requires understanding the unique and societal factors that impact music therapy service users at individual, intergroup, and societal levels. Music therapists not only work with service users through a holistic lens and understanding, but also their greater relational and societal environments.

SDT applies to music therapy through the understanding of how group hierarchies exist at macro and micro levels. At the macro level, hierarchies exist in broader systems including education, health insurance, and the workforce. Specific examples of hierarchies in these systems could include title or position, number of years employed, type of insurance and coverage, additional trainings or certifications, and to whom employees report. Music therapists should possess knowledge of how these hierarchies impact service user's identity, work goals, access to services, and beliefs about these broader systems. Micro levels of hierarchy could include dynamics within a city, town, or culture. Understanding the geographical, regional, and familial influences of service users impacts music therapists' roles and approaches within the therapeutic process. In addition to understanding the impact macro and micro levels of group hierarchies have on service

users, understanding what resources exist to help attenuate existing hierarchies or how to support service users also will affect the therapeutic rapport and process.

Problem of the Study

There is a dearth of literature concerning what opportunities are presented during the academic and clinical training[3] of music therapy students that allow them to grapple with and critically reflect on issues of social justice, inequality, hidden biases, systemic oppression, and racism. Additionally, providing consistent opportunities to engage in self-reflection, critical dialogue, and apply that knowledge to practica experiences may also impact a student's preparation for internship and as a Board-Certified Music Therapist. Music therapists have discussed the need to understand our individual values, beliefs, and biases that are shaped by our worldviews and experiences (Brown, 2002; Hadley & Norris, 2016; Hahna, 2017). Understanding the experiences of individuals who have been systematically disenfranchised is essential for emancipation from conditions that are oppressive (Hadley & Thomas, 2018). Music therapists also need to integrate their service users' values, genders, beliefs, and cultures through cultural empathy while understanding that music traditions, interpretations, and meanings may differ among different cultures (Brown, 2002; Hadley & Norris, 2016; Mondanaro, 2016). Due to the growing racial and ethnic diversity in the United States, in addition to the importance of the therapeutic relationship in determining a service user's success, there is a need to identify how aspects of critical theory and critical pedagogy are incorporated in music therapy higher education curricula.

[3] I have chosen to use this word as it is commonly used in music therapy academia. However, I acknowledge this word can imply hierarchy and power dynamics.

Rationale for the Study

A group of art, dance/movement, drama, and music therapists met in March 2018 to discuss and reflect on the role of critical pedagogy in creative arts therapies (Critical Pedagogy in the Arts Therapies, 2020a). According to the webpage, critical pedagogy is defined as, "…an approach to teaching and learning that asserts that the central purpose of education is to address inequality and oppression by identifying and working to transform relationships of power" (Critical Pedagogy in the Arts Therapies, 2020b, paragraph 1). Since the Critical Pedagogy for Creative Arts Therapies conference in September 2018, over 50 music therapists presented on critical pedagogy or aspects related to critical pedagogy including accessibility, cultural responsiveness; disability, feminism, LGBTQAI+, social justice, and specific racial or ethnic identities at the 2019 AMTA National Conference (Angell, 2019; Artesani, 2019; Baines, 2019; Berry, 2019; Curtis, 2019; Devlin et al., 2019; Donnenwerth et al., 2019; Ferrer & Walker, 2019; Goldschmidt, 2019; Gombert, 2019; Gumble, 2019; Gumble et al., 2019; Hoi Yan Fu et al., 2019; Hsiao & Zeiser, 2019; Masko, 2019; Mondanaro, 2019; Norris et al., 2019; Norris & Hadley, 2019; Oswanski & Robinson, 2019; Pelletier & Adeti, 2019; Rasar, 2019; Rasar & Groene, 2019; Reed, 2019; Schwantes & Bodry, 2019; Shelton et al., 2019; Swamy et al., 2019; Thomas, 2019; Webb & Abrams, 2019; Weissberger & Aslan, 2019; Whitehead et al., 2019a; Whiteheaad-Pleaux et al., 2019b; Whitehead-Pleaux & Donnenwerth, 2019; Whitehead-Pleaux & Forinash, 2019; Zhang et al., 2019).

Both critical theory and critical pedagogy include concepts related to social justice, equity, feminism, sexism, and racism. Although other music therapy researchers have explored concepts within critical theory and pedagogy or topics related to these

topics including equality, social justice, feminism, queer theory, and ableism (Baines, 2013; Hadley, 2006a; Hadley & Thomas, 2018; Hahna & Schwantes, 2011; McFerran, 2016; Oswanski & Donnenwerth, 2017; Vaillancourt, 2012), no published research exists surrounding critical pedagogy and music therapy undergraduate curriculum.[4]

Purpose of the Study

The purpose of this interpretivist study is to explore what value music therapy educators in the United States believe critical pedagogy adds to music therapy curriculum and how they apply critical pedagogy principles in their undergraduate curricula and classroom environment.

Specific research questions that will guide this study include:

1. Why do music therapy educators believe critical pedagogy is important?
2. How do music therapy educators incorporate and cultivate tenets from critical pedagogy within the classroom environment?
3. What is the outcome for music therapy students and service users when music therapy educators incorporate aspects of critical pedagogy in their curriculum?

Limitations and Delimitations of the Study

Limitations

Although efforts were sought to obtain maximum variation in sampling, the majority of music therapy educators are white and not all invited participants responded or agreed to participate. All interviews were completed over the video teleconferencing platform Zoom or telephone. This impacted the ability to collect and triangulate data through other methods, including observing classes and obtaining course syllabi.

[4] There is a Critical Pedagogy in the Arts Therapies Group and website (Critical Pedagogy in the Arts Therapies, 2020a).

Although days and times of the interview were selected by each participant, this still may have impacted the answers that were provided and the length of time available for each interview. The length of time needed to complete all data analyses and construct the theory may not have been adequate, although saturation was reached. This may have resulted in not spending enough time with each data source and weakened the interpretation of the data.

Delimitations

As the music therapy field is so diminutive, initial delimitations of the study included de-identifying or omitting demographic information to maintain confidentiality of the participants. Including identifiers such as gender, race, and years worked in the field may have identified the music therapy educators who participated. Additionally, ensuring identifying information was omitted and allowing participants to confirm what demographic information was shared may have increased participants' willingness to disclose information or speak more openly. In order to allow educators to speak from a lens of continuity of teaching, course development, and contributions teaching multiple classes within the curriculum, I chose to include only educators who worked full-time and also were tenure-track to allow space for a historical perspective and lens of their teaching career. This choice privileged the perspectives of full-time faculty and I acknowledge the value non-tenure, part-time, and adjunct music therapy faculty bring to the music therapy curriculum. I specifically focused on interviewing faculty who implement critical pedagogy in their curriculum to understand its importance and how faculty are incorporating tenets in their syllabi, class discussions, assignments, and overall approach. Finally, I acknowledge music therapy educators may implement tenets

of critical pedagogy without naming critical pedagogy as a philosophy or approach that guides their curriculum or teaching style.

Summary

Critical theory and critical pedagogy have important implications on music therapy undergraduate education. In order to meet the changing demographics within the United States, music therapy students must engage in critical self-reflection and identifying inherent biases, values, beliefs, and prejudices. Music therapy educators must facilitate opportunities for students to reflect, name, and enact change both in the curriculum as well as within the classroom environment, practicum, and preparation for internship. These processes of self-reflection and transformation within music therapy education are important as they directly affect the therapeutic relationship between music therapists and service users, potentially negatively impacting service users who deserve to have anti-oppressive and anti-racist music therapy. This grounded theory study therefore seeks to explore why music therapy educators in the United States believe critical pedagogy is important and how they apply critical pedagogy principles in their curricula and classroom environment.

Chapter 2. Literature Review

Definition of Terms and Literature Review

Critical theory and critical pedagogy encompass numerous terms and definitions around how both approaches are centered. For the purposes of the current study, critical theory is operationally defined as the process of changing socially constructed systems of oppression and domination through constant critical reflection and analysis. Critical pedagogy is operationally defined as liberation through the integration of theory and practice embodied in the transformative cycle of naming, reflection, and action.

To best focus on the purpose, research questions, and application to music therapy education, I chose to include definitions of terms commonly addressed by both critical theory and critical pedagogy that also have implications for music therapy education. Chapter two provides additional information on critical theory and critical pedagogy and published research surrounding both related to higher education. Additionally, I will summarize the limited research of allied health fields or creative arts therapies outside of music therapy and critical theory or critical pedagogy.

Researchers have discussed concepts including ableism, disability studies, ethnicity, feminism, queer theory, race, sexual identity, and social justice within critical theory and critical pedagogy. However, since the foci of this study are critical theory and critical pedagogy, chapter two will briefly summarize related literature in music therapy surrounding each of these concepts while centering on the broader implication of music therapy to critical theory and critical pedagogy. To conclude Chapter two, I will discuss applications based on the literature review of the connection between critical theory and critical pedagogy to music therapy undergraduate education.

Definition of Terms

Since the literature review focuses on a plethora of terms central to critical theory and critical pedagogy, each term is listed in alphabetical order[5] with its corresponding definition(s). Although this list is not comprehensive, it is my hope this list will provide the reader with a framework to critically process the existing research and how these terms are applicable to music therapy.

- Ableism. Ableism encourages institutional bias towards able-bodied individuals and involves a set of beliefs and practices based on a person's abilities (Goodley, 2014). Ableism emerged out of the disability rights movement in the United States and Great Britain, marginalizes individuals who are disabled, and privileges individuals who are able-bodied (Goodley, 2014; Nario-Redmond, 2020).
- Academic access. Academic access is the equal opportunity for students to attend higher education regardless of their background or prior preparation (Bastedo & Gumport, 2003). Access impacts all aspects of the means to higher education: who can apply, acceptance rate, financial support, available resources, and additional support (James & Busher, 2018; Orfield et al., 2005). Individuals negatively impacted by the effects of disproportionate access to higher education can include: people of color, people from lower socioeconomic status, people who are not United States citizens, people over the age of 25, and individuals with disabilities (Dolmage, 2017; James & Busher, 2018; Orfield et al., 2005).

[5] Since each term is equally important, alphabetical order was chosen to indicate no hierarchy or preference of order.

- Bias. Biases are the assumptions and preferences individuals have against other people. Specific types of bias may include gender bias, racial bias, occupational bias, and institutional bias (Jana & Diaz Mejias, 2018). Bias impacts professors in addition to students, as women faculty and faculty of color have fewer opportunities in salary or merit increases, the type of institutions where they are employed, and the tenure process (Mack et al., 2013).
- Conscientization. Conscientization is a human process that involves transforming the world through the process of being in and with the world (Freire, 1998). Freire believed conscientization was the practice and conception of liberating education and the ultimate purpose of education (Souza de Freitas, 2012). Conscientization is an active process through how individuals deepen their awareness of their greater sociocultural surroundings and their ability to transform it (Kirylo, 2011). As a result, individuals who position themselves within the historical-social context live a continual transformative process (Souza de Freitas, 2012) that leads to liberation.
- Dialectical process. Dialectical process is the belief that one position does not prevail over a differing position and to remain open to changing one's position (Zitkoski, 2012). Dialectical process is an approach that reality as a whole is comprised of interdependent processes that are continually changing (Edwards, 2011).
- Discrimination. Discrimination is treating people differently based on certain factors. Although not all discrimination involves morals, one potential implication involves differential treatment based on an individual's identity or group to which

they belong (Lippert-Rasmussen, 2018). Discrimination can occur across several areas including organizational structure, race, and gender (Axt & Lai, 2019).

- Equity. Equity is including racially diverse perspectives across policy-making decisions, processes, power structures, and the overall environment of the organization (Museus et al., 2015). Equity also encompasses how public institutions enact just and fair management and distribution of public services, public policy, and procedural practices (Svara & Brunet, 2005).
- Inclusion. Inclusion is the belief that every human being is valuable and contributes to the greater community through their individual abilities and talents (Danforth, 2019). The perspectives and experiences of historically marginalized or oppressed groups are included and equally regarded across all systems including higher education (Basit & Tomlinson, 2012).
- Oppression. Oppression is how power relationships occur among different social identity groups that result in one group benefitting over another (Shlasko, 2015). Oppression is systemic and includes ableism, heterosexism, racism, and related identities (Shlasko, 2015). Finally, oppression can occur on an individual, micro, meso, group, and macro level (Whitehead-Pleaux, 2016).
- Power. Power is the ability for an individual to provide resources, withhold resources, or deliver punishment thereby impacting another individual (Keltner et al., 2003). Power is utilized within societies to oppress or demean others while preventing those same individuals from gaining any power (Whitehead-Pleaux, 2016).

- Prejudice. Prejudice is how individuals organize their likes, dislikes, or mistrust based on aspects including disability, education, height, occupation, political affiliation, religion, and weight (Tuffin, 2017). Individuals may engage in pre-judgement, thoughts, and feelings against another person often based on little or no experience with that person based on their social group(s) (DiAngelo, 2018).
- Privilege. Privilege is the ability to live life without having to acknowledge everyday experiences deemed typical are actually exceptional (Boylorn, 2017). Individuals who historically and societally are recognized as privileged include white people, men, heterosexuals, and people who are able-bodied (Boylorn, 2017; McIntosh, 2004). Privilege also encompasses how individuals and societies arrange race in hierarchies based on effort, talent, or genetics (DiAngelo, 2018).
- Tokenism. Tokenism is how individuals whose social categories are considered a lower social status compared to the majority are negatively impacted (Yoder, 1991). Kanter described that tokenism can occur across three levels: performance pressures, boundary heightening, and role entrapment. Another area of tokenism is the extension beyond its original description of how it affected cisgender women to include people of color[6] (Kelly, 2007). Tokenism negatively impacts how power is leveraged or changed between disadvantaged and advantaged groups[7] (Wright, 2001).
- Values. Values are the beliefs that guide how people and organizations act, evaluate others, and explain their actions and evaluations (Schwartz, 1999). Values guide people's understanding of fairness, welfare, and social concerns

[6] Tokenism also impacts individuals of other historically marginalized or oppressed identities or groups.
[7] Wright (2001) used the terms "disadvantaged" and "advantaged"

(Boer & Fischer, 2013). The meanings individuals associate with people, things, activities, and actions result in values expressed as both nouns and verbs (Rohan, 2000).

- Worldview. Worldviews are the formation of ideals, values, and norms at an individual and societal level. Worldviews can shape and impact overall beliefs about society and culture (Vidal, 2012). Sire (2015) also posited the fundamental orientation of the heart or central elements of the self impact individuals' understanding of what is real. Subsequently, behaviors are part of a person's worldview and individual story.

Critical Theory

Max Horkheimer, Herbert Marcuse, and Theodor Dorno are three of the earliest known critical theorists. They began their work at the Frankfurt school and were influenced by philosophers including Kant, Marx, Weber, and Hegel (Kincheloe & McLaren, 2011). Max Horkheimer noted emancipation was a central focus of critical theory and a just society was brought about through understanding and exposing institutions and systems that perpetuated inequity (Heiser et al., 2017).

According to contemporary critical theorists, no singular definition of critical theory exists (Giroux, 2003; Kincheloe & McLaren, 2011). Kincheloe and McLaren posited critical theory is constantly evolving, multiple critical theories exist, and not all critical theorists agree with each other on how to define critical theory. Although critical theory continues to evolve, several foundational aspects inform critical theory. Specific aspects of critical theory include focusing on societal awareness and change through dialectical processes (How, 2003), the need for constant critical self-critique, and the

constant struggle between social change and self-emancipation (Giroux, 2003). Horkheimer also believed critical theory formed an active element within society as a whole but could also transform into something different in the future (Abromeit, 2018).

Other central aspects of critical theory are the individual's lived experience (Heiser et al., 2017) and classroom environments where students propel their own questioning, understanding, and interpretations (Kirylo, 2011). Additionally, Guareschi (2012) noted reflection and self-understanding lead to knowledge, human action, and ultimately liberation. As a result, students who engage in understanding the relationship and connection within their community and culture also understand their connectivity within the larger social context (Kirylo, 2011).

Moreover, Guareschi (2012) posited knowledge is not merely intellectual, but also a practice. As a result, knowledge cannot be separated from the theory. Similarly, reconceptualized discussions around critical theory explore how justice and power can be influenced by the intersection of class, race, gender, education, religion, and social institutions (Kincheloe & McLaren, 2011). Critical theory views problems and phenomena through a lens of social struggle and resource distribution rather than predetermined societal development or an absolute idea (Fuchs & Sandoval, 2008). Fuchs and Sandoval (2008) suggested critical theory focuses on what society could be, rather than on what society or social structures are. Critical theory provides the necessary philosophical underpinnings and cornerstone upon which critical pedagogy builds.

Critiques of Critical Theory

Although race, social justice, and societal change are facets of critical theory, one critique of contemporary critical theory and theorists, including Jürgen Habermas and

Axel Honneth, is the lack of discussion surrounding racist theory or imperialism (Allen, 2017; Baum, 2015). Although critical theorists including Horkheimer and Adorno addressed the impact of European anti-Semitism and racism, the theorists did not extend their discussion to colonial racism or anti-colonial resistance (Baum, 2015). The impact of WWII affected how Horkheimer and Adorno discussed critical theory, specifically that Nazism impacted the Jewish members of the Frankfurt School. Modern critical theorists have posited extending the discussion surrounding critical theory and racism to include recognizing other historically deprecated groups including Black and Indigenous peoples (Baum, 2015). More specifically, Baum (2015) posited a modern view of critical theory and racism must include the intersection of a critical examination of a capitalist society and a critical analysis of modern racism.

Critical Pedagogy

Since various discourses, historical events, continuous insights, and critiques influence critical pedagogy, no singular definition of critical pedagogy exists (Kirylo, 2011). However, Kirylo (2011) argued key tenets exist throughout definitions of critical pedagogy. These include:

- The importance of its grounding in theory;
- Premise that there is no such thing as a neutral education;
- Acknowledgement that education is political;
- Knowledge and power are connected;
- The process of transformation is important; and that
- Oppression and liberation are influenced by issues of race, gender, class, and ethnicity.

Underlying critical pedagogy is the belief that everything in schools is political (Monchinski, 2008). Monchinski discussed critical pedagogy within education as political through how teachers and students are impacted by critical reflection and engagement with society and social responsibility. Another related viewpoint Monchinski (2008) proposed is that critical pedagogy is both descriptive and prescriptive. Critical pedagogy is descriptive through individuals critically analyzing the world and prescriptive through the work done in order to change the world. To further understand the tenets of critical pedagogy, brief biographical information on Paulo Freire is also included.

Brief Biography of Paulo Freire

Paulo Reglus Neves Freire was born on September 19, 1921, in Recife, Brazil (Kirylo, 2011). Freire noted his family was middle-class, Catholic, and his parents established a loving and supportive home environment (Kirylo, 2011). Influential experiences that impacted Freire included that his father died when he was 13, his family endured financial difficulties following the 1929 world economic crisis, and he discovered his passion for teaching during secondary school (Kirylo, 2011). Another pivotal moment in Freire's career was a critique he received from an audience member after a presentation. The critique was not on what Freire had said, but how much Freire understood who he was speaking to and the living and social conditions of the audience compared to his own (Kirylo, 2011). Other experiences that were influential to his seminal book *Pedagogy of the Oppressed* (1968) included jail time following accusations he was communist, subsequent exile to Bolivia in 1964, and deep reflections of the intersection of the economic, political, religious, social, and economic milieu in Brazil

(Kirylo, 2011). Freire described the political, societal, cultural context, and events within Brazil during the 1950's and 1960's in his book *Education for Critical Consciousness* (1973). He described that time period was important for Brazil and resulted in a state of transition. As a result, Freire noted those events greatly influenced his writing and philosophy.

Banking System of Education

Freire described two broad approaches to pedagogy: banking education and problem-posing education (Kirylo, 2011). Some key concepts of the banking education system include: The students are empty vessels that teachers can fill, the teacher is the expert whereas the students are not knowledgeable, and the students follow what the teacher decides (Kirylo, 2011). Freire believed the banking approach of education was controlling and served the interest of the oppressor. Banking education results in the lack of critical consciousness, a naïve immersion that is maintained (Sartori, 2012). Similarly, Freire believed education was in need of liberation and that liberation is a result of building consciousness (Sartori, 2012). The other approach to pedagogy that Freire posited was a problem-posing education. Within this approach, people are seen as conscious beings, liberation occurs from cognitive acts, and the teacher-student relationship is horizontal therefore emphasizing equal responsibility (Kirylo, 2011). Freire challenged educators to remain aware of social contradictions and how historical conditions perpetuated contradictions that limited transformation and liberation (McLaren, 2015).

Freire also argued pedagogy in itself is a political act, occurs within the greater historical context, and is not neutral (Sartori, 2012). Since knowledge is neither static,

easily formatted, nor finished, education must result in emersion of the consciousness (Sartori, 2012). Through problem-posing education, critical pedagogy encourages students to view life and the world through the perspective of those with the least power in order to help transform society into a just and humane existence for all (McLaren, 2015).

Consciousness

Critical reflection and action are essential for people's consciousness to become conscientization (Monchinski, 2008). Freire discussed three stages of consciousness as part of conscientization: semi-intransitive consciousness, naïve-transitive consciousness, and critical transitivity/critical consciousness (Kirylo, 2011). Semi-intransitive consciousness is characterized by focusing on meeting biological needs and survival. The oppressed[8] accept what power is exerted over them, often attributing their experiences to a higher power or fate (Kirylo, 2011). During the second stage, naïve-transitive consciousness, individuals begin to question their circumstances and engage in initial identification of how they problematize their reality (Kirylo, 2011). However, individuals during this stage are often manipulated, easily influenced, or may follow propaganda. Finally, individuals engaged in the third stage of consciousness, critical transitivity/critical consciousness, critically analyze their surroundings while simultaneously responding to the societal and power relationship conditions that exist (Kirylo, 2011).

[8] Although music therapists often use person-first language in describing individuals, Freire discusses power imbalances in his book, *Pedagogy of the Oppressed,* through two main groups: the oppressed and the oppressor. These two terms are used throughout this study to reflect Freire's initial description.

Dialogue

Freire believed dialogue was an encounter between people that required critical thinking, love, faith in humanity, hope, and humility rather than a social exchange of words (Kirylo, 2011). Individuals engaged in dialogue reflect on their co-participation through the process of knowing and creating a mutual relationship (Morrow & Torres, 2002). Additionally, engaging in dialogue not only assumes the learner has value but that the process of schooling is a dynamic experience that incorporates the psychological, experiential, and cultural identities of the learner (Kirylo, 2011).

Liberation

One core aspect of critical pedagogy is the focus on how the oppressed and the oppressor achieve liberation. Freire (1998) noted important processes in liberation include identifying and naming causes of oppression and critically reflecting on situations where oppression, inequality, and injustice exist. Freire (1998) also posited that following that process, transformative action results in freedom. Moreover, Freire emphasized transformation within education that moves beyond traditional practices that result in oppression and embraces liberation for students and teachers within a culture that seeks participation and social action for all human beings (Darder et al., 2003). Freire discussed the oppressor and the oppressed at both individual and class levels and how they are dehumanized through the process of oppressing and oppression (da Rosa Oilveira, 2012). Ultimately, the goal is liberation for both the oppressed and oppressor.

Pedagogy

The word pedagogy derives from the Greek word *pais* (meaning child) and refers to the art and science of teaching (Kirylo, 2011; Streck, 2012). Although the word

pedagogy may seem to support the power or knowledge difference between the teacher and student, Freire believed in equanimity between educator and student. Freire also focused on the constant tension of reflection and action by educators as part of equanimity (Streck, 2012). Pedagogy also refers to meaningful interactions between teaching and learning and seeks to improve how individuals learn and teach in school and life (Wink, 2011).

Power

A core component of critical pedagogy is how society is divided through its unequal distribution of power (Burbules & Berk, 1999). Freire believed that the oppressed should rise up against social injustices and that only the oppressed could liberate themselves (Gadotti, 2012; Kanpol, 1997). Power influences how individuals perceive reality, is not exercised equally by all people, and results in disparities over who decides what a society values or considers important (Monchinski, 2008). Monchinski also noted individuals may use power in positive ways to enact change but may also have power enacted upon them.

Praxis

Praxis, a core concept Freire discussed related to critical pedagogy, is the relationship between how individuals interpret and understand life, reality, and actions that result in transformative action (Rossato, 2012). Additionally, praxis is the application of the dialectical approach of humans who by acting on the world enact a conscious presence in the world (Rossato, 2012). Praxis requires theory or contemplation and practice or engagement with the world (Kirylo, 2011). Furthermore, Wink (2011) posited contemplation and practice are in constant reciprocation and continually inform each

other. The intersection of experience, social action, reflection, and temporality leads to praxis (McLaren, 2015).

Critiques of Critical Pedagogy

One critique Alves da Silva (2012) noted was although some of Freire's writing acknowledged gender inequality, specifically the difficulty against patriarchy, a lack of discussion surrounding feminism existed. Although Freire mentioned he did not observe gender discrimination in the classroom, he acknowledged Brazil at that time was working on overcoming male chauvinism. Freire has also been critiqued for a lack of methodological and theoretical rigor in his work, which is rarely used outside of education (Morrow & Torres, 2002). Although no universal implementation of critical pedagogy exists, a critique is the lack of specific tools for how to account for practical application in educational settings (Martin & Brown, 2013). Other critiques of critical pedagogy have included a lack of discussion surrounding the teacher's response if students do not respond to the pedagogical approach, demonstrate continual resistance, or students who simply follow what they feel the teacher wants (Thelin, 2005). However, Thelin proposed determining the success or failure of a class often are assessed through the lens of traditional pedagogy and teaching methods. Using traditional methods and pedagogy can result in inaccurate assessments, student resistance, and courses where students are not eager or enthusiastic.

Education, Critical Theory, and Critical Pedagogy

Researchers have explored critical theory and critical pedagogy in education, with specific applications of critical pedagogy in general education (Katz, 2014), higher education (Boudon, 2015; Clark, 2018; Serrano et al., 2018), and health education

(Matthews, 2014). Researchers from four of these five studies used interviews to collect data on how aspects of critical pedagogy were applied into the classroom (Boudon, 2015; Clark, 2018; Katz, 2014, Serrano et al., 2018). Matthews (2014) summarized literature of critical pedagogy and health education and gathered feedback from their students. Although participants' level of understanding about critical pedagogy varied across all five studies, the majority of participants either identified as critical pedagogues or employed principles that aligned with critical pedagogy. Aspects that influenced utilizing approaches within critical pedagogy included class size (Clark, 2018), how students' voices and experiences were incorporated or encouraged (Katz, 2014; Serrano et al., 2018), and how educators interpreted their roles and the purpose of education (Boudon, 2015).

Themes from Clark (2018), Katz (2014), and Serrano et al. (2018) revolved around providing opportunities for students to question, challenge assumptions, and identify further areas for action. Katz (2014) and Serrano et al. (2018) specifically identified the importance of empowering students to take part in the learning process by giving them agency. Matthews (2014) discussed how three phases within critical pedagogy applied to health education: listening and naming, dialogue and reflection, and promotion of transformative social action. As a result of listening and naming, learners are encouraged to incorporate their own background and culture in the process. For the second phase, Matthews discussed the role of critical reflection in encouraging students to identify and analyze what is happening and what action should occur. Finally, Matthews noted the third phase, promotion of transformative social action, was the most difficult to implement in defining what action entails. However, Matthews posited the

importance of the learner to identify what practices and ideas to pursue rather following another person's ideas.

Common challenges to implementing critical pedagogy included limitations related to how students were assessed and policies within higher education (Boudon, 2015; Clark, 2018; Serrano et al., 2018), encouraging students to become critical and autonomous learners (Clark, 2018), and student resistance. Serrano et al. (2018) described student resistance as the lack of self-initiation in addition to student's expectations that learning requires less autonomy instead of more. Additionally, Boudon (2015) and Katz (2014) discussed challenges that occurred when the teacher's philosophy did not align with principles of critical pedagogy, a gap existed between what teachers wanted to teach versus any institutional restrictions, and if teachers did not provide consistent space for students to engage in social change or challenge existing structures.

Although researchers have explored how concepts from critical theory and critical pedagogy are incorporated within classrooms, only Boudon (2015) explored critical pedagogy in higher education using grounded theory. Boudon (2015) sought to understand how faculty in the New York city surrounding area taught concepts of social justice and critical pedagogy in addition to the faculty's philosophies and attitudes surrounding social justice and critical pedagogy. Additionally, Boudon chose participants who had little to no knowledge of critical pedagogy as well as educators who considered themselves critical pedagogues. In this study, participants provided assignments informed by critical pedagogy. Based on the results, Boudon (2015) identified three teaching styles or perspectives: professionalization perspective, democratic student development, and critical action perspective. Boudon defined professionalization perspective as educators

who typically employ formal teaching methods and believe the role of education classes is to prepare future students. Teachers who employ democratic student development perspectives believe the sole focus is the student and their personal growth and development. Additionally, teachers who use this approach incorporate student centered experiences that include high levels of interaction and activities. Boudon described the third teaching style as critical action perspective. Teachers who utilize this teaching style believe educators should provide students with tools that result in increased consciousness and action and encourage an egalitarian classroom environment. Boudon noted participants had different perspectives surrounding the purpose of education, the definition of critical pedagogy, empowerment of students, the relationship between theory and action, and reflections on the educator role.

Application of Critical Theory and Critical Pedagogy in Higher Education

Applications of critical theory and critical pedagogy within higher education include transformation from systemic pedagogy to a culture that encourages student self-transformation and empowerment (McLaren, 2003). According to O'Brien (2011), educators should provide two overall aspects: 1) Individual and social processes through which dialogues are supported in facilitating student learning, and 2) Dialogic praxes that provide space and continual opportunities for students to engage in self-awareness, awareness of others, critical reflection, and action. Freire (1976) believed that critical understanding results in critical action. Furthermore, Freire noted traditional curricula resulted in a disconnect from life or reality (Freire, 1973). He further argued that in Brazil the use of, "high-sounding phrases, reliance on rote, and tendency toward abstractness actually intensified our naivete" (Freire, 1973, p. 37). The application of critical theory

involves self-reflection in addition to examining social conditions through a critical lens (McLean, 2006). Implementation of critical pedagogy within higher education can encompass developing or re-imagining new possibilities for engagement rather than only following specific methods or theoretical ideas (Martin, 2017). Applying critical pedagogies in higher education can offer a way to revitalize and decolonize ways of learning that allow space for learning outside of the impact of hegemony (Martin & Brown, 2013).

Freire (1973) discussed how the ways in which educators teach should occur using an inside out instead of a top-down approach. According to Freire, the educator should join with the student in dialogue in order for the student to gain the necessary skills and knowledge. The transformation occurs through the individual engaging in consciousness rather than the teacher employing the banking system of education. Equally essential to this idea is the application of critical pedagogy through a dialectical process that is connected to existing problems rather than hypothetical situations (Apple, 2011). Conscientization occurs when both transformative knowledge and transformative action happen concomitantly. When dialogue is acted upon, change then transpires. Furthermore, conscientization involves the transfer of both moving the inside outward and the outward inside (Crean & Lynch, 2011). This process occurs through moving internal change externally through transformational action and allowing surrounding social circumstances to influence continued internal change. According to Crean and Lynch (2011), educators cannot encourage transformation through knowledge solely at a theoretical level and must provide a bridge between academic knowledge and application. This process results in transformation of both knowledge and experience. Freire

contended dialogue was an essential aspect of the classroom that allowed for a place where knowledge was sought instead of transmitted (Freire, 1973). Similarly, Martin (2017) discussed how critical pedagogy resists traditional views of pedagogy as achieving learning outcomes and knowledge/power relations through teachers and students working together co-produce and co-design overall experiences.

Although no singular implementation of critical pedagogy within higher education exists, educators' approaches can include the unique history, literacy, and knowledge their students bring to the classroom that often are not acknowledged or incorporated (Martin, 2017; Martin & Brown, 2013). Educators who implement critical pedagogy can respond with flexibility to the needs that arise to allow connections between life experiences and the classroom. Wink (2011) summarized the philosophy of critical pedagogy noting it is something individuals live and embody rather than a behavior or something done.

Allied Health Fields, Critical Theory, and Critical Pedagogy

Allied health professions include nursing, occupational therapists, speech-language pathologists, and social workers (Association of Schools Advancing Health Professions, 2020). Although limited literature exists surrounding critical pedagogy in allied health professions, researchers have explored critical pedagogy in nursing (Garzon et al., 2018; Hartrick, 1998; Lynam, 2009) and social work (Brady et al., 2016; Chapman, 2011; Higgins, 2015; Redmond, 2010; Saleeby & Scanlon, 2005). Of these, only two studies (Brady et al., 2016; Chapman 2011) involved participants as the other authors explored critical pedagogy through position papers. Brady et al. (2016) used action research with students from historically Black colleges and universities and students from

a predominantly White institution to engage in dialogue surrounding privilege, differences, and diversity using technology and social media. Chapman (2011) interviewed three social workers and then encouraged them to reflect on each other's lived experiences. Garzon et al. (2018) summarized a review of literature surrounding nursing and concepts within critical pedagogy. The remaining articles (Hartrick, 1998; Higgins, 2015; Lynam, 2009; Redmond, 2010; Saleeby & Scanlon, 2005) were position papers that discussed reflections and challenges of critical pedagogy and applications to nursing or social work. Redmond (2010) and Saleeby and Scanlon (2005) focused on applications of critical pedagogy in higher education to the field of social work. Applications included reflecting on personal examples of teaching and challenges that arose out of implementing critical pedagogy (Redmond, 2010). Other applications included how concepts within critical pedagogy align with social work and suggestions for applying critical pedagogy concepts in the social work curriculum (Saleeby & Scanlon, 2005).

Creative Arts Therapies, Critical Theory, and Critical Pedagogy

Six creative arts therapies (CAT) are listed through the National Coalition of Creative Arts Therapies Association (2020): art, dance/movement, drama, music, poetry, and psychodrama. Gipson (2015) and Talwar (2010) explored aspects of critical theory and critical pedagogy in art therapy while Kapitan and colleagues (2011) explored applications of critical theory and critical pedagogy in the creative arts therapies. Although no researcher from the previously listed articles (Gipson, 2015; Kapitan et al., 2011; Talwar, 2010) described critical theory or critical pedagogy by name, the following concepts were included: critical race theory (Gipson, 2015; Talwar 2010), hierarchy

(Kapitan, et al., 2011), cultural competence (Gipson, 2015), naming inequality, oppression, or racism (Gipson, 2015), and understanding what assumptions and ideas form the theoretical frameworks that guided their work (Talwar, 2010). Moreover, the researchers from these studies (Gipson, 2015; Kapitan et al., 2011; Talwar, 2010) did not specifically explore the application of these concepts within the educational processes or how educators incorporated them within the curriculum. The Gipson (2015), Talwar (2010), and Kapitan et al. (2011) articles were reflection or position papers and thus there is a need for investigators to conduct research using objectivist and interpretivist paradigms to have a more holistic understanding of critical theory and critical pedagogy.

Music Therapy, Critical Theory, and Critical Pedagogy

To date, there is a dearth of music therapy literature related to critical theory and critical pedagogy. Gottesman (2017) specifically mentioned critical pedagogy and music therapy while discussing the importance of identifying and unpacking social identify, inequity, systemic injustice, ethnicity-based conflicts, safe spaces, and praxis. The focus of the article was on Gottesman's (2017) work with Israeli, Israeli-Palestinian, and Palestinian youth through group music making as part of the nonprofit group Heartbeat. Gottesman (2017) briefly discussed the importance of critical pedagogy within a general educational process and that learning and teaching through musical spaces should be youth centered. Other extant music therapy authors (Hadley & Norris, 2015; Hadley & Thomas, 2018; Hahna & Schwantes, 2011) have mentioned critical theory or concepts within critical theory or critical pedagogy through position papers.

Hadley and Norris (2015) discussed music therapists' need to possess cultural competence outlined in the AMTA competencies and AMTA code of ethics through self-awareness and increasing both knowledge and skills related to working with service users

from different backgrounds. Hadley and Norris proposed the first step in music therapists implementing music from cultures other than their own is understanding their biases and assumptions through the process of self-awareness. The second step is acquiring knowledge and skills of other cultures. Hadley and Norris noted for the second step to be effective, individuals also need to possess a commitment to social justice and increasing their awareness. Hadley and Norris noted the level of personal work this requires often involves work with someone trained to help identify privilege and power, and that the process is difficult. Although Hadley and Norris did not describe what they referred to as personal work, it could include the following:

- embodied work and reflection to uncover racialized trauma (Menakem, 2017);
- examining implicit biases and the impact of racism and white supremacy in the United States (DiAngelo, 2018);
- identifying one's individual culture, professional identity, stereotypes and assumptions about others, engaging in mindfulness practices (Yeager & Bauer-Wu, 2013); and
- workshop trainings, growth groups, personal journaling, and personal therapy (Elliott & Partyka, 2005).

DiAngelo (2018) also posited challenging individual and group identities, reflecting on racial viewpoints, and understanding how society and culture shape group identity is not an easy process.

Hadley and Thomas (2018) discussed the concept of critical humanism through its two separate words: critical (theory) and humanism. Through the lens of other critical theories including disability studies, feminism, and queer theory, Hadley and Thomas

positioned critical theory. Applying music therapy through a critical theory perspective requires challenging hegemony, critiquing ideology, and unmasking power by efforts to dismantle individual and collective oppression. This process ultimately results in liberation. Hadley and Thomas noted for individuals to free themselves from oppressional institutional systems, values, beliefs, and practices it "requires reflexivity, moral consciousness, and being able to embrace the perspectives and experiences of persons who have been systematically disenfranchised" (p. 169). Additionally, Hadley and Thomas (2018) explicated music therapists who approach their practice through critical humanism lenses including critical race humanism, feminist humanism, queer humanism, and critical disability humanism should:

- recognize various identities and experiences including race, gender, sexuality, and disability are socially constructed and relative to the individual, their culture,
- understand these aspects and experiences are part of the client's identity or something they "perform" (p. 171) and allow space within the therapy space to explore and express them, and,
- identify how client's experiences and identities are interconnected within the United States' capitalistic society and that therapists may need additional training to effectively work with service users, and not impose assumptions or expectations on the process service users want.

Although Hadley and Thomas (2018) did not apply critical humanism, critical theory, critical race humanism, feminist humanism, queer humanism, or critical disability humanism to music therapy education, the application of these principles within the

undergraduate curriculum may impact students' understanding of how to deliver music therapy through a culturally reflexive approach.

Music Therapy and Diversity

Since its origins in helping World War II soldiers, music therapists have primarily worked with individuals with some type of identified physical, cognitive, emotional, social, psychological, or spiritual need (Knight et al., 2018). The American Music Therapy Association (AMTA)[9] collects and publishes yearly demographic information on music therapists who are members of the organization through an online report. The report also includes demographic information on service users with whom music therapists work. Specific demographic information on music therapists include but are not limited to: gender, number of years worked in the field, racial or ethnic identity, and highest degree earned. According to the 2019 statistics, 87% of AMTA members identified as female, 34.9% were between the ages of 20-29, 85.1% identified as Caucasian or white, and 49% identified highest education received was a bachelor's degree in music therapy (American Music Therapy Association [AMTA], 2020a). Based on the data, most music therapists identified as white, female, between 20-29, and with a bachelor's degree. The 2019 AMTA statistics and most recent data published in 2017 from the United States Census Bureau (2018) are compared in Table 1.

Based on the data, there is a higher percentage of Caucasian or White music therapists, a higher percentage of music therapists who identify as female, and a higher percentage of music therapists with a minimum of a bachelor's degree than the United

[9] AMTA is the national professional organization for music therapists who practice in the United States. Since the author lives, practices, and teaches in the United States, information related to AMTA was chosen.

Table 1

2019 AMTA and 2017 United States Census Bureau Demographics

Demographic Characteristic	2019 AMTA	2017 US Census Bureau
Female gender identity	87	50.8
White or Caucasian race or ethnic identity	85.1	76.6
Bachelor degree highest educational level	49	30.3

Note. All numbers depicted are percentages.

States' average. AMTA demographic data from 2011 (AMTA, 2012) were also compared with 2019 AMTA statistics to identify what changes have occurred within the organization. These data are depicted in Table 2. Based on the 2011- and 2019-member survey results, the largest difference has been in racial or ethnic identity with a total of 4.6% increase in music therapists of color.

Ability/disability status, religious beliefs, and sexual orientation are other important forms of identity to discuss and are relevant to critical theory and critical pedagogy. Sixty-one million adults in the United States have a disability[10] (Centers for Disease Control and Prevention, 2019) and one in five adults experience mental illness each year (National Alliance on Mental Illness, 2019). Additionally, 70.6% of all Americans identified as Christian[11] in 2014 (Pew Research Center, 2015) and researchers

[10] According to the Center for Disease Control and Prevention this includes the following types: mobility, cognition, independent living, hearing, vision, and self-care.
[11] This includes denominations like Protestantism, Catholicism, and Mormonism.

Table 2

2011 and 2019 AMTA Demographics

Demographic Characteristic	2011	2019
Female gender identity	90	87
White or Caucasian racial or ethnic identity	89.7	85.1
Bachelor degree highest educational level	50	49
Age between 20-29	35.8	34.9

Note. All numbers depicted are percentages

from a 2017 Gallup poll reported 95.5% of adults living in the United States identified as heterosexual with 4.5% identifying as lesbian, gay, bisexual, or transgender.[12] Although no data exist for music therapists with regards to ability/disability status, religious beliefs, or sexual orientation, it is crucial for all students and educators to reflect on and acknowledge their own identities. Music therapists within the United States should understand how their personal identities may or may not align with social dominant identities, influence our approach and biases with service users, and potentially impact the therapeutic relationship and effectiveness of music therapy (Hadley & Norris, 2015).

Issues of advancing diversity in racial, ethnic, and gender identities within the field of music therapy are similar to other creative arts therapies and the field of psychology. Although the statistics for art therapists are more diverse with regard to

[12] Sexual identity or orientation can change and the Gallup poll conducted did not account for all variances of sexual identity.

racial diversity (76% Caucasian or white), the gender imbalance is higher (95.8% female) compared to music therapy (Data USA, 2018). Researchers from art therapy and dance/movement therapy have expressed concern about the lack of racial or ethnic diversity within their respective fields and the need to increase diversity (Awais & Yali, 2015; Chang, 2016; Doby-Copeland, 2006). Although the psychology field is larger and more diverse, racial or ethnic minorities identified issues of retention due to microaggressions and lack of a supportive environment (Green, 2016).

Music Therapy Literature and Cultural Identity

One challenge in describing how music therapy relates to critical theory and critical pedagogy is separating out constructs within cultural identity. Cultural identity is comprised of numerous factors already discussed including ethnic identity, worldview, gender identity, religious/spiritual beliefs, sexual identity, privilege and oppression, and sociopolitical history (Ibrahim & Heuer, 2016). Although cultural identity is a multifaceted construct and each factor exists concurrently, given the limited research surrounding these constructs in music therapy, I included music therapy research that specifically explored each aspect and summarized research in each area noted below.

Social Justice and Music Therapy

One view of social justice is that the goal is not freedom of the rights of liberties for all, but instead a fair society that goes beyond extending freedom in how one lives. The ultimate goal is a society where "all persons have access to the social resources necessary for them to exercise these rights meaningfully" (Parvin, 2018, p. 22). Music therapy researchers have explored individual concepts within social justice, including ableism, disability studies, ethnic and racial identity, gender and sexual identity, queer

music therapy, and feminist music therapy. However, much of the existing literature surrounding concepts of social justice within music therapy are philosophical papers, reviews of non-music therapy literature, and suggestions for clinical practice. As such, there is a lack of research through interpretivist and objectivist paradigms for each concept. Given the importance of each concept and the intersections between each one, I chose to summarize music therapy research surrounding each concept separately. Concepts are discussed in alphabetical order as each concept is equally important and relates to both critical theory and critical pedagogy.

Ableism, Disability Studies, and Music Therapy

Although extant literature surrounding music therapy and ableism is limited, music therapists have discussed aspects of ableism related to the binary views of the music therapist and service user identities (Rolvsjord, 2014), views of disability and the impact on how individuals access and perceive music therapy (Lee et al., 2018), the intersectionality of ableism with other concepts including gender, race, and sex (Baines, 2013; Hadley, 2013a), and a special issue in *Voices: A World Forum for Music Therapy* in 2014 on music therapy and disability studies. Ultimately, how society, service users, and music therapists understand and define ability and disability can impact how music therapy is perceived and utilized (Lee et al., 2018). Music therapists might view service users through a medical model of disability rather than a social model of disability. As a result, a music therapist may focus the therapeutic process on the service user's diagnosis, symptoms, and disability instead of on the environmental, social, and structural obstacles service users experience (Goering, 2015).

Ethnic Identity, Racial Identity, and Music Therapy

Two broad categories exist surrounding music therapy and racial identity literature: 1) considerations for music therapists when working with service users whose ethnic or racial identity are from historically marginalized or oppressed groups and 2) reflections or experiences of music therapists who identify as people of color or belonging to other historically marginalized or oppressed groups. Researchers have posited considerations for music therapists that include literature with recommendations and overall approaches or incorporate multiple racial or ethnic identities (Forinash, 2019; Uhlig, 2007; Whitehead-Pleaux & Tan, 2016). Truasheim (2014) also explored music therapy with specific racial identities. Reflections or experiences of music therapists include literature from several authors with various racial or ethnic identities (Hadley, 2013b; Kim, 2011) or focus on a specific cultural or racial group (Lin, 2014; So, 2019). It is unclear whether implementing strategies specific to ethnic or racial identities ultimately benefits service users, how frequently music therapy educators are implementing these strategies, and to what extent music therapists seek continuing education related to gaining more knowledge or skills of cultural or racial groups.

Gender, Sexual Identity, and *Music Therapy*

Limited music therapy literature exists concerning gender or sexual identity. Whitehead-Pleaux et al. (2013) published a descriptive study exploring the attitudes and actions of music therapists and LGBTQ students, co-workers, and clients. Based on the results, Whitehead-Pleaux and colleagues (2013) recommended further training and education were needed surrounding LGBTQ issues. Similarly, Whitehead-Pleaux and colleagues (2012) proposed best practice guidelines across multiple areas of the AMTA

Code of Ethics and AMTA Standards of Practice for working with LGBTQ co-workers, clients, and students. Hardy and Whitehead-Pleaux (2016) identified myths associated with the lesbian, gay, bisexual, transgender, and questioning communities, diversity within the LGBTQ+[13] community, and also discussed implications for music therapy practice.

Queer Music Therapy[14]

Queer theory posits sexual identity is fluid rather than fixed and challenges heteronormative ideologies. Bain and colleagues (2016) introduced a Queer Music Therapy model to address the limited literature surrounding music therapy work with LGBTQ populations. The researchers then collected data through interviews with twelve music therapists to identify the strengths, limitations, and suggestions for improvement of the Bain et al. (2016) Queer Music Therapy model (Boggan et al., 2017). A special issue (Volume 19, Issue 3) in *Voices: A World Forum for Music Therapy* in 2019 focused on Queer music therapy. Music therapists discussed Queer music therapy and curriculum or pedagogy, how music therapists refer to service users and acknowledge their perspectives, applying arts-based research methods through a Queer lens, implications of music engagement and the therapeutic relationship, implications on queering music therapy spaces and the techniques or methods used, and how Queer music therapy affects individual journeys and experiences.

[13] I chose to use the terminology, descriptions, and acronyms used by the author(s) for each article
[14] Although Bain et al. (2016) noted the term queer can encompass LGBQT, I chose to honor the recent research surrounding queer theory and discuss queer music therapy separately.

Feminism and Music Therapy[15]

Music therapists have explored the application and intersection between feminism and music therapy since Baines (1992) initially explored the topic. Other contributions around music therapy and feminism have included theses or dissertations (Curtis, 1997; Eum, 2012; Hahna, 2004), a book (Hadley, 2006b), literature reviews (Edwards & Hadley, 2007; Hahna, 2013), philosophical position papers (Curtis, 2013; Edwards & Hadley, 2004), and descriptive studies (Curtis, 2015; Hahna & Schwantes, 2011). Only Hahna and Schwantes (2011) explored feminist music therapy specifically related to music therapy education.

In their descriptive study, Hahna and Schwantes (2011) investigated how music therapy educators incorporated feminist music therapy and feminist pedagogy in music therapy curricula. The authors noted feminist pedagogy was derived from the work of Paulo Freire and discussed four components of feminist pedagogy: participatory learning, validation of personal experience/development of confidence, development of political/social understanding and activism, and development of critical thinking/open-mindedness. Hahna and Schwantes (2011) found that 46% of educators identified as feminist music therapists and the majority (67%) identified as using feminist pedagogy in their curriculum. Additionally, Hahna and Schwantes (2011) reported educators incorporated the four components of feminist pedagogy and had high ratings for each of the four components: participatory learning, personal experience, political/social activism, and critical thinking.

[15] This section is placed here as the descriptive study by Hahna and Schwantes (2011) most closely relates to the topic of this study.

Hahna and Schwantes (2011) also summarized the open-ended responses of both educators into themes: 1. Consistency with therapeutic approach, 2. Inconsistency with therapeutic approach, 3. Identification with definition, 4. Rejection of definition, 5. Importance of egalitarianism and diversity, 6. Identification with power differentials, 7. Identification as a feminist within the feminist movement, 8. Not having enough space/time within the curriculum. Although many music therapy educators noted that feminist pedagogy was consistent with their teaching style, most music therapy educators did not consider themselves feminist music therapists. Similarly, three participants noted that feminist pedagogy was inconsistent with their teaching style while six participants mentioned they did not incorporate feminist pedagogy, citing disagreements with language used in the definition and their approach or their beliefs surrounding feminism. Although Hahna and Schwantes (2011) did not discuss the application of critical pedagogy to music therapy, they mentioned critical pedagogy by name as an approach to teaching in higher education. Additionally, Hahna and Schwantes' study is similar to the present study in identifying perspectives of educators who align with specific theoretical or philosophical approaches. However, although Hahna and Schwantes collected data on why educators did or did not align with feminist pedagogy, Hahna and Schwantes did not explore why educators believed utilizing a feminist pedagogical approach was important.

Applications of Critical Theory and Critical Pedagogy to Music Therapy Education

According to the National Alliance on Mental Illness (2019), one in five adults experience a mental health condition each year. Furthermore, 28.3% of individuals who identify as American Indian or Alaskan Native are diagnosed with a mental health condition compared to 19.3% of Caucasians, 18.6% of Black or African Americans,

16.3% of Hispanics, and 13.9% of Asian Americans (National Alliance on Mental Illness, 2019). Unfortunately, people of color are less likely than their Caucasian peers to seek out mental health services, around half as likely for African American or black people regardless of binary gender, and between two to three times less likely for Asian Americans and Hispanics. Additionally, due to the stigma from society, individuals within the LGBTQIA+ community are twice as likely than their heterosexual peers to have a mental health condition (National Alliance on Mental Illness, 2019). The AMTA does not report on client demographics in its yearly member survey and workforce analysis (AMTA, 2020b); however, it is likely each music therapist will work with someone whose race, ethnicity, culture, religion/spiritual beliefs, background, and experiences are different from theirs at some point during their career.

One area related to exploring the role of critical theory and critical pedagogy within music therapy academic and clinical training includes the lack of specificity related to classes around diversity, equity, inclusion, and cultural competence for music therapy majors in the United States.[16] Although both AMTA and NASM outline overarching guidelines, it is up to each professor to implement these factors into their curricula so they meet the competencies outlined by AMTA (AMTA, 2020d; AMTA, 2020e). Additionally, students may be required to take at least one course related to diversity regardless of their major (Deruy, 2016). As such, research is needed to explore how music therapy educators incorporate concepts within critical theory and critical pedagogy.

[16] Entry-level music therapy practice in the United States is a bachelor's or bachelor's equivalency degree in music therapy (AMTA, 2020c).

Hadley and Norris (2016) and Brown (2002) identified the importance of self-reflection, specifically how it relates to the code of ethics and how music therapists engage in culturally sensitive behaviors with service users. Principle 1 (Respect dignity and rights for all), action 1.1 of AMTA's aspirational code of ethics states music therapists will "provide quality client care regardless of the client's race, religion, age, sex, sexual orientation, gender identity or gender expression, ethnic or national origin, disability, health status, socioeconomic status, marital status, or political affiliation (AMTA, 2020f)." Similarly, Principle 1, action 1.2 of AMTA's code of ethics states music therapists will "identify and recognize their personal biases, avoiding discrimination in relationships with clients, colleagues, and others in all settings" (AMTA, 2020f). Another AMTA code of ethics that specifically reference working with service users whose identities may differ from the therapist's includes 2.3: "Be aware and accepting of client's individual factors and cultural differences in the treatment process" (AMTA, 2020f). Likewise, Gramsci, an Italian Marxist philosopher, argued that individuals must begin with the consciousness of oneself, specifically understanding people are a product of their greater sociohistorical environment (Kincheloe & McLaren, 2011).

Baines (2013) argued music therapists need to engage in anti-oppressive practice and stated, "Power imbalances are based on age, class, ethnicity, gender identity, geographic location, health, ability, race, sexual identity, and income and that personal troubles are seen as inextricably linked to these oppressive structures" (p. 2). Additionally, Swamy (2014) argued the question is not "whether music therapists should be culturally inclusive, but how music therapists become culturally centered" (p. 36).

Culture and identity are interconnected within service users' local, socio-economic, regional, and global experiences. As a result, this impacts the therapeutic relationship and relational, cultural, and musical experiences within the music therapy space (Swamy, 2014).

Kincheloe and McLaren (2011) note critical hermeneutics have posited researchers should understand the impact affiliations have on how individuals should approach educational and social phenomena. However, this idea has applications for music therapy clinicians, educators, and researchers in how experiences shape and influence how practitioners approach clinical work, teaching, and research. According to scholars such as Freire, Giroux, and McLaren, addressing biases, power, privilege, and prejudices are an essential part of critical pedagogy. Application for music therapists could impact the therapeutic relationship, therapeutic process, in addition to what opportunities are presented in undergraduate curricula to reflect on these areas. Moreover, it is critical for music therapy educators to ensure their students have opportunities across academic and clinical training experiences in the following areas:

- dialogue and reflection of how privilege and experiences may impact the therapeutic process;
- the impact of ableism on service users and communities;
- providing safe spaces for students who identify as people of color or belonging to another historically marginalized group;
- acknowledging systemic issues prevalent within higher education; and
- Constant discussion, reflection, and action are embedded throughout the curriculum.

Critical theory and critical pedagogy are also applicable to music therapy undergraduate education, specifically as they relate to the competencies outlined by the American Music Therapy Association (AMTA, 2020e). Although critical theory and critical pedagogy would apply to all competencies, several competencies mention skills, knowledge, or action applicable to both:

- B.8.1. Demonstrate basic knowledge of the dynamics and processes of a therapist-client [17]relationship.
- B.9.1 Recognize the impact of one's own feelings, attitudes, and actions on the client and the therapy process.
- B.9.5 Demonstrate awareness of the influence of race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation on the therapeutic process.
- C.11.1 Select and implement effective culturally-based methods for assessing the client's strengths, needs, musical preferences, level of musical functioning, and development.
- C.17.8 Demonstrate critical self-awareness of strengths and weaknesses.
- C.17.9 Demonstrate knowledge of and respect for diverse cultural backgrounds.
- C.17.10 Treat all persons with dignity and respect, regardless of differences in race, ethnicity, language, religion, marital status, gender, gender identity or expression, sexual orientation, age, ability, socioeconomic status, or political affiliation.

[17] AMTA uses the word client to describe individuals with whom music therapists work.

- C.17.11 Demonstrate skill in working with culturally diverse populations.

Summary

Although music therapy researchers have explored theories related to critical theory and critical pedagogy, scant literature exists related to the specific terms “critical theory” and “critical pedagogy” within music therapy education. To the best of the my knowledge, no published research exists concerning critical pedagogy or critical theory within music therapy undergraduate education. This gap in the literature is problematic for several reasons. First, it is crucial to know how music therapy educators are incorporating aspects of critical theory and critical pedagogy in undergraduate curricula. Second, it is imperative to understand how incorporating critical theory and critical pedagogy impacts students’ preparation for practica and internship experiences. Finally, it is important to address what challenges exist in applying principles from critical theory and critical pedagogy in music therapy curricula and how critical pedagogy impacts service users.

Chapter 3. Method

Purpose and Research Questions

The purpose of this interpretivist study was to explore why music therapy educators in the United States believe critical pedagogy is important and how they apply critical pedagogy principles in their undergraduate curricula and classroom environments. Specific research questions that guided this study included:

1. Why do music therapy educators believe critical pedagogy is important?
2. How do music therapy educators incorporate and cultivate tenets from critical pedagogy within the classroom environment?
3. What is the outcome for music therapy students and service users when music therapy educators incorporate aspects of critical pedagogy in their curriculum?

Author's Lens and Positionality

I identify as a Korean American adoptee, cisgender female, able bodied, neurotypical, middle class, and Christian, with 11 years of clinical experience in the music therapy field. I have primarily lived in Midwestern urban or suburban areas of the United States since I was six months old. Although I know some American Sign Language in addition to minimal words or phrases in several languages, English is my primary language. My philosophical approach to music therapy is grounded in neurological and humanistic orientations.

Theoretical and Conceptual Framework

Theoretical and conceptual frameworks provide depth and coherence to a study and often serve as the underlying structure that inform a study (Collins & Stockton, 2018;

Merriam & Tisdell, 2016). According to Collins and Stockton (2018), a theoretical framework is the intersection of the researcher's lens and analytic approach, existing knowledge and ideas about the phenomena, and the researcher's epistemological dispositions. Another purpose of the theoretical framework is for researchers to synthesize existing concepts and theories that help create theory development (Rocco & Plakhotnik, 2009).

The theoretical framework for this study is social dominance theory. As previously described in chapter two, social dominance theory is based on intergroup prejudice, oppression, and discrimination. Another focus of social dominance theory is how societies form and maintain group-based hierarchies (Sidanius & Pratto, 2012). The expressions of discrimination, oppression, and prejudice are learned as a result of the social environment.

According to Collins and Stockton (2018), the conceptual framework provides a guide based on how the literature and previous research connect together thereby enhancing the role of the study's theory. Additionally, the researcher utilizes a conceptual framework to describe and categorize concepts applicable to the study, that results in identifying relationships among the concepts (Rocco & Plakhotnik, 2009). Both critical theory and critical pedagogy are the conceptual frameworks that will guide this study. As described in the literature review, critical theory is the dialectical process of critical thought that leads to societal awareness, change, and liberation (How, 2003). The goal of critical pedagogy is liberation through the praxis of identifying and naming causes of oppression, critically reflecting on situations where oppression, inequality, and injustice exist, and responding through transformative action (Freire, 1998).

Design

Overview

I selected an interpretivist paradigm using qualitative data to answer the research questions. Researchers who use interpretive paradigms seek to understand how people construct their world, interpret experiences, and how meaning is attributed to those experiences (Merriam & Tisdell, 2016). As a result, an interpretivist paradigm "allows researchers to view the world through the perceptions and experiences of the participants" (Thanh & Thanh, 2015, p. 24). The goal of using an interpretivist paradigm is understanding and elucidating the selected phenomena (Wheeler & Bruscia, 2016).

Another foundational component of the interpretivist paradigm is that meaning is socially constructed (Merriam & Tisdell, 2016). This idea is congruent with critical theory, critical pedagogy, and social dominance theory. Researchers can collect the depth, detail, or richness of lived experiences or perspectives through words, pictures, or artifacts synonymous with qualitative data. Additionally, qualitative data collected through multiple methods allows for a more thorough and holistic understanding of the identified topic.

This grounded theory study therefore seeks to explore why music therapy educators in the United States believe critical pedagogy is important and how they apply critical pedagogy principles in their curricula and classroom environment. I chose grounded theory to provide understanding and an explanation of how music therapy educators incorporate critical theory and critical pedagogy in their curricula as the paradigm to answer the research questions. Furthermore, I selected grounded theory to ensure the data was grounded in the participant's experiences and reflected their

perspectives. O'Callaghan (2016) reported grounded theory was used in 30 music therapy studies between 1993 and 2012. Although several music therapists have published grounded theory studies since 2012 (Hense, 2018; Hwang & Lee, 2016; O'Callaghan et al., 2013; Potvin et al., 2018), to the best of my knowledge, no published research in music therapy has explored using grounded theory with music therapy educators or exploring specific pedagogical approaches within as the phenomena.

Brief History of Grounded Theory

Barney Glaser and Anselm Strauss published *The Discovery of Grounded Theory* in 1967 (Urquhart, 2013). The collaboration between Glaser and Strauss that influenced the formalization of grounded theory began in the early 1960's with their grounded theory research examining interactions between caregivers and individuals with terminal illnesses (O'Callaghan, 2016). Through Glaser and Strauss' research, they also developed the constant comparative method (Tie et al., 2019). In *The Discovery of Grounded Theory*, Glaser and Strauss posited moving away from only quantitative verification of theories and towards qualitative data that were generated and grounded in theory (Urquhart, 2013). More specifically, Glaser and Strauss proposed theories could result from inductive analysis instead of only deductive analysis (Tie et al., 2019). However, following Strauss and Corbin's (1990) *Basics of Qualitative Research book*, Strauss and Glaser had a disagreement surrounding methods and techniques within grounded theory that resulted in two overall divisions or approaches of grounded theory (Urquhart, 2013).

Grounded Theory Approaches

A core aspect of grounded theory is the theory is grounded in the data collected (Merriam & Tisdell, 2016). As a result, grounded theory ensures a methodological and

systematic approach through an iterative process that uses constant comparative methods (Saldana & Omasta, 2018). Another strength of grounded theory design is the flexibility in the approach to follow the data and phenomena explored (El Hussein et al., 2014). Grounded theory follows similar guidelines compared to other interpretivist and objectivist research designs: identify research question, select data, collect data, analyze data, and discuss conclusions (El Hussein et al., 2014). However, one way grounded theory is unique from other interpretivist designs is rather than assign a description to the phenomena, the goal of grounded theory is to connect and relate identified concepts to each other, resulting in a theory (Bryant & Charmaz, 2007; Urquhart, 2013). Other core principles of grounded theory include: the results are grounded in the data, the process is context-related, the theory is constructed through a highly iterative process, and theoretical sampling is important in developing the constructs (Timonen et al., 2018).

Three widely accepted schools of thought for grounded theory exist: 1) Glaserian, 2) Strauss and Corbin, and 3) constructivist (Bryant & Charmaz, 2007). Please see Table 3 for the primary differences between the three approaches to grounded theory. According to Tie and colleagues (2019), Glaser's philosophical approach is positivism, Strauss' philosophical approach is postpositivism, and Charmaz's philosophical approach is constructivism. Tie et al. (2019) noted the ultimate goal of approaching grounded theory through a Glaserian approach is generating a conceptual theory that explains the targeted behaviors. A Straussian approach to grounded theory is centered on symbolic interactionism, the perspective that individuals assign symbolic meaning based on what they believe to social interactions events, behaviors, or objects (Tie et al., 2019).

Table 3

Grounded Theory Philosophical Approaches

	Glaser	Strauss	Charmaz
Philosophical Approach	Positivism	Postpositivism	Constructivism
Overall principles	Reality exists and is observable measurable	Knowledge is relative and absolute beliefs surrounding proving causality are problematic	Reality is socially constructed and multiple realities may exist. Human world is different from natural, physical world
Approach to coding	Integrated conceptual hypotheses through systematic process help generate theory	Theory is derived from data and through analysis process theory emerges	Focus is creating conceptual framework through building inductive analyses from data
Ultimate goal	Conceptual theory that explains targeted behaviors	Assigning symbolic meaning to social interactions, events, behaviors, or objects	Understanding the meaning individuals place on their experiences

Note. Creswell & Creswell, 2018; Guba & Lincon, 2005; Merriam & Tisdell, 2016; Patton, 2002

Finally, principles of constructivism include how meaning is derived by an individual's experiences and surroundings. Since individuals interact with the world and community around us, understanding and meaning are directly shaped by societal, historical, and cultural factors (Creswell & Creswell, 2018). Constructivism also includes the "cumulative processes of knowledge building within one's mind (Saldana & Omasta, 2018, p. 142). Saldana and Omasta (2018) posited reality is subjective since each individual will interpret and understand their experiences differently.

Selected Grounded Theory Approach

I chose a constructivist approach to grounded theory for several reasons. First, constructivism approaches data inquiry differently than positivism since the human world is different from the natural, physical world (Guba and Lincoln, 1990). Additionally, using constructivism allowed me to remain open to differences between each participant's individual experiences and meanings. Moreover, I was able to explore each participant's definition and interpretation of critical pedagogy, specifically how their unique experiences and identities influenced the implementation of critical pedagogy in their classroom and curriculum. I also chose constructivism to analyze the data and build the theory through an inductive approach that was grounded in the participant's experiences. To the best of my knowledge, since no other published research exists exploring how music therapy educators implement critical pedagogy in their curricula, I chose constructivism as the philosophical approach to explore as many meanings and realities as possible. Additionally, due to the dearth of published research, it was important to create conceptual frameworks that explained the phenomena and guided the creation of the theory.

Limitations of Design

Grounded theory is time intensive and this may be a limitation of the design depending on how much time the researcher has to collect and analyze the data. The process of coding and analyzing concepts is laborious and not an easy task (El Hussein et al., 2014). According to El Hussein and colleagues, another limitation is the potential for methodological errors, including not switching to theoretical sampling. As a result, this could impact the conceptual depth of the study. Similarly, data collected from only one source (e.g., interviews) may also weaken the analysis and results by focusing solely on the participant's lived experiences at the expense of accounting for the greater social context (Benoliel, 1996).

Different viewpoints exist surrounding how much the researcher should read and use published literature prior to data collection (Bryant & Charmaz, 2007). Grounded theorists Glaser and Strauss posited writing the literature review should only occur once the analysis has occurred. However, other grounded theorists including Corbin and Strauss noted it was not necessary to review all existing literature before beginning the study (El Hussein et al., 2014). Furthermore, Schreiber (2001) discussed it was important for researchers to have a literature review to help guard against potential bias that could affect the rigor of the study. The integration of the researcher's reflexivity, sensitivity to the data, and literature review result in the researcher understanding and interpreting the data (El Hussein et al., 2014; Strauss & Corbin, 1990).

Limited generalizability is another disadvantage of grounded theory design. However, Thornberg and Charmaz (2014) posited it was possible to ascertain the relevance of findings from grounded theory studies through criteria from Glaser (1998)

and Corbin and Strauss (2008). Some examples include identifying relevance to individuals in related areas, the theory should explain related behavior, and the usefulness of findings related to practice or policy. Another common critique of grounded theory are the multiple approaches and modern views of how to approach and conduct grounded theory.

Participants

This grounded theory study initially used purposive sampling to identify possible participants. Purposive sampling allows the researcher to collect data from initial participants who are selected based on their similar experiences with the research topic (Butler et al., 2018). Using this type of sampling allows the researcher the ability to gain the necessary insight and understanding from those who have the experience desired (Merriam & Tisdell, 2016). Researchers may already know potential participants to recruit through purposive sampling prior to data collection (Saldana & Omasta, 2018).

Prior to data collection, I was aware of five music therapy professors who aligned with critical pedagogy. Once I identified emerging categories and analyzed the data through constant comparative method, I switched to theoretical sampling that resulted in an evolving process that guided me to the next participant and what questions were left to answer (Glaser & Strauss, 1967). Theoretical sampling is also used to test the emerging theory through the researcher comparing theoretical constructs with each subsequent participant until theoretical saturation is reached (Draucker et al., 2007). Additionally, researchers use theoretical sampling to understand the variations and characteristics of the emerging concepts and categories from the data (Timonen et al., 2018). Theoretical sampling also allows the researcher the ability to move away from the initial interview

questions and ask new questions or follow up questions to better understand the relationships between the emerging categories or concepts (Butler et al., 2018). The process of how I switched from purposive sampling to theoretical sampling is outlined in Figure 1.

Inclusion Criteria

Inclusion criteria for participation were:

- music therapy educators with either a master's or doctoral degree currently employed in the United States,
- music therapy educators employed as an assistant, associate, or full professor of music therapy,[18]
- music therapy educators with at least one year of full-time teaching music therapy undergraduate courses,[19]
- music therapy educators who have presented or published work expressing alignment with critical pedagogy.[20]

Exclusion Criteria

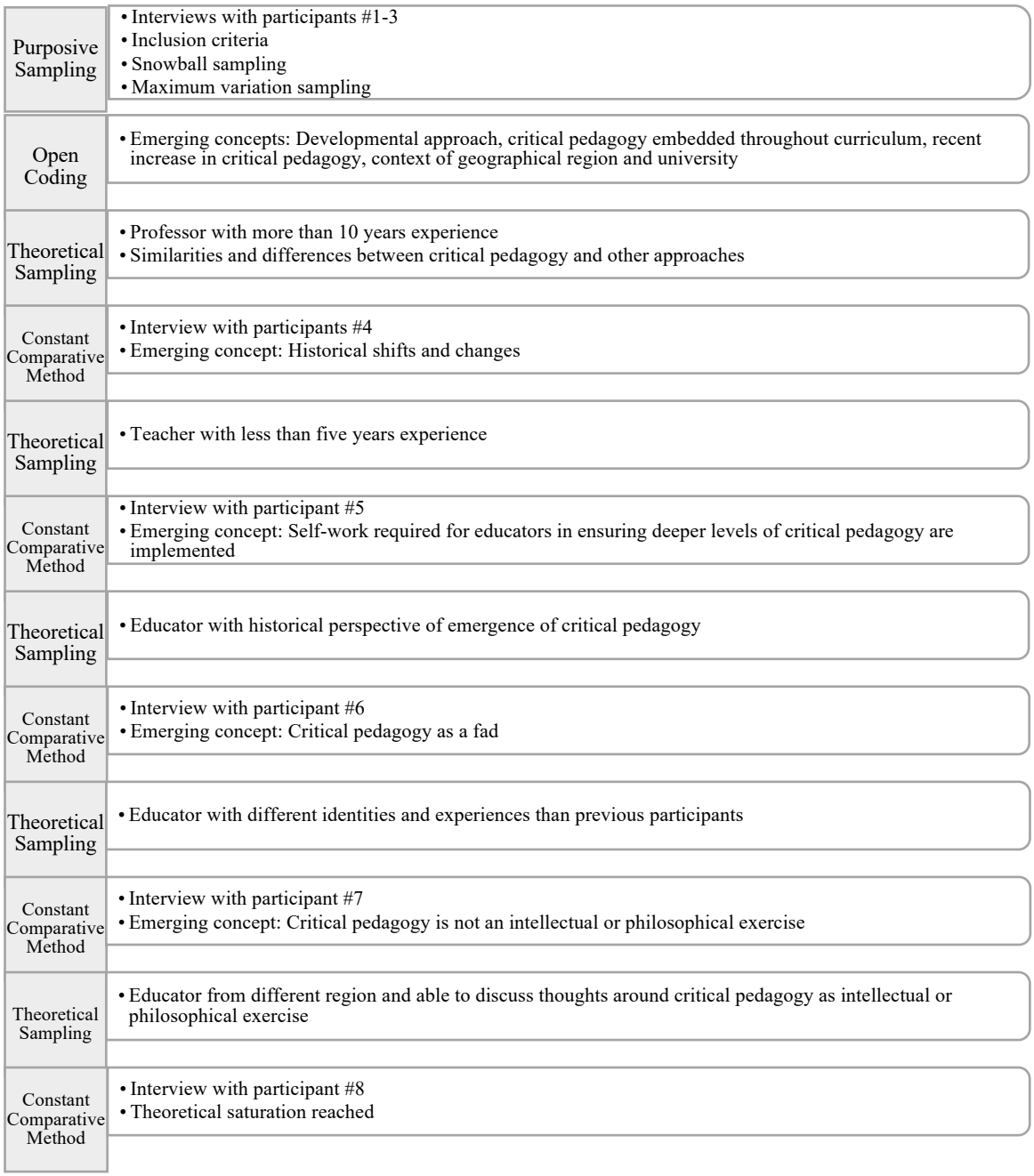
Exclusion criteria for participation were:

- music therapy educators not currently working in the United States,
- music therapy educators employed as a part-time music therapy professor,

[18] I chose to interview faculty with these titles as responsibilities associated with these titles usually include teaching more than one class a semester as well as advising. As a result, participants could provide more depth of data across several classes and experiences.
[19] Music therapy educators who have worked at least one year usually have experience revising and adjusting their curricula and can speak from more years of experience, growth, and change.
[20] Since no published research exists exploring music therapy curriculum and critical pedagogy, I wanted to first understand how music therapy educators who align with critical pedagogy are implementing it. Participants who had presented on critical pedagogy were also part of the initial purposive sampling.

Figure 1

Process of Purposive and Theoretical Sampling



- music therapy educators with a title of adjunct faculty, visiting professor, or clinical supervisor/coordinator, and
- music therapy educators who had worked as a music therapy professor for less than one full year.

Maximum variation was also sought to ensure a range of thoughts, experiences, and identities were included. In order to protect the identity of participants in this study given the small number of participants who completed the study, I felt diversity in self-identified gender, biological sex, race, religious beliefs, region of AMTA in which they work, and years served as an educator was achieved compared to the 2019 AMTA member demographics. Table 4 contains demographic information for participants who completed the study.

Research Setting

The semi-structured interviews occurred at locations that were convenient for each participant. Participant's interviews occurred in their home or work offices and I conducted the interviews either in a private room from my home or a private room at the University. Each participant was informed when I began to audio record the conversation and when the audio recording stopped.

Recruitment

Recruitment for the study occurred between July 2019 and January 2020. Participants were recruited through an initial e-mail. At the beginning of data collection, I used purposive sampling to invite participants who indicated through presentations or publications their alignment with critical pedagogy. At the end of each interview, I also used snowball sampling and invited the participant to identify other music therapy

educators who also aligned with or implemented critical pedagogy. The use of snowball sampling resulted in a total of 18 potential participants. However, not all potential participants qualified for study participation through the inclusion criteria. Other professors who were named had either already been interviewed, already declined participating, or did not respond to the email invitation. During the process of theoretical sampling, my advisor also suggested an additional 10 names. As a result, I was able to increase the available number of potential participants based on the emerging concepts. Additionally, although I was aware of several music therapy educators who aligned with critical pedagogy, I found it helpful to have participants identify additional individuals through snowball sampling. Once I identified a concept that needed further exploration, I was able to then identify who could provide elucidation surrounding that concept. Recruitment ceased after the eighth participant, as I identified data saturation was reached.

Data Source

Data collected for this study included semi-structured interviews through the video conferencing program *Zoom* or telephone. Prior to the interview, I e-mailed each participant a copy of the interview questions (see Appendix C). I transcribed each interview from the software program *Garageband* into a document through Microsoft Word. Transcribed interviews were sent to each participant for member checking. In addition to the interview, one participant (Sam) also e-mailed their answers to each question from the interview questions list. Although collecting data from multiple sources is a strength in grounded theory design, researchers should decide when using theoretical sampling what data source(s) will result in the richest data (Draucker et al., 2007).

Although I only collected data through interviews, which was a limitation of this study, the data I collected through the interviews were rich and varied in perspectives and experiences.

Procedure

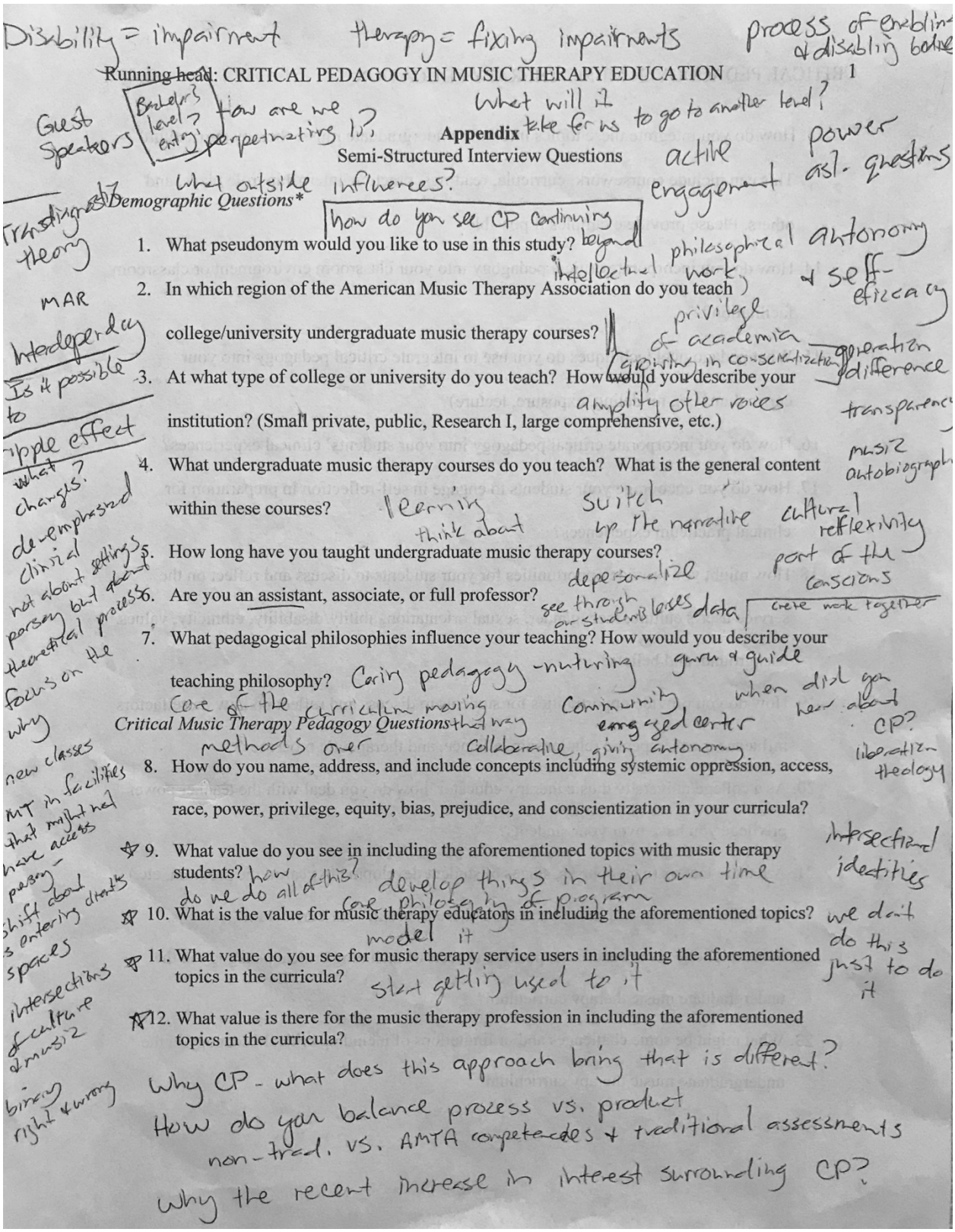
After I emailed each prospective participant, answered any questions they had, and received confirmation of their interest in participating, I corresponded with each participant through e-mail to identify a day and time for the semi-structured interview. Additionally, I offered several video conferencing platforms and all participants selected Zoom to complete the interview. I also e-mailed each participant the list of interview questions prior to the interview so each participant could reflect and begin conceptualizing their responses. During each interview, I kept a copy of the interview questions in front of me and also jotted down notes to ask follow-up questions when necessary. One example of the interview questions with my notes is included in Figure 2. I audio recorded each interview through the program *Garageband.*

Once the interview was completed, I transcribed the audio recording and sent it back to each participant for verification. Two of the eight participants had comments or edits to their transcript, one who slightly edited the document taking out fillers such as "um" to help the dialogue flow better, and one who challenged the term "blinded[21]" related to de-identifying information. All participants were offered the opportunity to select a pseudonym. Five of the eight participants selected a pseudonym, two indicated I could choose a name for them, and one participant requested to have their legal name used.

[21] The term "blinded" is ableist and can be replaced with words including de-identified or anonymized.

Figure 2

Additional Notes on Interview Questions



Disability = impairment therapy = fixing impairments process of enabling & disabling barriers

Running head: CRITICAL PEDAGOGY IN MUSIC THERAPY EDUCATION 1

Guest Speakers Bachelor's level? entry? how are we perpetuating it? What will it take for us to go to another level?

Appendix

Semi-Structured Interview Questions active engagement power ask. questions

What outside influences?

Transformative theory

*Demographic Questions**

how do you see CP continuing beyond intellectual work

1. What pseudonym would you like to use in this study?
2. In which region of the American Music Therapy Association do you teach college/university undergraduate music therapy courses?
3. At what type of college or university do you teach? How would you describe your institution? (Small private, public, Research I, large comprehensive, etc.)
4. What undergraduate music therapy courses do you teach? What is the general content within these courses?
5. How long have you taught undergraduate music therapy courses?
6. Are you an assistant, associate, or full professor?
7. What pedagogical philosophies influence your teaching? How would you describe your teaching philosophy?

Critical Music Therapy Pedagogy Questions

8. How do you name, address, and include concepts including systemic oppression, access, race, power, privilege, equity, bias, prejudice, and conscientization in your curricula?
9. What value do you see in including the aforementioned topics with music therapy students?
10. What is the value for music therapy educators in including the aforementioned topics?
11. What value do you see for music therapy service users in including the aforementioned topics in the curricula?
12. What value is there for the music therapy profession in including the aforementioned topics in the curricula?

Why CP - what does this approach bring that is different?

How do you balance process vs. product

non-trad. vs. AMTA competencies + traditional assessments

Why the recent increase in interest surrounding CP?

MAR Interdependency Is it possible to ripple effect what? changes? de-emphasized clinical not about settings, persons, but about theoretical process focus on the why new classes NOT in facilities that might not have access person- shift about students entering clients spaces intersections of culture & music binary right & wrong

privilege of academia growing in conscientization operation difference transparency music autobiography amplify other voices learning think about switch up the narrative cultural reflexivity part of the conscious depersonalize see through our students' losses data create work together

Care of the curriculum moving that way methods over Caring pedagogy - nurturing guru & guide Community engaged center collaborative, giving autonomy when did you hear about CP? liberation theology

develop things in their own time care philosophy of program model it start getting used to it intersectional identities we don't do this just to do it

Researchers have historically used pseudonyms in social science research to protect the privacy and confidentiality of participants (Lahman et al., 2015). However, according to Lahman and colleagues (2015), if a participant expresses a desire to use their legal name that the researcher honor the request and not enforce traditional research standards thereby diminishing participants' autonomy or risking paternalizing participants.

Consent and Institutional Review Board Approval

The Institutional Review Board (IRB) at the author's University determined the study (STUDY00006616) was exempt from IRB review (please see Appendix B). I e-mailed an initial recruitment letter to each participant inviting them to participate in the study (please see Appendix C). I also informed each participant the IRB at the author's University had given exemption status and provided each participant with the study number and contact information for the authors' University IRB if they had additional questions or concerns. As a result, participants did not need to sign an informed consent form. Any questions from the participants were answered and all participants who formally agreed to the study indicated their interest through e-mail. Once participants had formally agreed to participate in the study, the author arranged the interview date and time, e-mailed the participant the list of interview questions (see Appendix A), and sent an invitation with the agreed interview date and time through the video conferencing program, *Zoom*.

Data Collection and Storage

I collected data through semi-structured interviews (see Appendix A). Semi-structured interviews allow for a mixture of questions that serve as a guide for further

questions that may be asked based on what the participant discusses (Merriam & Tisdell, 2016). Each interview included questions from the interview list in addition to clarifying questions as needed based on the participant's responses. Once I began to utilize theoretical sampling, I included additional questions related to the emerging concepts to facilitate theoretical saturation.

Individual interviews lasted between 50 to 75-min in duration. I used purposive selective sampling during the initial recruitment through previous knowledge of music therapy professors who indicated aligning with critical pedagogy. Once I identified early concepts through initial coding methods, I switched to theoretical sampling and identified another music therapy educator to interview based on the emerging concepts.

As I engaged in the first phase of initial coding, I chose the software program Microsoft Excel as the data coding program. Although I had researched programs developed for interpretivist designs and coding including MAXQDA and NVivo, I chose to store and manage codes and category development in Microsoft Excel. In addition to prior experience with Excel, I found the sort and filter functions effective for developing core categories and used separate tabs for each round of coding and analysis.

Audio for each interview was recorded on the author's personal laptop computer using the software program *Garageband.* Following the interview, I uploaded the audio file to my University secure server program (Box) and deleted the original file from my laptop. To ensure confidentiality, I de-identified each transcribed interview and then uploaded them to Box. Additionally, I de-identified all reflexive notes I wrote and stored all reflexive notes on my laptop. Finally, I printed out all de-identified transcribed

interviews as part of the data analysis process. The transcribed interviews were not shared outside of e-mailing the word document to each participant for member checking.

Data Analysis

The core aspect of coding is assigning conceptual labels to the data collected (Urquhart, 2013). However, the process of coding also goes beyond assigning concepts or codes and involves drawing comparisons between the data, asking questions from the data, and interacting with the data through analysis (Corbin & Strauss, 2008).

Analysis Strategies

Corbin and Strauss (2008) proposed several strategies to assist the researcher with analyzing the data. The strategies I found helpful for this study included: questioning, making comparisons, waving the red flag, looking at emotions expressed and the surrounding situations, and looking for the negative case.

First, Corbin and Strauss (2008) described questioning the data includes asking exploratory questions. That can include "what," "how," and "would" related questions to help the researcher identify the participants' role or perspective. One question that seemed important to ask was how and when participants first learned about critical pedagogy and how participant's similar philosophical beliefs influenced their alignment with critical pedagogy.

The second strategy I found helpful in analyzing the data was making comparisons. As data are analyzed, they are grouped together based on similarities or categories (Merriam & Tisdell, 2016). Although constant comparison is an essential component of grounded theory, comparison also includes comparing different passages from the same participant's interview (Corbin & Strauss, 2008). Throughout each

interview, I used reflexive notes and in-vivo coding to identify any concept in the participant's interviews that appeared more than once but were incongruent.

Corbin and Strauss (2008) described waving the red flag as a strategy to help the researcher keep an objective distance from the topic explored. A challenge of grounded theory is understanding participant's experiences and thoughts while not allowing those to impact the researcher's lens or biases. If the researcher does not remain objective, this can ultimately affect data analysis. Researcher reflexive notes and personal reflection were important strategies for me to identify when some statements from participants were impacting my own set of beliefs and thoughts surrounding critical pedagogy or music therapy education. Similarly, two of the participants asked me questions related to my own philosophical approach and educational training. Since their experiences and beliefs were similar to mine, I recognized the shared experiences could impact how I interpreted their data or the other participant's data through that similar lens. As a result, I was able to work towards maintaining objectivity with how I interpreted the data.

Corbin and Strauss (2008) also discussed the importance of identifying emotions or feelings expressed in understand meaning affixed by the participants of the surrounding events. This strategy was beneficial since the topic of my study relates to the value or importance educators place in implementing critical pedagogy within music therapy education. Since emotions are often connected with values, I noted any emotions participants expressed during their interviews. For example, all eight of the participants in my study expressed words such as "difficult" or "hard" to describe the process of vulnerability or humility with their students. I found Corbin and Strauss' (2008) strategy

beneficial in connecting emotions expressed by the participants to their meaning and implementation of critical pedagogy.

The last strategy I employed was looking for the negative case. Corbin and Strauss (2008) noted the negative case was to help researchers identify an example that does not align with the existing pattern. Researchers utilize the negative case to provide different perspectives or exploration of concepts. There were a few instances of the negative case during data collection, and I investigated any negative cases through follow up questions or theoretical sampling.

Coding Procedure

According to Urquhart (2013), the researcher must choose between two overall ways to approach the coding procedure: Straussian or Glaserian. Ultimately, the researcher will decide the method to follow. Glaser posited three forms of coding: open, selective, and theoretical while Strass and Corbin posited three forms of coding: open, axial, and selective. I selected a Glaserian approach to coding and utilized both an inductive and deductive approach to formulate the theory. Specifically, theoretical coding was helpful to me in identifying the relationships between the codes as the theory was constructed.

Within the first phase of coding the researcher may use in vivo coding, process coding, and analyzing research notes (Saldana & Omasta, 2018). I engaged in the first round of open coding through in vivo and process coding. (Saldana, 2016). Through in vivo coding, I identified statements or words that seemed significant but initially allowed me to use the participant's exact words. This also allowed me through the process of constant comparison to identify words or phrases that were same among participants. The

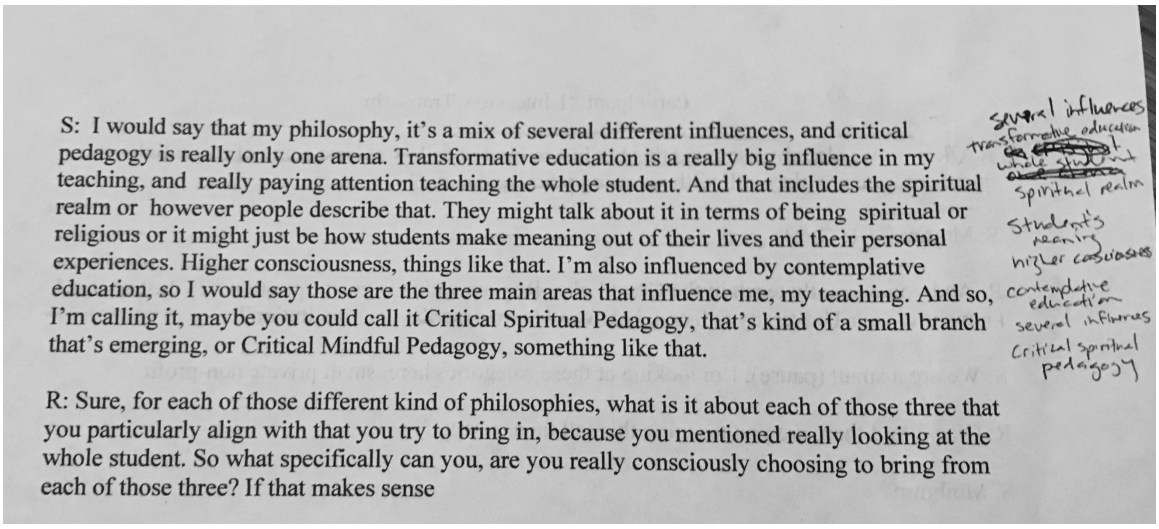
data collected from each participant was rich in description and consistent across each interview. Furthermore, I engaged in constant comparative methods following each interview to ensure the emerging constructs and theory were grounded in the data.

Initial Coding/Open Coding

Initial coding consisted of in-vivo coding through pulling out words and phrases from the transcribed interviews (Charmaz, 2014). Saldana (2016) refers to in-vivo coding as a first cycle method, however Urquhart also noted initial coding is also called open coding, where the researcher analyzes sections of the data and applies codes (Urquhart, 2013). Initial coding is important for the researcher to identify how the codes fit with the participant's experience and how those experiences relate within a larger framework that is then interpreted (Charmaz, 2014). One example of how I applied in-vivo coding is depicted in Figure 3.

Figure 3

In Vivo Coding Example



Focused Coding/Selective Coding

According to Charmaz (2014), focused coding includes the process where codes the researcher develops in this phase are more selective and direct and result in explanations of larger portions of the data (Charmaz, 2014). Additionally, Charmaz (2014) noted the researcher will use focused coding to identify how initial codes should form subsequent categories. This process is also referred to as selective coding, where the researcher organizes the open codes into categories that form the core for the developing theory (Urquhart, 2013). An example of focused coding is illustrated in Figure 4.

Bottom-Up Coding

According to Urquhart (2013), bottom up coding is "when codes are suggested by the data, not the literature (p. 37). Researchers who use bottom-up coding instead of codes from the existing literature allow the process of determining codes and concepts to come from the data. As a result, bottom-up coding better reflects the experiences of the participants.

Core Category

Another key aspect of grounded theory is the development of a core category. Core categories are the primary concepts that explain and connect other categories (Merriam & Tisdell, 2016). Similarly, one outcome of theoretical coding is the development of core categories (Urquhart, 2013). According to Hernandez, (2009), core categories are the result of resolving the identified problem. Researchers develop the theory through integrating the emerging categories into core categories.

Figure 4

Focused Coding Example

1	6	"Critical and important in personal work"	Personal reflection
1	6	"Do them on regular basis"	Personal strategies and development
1	6	"Regular practices"	Personal strategies and development
1	6	"Helps sustain me"	Personal strategies and development
1	6	"Challenging moments"	Personal strategies and development
1	6	"Turn to community"	Personal strategies and development
1	6	"Areas of own privilege I'm missing"	Personal reflection
1	6	"Being challenged by students"	Personal reflection
1	6	"Own peer supervision"	Personal strategies and development
1	6	"Discuss issues with colleagues"	Personal strategies and development
1	6	"Consult spiritual teachers"	Personal strategies and development
1	6	"Neutral is loaded or misunderstood term"	Factors when implementing critical pedagogy
1	6	"Can't be neutral"	Factors when implementing critical pedagogy
1	6	"Systems are not neutral"	Factors when implementing critical pedagogy
1	6	"Netural refers to dominant way of being"	Factors when implementing critical pedagogy
1	6	"Don't mean being objective"	Implementation of critical pedagogy
1	6	"More about equanimity"	Implementation of critical pedagogy
1	6	"Responding in the moment"	Implementation of critical pedagogy
1	6	"Not reacting from past traumas or issues"	Personal strategies and development
1	6	"Important to not be overattached to identify"	Challenges of implementing critical pedagogy
1	6	"Controversial thing to say"	Challenges of implementing critical pedagogy
1	6	"Have social and cultural identities"	Personal lens and lived experience
1	6	"Also a human being"	Personal lens and lived experience
1	6	"Also a spiritual being"	Spiritual aspect
1	6	"Also an individual"	Personal lens and lived experience
1	6	"Those are all important"	Focus of critical pedagogy
1	6	"Compassion for students with privileges"	Personal strategies and development
1	6	"Need empathy and compassion in their process"	Personal strategies and development
1	6	"Not easy process"	Challenges of implementing critical pedagogy
1	6	"It's challenging"	Challenges of implementing critical pedagogy

Saturation

Saturation occurs when no new insights are gained from additional data or when the same responses are given (Creswell & Creswell, 2018; Merriam & Tisdell, 2016). Moreover, Saldana (2016) noted researchers achieve saturation when "the researcher has determined what major trends appear in the data, and each new interviewee simply continues to affirm the already established salient findings" (p. 99). Another way researchers can determine achieving saturation is when field notes repeat what has been

documented (Saldana, 2016). However, Low (2019) argued there are always additional ways to analyze or explain the data and posited inconsistencies with the term saturation. Low posited additional ways to determine when saturation is achieved, which included:

- the thoroughness of the conceptual model through explaining the process,
- addressing how and why questions,
- addressing deviant cases,
- does the conceptual or theoretical model align with previous research,
- the foundation of analysis is the explored concept, and
- the resultant conceptual model is situated within the broader social context.

The process of constant comparative method, refining, and expanding concepts continued until the eighth participant's interview. I determined all concepts from the eighth participant were present in previous participants' transcripts. Additionally, the concepts within the eighth participant's transcript were consistent with emerging themes and categories from the previous seven participants. Based on the emerging conceptual, model, consistency in tracking the process, and consistency of the emerging model with previous research, I concluded saturation was reached.

Trustworthiness

The purpose of trustworthiness is to ensure the researcher has engaged in processes that ensure credibility of the study (Saldana & Omasta, 2018). In addition to credibility, dependability, transferability, and confirmability are sub-components of trustworthiness (Rolfe, 2006). This study included trustworthiness in several ways through iterative processes of developing the research questions, interview questions, member checking and peer checking.

Development of Research Questions

The process of solidifying the research questions underwent several revisions. I sought feedback over the course of four months from two separate graduate-level classes, one that was comprised of only music therapy students, and the other that was comprised of PhD music education students. Feedback was obtained multiple times for both classes through in-class discussion and written and oral feedback from the professors of both classes.[22] As I conducted interviews and engaged in constant comparative method, I remained open to changing the research questions based on the data collected. This iterative process continued until the theory was formed.

Interview Questions

Over the course of four months a graduate music therapy class revised the initial interview questions several times. Furthermore, my music therapy classmates provided suggestions for additional questions, feedback on wording, and ease of understanding the interview questions. Additionally, my advisor and I also engaged in several rounds of revisions to finalize the wording to ensure all questions were objective, non-biased, not leading, related to the research questions and purpose, and were open-ended to allow participants to speak freely about their experiences. Finally, I sent my peer checker the list of questions and provided feedback surrounding wording of a few questions during the test run of questions during a mock interview.

Member Checking

Each participant engaged in member checking multiple ways throughout the research process. First, each participant received interview questions prior to their

[22] The professor for the music therapy course is also my advisor.

interview. Participants were also given agency through selecting their pseudonym or choosing to use their legal name and confirm what demographic data were included in the results. All participants were sent their transcribed interview and encouraged to confirm, edit, or modify the transcript to ensure it matched their experiences. Finally, all participants received the final theory, core categories, and selected quotes from participants supporting the categories to confirm everything matched their experience and perspectives. Five of the eight participants responded confirming the theory and core categories or suggested changes that included correcting a quote or discussion around a quote I selected from a different participant that contained an ableist word.

Peer Checking

A music therapy educator who did not meet inclusion criteria but who aligns with critical pedagogy piloted the interview questions through a mock interview conducted via *Zoom.* I also consulted with my peer checker while finalizing the literature review to provide feedback on some of the terms within music therapy research.

Researcher Reflexivity

Reflexivity is an important continuous and active process that requires the researcher to uncover assumptions and biases in order to identify power dynamics impacted by the greater political and socio-cultural context (Mao et al., 2016). Since the researcher is engaged in a rigorous and prolonged experience as part of the research process, the researcher must reflect on their values, personal background, and culture that impact and shape their interpretations of the data (Creswell & Creswell, 2018). Additionally, a challenge for researchers is keeping knowledge gained by reviewing the

existing literature from interfering with how the data is categorized (Timonen et al., 2018).

Throughout the entire process I approached researcher reflexivity through writing personal notes and theoretical notes. I kept a Microsoft Word document on my personal laptop and wrote reflective statements about my thoughts, perceptions, reactions throughout the entire data collection and analysis process. Furthermore, I wrote notes following each interview and during the analysis process as I identified personal thoughts that might impact how I developed codes, themes, or the emerging theory. All notes used the participant's number in order to ensure confidentiality. Additionally, I approached personal notes similar to a journal entry. I initially typed each entry without worrying about censoring, spelling, or grammar to capture my immediate thoughts and responses. Once I felt the note was complete, I reviewed the note and edited it for further clarification. An example of a personal note is included in Figure 5. My advisor and peer checker also answered questions as they arose throughout the process and provided helpful objective feedback.

Summary

I utilized a constructivist grounded theory design to answer the research questions. Participants recruited for this study were full-time tenure-track music therapy educators and I collected data through semi-structured interviews. I chose a Glaserian approach (Urquhart, 2013) to coding in addition to strategies from Corbin and Strauss (2008) to elucidate the data. Additionally, I engaged in constant comparative method, theoretical sampling, and researcher reflexivity until theoretical saturation was reached

Figure 5

Personal Note Example

What I hear from this participant that echoes the previous participants is that critical pedagogy is seeking to educate our students in different ways. Not necessarily non-traditional ways, but approaching it completely differently. That when it's more about the theoretical process, the skills and understanding will develop rather than focusing solely on concrete skills and ideas. Focusing on the why. The focus of education and how we teach our students is different, which in turn affects the outcome. This participant also echoed similar comments from participants 3 and 4 about how we are not taught educational models or pedagogical approaches.

In some ways I am definitely starting to hear a lot of similarities between the participants, but still helpful in affirming perhaps what another participant said that no one else said, so hearing the perspective surrounding a thought or concept that is now similar between two participants.

Similar to other participants, active engagement through asking questions, navigating power in spaces, and developmental approaches to teaching was mentioned. First participant to compare educational process to an existing theoretical model, which I thought was fun. Also mentioned the parallel process of working through their own power and privilege and mentioned specific ways they were working on that this semester.

and I had identified the core categories. Results of the core categories, supporting codes, and emerging theory are described in chapter four.

Chapter 4. Results

Participants

Between June 2019 and January 2020, I emailed 19 music therapy educators and invited them to participate in my study. Four declined, four did not respond to the initial or follow up invitation, two did not meet inclusion criteria, and one expressed initial interest but did not follow up to schedule an interview. Through the process of purposive, snowball, and theoretical sampling, eight music therapy educators agreed to participate in the study and completed an interview. Theoretical saturation was reached after the eighth participant and I stopped further recruitment. Demographic information for each participant is noted in Table 4. All participants reviewed and approved what demographic information they were comfortable sharing.

Participants worked in four of the seven regions within AMTA and represented a range of experiences and identities consistent with maximum variation sampling including self-identified gender, biological sex, religious beliefs, and number of years as an educator. Range of experience teaching in higher education ranged from 3 to 22 years and position title included all three ranks: assistant, associate, and full professor. Additionally, participants' philosophical and pedagogical influences were diverse, and institution type also ranged from a large state university to a small private "non-profit" university. Most of the participants whose programs offered an undergraduate and graduate degree in music therapy taught both undergraduate and graduate courses. All participants taught a variety of music therapy courses and a few participants also had taught each class within the curriculum.

Table 4

Participant Demographic Information

Participant #	Pseudonym or name	Region of AMTA	Institution Description	# of years teaching in higher education	Title	Philosophical/ Pedagogical Approach
1	Sangeeta	GLR	Small private non-profit	8	Assistant Professor/Director of MT Program	Transformative education, contemplative education, critical spiritual pedagogy
2	Lola	GLR	Large comprehensive very high intensity research institution	9	Assistant Professor	Lev Vygotsky, Maria Montessori
3	Renee	Southwest	Large state University with higher emphasis on teaching	5	Assistant Professor	Dewey, David Elliott, active learning
4	Melissa	MAR	Mid-sized comprehensive state institution	12	Associate Professor	No specific approaches outside of critical pedagogy mentioned but works to

						empower students to think about world in new ways; very experiential
5	Taylor	MAR	Research institution, high level intensity	3	Assistant Professor	Pedagogy of Care, liberation theology,
6	Sam	MAR	Public mid-sized University part of state school system	22	Professor	Freire and critical pedagogy, bell hooks, critical whiteness studies, critical disability studies, queer pedagogy
7	Ted	MAR	Public state university, Research 2	6	Assistant Professor	Resource-oriented; experiential; music-centered
8	Grace	Western	State University, Land-Grant, R1	16	Associate Professor	Developmental approach

Interviews

All eight semi-structured interviews occurred between July 2019 and January 2020. Participants selected a location that was convenient for them that ranged from their home to school office. Additionally, participants identified a time that worked with their schedule. All participants initially selected the video conferencing program *Zoom*, although one participant needed to conduct the interview over telephone. I e-mailed participants the list of initial interview questions (please see Appendix A) prior to their interview. Based on the participant's answers, I used the initial interview questions to guide the conversation, remained flexible with the order of questions asked and asked follow-up questions based on each participant's answer. For example, one participant noted they implemented a developmental approach to clinical training, so I asked them to describe what that meant. Please see Figure 2 for an example of additional questions and notes during the interview process. Once I had switched to theoretical sampling, I also included questions related to the emerging concepts and the participant's knowledge or experience surrounding the identified concept. I recorded all interviews through the software program *Garageband,* and each interview ranged from 50–75 minutes in duration depending on participant's responses and how many additional questions I asked. During each interview, I wrote notes down on the list of interview questions and also wrote reflexive notes following each interview. The reflexive notes following interviews were referenced during the analysis and informed the emerging theory.

Transcription and Member Checking

Once each interview was complete, I transcribed the interview through the software program *Logic* to reduce the speed without affecting the pitch or timbre of the

interview. I transcribed all interviews to ensure I had multiple points of reading the data. All interviews were sent back to each participant for member checking. At this stage of data analysis, I did not have follow-up questions for the participants. Two participants responded and confirmed the transcript was correct or made minor edits, and the other six participants did not respond either verifying the transcript was correct or to suggest edits.

Initial coding

After I transcribed each interview and the transcription was sent to the participant for member checking, I engaged in the initial phase of coding. The process included several actions to ensure I had engaged with the data without rushing to identify codes or categories. I de-identified each transcript, printed it out, and read without highlighting or writing notes in the margins. The second time I read through each transcript sentence by sentence and highlighted or underlined key words or sentences. I then engaged in the initial coding process described in chapter three.

Constant Comparative Method

Glaser and Strauss (1967) outlined four stages within the constant comparative method: comparing data, integrating categories and subsequent properties, delimiting the theory, and writing the theory. After I had completed the second interview during the in-vivo coding process, I used constant comparative method in the following ways:

- I wrote memos following each subsequent interview with the words, phrases, or concepts that were similar to previous interviews.
- I compared the codes with the previous interview(s) and wrote questions through theoretical notes related to what was emerging and what interview questions I might need to ask the next participant.

Through the process of constant comparative method, I also used both inductive and deductive analysis to further refine the initial codes. First, I arranged each initial code alphabetically and tallied how many times each initial code appeared. Although researchers may utilize other methods including concept mapping, I used the tallying process to confirm the emerging themes, identify the negative case, and create further delineation of categories. For initial codes with under six instances, I subsumed those codes into new or existing categories. For codes with over 40 instances, I created new sub-categories to further delineate the complexity of the category. An example of this process is depicted in Figure 6 and this process continued after each interview.

Evolving Theory and Theoretical Sampling

After the third interview, I completed in-vivo coding and constant comparative method using the previous two transcripts. I identified several initial concepts from the first three participants. These concepts are presented as I listed them in my reflexive notes but do not indicate a hierarchy:

- Educators utilized a developmental approach to how they implemented critical pedagogy
- Critical pedagogy is integrated throughout the curriculum rather than in one course or one semester
- Critical pedagogy is a newer philosophical approach to music therapy
- The University's and region's overall culture and values impact how critical pedagogy is implemented

Figure 6

Code Refinement Example

	A	B	C	D	E
1	Name of 1st round category	# of times cod	Which participants mentioned it		9/13/2019; 9/15/19
2	Access for students	1	2		subsumed into implementation of critical pedagogy
3	Healthy boundaries	1	1		subsumed into personal strategies and development
4	Holistic approach	1	1		subsumed into pedagogical influences
5	Limitations of music therapy educators	1	1		subsumed into music therapy colleagues
6	Own learning	1	2		subsumed into student outcomes
7	Related classes and course content	1	1		subsumed into class context
8	Student meaning	1	1		subsumed into student experiences
9	Continual process of growth	2	1 + 2		subsumed into personal change and growth
10	Going deeper	2	1 + 2		subsumed into implementation of critical pedagogy
11	Learning from students	2	1 + 2		subsumed into showing openness and vulnerability
12	Limitations of teaching	2	1 + 3		subsumed into challenges related to broader systems
13	Showing openness and vulnerability	4	1 + 2		
14	Using resources	2	2		subsumed into implementation of critical pedagogy, overall approach
15	Application to music therapy	3	1 + 2		Subsumed into educators need to put in work, too, and outcomes of applying CP to MT
16	Fears of MT faculty and field	3	1		subsumed into general challenges for music therapists
17	Quality of music therapists	3	2		subsumed into general skills related to critical pedagogy

I also drew a mind map to identify similarities in what the participants were saying critical pedagogy curriculum encompasses. These similarities are depicted in Figure 7. In order to depict some of the nuances the participants mentioned and the layers of complexity that went into the curriculum, I drew another mind map portrayed in Figure 8. I identified a different way to depict the curriculum, centering the curriculum at with aspects like the student, educator, context of University, and broader systems visually displayed as concentric circles. The use of concentric circles is similar to the sphere of influence model. Based on the emerging concepts of developmental approach,

Figure 7

Critical Pedagogy Curriculum Mind Map

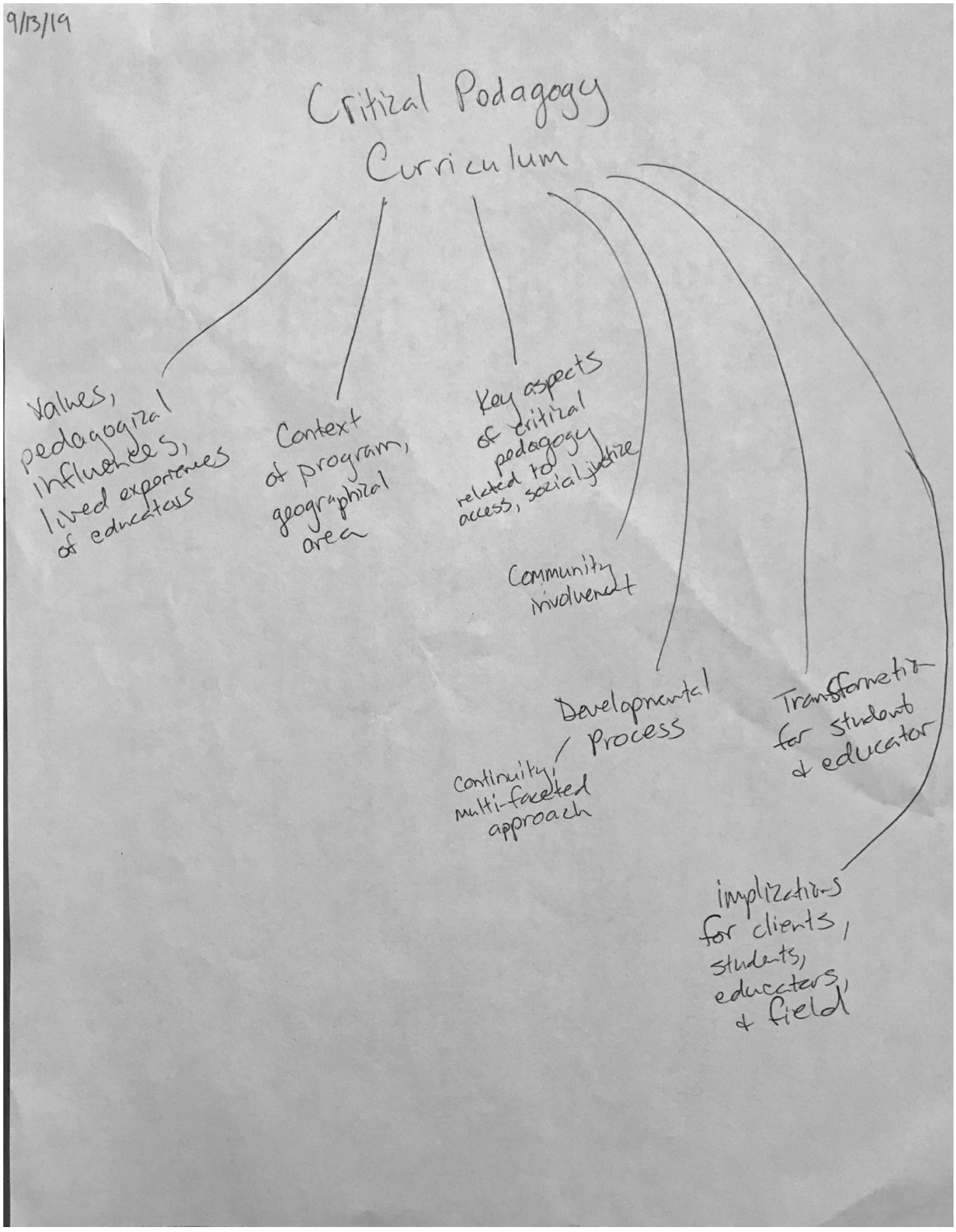
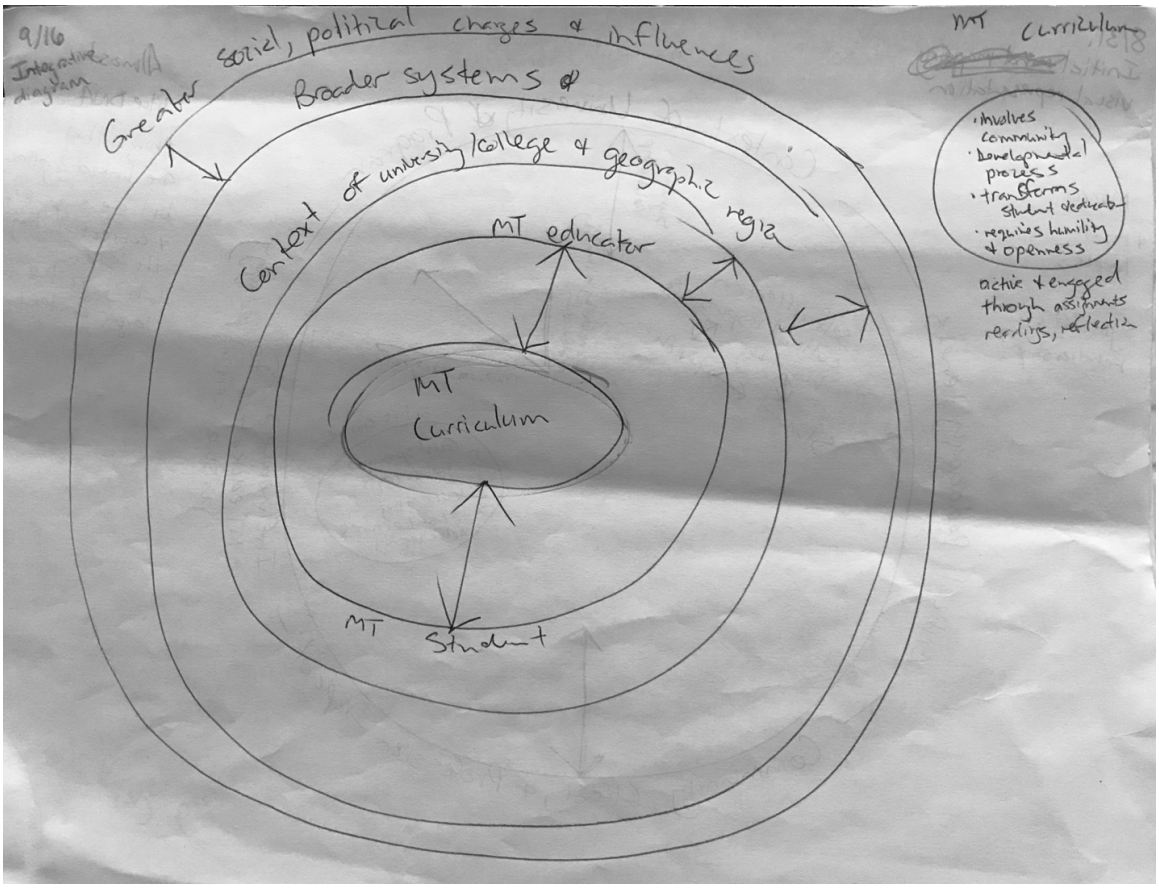


Figure 8

Integrative Diagram Mind Map



critical pedagogy embedded throughout curriculum, recent increase in critical pedagogy, context of geographical region and university, I switched to theoretical sampling and identified the next educator to invite. Contingent on the emerging concepts and reflexive notes, I sought to interview a professor with more than 10 years experience who could discuss similarities and differences between critical pedagogy and other approaches.

Focused Coding

The initial process of open coding and creating categories led to focused coding and eventually the creation of core categories. I continued to refine and revise the

categories, or "scaling up" (Urquhart, 2013, p. 52) to create broader categories that contributed to the development of the core categories. Throughout this process, I continued mind mapping through diagrams to explain the relationships and connections between the categories that helped me develop the emerging theory. Additionally, during the analysis and refinement of codes into categories, I continually returned to the transcriptions and the participants' words to ensure I had captured their experiences. I created several of the final subcategories from the running themes based on a phrase the participants shared.

After I completed interviews with my fourth and fifth participants, I began to shift my conceptualization towards comparing the process of implementing critical pedagogy in a music therapy curriculum similar to an ecosystem, as participants mentioned the process was cyclical. At this point, I noted all participants had discussed several concepts. Taylor mentioned their journey was a "parallel process" that led me to approach visually representing the process of critical pedagogy through a visual representation between educator and student. This process is depicted in Figure 9.

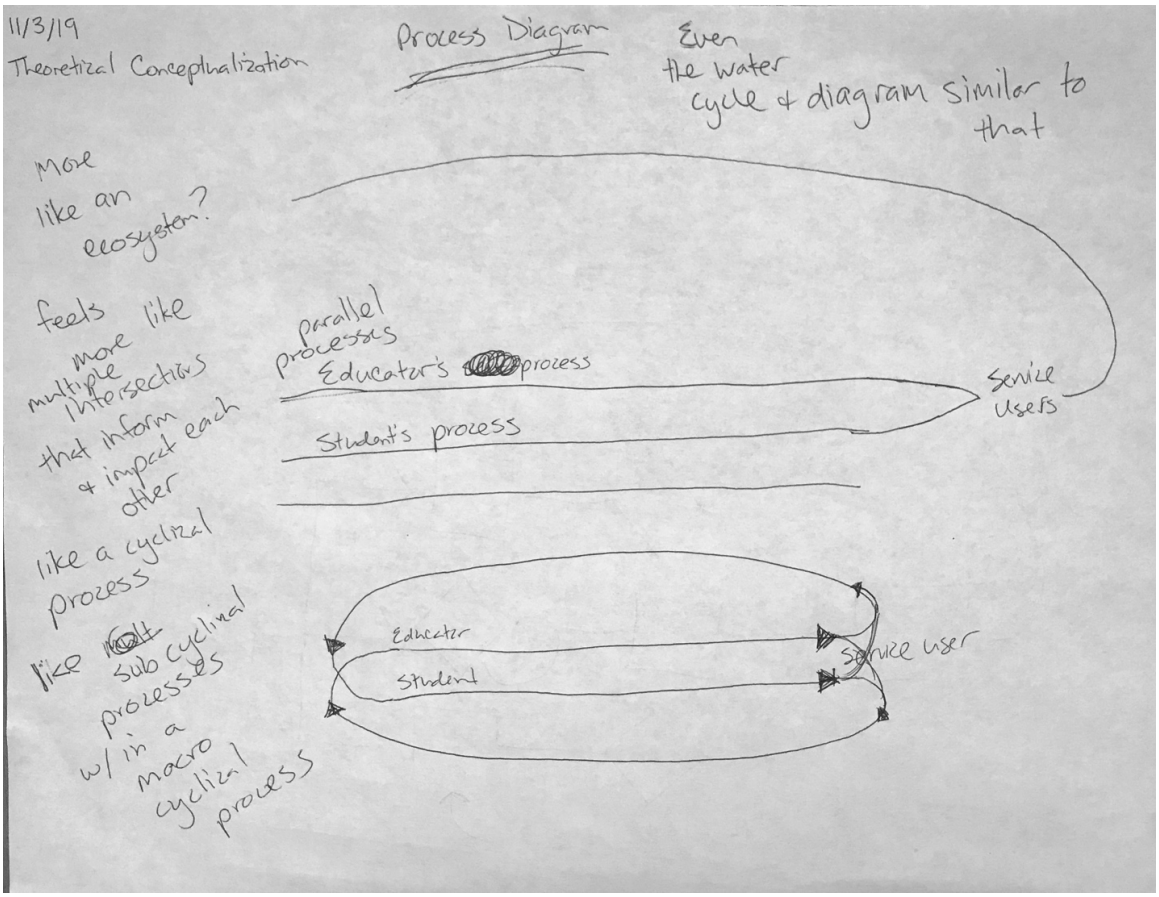
Similar to previous participants, Sam and Ted named and discussed anti-racist music therapy and decentering whiteness. Based on Sam and Ted's comments, I explored a mind map (see Figure 10) around what music therapy curriculum would entail with the focus as decentering whiteness in the curriculum while amplifying perspectives of individuals from historically marginalized or oppressed identities.

At this point in the constant comparative method analysis, I had identified four broader categories:

- Role of the educator

Figure 9

Process Diagram Mind Map



- Challenges implementing critical pedagogy
- Implementation of critical pedagogy
- Benefits of critical pedagogy

Participant #7 mentioned appreciating systems theory, so I created a diagram (see Figure 11) based on systems theory to depict the interconnectivity between the student, educator, communities, music therapy profession, and service users. I chose to display the multiple connections between each aspect, putting the service user at the center, as participants mentioned ultimately it was about the service users.

Figure 10

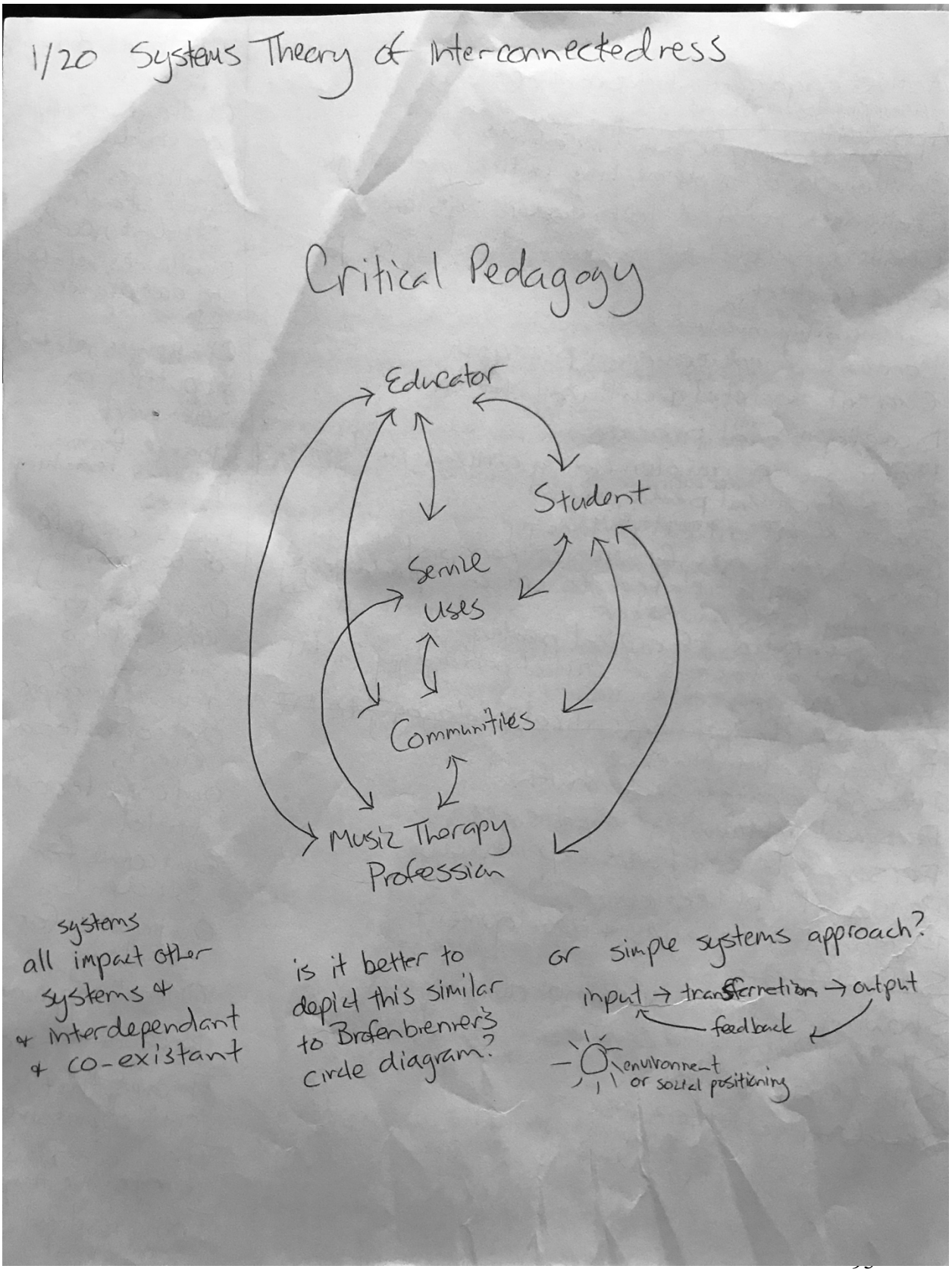
Decentering Whiteness Theoretical Mind Map

After I had completed the constant comparative method process following my eighth interview, I recognized theoretical saturation had occurred. No new concepts emerged or needed further exploration, and the eighth participant discussed all of the existing concepts already identified from previous participants. Additionally, based on Low's (2019) recommendations, further support for saturation included the following:

- comprehensive conceptual model,
- exploring how and why questions,
- the model aligned with prior literature, and

Figure 11

Systems Theory Mind Map



- development of general concepts connects together.

Theoretical Coding

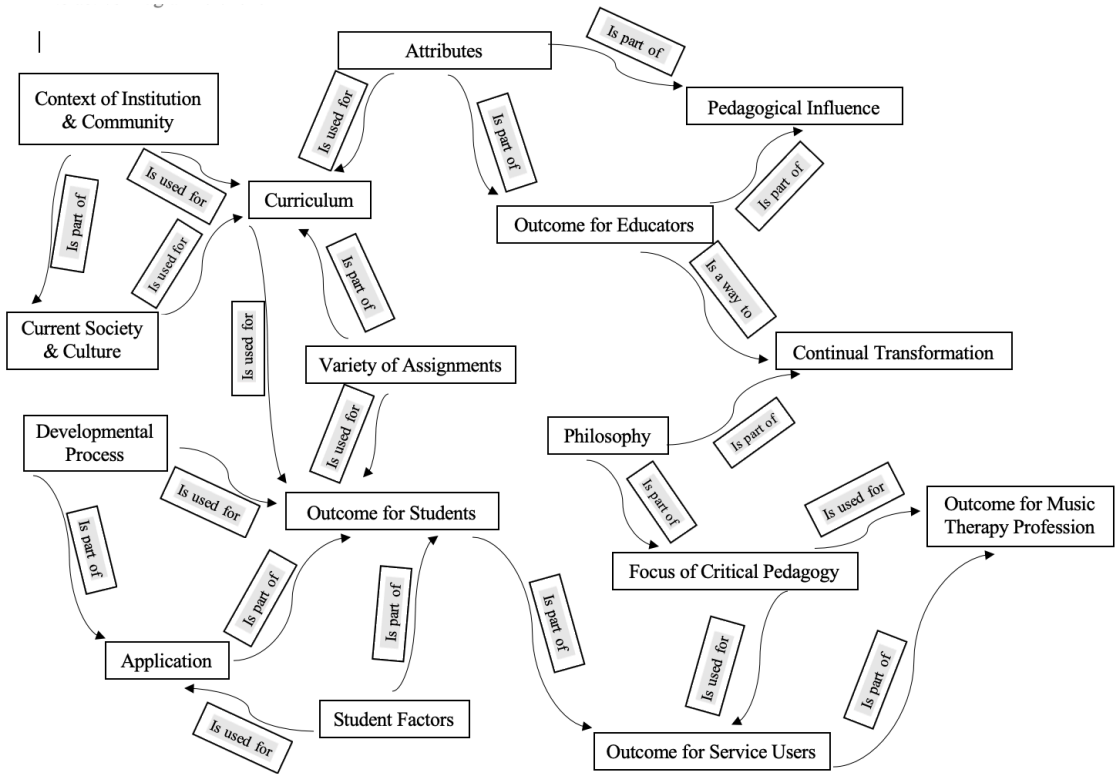
According to Glaser, theoretical coding is the process of identifying how the selected codes are connected (Urquhart, 2013). Theoretical coding is an essential part of the analysis as the theory is constructed through this phase. Urquhart (2013) identified some of the coding families outlined by Glaser and I selected both The 6 C's and Dimension Family as I built the theory.

The 6 C's include: causes, contexts, contingencies, consequences, covariances, and conditions (Urquhart, 2013). A researcher uses this method of coding to identify interdependent or causal relationships between the codes. I found this method helpful in identifying and explaining why the codes or categories I had identified were connected and related to each other in a dynamic, active relationship. Through an initial integrative diagram demonstrated in Figure 12, I identified how the main codes were related and connected to one another. Urquhart (2013) adapted five guiding principles from Strauss (1987) for integrative diagrams: integrative diagrams should result in providing a clearer picture, give direction to what is next, relate to the ongoing memo sorting and diagrams, multiple integrative diagrams should exist, and that integrative diagrams should come out of the natural progression when there is additional information.

I also used Glaser's theoretical coding method Dimension Family to identify the emerging theory. According to Urquhart (2013), a researcher uses the method of dimension family to identify dimensions, elements, divisions, pieces, properties, facets,

Figure 12

Integrative Diagram



slices, sectors, portions, segments, parts, aspects, or sections of how the codes are connected. As I sought to identify the overarching theme and core categories within the theory, based on the data, similar to previous mind-mapping and diagrams, I noticed dimensionality between several codes and that several codes were part of a larger unifying category or theme. Additionally, as part of theoretical coding, I engaged in additional actions:

- continued to write theoretical notes
- referenced previous theoretical notes and reflexive notes

- maintained deductive and inductive approaches to refining the concepts and categories through multiple revisions of identifying further sub-categories to capture the nuances in the participant's experiences, identified the connection or relationship between the sub-categories, and identified new or revised broader categories

One challenge I encountered during the analysis and theory building process was identifying the core categories while maintaining the analysis needed to reflect the participant's experiences. I referenced my initial reflection notes, mind maps, coding process, and grounded theory literature to guide the process when I had questions or needed to return to another level of analysis.

Core Categories

When the researcher completes merging several codes, one outcome of theoretical coding is the development of core categories (Urquhart, 2013). Based on the previous stage of data analysis and theoretical coding, I identified two core categories: critical pedagogy music therapy curriculum and outcomes of critical pedagogy music therapy curriculum. The description of subcategories, grandparent codes and parent codes are included in Table 5 for core category one and Table 6 for core category two. As I analyzed the data and created the subcategories and code levels, I did not interpret a hierarchy existed; as a result, all sub-categories and grandparent codes are listed in alphabetical order to reflect this. I chose to delineate the micro codes under each subcategory through assigning the title grandparent or parent. Saldana (2016) noted researchers should explore how to visually represent the codes, categories, themes and concepts that best enhances the information. In addition, I based the designation of

grandparent and parent codes from Potvin's (2016) grounded theory dissertation. I identified that form of delineation would allow me to display the nuances and micro-categories.

Critical Pedagogy Music Therapy Curriculum

The first core category, critical pedagogy music therapy curriculum, describes the overall philosophy and implementation of critical pedagogy in undergraduate music therapy curricula. Participants discussed several aspects that impacted how they approached critical pedagogy in addition to how they implemented tenets of critical

Table 5

Core Category One: Critical Music Therapy Curriculum

	Grandparent Codes	Parent Codes
Subcategory 1: Implementation	Application	Critique
		Embedded
	Developmental Process	Progression
		Structure
	Philosophy	Challenge
		Guiding Principles
	Variety of Assignments	Community Engagement
		Group Work
		Individual Assignments
Subcategory 2: Influencing Factors	Context of Institution and Community	Academic Support
		Demographics
	Current Society and Culture	Change

		Urgency
	Grounding Tenets from	Humanity
	Critical Pedagogy	Overall Purpose
	Pedagogical Influence	
	Student Factors	Identities and Life
		Experiences
		Readiness
Subcategory 3: Personal	Attributes	Humility
Commitment		Openness
		Transparency
		Vulnerability
	Continuing Transformation	Process of Change
		Resources

pedagogy. Additionally, participants discussed the importance of critical pedagogy and its relevance to music therapy training and practice. The core category addressed the second part of the purpose for this study: how music therapy educators apply critical pedagogy principles in their undergraduate curricula and classroom environment. This core category also addressed one of the research questions: how do music therapy educators incorporate and cultivate tenets from critical pedagogy within the classroom environment? Based on the several aspects educators discussed that influenced how they implemented tenets of critical pedagogy, I identified three subcategories: implementation, influencing factors, and personal commitment.

Implementation

All eight participants identified how they specifically implemented critical pedagogy tenets into their music therapy undergraduate curriculum. I identified a total of four grandparent codes of how educators addressed critical pedagogy in their curriculum: application, developmental process, philosophy, and variety of assignments.

Application

Participants indicated they wanted their students to actively explore and engage with the topics present, thereby applying the knowledge and that embedding concepts of critical pedagogy throughout the curriculum facilitated that to occur. I identified a total of two parent codes based on participants' discussion of how they apply critical pedagogy: critique and embedded. Five of the eight participants mentioned it was important to "explore issues" (Lola) and encourage students to "think about the entire case and not just the symptoms their service users might demonstrate" (Renee). Grace also noted that they are "always revisiting and applying the knowledge we have" through exploring "what is our ontology, what are our beliefs, what are our values, what has informed our knowledge base, what's driven our passion, what's our belief about music, what's our belief about therapy, all those types of things." Similarly, Melissa mentioned, "I try to talk to them about uncomfortable subjects. 'Cause working with clients, a lot of uncomfortable topics come up."

Participants also discussed tenets of critical pedagogy were embedded throughout the curriculum through an active, continual process. Sam noted the tenets of critical pedagogy "are all named, addressed, and included in all parts of the curricula. In everything we learn we integrate all of these issues." Renee also mentioned they ask

students to reflect on the tenets of critical pedagogy “all the time.” Lola also noted discussions within their program on “how we can decolonize music therapy in our program, how we can be a program that actively engages in anti-racism work.” Grace, Melissa, Sangeeta, Taylor, and Ted also discussed intentionally incorporating various assignments and opportunities for reflection throughout the curriculum. Overall, participants mentioned the importance of their students actively engaged in the process. Ted noted, “I feel like the more they are doing things and they are self-motivated to do things, the less that I have to do because it feels more natural."

Developmental Process

Six of the eight participants discussed the importance of implementing critical pedagogy within the curriculum from a developmental approach. Participants noted understanding what their students could handle while still challenging them was important. I identified two parent codes that influenced how educators approached critical pedagogy within their curriculum: progression and structure.

Participants mentioned students needed to progress over time in developing their awareness, skills, and understanding. Additionally, participants also noted the curriculum structure reflected the student’s developmental level. Renee mentioned:

> As the students develop more critical thinking skills and understand that therapy is not a binary, “I did it good” or “I did it bad” and they’re willing to engage more in critical self-analysis that it comes a little bit more meaningful for them.

Similarly, Sangeeta also noted through the curriculum that students “get the opportunity to develop the language to start talking about these issues.” Taylor also discussed the importance of the student’s overall progression, “At this point we're looking at them

developing autonomy and they're looking to develop self-advocacy." Grace also posited it was important for students to learn “our ontology changes as we develop.” Additionally, Lola mentioned:

> It’s as much about recognizing their development as therapists and their development as human begins and their brains are changing… and also giving them coping skills and coping mechanisms to take along with them so they can be resilient.

The participants discussed the second parent code, structure, through how they structured their curriculum to guide students through the process. Renee mentioned, “We do incorporate it (critical pedagogy) from the beginning but I think a lot of it is, these are things you need to be aware of, little bit more surface level.” Ted also expressed, “I think those conversations happen for me day one.” Melissa discussed the amount of structure changed over time; “As we go along down the line, that sort of structure begins to fade away a little bit.” Similarly, both Sangeeta and Lola discussed the importance of scaffolding in how they introduced topics related to critical pedagogy.

However, Taylor also mentioned the importance of how educators addressed difficult topics: “You have to be disciplined enough and then clinically skilled enough to be able to touch upon these issues but without overwhelming them." Melissa similarly noted, “It scares me to think what it would be like to transition someone from high school to college and not build some structure around that." Similarly, Sangeeta posited “being careful not to throw all of this at our students and to understand that it is a developmental process.”

Philosophy

Participants discussed the third grandparent code, philosophy, through their beliefs, ideas, and overarching principles that impacted how they implemented critical pedagogy in their curriculum. Based on their discussions, I identified two parent codes: challenge and guiding principles.

Participants noted they challenged their students to grow through the classroom environment, support, and components of the curriculum. Grace commented, "On day one I always tell them my goal is to push them so far out of their comfort zone they no longer recognize where it was," and Taylor noted their goal was to "help students understand how what they're learning here has applications outside." Renee discussed specifically challenging students that, "Music is not this ubiquitous thing that's always positive," while Lola discussed challenging students to help “talk about hard things. To explore issues they might not be very comfortable with.” Ted also posited encouraging students to critique topics “in a helpful way, not necessarily in a destroying way. How can I see the benefits but still within the system that has these issues and it’s flawed?”

Next, participants discussed the second parent code, guiding principles, through the beliefs, values, and concepts that were important in the foundation of their curriculum or teaching style. All the participants mentioned critical pedagogy was incorporated throughout their curricula. Specifically, Sam noted, "I don't want to limit a course to something, I don't want anything that's just a separate add on, I want this to be part of absolutely everything everybody ever thinks about." Similarly, Taylor discussed integrating “cultural reflexivity from the beginning of the curriculum to the very end of the curriculum.” Ted noted another area of importance was “trying to shift the narrative

of the teaching practice. And to me that feels decentering my own position of power and really look at what that means" and that "It does feel like I'm trying to decenter the dominant educational narrative in some way." Similarly, both Lola and Renee discussed centering non-white authors while Renee noted they try to "incorporate more from people who are not white women or white men." Additionally, Lola discussed "centering marginalized people in the curriculum." Sangeeta, Melissa, and Grace also discussed overall principles that guided their teaching. Sangeeta conveyed it was important to "focus on equanimity as educator" while Melissa noted, "My approach is how to empower students to think about the world in a way that they might not have considered," and Grace indicated, "One of the things that's really important to me is my students become lifelong learners."

Variety of Assignments

Participants noted the fourth grandparent code, variety of assignments, early in the data analysis. All participants posited they incorporated several types of assignments throughout their curricula. The variety of assignments reflected an individualized and creative approach to implementing tenets of critical pedagogy into the music therapy curriculum. I identified three parent codes based on the participant's interviews: community engagement, group work, and individual assignments.

Several participants mentioned the importance of their students' involvement in their immediate community through different assignments. These included interviews (Grace, Sangeeta), service-learning opportunities (Lola), field trips (Sangeeta), and multiple opportunities to interact with service users (Taylor). Taylor also discussed the importance of community involvement and "taking cues from what our community

partners are providing in terms of best practices," while Lola mentioned it was important to “work really hard with the agencies to be good neighbors, tell us what you want, this isn’t about us, tell us what you need.”

Another way each participant discussed how they implemented tenets of critical pedagogy into their curriculum was through group or class assignments and projects. These included class discussions (Lola, Renee, Sam, Sangeeta), experientials (Grace, Ted, Sangeeta), co-creating syllabi with the students (Melissa, Ted), and guest lectures (Renee, Taylor). Lola also discussed their students completed different trainings including Intergroup Dialogue Training and Modified Mediation Training, Melissa shared they use the Flipped Classroom Model, and Sam described challenging students to think more deeply about the songs they chose in guitar class. Through the various experiences, Sam discussed the importance of “engaging with them in multiple areas about various issues of diversity and justice and introducing them to the ideas of privilege and power and oppression." Each participant shared the importance of presenting multiple ways throughout the curricula for students to reflect, grow, and understand related to the tenets of critical pedagogy. Similarly, each participant mentioned it was important for students to continually reflect on their power, privilege, lens, biases, and experiences in preparation for clinical practica. Participants also noted once students graduated and became future clinicians, supervisors, and educators, that hopefully they continued to reflect and engage in deeper levels of transformation.

The third parent code of the variety of assignments educators implement, individual assignments, participants discussed through the individual assignments they implemented to encourage their students to increase awareness and understanding related

to topics in critical pedagogy. Assignments to encourage self-reflection (Grace, Lola, Renee, Sam, Sangeeta, Taylor), and journaling (Lola, Renee, Taylor) were mentioned in addition to observations (Grace), and music or arts-based assignments (Lola, Sangeeta).

Participants also noted the challenges experienced implementing critical pedagogy. Challenges included inheriting a previous program and that the philosophy differed from theirs (Renee) and limiting from where they purchased textbooks based on previous negative experiences (Lola). Renee also mentioned the concern that, "We run the risk of only hitting the surface or kind of trivializing some of these topics" while Taylor noted they:

> Try to keep it within experiential as much as possible. But you don't want to be so experiential that you water down the social justice point. I feel like when you get so far into the social justice bit sometimes we miss the music centered bits.

Another challenge Grace mentioned was their teaching style was "always changing because every class is different" and that "one of the largest adaptations I have to make is in that area of how we can access knowledge." Ted noted another challenge in balancing the curriculum was, "Because you have to give people information, you have to have courses on social justice and critical thinking, critical race theory, you have to have those. You have to teach about all that."

Influencing Factors

The second sub-category I identified for what went into critical music therapy curriculum implementation consisted of five grandparent codes that contributed to influencing factors in how educators designed or approached critical pedagogy in their

curriculum: context of institution and community; current society and culture; focus of critical pedagogy; pedagogical influence; and student factors.

Context of Institution and Community

Several educators mentioned external factors impacted how they approached curriculum development and their implementation of critical pedagogy. Based on their discussions, I identified two parent codes related to their specific academic institution and surrounding community: academic support and demographics.

Academic support included an overall environment where different viewpoints and beliefs were welcomed. Sangeeta described one reason they accepted their current position noting, “There’s room for this contemplative or spiritual component in the classroom. And I feel like it’s related to critical pedagogy because it helps give students the tools to be able to practice some of these concepts.” Additionally, Lola mentioned faculty at their institutions were encouraged to “be good neighbors to our community. And it’s part of my evaluation as a faculty member doing these things.” Grace also noted, “There's been a very proactive approach for all educators and disciplines to begin to infuse their teaching philosophy with a more open and inclusionary approach,” while Renee commented within their University, “Faculty have opened up curriculum to be pragmatic.” Melissa also expressed because of their academic freedom they were “able to explore and experiment with the tenets of critical pedagogy.”

Three educators discussed the second parent code, demographics, through how their service users, community, and greater geographical area impacted their approach to critical pedagogy within their curriculum. One aspect included political descriptions of their region (Renee and Grace) and Renee commented it was “important to contextualize

we’re in a very conservative part of the country.” Another area that impacted the implementation of critical pedagogy was socioeconomic status of their region (Renee). Melissa discussed how the specific region influenced the type of music played and taught: "Our constituents out in the community we serve have been raised on country and bluegrass and are musicians themselves." Additionally, Grace mentioned the impact of the culture overall in the greater area: "I see this area as very culturally based in a long-standing history of viewpoints taken by society in general."

However, participants also noted several challenges existed related to support or the overall environment at their institution. Participants mentioned higher education institutions were still impacted by the effects of colonization and patriarchy, specifically noting, “A lot of music in theory curriculum is built on a colonialized model” (Lola), and that, “Even academia has some major problems with diversity” (Renee). Additionally, both Grace and Renee mentioned the impact of implementing critical pedagogy into curriculum despite academic freedom, particularly for those in tenure track positions. Grace discussed, "If you're at a University where tenure is a possibility for you, sometimes if you step outside the box a little bit too much that could compromise your success of obtaining tenure."

Participants also noted an additional limitation they felt was missing or needed to change was resources for faculty. Lola mentioned, “We’ve got all these constraints put on us by these various powers that be. And that in and of itself is really challenging.” Grace noted another limitation that might exist in higher education institutions related to critical pedagogy: “What’s missing is funding. I just wish there was more available funding to do

more research with these topics. I would love to see Universities set aside specific allocated funds just for research in this area alone."

A few participants mentioned based on their experiences a lack of support from their institution. Renee mentioned, "Our dean was apparently not very supportive of music therapy when he came in. Now they[23] get it, they're very supportive" while Grace noted some challenging moments with their students in the process of implementing critical pedagogy and that, "Those are some pretty difficult situations and the support I needed wasn't always here at [de-identified school name] because we hadn't developed those programs to that level."

Current Society and Culture

The second grandparent code under influencing factors that how educators approach critical pedagogy, current society and culture, encompassed how the majority of participants discussed the ways society, politics, and cultural values influenced application of critical pedagogy to music therapy curriculum. Based on the data, I identified two parent codes: change, and urgency.

Grace mentioned positive changes they noticed:

> I think definitely in society there has been a paradigm shift. I think we're talking about things that we never talked about 20 and 30 years ago. And we're seeing a lot of legislation pass that people never even imagined could become a reality.

Sam also discussed systems theory was an important aspect of change because, "When you make changes in one part of the system, it makes changes to other parts of the system."

[23] Pronoun de-identified

However, three of the eight participants mentioned how the 2016 election impacted them and their thoughts related to critical pedagogy. Taylor specifically noted:

> I began to return to those materials after Donald Trump was elected President because my politics are diametrically opposed to his, and it felt really important that I was going to be contributing to a generation of students able to engage in creative, abstract thinking.

Ted also posited, “These issues, Trayvon Martin, happened before Donald Trump, these issues were already there beforehand, certainly heightened now." Sam provided a different perspective surrounding the 2016 election and critical pedagogy in music therapy: “I think the biggest move happened more recently**,** I saw a huge shift when Trump was elected, but that’s why I’m scared it’s a fad.”

Related to the second parent code or urgency, Sangeeta spoke about how current events were affecting a sense of urgency: “I think it’s especially challenging given the times that we’re living in, and it feels so urgent, it feels imminent you know. We have so many kinds of crises happening in the world,” and Ted echoed how events that occurred around 2015 resulted in “more urgency, feeling more of the pain of this is everyday life; these are people’s lives, it’s not just an academic exercise or something I can think about every once and a while.” Similarly, Taylor also mentioned several different moments between 2015 and 2016 historically but also within music therapy contributed to a “confluence of events where there was a sudden urgency.” Taylor also acknowledged part of their privilege was understanding social justice issues have always existed and that “It speaks to an issue of white suburban ‘soccer Dads’ moving into positions of

influence but with only a myopic understanding that has only begun to open up in recent years because, for the first time with Trump's presidency, we felt threatened."

Other challenges participants noticed related to the overall social, political, or cultural environment they discussed more broadly within the structures in their immediate culture or overall society. When asked about change within society or the broader culture, Ted noted, "The only reason I'm so hesitant of how it will change is it's so dependent upon the structures that are already built." Lola also mentioned they discuss with their students the "barriers to accessing music therapy services" and that the "laws always benefit some and hurt some." Grace also explained they "came from a different part of the United States that was quite liberal, so to come to a very conservative state that has a definite dominant religion in place has been quite eye opening to say the least. It did put a restriction on what I could do in the classroom."

Grounding Tenets from Critical Pedagogy

The third grandparent code I identified from influencing factors that contribute to a critical music therapy curriculum were the grounding tenets participants implemented from critical pedagogy. Seven participants discussed their thoughts surrounding the role of critical pedagogy through two parent codes: humanity and overall purpose.

Humanity or people were also an important focus the participants mentioned in the application of critical pedagogy. Melissa noted critical pedagogy "has to do with hearing from underserved or disenfranchised voices," while Renee posited, "Critical pedagogy is all of the topics that require reflexivity." Ted offered a different perspective: "What I see is that this is more about identity than it is about a philosophy or theoretical worldview," and Sangeeta offered, "It's about waking up and becoming more conscious

human beings, and it's about making the world more equitable." Participants also discussed the importance of critical pedagogy to critique "philosophies, pedagogy, systems, and approaches" (Sangeeta), ourselves by, "holding up that mirror, saying what are you doing that's not helping" (Taylor), and that critical pedagogy results in turning a "critical eye to everything we do" (Lola).

Participants discussed the second parent code, humanity, through broader themes surrounding education and topics related to critical pedagogy. Sam mentioned critical pedagogy was foundational to other approaches including feminism or disability studies. Taylor posited, "At the end of the day critical pedagogy is saying take what you're learning in the classroom and apply it in context of the world outside the classroom." Lola, Renee, Sam, and Sangeeta also discussed critical pedagogy related to broader societal systems. Sam noted, "I do see education as a political act," and Renee also posited, "I would argue therapy is inherently political," while Lola mentioned teaching was an "act of resistance," and Sangeeta posited, "we can't be neutral when the systems we are a part of are not neutral, and when neutrality often just refers to a dominant way of being." Additionally, Melissa noted, "critiquing the system, I think that's where we're at." Taylor also expressed, "critical pedagogy is providing us the opportunity to become very very uncomfortable if we're going to understand how somebody like myself is wielding privilege without realizing I'm wielding privilege."

Pedagogical Influence

The fourth grandparent code of influencing factors that guide critical music therapy curriculum, pedagogical influence, participants discussed through the philosophical and pedagogical theories that influenced their teaching and approach. All

participants mentioned they were influenced by several approaches or implemented more than one philosophical or pedagogical theory. Specific influential approaches or theories included Nel Noddings Caring Philosophy (Taylor), Dewey (Renee), resource-oriented music therapy (Ted), critical race theory (Sam), Vygotsky (Lola), and transformative teaching (Sangeeta). Grace mentioned implementing a developmental approach, and Melissa noted they were impacted by the pedagogy of their professors.

Additionally, seven of the eight participants mentioned when they first learned about the theories or approaches that shaped who they are. Several mentioned their educational training (undergraduate or graduate) or philosophy of their program influenced them (Melissa, Renee, Sangeeta, and Taylor), Lola mentioned several influential approaches during the earlier part of their teaching career, and Sam and Ted discussed several approaches were influential earlier in their career and education.

Student Factors

The fifth and final grandparent code of influencing factors that guide critical music therapy curriculum, student factors, participants identified through two parent codes: the students' identities and life experiences, and their readiness for engaging in critical pedagogy. Regarding their students' identities, Lola and Renee discussed many of their students came from lower socioeconomic backgrounds or were first-generation college students, and Ted acknowledged it was important for him to "see that students are working multiple jobs, have mental health needs, are already coming in from systems of engagement in school settings that may not have been helpful for them." Sangeeta also mentioned acknowledging their students come in "with different experiences" and that they sought to "allow student's inner world a place in the classroom."

Several participants also discussed how important it was to consider their student's readiness and to "meet them where they're at" (Sangeeta). More specifically, participants noted differences existed depending on the year in the program. Renee commented, "I find that students at the junior, senior year tend to be more interested in engaging the depth" and Melissa also echoed, "That first-year class really wants to be taught so I try to push at the boundaries of that." However, Taylor noted, "I think the students are hungry now, I think this is stuff they want," and Lola mentioned some of their students "are ready to dive right in first day."

Overall, participants mentioned their student's had "experiences to pull from" (Lola), that, "Their lived experience means they have something to think about when we bring it up earlier" (Renee), and the need to allow "student's inner world a place in the classroom" (Sangeeta). Ted also noted, "My structures need to shift to help; they can do it, they're able to do it, they're here because they have that."

However, participants discussed challenges navigating their student's intersection of identities, experiences, and readiness. Sangeeta noted, "It's important and it's a delicate balance of holding our students accountable, helping them to push beyond their limitations while still having some empathy for their experience that I may not personally understand." Similarly, Renee also discussed awareness of the student's role in change and that, "Even though I want my students to think the same way, I can't give them knowledge to do that." Grace also shared a concern of the role of educators is to "help move our students out of a constricted way of thinking about is, what is real, and [be] open to have more of a collective and open worldview and acceptance of diversity and celebrating differences."

Another challenge the participants experienced Grace mentioned, “I think a lot of it just comes by lived experience” and that, “They just don’t have the life experience yet to put these things in context.” Similarly, Sangeeta noted, “I don’t see them being able to completely overcome these biases but to begin to the process, identifying them and identifying their strategies for how they’re coming to overcome their biases.” Renee also discussed students asking, “How do we keep track of all of this?” related to knowing everything related to songs with racist histories, and that they respond, “You don’t; once you know better you can do better, you can research songs.”

Personal Commitment

The third subcategory that contributes to critical music therapy curriculum, personal commitment, each participant discussed through the importance of both the student and educator engaging in self-reflection, understanding how our experiences impact us, and the need for continual growth. I identified two grandparent codes that reflected this process: attributes and continual transformation.

Attributes

One concept each participant mentioned were qualities they sought to demonstrate with their students. Although the concepts discussed by the participants were similar, I identified four separate parent codes: humility, openness, transparency, and vulnerability.

Participants discussed humility through their desire to acknowledge when they had a mistake and allowed their students to, “call me out” (Sam). Ted also identified humility in recognizing, “how I’ve experienced that privilege and how I’ve seen the damage that it’s done, how I’ve been a part of that” and the importance to, “practice humility as much as possible, especially when I have privileges” (Sangeeta). Lola also

demonstrated humility in their acknowledgement they “screwed up enough,” while Taylor expressed guest lectures were important for students to, “hear a voice different than my own.”

Similarly, participants noted openness through wanting to take cues, “from my students” (Taylor) and a desire, “if they have suggestions for content, process, or other aspects of teaching, I am always open to it” (Sam). Ted also noted, “I can only hope I can remain open” while Lola discussed the hope to be, “open to take feedback from students.” Grace, Melissa, and Ted also mentioned working with their students to create assignments, discuss how effective an assignment was, and allowing students to have power to, “design their own learning as well” (Grace).

Transparency, the fourth parent code, participants mentioned through conversations with their students to discuss the power and privileges they had as an educator and their own journey. Melissa noted, "I want my students to understand how I identify with power and privilege so they understand where theirs is and maybe where it's not" and Ted also discussed wanting to acknowledge their identity, “When we have discussions that I talk about from a place of my own whiteness and what I've seen as a white person." Participants also discussed allowing their students to understand educators were on a journey, too. Renee mentioned, “I want to model that, I want them to feel like it’s okay to ask questions and to ask for help and not be afraid of talking about these things and seeking out opportunities to grow.” Similarly, Sam noted externalizing processes through telling the students, “I want you to know these are the things that were going on for me inside of me so that you understand that for everybody's it's difficult, it's not an easy journey." Lola also expressed letting students know, “this is the work I’ve

done to this point" and that "we're on the struggle bus" too. Another way Taylor posited transparency to increase student's understanding was, "through my work I'm able to then provide a little bit more guidance in terms of how to de-power yourself in situations so that your clients can step in and have more power."

Participants also mentioned vulnerability as another attribute they demonstrated to their students. Lola posited in order for educators to do the work, they needed to be, "willing to be vulnerable." Renee noted, "I want them to feel like it's okay to be vulnerable because it's difficult and I feel vulnerable too." Grace also highlighted, "I think we need to be able to take a level of vulnerability ourselves and I think we need to take a risk sometimes with our students and be courageous enough to do that" and Sam also noted, "I don't run away from being vulnerable and transparent."

Continuing Transformation

The second grandparent code under personal commitment in implementing critical music therapy curriculum, continuing transformation, all eight participants discussed in aspects of their personal journey and internal processes related to critical pedagogy. I identified two parent codes that reflected their journeys: process of change and resources.

Participants discussed the first parent code, process of change, through the changes in their thoughts, beliefs, and process over time. Several participants described the process slowly changing over time and reflecting on several events that influenced them. However, a few participants also shared their journey to critical pedagogy or unpacking their power and privilege was more recent. Sangeeta described their journey recalling moments when, "I really wasn't ready personally, I wasn't ready to really

embody those (concepts) or practice them or build them into my life." Similarly, Renee noted how, "my emphasis has shifted" and Sam also identified when they noticed, "my perspectives were shifting." Lola noted that in the process of reflecting on personal change, "sometimes I cringe and sometimes I laugh, but it's fun for me to see my own cognitive developmental process." Ted described the focus of their clinical work shifting and, "always thought about navigating it around topics of whiteness and race and was open and thought about it…adjusting my thinking and practice around that as I thought about my own privilege." Melissa also acknowledged they were, "trying to get comfortable walking in and disclosing aspects of my identity" to their students.

Participants also discussed the difficulty in their journey and transformation and that it was "challenging" and "personally extracting" (Grace). Sangeeta mentioned the importance of both acknowledging and "working on my own privileges" and Lola reflected that implementing critical pedagogy, "requires faculty who are willing to put in self work." Ted and Lola also acknowledged their racial privilege, Ted noting, "I feel some of my colleagues now who are white, they personalized it when whiteness is attacked and I have done that too and have to learn how to get over that and say, wait it's not personal." Melissa noted, "getting more comfortable with talking about things that are difficult to talk about. And so I think that's been my journey for the last couple of years, that's been a really hard journey." Ted also reflected on their journey, "it keeps expanding and with each expansion comes a new task and work that needs to be done and a little more pain and uncomfortableness comes with it." Similarly Taylor also discussed as they worked with their students and community partners, "it's been a very parallel process, so I've needed to come in contact with a lot of my own stuff." Sam also

conveyed they, “still struggle with the responsibility of perpetuating systems that really harm people" and Grace noted in their process reflecting, “what is it about my belief system that has perpetuated this type of belief for me.”

The second parent code, resources, all eight participants discussed what strategies they used to help them in their personal transformation. Resources included mindfulness exercises (Sangeeta), reading books (Renee and Melissa), peer supervision or other colleagues (Renee, Sam, Sangeeta, Taylor, Ted), spiritual practices (Sangeeta), trainings and workshops (Lola, Renee), and personal therapy (Grace, Renee).

Outcomes of Critical Pedagogy in Music Therapy Undergraduate Curriculum

The second core category, outcomes of critical pedagogy in music therapy undergraduate curriculum (see Table 6), addressed the first part of the purpose for this study: why music therapy educators in the United States believe critical pedagogy is important. This core category also addressed one of the research questions: why do music therapy educators believe critical pedagogy is important?

Educators discussed several aspects that influenced why they felt critical pedagogy was important in undergraduate music therapy curriculum. I identified four sub-categories: educators, music therapy profession, service users, and students.

Educators

I identified two grandparent codes the participants noted as potential outcomes for educators: expansion and interdependence. Participants expressed that critical pedagogy in music therapy could “expand theories about practice” (Sangeeta), that educators could center, “marginalized people in the curriculum” (Lola) and result in a, “formalized theory where we have pedagogical decision making under a theoretical umbrella” (Taylor).

Table 6

Core Category Two: Outcomes of Critical Pedagogy in Music Therapy Undergraduate Curriculum

	Grandparent Codes
Subcategory 1: Educators	Expansion
	Interdependence
Subcategory 2: Music Therapy Profession	Conscious, responsive therapists
	Expansion
	Leaders
Subcategory 3: Service Users	Anti-oppressive
	Center
Subcategory 4: Students	Awareness
	Commitment

Grace also noted another outcome of, "more collaborative work with our colleagues of different race, different persuasion, of different philosophies that we can together as professionals bridge some of the existing gaps." Additionally, participants discussed an interdependency related to their role. Renee conveyed critical pedagogy:

> Keeps us accountable too, to check our own bias and our own ways of thinking. I think there's another layer of personal accountability and also I think it helps us have difficult conversations around difficult topics and ways that we can address these, we use each other as a resource more.

Similarly, Grace noted interdependency through, “more collaborative work with our colleagues of different race, of different persuasion, of different philosophies that we can together as professionals bridge some of the existing gaps.”

Music Therapy Profession

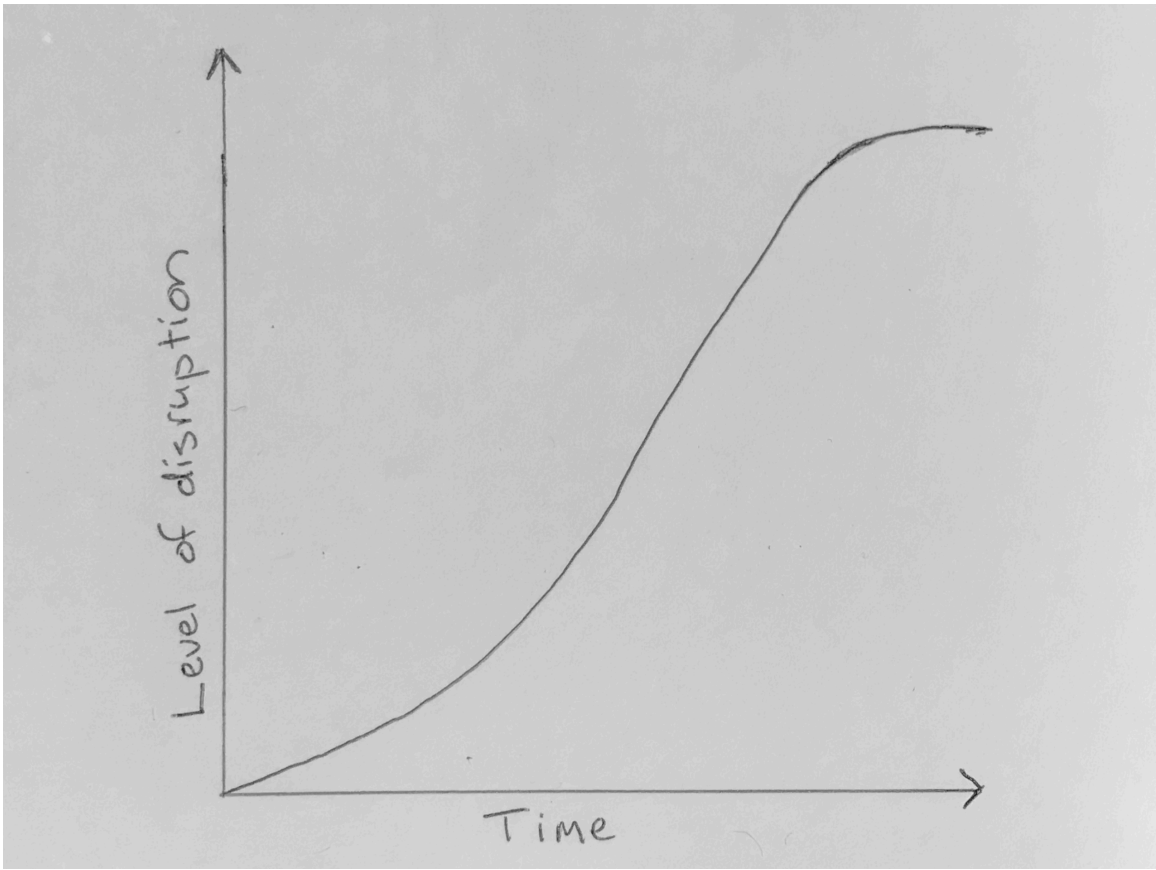
I identified three grandparent codes participants mentioned as possible outcomes for music therapy: conscious, responsive therapists; growth; and leaders. Four of the eight participants indicated an outcome of implementing critical pedagogy was to, “develop socially and culturally conscious music therapists” (Sangeeta), and that a, “music therapist who is actively engaged in incorporating critical topics into their thought process, they’re less likely to perpetuate those system” (Renee). Taylor also discussed how it would equally affect the curriculum noting, “if we are approaching the work understanding music is culturally informed it’s going to challenge us to develop different accompaniment patterns.” Sam expressed that ultimately critical pedagogy, “becomes less of an advanced practice and more about ethical practice.”

The second grandparent code, growth, participants discussed through envisioning what music therapy could encompass if critical pedagogy was implemented. Sangeeta remarked, “I think our field is going to grow in ways that we can’t even imagine. It will just open up, I think it will just open up the way that we practice and expand the theories about our practice” and Melissa noted the potential for critical pedagogy to function, “more like a lifestyle that we’re all living together.” Ted also posited their reflection that, “the field is growing and that we're deepening and that they'll be more folks, more representation and decentering white dominant narratives will just be the norm and that's awesome" while Sam shared, "my hope is that as more people actually deeply engage that

that shift will happen." Taylor also posited, “I think engaging in critical pedagogy means that you’re hearing from a pluralistic chorus.” Additionally, as more students complete their educational training where critical pedagogy is implemented, they take the tenets of critical pedagogy with them into their future jobs and roles as clinicians, supervisors, researchers, administrators, and educators. The result is increased levels of disruption to hegemony, oppression, and racism that leads to “longer term, stable trends” of critical pedagogy implementation (Taylor). This process is depicted in Figure 13.

Figure 13

Impact of Critical Pedagogy Disruption



The third grandparent code, leaders, participants noted through the work other colleagues had done and its impact on current and future work in critical pedagogy. Sangeeta noted, “a lot of my colleagues are doing wonderful work in terms of connecting our music therapy students to the community and serving the community” stems from, “people in our field who are doing the work” (Renee), specifically, “having this more in the research, more presentations at conference, more of a discussion, an alternative to maybe other ways of thought, that's really been influential” (Grace). Sam also commented, “people who really do understand it and are now in positions where they're actually educators coming into contact within the educational space are also shifting perspectives.” Grace also conveyed appreciation for the “people who continue to move forward. I applaud their courage. I know it’s challenging. So I really honor those people who have done this type of work and continue to do this work.” However, participants also discussed several challenges of implementing critical pedagogy in the music therapy profession. One aspect the participants mentioned was the concept of change. Participants specifically discussed change related to the concept of change. Participants specifically discussed change related to the internal change required for music therapists. Lola noted, “part of being a competent therapist is understanding you see the world through a particular lens. And that lens is created by your culture and your background and your points of privilege and your points of oppression” while Sangeeta mentioned it was, “urgent we wake up.”

Ted also talked about the importance, “that white academics need to do in this along the way and that if we are going to truly move to a critical pedagogy within the

field, then there's a lot of work that a lot of people need to start doing right away." When asked what they envisioned for the future of music therapy curriculum, Grace said:

> I hope that it would be more open to immediate change. My fear is it will take more time than I hope that it would. And the wheels seem to turn slow sometimes. My hope is that we could be proactive.

Participants also discussed resistance related to the change needed within music therapists. Grace mentioned, "there's going to be some people that are really not willing to move forward with new ideas, I think it's going to be a little big challenging, people are going to be a little hesitant" and Ted also noted, "I'm not 100% sure even if my colleagues want to move 100% in that direction" and Sam posited that, "it is difficult to unlearn values and beliefs that have been engrained through all parts of our culture." Renee also mentioned concerns and that, "there are established music therapists who I know are really against critical pedagogy and music therapy. However, Sangeeta posited, "critical pedagogy in music therapy is not something to fear, it's not something to be afraid of. As a philosophy it should not create any more divisions between us."

Another challenge the participants discussed related to the broader systems to whom music therapists report. Concerns were raised around the AMTA competencies, with varying thoughts on fulfilling the competencies (Lola and Renee), and the variances within how they are addressed by each individual school (Grace and Sangeeta). Other concerns raised surrounded the foundation of music therapy and influences of white supremacy and patriarchy (Ted), lack of racial diversity in curriculum and research (Lola, Renee), and even concerns around the training music therapy educators receive (Grace, Melissa, Taylor). Grace noted:

> Right now I think there's some of this (critical pedagogy) in our competencies by all means but I think it's a little limited and so an educator may choose to move into this more deeply than others because they may see it more as a requirement or not see it as a requirement. So, I think if our competencies spoke more to this that it would bring it more into the curriculum.

Service Users

The third sub-category for the outcome of critical pedagogy in music therapy curriculum, service users, participants discussed what they felt were the outcomes of implementing critical pedagogy. I identified two grandparent codes based on the interviews: anti-oppressive and center.

Participants posited that, "the ultimate goal is to not allow the therapy session to recreate systems of power and oppression in their lives" (Renee), and that "music therapists should not be causing harm" (Lola). Sam shared implementing critical pedagogy would become more about ethical practice rather than a form of advanced practice. Approaching music therapy education and practice through a critical pedagogy lens has implications for shifting the focus from demonstrating the competencies while engaging in ethical behavior to employing ethical behavior that results in the needed competencies. However, Taylor discussed the music therapy profession doesn't always have power or control over broader systems or change and, "how can we use that as a way of empathizing and resonating in really profound ways with our clients who also feel as if they have no power within this oppressive system." Sam also noted challenges with assessments and "how our assessments are oppressive…it's not doing away with assessments, every moment we're in relationship with someone we're assessing. But it's

how are we doing that in a way that's liberatory not oppressive." Grace also posited not implementing critical pedagogy, "cheats the clients and it narrows our focus of treatment, I think it narrows our ability to be creative and the ultimate travesty I think is that it limits the client's progress so much."

The second grandparent code on the benefits of critical pedagogy with service users, center, participants noted that the ultimate goal for music therapy was about the service user. Lola noted, "it's always about the clients" and Melissa similarly conveyed, "we're passionate about clients and music and how do we make sure that's the center of everything that we do." Grace posited, "I feel like the area of critical pedagogy is incredibly important in providing the best possible service to people whom we serve" and Sam posited the impact on services users through implementing critical pedagogy, "hopefully will mean that they will be more fully understood and that they will be approached as fully perfect humans, not sub humans needing to be fixed." Sangeeta also discussed critical pedagogy would result in, "more people we're going to be able to serve" and that, "the new groups of people that we could be serving and learning from allowing to teach us I think it's incredibly exhilarating."

Students

I identified two grandparent codes based on participants discussion of the outcome for students in implementing critical pedagogy in music therapy curriculum: awareness and commitment. Participants expressed the importance for students to "develop self-awareness. They have to learn about themselves, they have to learn about the systems that have created the world that we're living in that manifest in the groups and individuals in front of them that they're working with" (Sangeeta). Melissa noted

another outcome is, “my students also recognize my power and privilege” and Grace expressed, “I think the biggest impact is they don’t go to the site (practicum) with as many assumptions as they used to have.” Renee also mentioned, “it gives them a more global view of their role as a music therapist and in healthcare…it’s just helping them think outside of their bubble.” Similarly, Sam remarked, "As therapists if they can be learning and listening and being vulnerable and humble themselves in those spaces, that's going to bring more to the people they're working with."

Participants noted the second grandparent code, commitment, through the student’s commitment to continual growth and change related to cultural reflexivity and awareness. Additionally, participants noted their desire that students would continue the process of growth and transformation. One result Taylor specifically posited is the “current disruption is in service to longer term, stable trends.” As more students continue to graduate from programs where educators implement critical pedagogy, it will result in a shift of mindset among clinicians and the field. Both Grace and Lola conveyed a desire for students to become lifelong learners and Sam noted critical pedagogy, “is essential to every part of their life and their practice as human beings. It is essential for ethical practice.” Taylor also mentioned, "if they've been taught this way, and they've been supervised this way, that means that their professional development will continue in this direction" and Melissa remarked that utilizing critical pedagogy students have, “ownership, investment, recognizing power and privilege, recognizing their power, deconstructing systems that do not allow them to break free of everyone else's expectations." Similarly, Renee posited students, “feel encouraged and empowered to seek more information, to seek supervision, to seek out more opportunities to learn and

develop and be reflexive." Sangeeta also expressed critical pedagogy gives, "students the tools to be able to practice some of these concepts, to practice learning about and being aware of some of these really difficult concepts." Sangeeta also conveyed the overall outcome of critical pedagogy:

> Critical pedagogy and these types of related concepts, these are not just for the benefit of minority groups. These are for everyone's benefit, we all benefit when everyone is more conscious. And including and learning about and addressing these concepts makes us better human beings, it helps us grow and who wouldn't want do that?

Final Emerging Theory

The two core categories, critical music therapy curriculum, and outcome of critical pedagogy in music therapy curriculum both reflected the purpose of this study and guiding research questions. Although I remained open to adapting the research questions throughout the study based on the data, the only research question that I ended up removing was how educators implemented tenets of critical theory in the classroom. Since critical theory and critical pedagogy share several concepts and critical pedagogy came out of critical theory, I noted educators specifically mentioned critical pedagogy throughout their interviews but named concepts within critical theory including societal awareness and critical thought. Participants never mentioned critical theory by name or acknowledged it as a separate theory or approach

As described by each participant the second core category, outcome of critical pedagogy in music therapy curriculum, is dependent upon the implementation of critical pedagogy. Participants noted not only outcomes they have experienced as a result of

implementing critical pedagogy, but outcomes they felt would follow if all music therapy educators implemented tenets of critical pedagogy in their curriculum and approach. However, as the participants also discussed, implementation is a cyclical process across several areas. Participants discussed the importance of their continued growth and change, the acceptance and commitment of the students, additional influencing factors, and how they interpreted the best way for their students to address the tenets of critical pedagogy through the curriculum. Furthermore, participants did not describe a singular way of implementing critical pedagogy. Although the core tenets of social justice, anti-oppressive therapy, and self-reflection were present across all participant's implementation of critical pedagogy, each program was influenced by the unique identities and experiences of the educator, students, immediate geographic region and culture, and broader social, cultural, and political events.

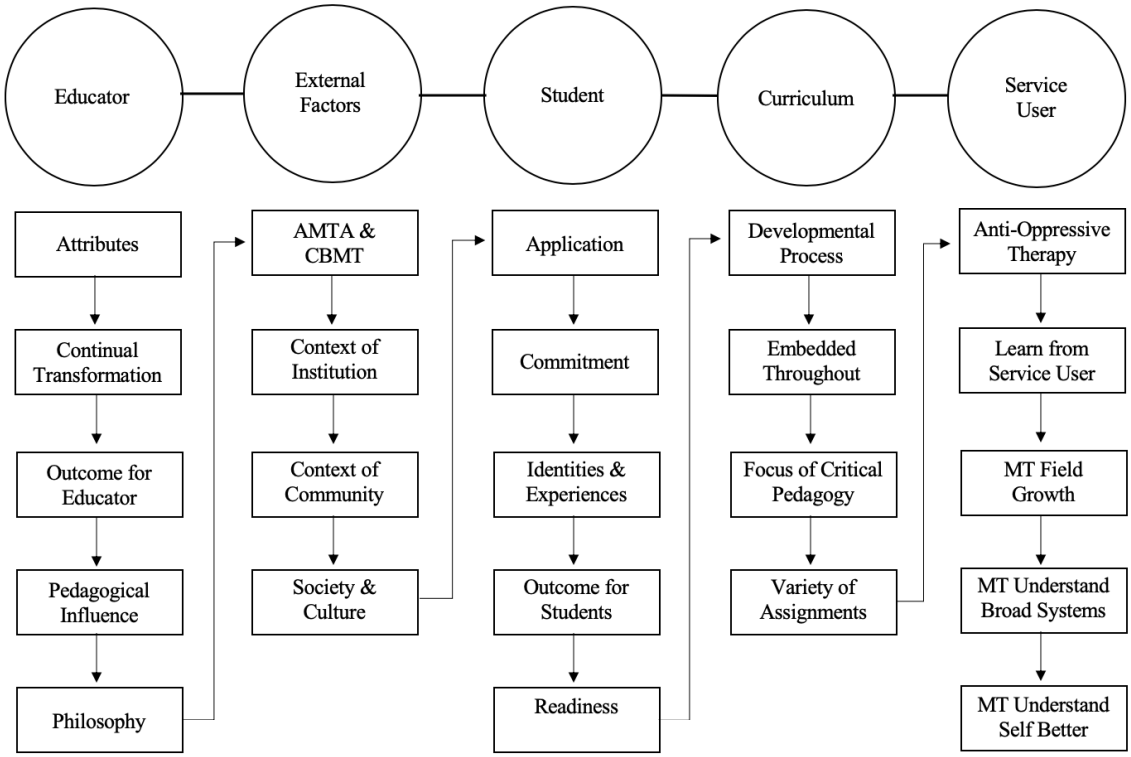
Critical Music Therapy Curriculum Model

Participants discussed five overall aspects that informed how they implemented critical pedagogy into their music therapy curriculum: The educator, external influences, the student, the curriculum, and the service user. This process is depicted in Figure 14.

Participants mentioned the importance of the educator engaging in a parallel process alongside their students. Participants noted their philosophies, pedagogical influences, identities, and commitment to continual transformation through various attributes were important to the overall process and implementation of critical pedagogy. Additionally, participants discussed challenges they encountered. For external factors, participants noted the context of the institution and immediate geographical region. As a result, participants discussed the impact of their institution and geographical area on

Figure 14

Critical Music Therapy Curriculum Model



implementing critical pedagogy within their classroom. Additionally, participants also mentioned how broader systems related to society, culture, politics, and the AMTA professional competencies impacted implementing critical pedagogy. Participants discussed the third aspect in how they accounted for their student's identities, experiences, and readiness to explore topics within critical pedagogy. Participants also expressed their desire for students to apply the concepts and engage in a lifelong commitment to social justice and cultural reflexivity. Similar to the other aspects, participants mentioned challenges surrounding student's readiness and other factors. Participants discussed the fourth aspect in how they approached and implemented critical

pedagogy. Participants explained following a developmental approach through a variety of assignments that implemented the tenets of critical pedagogy.

Moreover, participants expressed critical pedagogy was embedded throughout the curriculum. Finally, participants noted the fifth aspect in the outcomes of implementing critical pedagogy in music therapy curriculum. Participants discussed the impact critical pedagogy could have on the music therapy profession, that could result in music therapists better understanding themselves and the broader systems that impact service users. Additionally, participants conveyed service users would receive anti-oppressive therapy that centered their worth as human beings, could help music therapy grow, and could teach music therapists how to best serve them.

Chapter 5. Discussion

Purpose of Study

The purpose of this interpretivist study was to explore why music therapy educators in the United States believe critical pedagogy is important and how they apply critical pedagogy principles in their undergraduate curricula and classroom environment. Specific research questions that guided this study included:

1. Why do music therapy educators believe critical pedagogy is important?
2. How do music therapy educators incorporate and cultivate tenets from critical pedagogy within the classroom environment?
3. How are outcomes impacted for music therapy students and service users when music therapy educators incorporate aspects of critical pedagogy in their curriculum?

I selected a constructivist grounded theory methodology to answer the research questions. Additionally, through semi-structured interviews I collected data from eight music therapy educators who taught undergraduate music therapy courses and aligned with critical pedagogy. Based on the results, I identified two core categories: critical music therapy curriculum and outcome of critical pedagogy in undergraduate music therapy.

Core Abstractions

Based on the participants experiences and core categories, I identified three core abstractions: understanding differences in critical pedagogy music therapy curriculum, decentering dominant narratives, and transforming music therapy.

Core Abstraction One: Understanding Differences in Critical Pedagogy Music Therapy Curriculum

Central to the participants experiences is how critical pedagogy music therapy curriculum differs from "traditional" music therapy curriculum. Based on the participants interviews, one core difference is implementing music therapy curricula through a lens of social justice. As a result, music therapy educators who implement critical pedagogy base every aspect of the curriculum in the cycle of naming, reflecting, and responding. Each participant noted the importance of constant implementation from the first day to the last of class.

Gombert (2020) reported only 58.4% of music therapy undergraduates who responded indicated receiving non-musical information surrounding specific cultural groups and only 53.2% identified they examined their own culture within music therapy classes. However, 81.7% shared they discussed in their educational training how culture could impact music therapy. Furthermore, Gombert (2020) also reported 94.8% of music therapy educators who responded agreed it was important to discuss culture throughout the curriculum while 71% agreed a separate course should exist to address topics of culture. Another unique aspect of critical pedagogy music therapy curriculum is addressing student's culture and discussing non-musical information around various cultures and cultural groups. Although the majority of music therapy educators in Gombert's (2020) study expressed the importance of addressing culture throughout the curriculum, more work is needed to increase the number of music therapists whose educational training has incorporated those aspects. Gombert also reported changes based on the participants' graduation year across five-year increments. Although participants'

self-examination skill only increased by .10 based on the years reported (prior to 2004 and then in five year increments up to 2019) awareness of the effect of culture increased significantly across the years reported. Music therapy educators who implement critical pedagogy music therapy curriculum incorporate aspects of self-reflection and the impact of culture on the therapeutic process and service user outcomes across each class. As a result, students continue to engage in deeper levels of understanding themselves, which impact how they engage with service users during practicum and internship. Furthermore, as participants suggested, providing consistent opportunities for students to name, reflect, and respond impact students after board-certification and future roles that may include supervision, administrative roles, and becoming a music therapy educator.

Participants also noted another difference in critical pedagogy music therapy curriculum is the intentionality in how providing opportunities for their students to name, reflect, and respond are implemented. Specifically, participants described how their pedagogical influences and alignment with critical pedagogy influence how they apply the tenets into their classroom and curriculum. The application is based on a developmental approach that impacts the variety of assignments music therapy educators choose to implement.

Due to the intensity of topics related to critical pedagogy, participants noted it was helpful to allow students to first identify their own music identity and reflect on their experiences. Participants mentioned they used those early discussions to later shape examining how their identities impacted the therapy space and service users. Additionally, participants noted as students learned initial concepts and engaged in self-reflection, they were able to engage in deeper levels of discussion or reflection in

preparation for practica. Several participants mentioned gauging their students' readiness to engage in discussing topics and concepts within critical pedagogy based on their previous experiences and identities. However, participants noted it was important to provide multiple opportunities for their students to explore issues within critical pedagogy. Martin (2017) similarly noted:

> What is important to remember is that students are capable of employing a wide repertoire of strategies to mediate or negotiate the discomfort…It is only by acknowledging the way in which different spatialities (e.g., of place, identity and knowledge) interact with each other and attempting to theorise controversial issues and difference that students can be 'empowered' (Martin & Brown, 2013) in the classroom and beyond. (p. 11)

Although music therapy educators may already employ a developmental approach with their students regardless of the class, utilizing a developmental approach within a critical pedagogy framework emboldens the teacher to implement a "scaffolding of pedagogical proximity" through the direction and structure that allow for "dialogical problem-posing education" (Martin, 2017, p. 10). Each participant indicated providing opportunities for their students to gradually grapple with the presented topics, and Greene (1978) also conveyed:

> What does all this mean for education? One implication has to do with subject matter, with curriculum. Students must be enabled, at whatever stages they find themselves to be, to encounter curriculum as possibility. By that I mean curriculum ought to provide a series of occasions for individuals to articulate the themes of their existence and to reflect on those themes until they know

themselves to be in the world and can name what has been up to then obscure. (p. 18-19)

Based on the student's developmental needs, music therapy educators who implement critical pedagogy are creative in how assignments are based on the student's knowledge, year in the program, and what relationships are established with community partners. Although variances existed between several participants in the type of assignment, guiding principles also existed. Participants noted each assignment existed within an overall purpose to encourage their students to increase their self-awareness and cultural humility. Wink (2011) also stated:

> Critical pedagogy is a prism that reflects the complexities of the interactions between teaching and learning. It highlights some of the hidden subtleties that might have escaped our view previously. It enables us to see more widely and more deeply. This prism has a tendency to focus on shades of social, cultural, political, and even economic conditions, and it does all of this under the broad view of history. (p. 50)

Several participants also discussed the importance of active learning or opportunities for their students to engage in interactive processes. Morrow and Torres (2002) noted, "human autonomy and higher levels of cognitive and moral reasoning can be realized only through interactive learning processes" (p. 116).

Another core distinction of critical pedagogy music therapy curriculum is an egalitarian approach to teaching. Although an educator's approach may vary slightly from student to student or class to class, participants mentioned a central foundation of an egalitarian approach. Not only does an egalitarian approach engage students as co-

creators in the learning process, the process is uniquely tailored to utilize each class' strengths. Participants noted using an egalitarian approach in how they guided their students through the curriculum but remained open to feedback. Martin (2015) also discussed this approach as horizontalism, where the focus is, "challenging the norms and values of the status quo" (p. 6) that result in different types of relationships and knowledge. Sartori (2012) noted Freire posited this as problem-posing education and an important approach within education, that facilitates opportunities for students to view life and the world from the lens of individuals with less power with the ultimate purpose to transform society for everyone into a just and humane existence (McLaren, 2015). Music therapy educators who implement critical pedagogy in their curriculum provide students with the agency to co-create alongside the educator. This could include allowing students to have impact into the creation and revision of syllabi, creation of assignments, and continual feedback into the entire process. As Heiser et al. (2017) stated, the use of this critical approach facilitates, "positionality and subjectivity, while improving traditional approaches to assessment, by empowering students and honoring their agency as subjects in the assessment effort" (p. 6). Monchinski (2008) noted this form of dialogue sets up reciprocity between the teacher and student that contrasts traditional lecture formats. Similarly, a few participants noted moving away from lectures or traditional forms of teaching that incorporated more dialogue or discussion within the class.

Another aspect of egalitarianism the participants expressed was transparency and humility with their students. Several participants noted allowing their students to "call them out" and also letting their students know when they made a mistake. Monchinski

(2008) similarly noted teachers should "be confident practitioners and theorists of subject matter while at the same time remaining humble enough to know we don't know all things, that our students are going to know things that we do not, that the path of exploration and knowledge is laid and traveled alongside our students with them and with our own teachers" (p. 131). Moreover, some participants noted how they implemented dialogue to encourage their students to think, reflect, and identify, but that they were also involved in that process as well. Kirylo (2011) posited:

> Authentic dialogue fosters a horizontal relationship between educator and learner, which impacts the building of trust whereby the dialogical occurrence begins with the learner as the subject engaged in a process whereby he/she plays an integral role as creator and maker of their world." (p. 148)

The parallel process participants mentioned they engaged in through dialogue with their students Zitkoski (2012) noted, "opens up the way to rethink life in society, discuss our cultural ethos, our education, the language we use, and the possibility of acting in a way that will transform the world that surrounds us" (p. 101).

Additionally, the participants' overall philosophies and approaches to teaching were similar to the results identified by Clark (2018), Katz (2014), Malito (2014), Matthews (2014), and Serrano et al. (2018). Similarities among the authors and participants in this study included providing opportunities for students to ask questions and to challenge assumptions. Freire (1973) mentioned the importance of dialogue in the classroom and that "dialogue awakens an awareness. Within dialogue and program-posing educator-educatee and educatee-educator go forward together to develop a critical attitude" (p. 127). Music therapy educators who implement critical pedagogy music

therapy in the curriculum allow their students to provide consistent feedback, critique, and suggestions. This openness contrasts the banking method of education of the teacher as sole influencer. Roberts (2015) similarly posited that openness, "is tied tightly to the very essence of being human: the ontological and historical vocation of humanization. Humanization, as Freire conceives of it, is a process of becoming more fully human through critical, dialogical praxis" (p. 84). Participants also mentioned implementing a democratic approach with their students. Kanpol (1997) similarly noted, "negotiates authority as an ongoing dialectic—teacher and students as co-authors of knowledge, co-authorities of narrative and experience in negotiation and confrontation with the curriculum" (p. 138).

The first core abstraction, understanding differences in critical pedagogy music therapy curriculum, relates to social dominance theory in a few ways. First, music therapy educators who implement critical pedagogy music therapy curriculum reject the banking method of education and maintaining group-based hierarchies related to traditional teacher/student roles. Furthermore, critical pedagogy music therapy disrupts the inequality of power and privilege commonly inherent in traditional teacher/student roles. Second, critical pedagogy music therapy also disrupts the age system, which tends to favor educators since educators are typically older than undergraduate students. Finally, music therapy educators who implement critical pedagogy music therapy curriculum contribute to dismantling individual, intergroup, and systemwide levels of group hierarchy maintenance. Students and teachers who are engaged in mutual commitment to self-reflection, naming, and response through a social justice lens impact the cycle, creating lasting change and transformation.

Understanding differences in critical pedagogy music therapy curriculum also answers research question one: why do music therapy educators believe critical pedagogy is important? Participants shared implementing critical pedagogy in undergraduate music therapy curriculum is important as everything is taught through a social justice lens. Music therapists often work with individuals who belong to historically marginalized or oppressed groups or identities. Teaching music therapy through a social justice lens within the cycle of naming, reflecting and responding centers service users and music therapists' communities.

Understanding differences in critical pedagogy music therapy curriculum also answers research question two: how do music therapy educators incorporate and cultivate tenets from critical pedagogy within the classroom environment? Similar to research question one, participants discussed implementing concepts in egalitarian teaching and opportunities to name, reflect, and respond throughout the curriculum are central and unique to critical pedagogy music therapy.

Core Abstraction Two: Decentering Dominant Narratives

Each participant emphasized the importance of decentering dominant [24]narratives through reflecting on power, privilege, and whose story is told. Decentering shifts the focus on dominant identities, beliefs, and values, and extends the focus to encompass non-dominant identities, beliefs, and values. Decentering dominant narratives in critical pedagogy music therapy results in understanding the impact of systemic oppression, discrimination, and bias on service users. Another result is music therapists also

[24] Dominant refers to the following identities in the United States: white/Caucasian, cis-gender male, heterosexual, able-bodied, neurotypical, Christian, middle or upper class, college degree graduate.

recognize the importance of identifying our own biases, power, privilege, and how that impacts service users and the therapeutic process. Wink (2011) posited:

> Critical pedagogy challenges our long-held assumptions and leads up to ask new questions, and the questions we ask will determine the answers we get. Critical pedagogy gives voice to the voiceless, gives power to the powerless. Change is often difficult, and critical pedagogy is all about change from coercive to collaborative, from transmission to transformative, from inert to catalytic, from passive to active. Critical pedagogy leads us to advocacy and activism on behalf of those who are the most vulnerable in classrooms and in society. (p. 6)

Each participant posited several ways they work to decenter dominant narratives. Decentering dominant narratives extends not only to music therapy education but also the greater music therapy community. Decentering dominant narratives may include but is not limited to:

- increasing the number of people of color for articles or assignments students or interns read,
- increasing the number of people who identify as disabled or having a disability for articles or assignments students or interns read,
- inviting guest speakers to share their lived experiences around topics related to social justice,
- understanding one person's experience or story does not represent an entire group, culture, or ethnicity,
- providing more historical or cultural context around theories, models, methods, and approaches to therapy from white/Caucasian authors of European descent,

- including theories, models, methods, and approaches to therapy taught from areas outside Europe or other colonized countries,
- increasing the genre, style, and region of the world required for repertoire learned,
- adding questions to understand cultural background, cultural practices, or cultural values to intake procedures and assessments,
- implementing policies, procedures, assessments, and grading systems that are equitable and account for cultural beliefs and practices, and
- including members of the community who belong to historically marginalized or oppressed groups or identities as part of policy revisions.

Students entering music therapy programs may not know about the medical and social models of disability, difficulties service users often experience accessing mental health services, or how individual identities, experiences, and lens impact the therapeutic rapport and process. As a result, students may not initially understand the process of engaging in self-reflection is not easy. Similarly, another aspect of decentering dominant narratives is embodying humility, openness, and a willingness to grow. Ollis (2015) also described this process, noting:

> Activism can push people into disconcerting moments, they are frequently out of their 'comfort zone' and often learning a great deal. Yet, it is these disconcerting moments, these edgy moments of tension that occur through praxis, that provide opportunity and produce an agency to learn. It is through reflection and action that real meaning is produced. Once you leave the dynamics of the social space, you are left with the resonance of what actually occurred. (p. 524)

Another component of decentering dominant narratives is understanding individuals are cultural beings. A space exists for educators and students to both uncover and address power, privilege, and biases while highlighting individual experiences and identities. Some participants noted encouraging students to think about how their various identities either gave them more or less power and to start the process of identifying who benefits from existing power structures within society (Burbules & Berk, 1999). As a result, students identify how structures within the United States oppress or benefit individuals and that the goal of social justice is, "how to transform inequitable, undemocratic, or oppressive institutions and social relations" (p. 47).

Participants also mentioned understanding the complexity of their students' intersecting identities, responsibilities outside of the music therapy classroom, and balancing drawing on their students' experiences while also not tokenizing any students. Heiser and colleagues (2017) mentioned the importance of educators including their students' influencing factors, "contributing to a safe, encouraging, and inclusive learning environment" (p. 12). Similarly, participants noted it was important to provide their students with opportunities to grow and begin their journey of transformation. Similarly, Greene (1978) noted, "If learning focuses upon lived life, it should enable persons to recognize lacks in the situations through which they move. Recognizing lack or deficiency (infringements on personality, exclusion, or neglect), they may learn how to repair and transcend" (p. 19).

Decentering dominant narratives is not easy work and is about the process as well as the end result. Some participants mentioned the amount of time and work needed for educators to decenter whiteness in music therapy curriculum, centering authors of colors

or other marginalized identities, and the importance of collaborating with other organizations or community partners. Similarly, Heiser and colleagues (2017) noted, "Incorporating collaborative approaches to assessment work may be more time intensive than initially planned, but such approaches build both assessment culture and competence - which is strongly supported throughout assessment literature as not only appropriate, but necessary" (p. 7).

Additionally, when music therapy educators engage with students about dominant narratives specifically race and whiteness "our own racial identities are immediately on display and on the table for discussion…to be sure understanding that the bare representation of our cultural selves in the way we that we talk about race and respond to students is never far from our consciousness" (Smith & Tuck, 2016, p. 26). Participants acknowledged it was important to challenge their students to reflect on their biases, lens, and explore difficult topics. Roberts (2015) also noted that, "education has a key role to play in allowing us to confront our prejudices, encounter others who see the world in a different way, and, where appropriate, change our views" (p. 88). Additionally, participants mentioned they felt it was important to provide an environment where students felt they could explore difficult topics that pushed them out of their comfort zone or familiarity. Monchinski (2008) also mentioned the importance of critical reflection surrounding that authors are selected for the canon, specifically, "what makes the so-called great books great books? Whose points of view are expressed in a canon? Whose interests are served?" (p.128).

Although some participants noted they had experienced initial resistance from their students, most participants mentioned their students were willing to engage in discussions or over time demonstrated higher levels of awareness and understanding. However, participants equally noted these risks were worth it, that ultimately it was about service users receiving anti-oppressive therapy and encouraging music therapy students and the greater music therapy community to higher levels of conscientization. Moreover, implementing critical pedagogy despite challenges, resistance, or risks is a form of subversion in education. Portelli and Eizadirad (2018) posited subversion is ultimately about "resisting abusive forms of power that create and/or maintain oppression" (p. 54). Individuals who engage in subversion understand the far-reaching impact of decisions and actions on others. The participants in this study shared the immediate and long-term impact implementing critical pedagogy would have on their students, educational institutions, communities, service users, and the profession.

Foley (2001) similarly posited:

> In challenging both the makeup of the canon and the values that sustain the canon, we are in a position to subvert key tenets of dominant ideology. We therefore do potentially occupy an adversarial position in relation to the centers of power in American society--centers that are represented, among other places, on the boards of trustees of the colleges and universities that pay our salaries. (p. 203)

Overall, the challenges participants shared represented a common thread of resistance. Participants mentioned experiencing resistance implementing critical pedagogy from their students, colleagues within their educational institution, policies within their institution, music therapy colleagues, community members, and national

policies or laws. The type and volume of resistance experienced affected how much participants implemented tenets of critical pedagogy, how they advocated for increased support, and how they gradually introduced topics related to critical pedagogy in the classroom. However, participants expressed the importance of still implementing critical pedagogy regardless of challenges experienced.

Another challenge of decentering dominant narratives is if inconsistent support or a lack of support exists. Some participants shared they were the only music therapy faculty on staff, while other participants were one of at least two music therapy faculty. Based on the participants' experience, a few participants noted either the other music therapy faculty also implemented aspects of social justice, cultural humility, and self-reflection or their philosophical or pedagogical influences were not contradictory to social justice or cultural humility. However, one participant did note they inherited their program from a former music therapy educator whose beliefs were different. One potential contributing factor is that music therapy faculty apply to positions where they sense the university supports tenets of critical pedagogy, or the music therapy program and existing faculty support and implement tenets of social justice, equity, and inclusion. Moreover, a few participants mentioned their educational institution encouraged all their faculty to include concepts including social justice into the curricula. Some participants discussed the importance of collaborating with other non-music therapy colleagues in their educational institution in implementing critical pedagogy. This has implications on the importance of connecting with other individuals, organizations, and communities who are committed to critical pedagogy. Participants mentioned personal strategies they employed included consulting with co-workers and other music therapists.

An important factor of decentering dominant narrative is remaining aware of current societal, cultural, and political events impact social justice issues for service users. However, it is equally important to situate issues of social justice historically and acknowledge that issues of racism, discrimination, and oppression have existed in the United States since its inception. Similarly, Giroux (2001a) also noted:

> Higher education needs to be analyzed in terms of wider configurations of economic, political, and social forces that exacerbate tensions between those who value such institutions as public goods and those advocates of neoliberalism who see market culture as a master design for all human affairs." (p. 5)

Several participants noted societal, cultural, and political changes in the last five years within the United States also impacted also impacted critical pedagogy and music therapy several ways. Participants mentioned conversations surrounding the expansion of critical pedagogy within the field of music therapy were recent and a few participants specifically noted the 2016 Presidential election impacted them to either explore critical pedagogy for the first time, or to more deeply embody related concepts they already implemented. Additionally, participants specifically named societal, political, and cultural events in the United States that challenged their worldview, served as historical reminders of the impact of colonization, and informed the discussions they facilitated with their students. Furthermore, some participants acknowledged a recent personal change or awakening to more actively address social justice issues but that those issues were present prior to their personal transformation.

Overall, music therapy educators who engage in the process of decentering dominant narratives recognize the complexity of what is involved. Decentering dominant

narratives incorporates the existing and prior historical social, political, and cultural context, student and teacher identities, and educational milieu. Smith (2001) similarly conveyed:

> The precise political character of any particular act of teaching is obviously dependent upon many circumstances and variables: the place or institution where instruction is carried out; the nature of the students (their diversity in terms of class, race, gender aptitude, motivation); the teacher him/herself; the topic and aim of the teaching; and so on. But in all cases, the production and transmission of what we call 'knowledge' always comports a relation to the polis and to the oikos. (p. 164)

The second core abstraction, decentering dominant narratives, relates to social dominant theory in several ways. First, the ultimate outcome of decentering dominant narratives is dismantling the inequality and oppression resultant of group-based social hierarchies. Additionally, decentering dominant narratives challenges the maintenance of all three categories of power hierarchies. Finally, individual, intergroup, and systemwide levels of hierarchies are attenuated through decentering dominant narratives.

Additionally, decentering dominant narratives answers research question one: Why do music therapy educators believe critical pedagogy is important? Participants shared how utilizing critical pedagogy results in decentering dominant narratives within music therapy curricula. Furthermore, decentering dominant narratives answers research question two: How do music therapy educators incorporate and cultivate tenets from critical pedagogy within the classroom environment? Music therapy educators provide opportunities throughout the curriculum and classroom environment for self-reflection of

identifying personal identities that are considered dominant and potential impacts on service users. Additionally, music therapy educators seek out ways through the textbooks, reading assignments, and discussion to center marginalized people, theories, and ideas.

Core Abstraction Three: Transforming Music Therapy

The ultimate goal of implementing critical pedagogy in music therapy undergraduate curriculum is the transformation of music therapy. Based on the participants' experiences, transformation is experienced individually, within training programs, but also within the greater music therapy practice and community. Transformation is the result of the first two core abstractions. understanding how critical pedagogy music therapy is different from other approaches of music therapy education, the need for decentering dominant narratives that impact service users and how we implement music therapy services. Freire and his successors all posited critical pedagogy is both individual and collective. Each participant in the current study also mentioned application of critical pedagogy in music therapy is needed at both an individual and profession-wide level for meaningful transformation to occur. Although participants discussed the importance of individual reflection and commitment to continual transformation from educators and students, each participant also noted the importance of critical pedagogy's application to the larger music therapy community. Moreover, participants posited support and embracing critical pedagogy is needed across all levels, including from other educators, clinicians, and AMTA.

Although no singular model of critical pedagogy exists, all participants discussed and implemented tenets of critical theory and critical pedagogy. Similarly, no singular approach to critical pedagogy allows music therapists creativity and variances that are

influenced by our identities and experiences while grounded in unifying themes of social justice, praxis, transformation, and equity. Based on Freire and his successor's work, critical pedagogy is not static and continues to evolve and change. Music therapists may approach or implement critical pedagogy differently in the future, remaining open to factors that may influence its progression.

Individual Transformation

Individually, music therapists grapple with our identities, cultural intersections, and seek to realize how our experiences influence how we understand the world. Furthermore, music therapists reflect on the greater surrounding historical, political, societal, and cultural contexts and how service users are impacted by existing policies, laws, and methods of governance. Participants mentioned critical pedagogy could impact how music therapists better understand our identities and experiences. Additionally, participants discussed how critical pedagogy could impact the way music therapists approach sessions and the way music therapists view service users' identities. As a result, participants posited the impact on the therapeutic relationship and outcomes for service users. Heiser and colleagues (2017) referenced this concept noting, "a critical framework challenges the ability of practitioners to be neutral and unbiased because the practice of assessment is inextricably linked to the identities held by the practitioner" (p. 4). Participants also discussed why it was important for music therapists to engage in self-reflection to identify how potential biases could impact the therapeutic process.

Each participant shared implementing critical pedagogy is personally challenging, emotionally taxing, and difficult. Similarly, participants noted engaging in personal transformation is ongoing and never ending. Participants identified areas they were

currently addressing but the importance of remaining open to change, and Wink (2011) also posited, “A teachable heart takes time. Critically reflective practice takes time. Challenging our own intellect takes time. Reading books about critical pedagogy takes time. Shifting our lesson designs takes time. Shifting our paradigm really takes time” (p. 195).

Music Therapy Education Transformation

Transformation within music therapy education affects both educators and students. One aspect of transformation resultant of critical pedagogy is curriculum transformation. Participants specifically posited the impact critical pedagogy could have on expanding theories and theories used within the field of music therapy. More specifically centering non-dominant theories, music, and individuals who belong to historically marginalized ideas while balancing avoiding tokenism. Morrow and Torres (2002) conveyed in the process of implementing critical pedagogy that, “liberation cannot be handed to marginalized groups as a ‘gift’ as if they were ‘objects’ whether the paternalism is that of the oppressor or self-appointed revolutionary leaders” (p. 134-135).

Additionally, transformation also extends to students’ journeys through engaging in reflexivity and critiquing their belief systems. As a result, participants shared students were less likely to enter clinical practicum with the same level of biases. Similarly, students could enter the clinical space and honor the intersection of service user’s identities through applying the same egalitarian principles that were modeled in the classroom. McLaren (2015) similarly stated “Critical pedagogy invites students to understand everyday life from the perspective of those who are the most powerless in our society so that society can be transformed in the interests of a more humane and just

existence for all" (p. 24). This also would impact how students approach assessments in sessions and allow "the collection of data as a tool for equity by creating the space for students to share data around their learning and development in ways that are as rich and complex as their learning processes and intersecting identities" (Heiser et al., 2017, p. 9).

Another area of transformation resultant of critical pedagogy in music therapy curriculum is transformation of the application and acceptance process into music therapy programs and schools of music. One area several participants discussed related to change was moving away from traditional models of the application and acceptance process into music therapy programs and how music therapy educators teach music. A few participants envisioned broadening requirements around who is accepted into music therapy programs. Most schools of music require a music audition on a principal instrument as part of the application process. Challenges related to access and equity surrounding this process include possessing certain musical skills, which often require private music lessons, experience playing Western European classical music, and the ability to read sheet music. As a result, broadening requirements to allow students to audition on non-traditional instruments including electronic-based instruments and students who learned to "play by ear" alone could have implications on how AMTA requirements change and curricular and administrative changes within the schools of music[25]. Similarly, Locke (2015) posited:

> As musicians, we need to acknowledge that we have an ever-growing and constantly changing set of skills, beliefs, and attitudes in relation to music. Teachers of music have often been musically educated within musical traditions

[25] Some music therapy programs are housed in schools or music or other departments that are implementing these changes.

> that have emphasized performance reliant on a high level of technical musical expertise in relation to the interpretation of notated scores than improvisatory and inventive musical skills. (p. 513- 514)

Changing our mindsets about pedagogy and how we view students is another transformation of implementing critical pedagogy in music therapy undergraduate curriculum. Freire initially developed the term critical pedagogy and his successors continue to primarily utilize this term throughout the existing literature. The term critical pedagogy was also used throughout this study. However, the term pedagogy comes from the root "paidos," which means child and "agogus" or leader of (Dieckmann & Ringsted, 2013). Although Dieckmann and Ringsted (2013) noted pedagogy now refers to the science and art of education and teaching, the term andragogy refers to adults, which has implications worth exploring in higher education (Loeng, 2018). According to Loeng (2018), the concept of andragogy is credited to Alexander Kapp, who first used the term in the book, *Platon's Erziehungslehre als Pädagogik fur die Einzelnen und als Staatspadagogik, oder dessen praktische Philosophie.* However, Knowles is credited with the most contributions surrounding andragogy in the United States (Loeng, 2018). Kapp posited the purpose of andragogy was self-knowledge and character formation, which are similar concepts in critical pedagogy. Additionally, the primary focus of andragogy is helping adults learn and develop (Kessels, 2015). Furthermore, Kapp believed in adult education and that vocational education was more important than occupational skills (Loeng, 2018). Kapp also developed andragogy out of the focus during that time period on children and pedagogy. Kapp focused developing andragogy around gaining wisdom and insight through internal reflection (Loeng, 2017).

Kessels (2015) noted one challenge in the acceptance of andragogy is whether the focus should encompass application or a scientific approach. According to Loeng (2018), one of Kapp's successors, Rosenstock-Huessy, believed andragogy and socio-political concepts were intertwined. Similarly, Kessels (2015) posited andragogy's roots are connected to the critical consciousness and emancipatory learning related to critical theory and critical pedagogy. However, differences between what scholars believe about andragogy exist and Loeng (2018) posited Knowles focused more on individual needs to reach social goals instead of a greater connection to the social environment.

The terms pedagogy and andragogy have implications for music therapy educators and exploring relevance to views surrounding education and egalitarianism between educator and student. Although the initial origin of the word pedagogy related to children, as of this writing scholars associate methods of education and teaching with pedagogy. However, the term pedagogy does not always encompass the autonomy of the learner, which is addressed through the term andragogy. Furthermore, Kessels (2015) mentioned the focus of andragogy is adult learning and development. Both concepts are present in higher education. Additionally, since most college students are at least 18 years old, andragogy is more relevant than pedagogy. However, Knowles's view of andragogy focuses on the individual's growth rather than the impact of the individual within their community. Ultimately, nomenclature that music therapists utilize are connected to concepts within critical pedagogy. Music therapists may also want to explore the various andragogy beliefs prior to implementing the term.

Transformation for Service Users

Transformation liberates not only music therapists but also service users. Although limitations exist in how much change music therapists can influence, attenuation of social hierarchies is still disrupted. At the core of each participant's discussion was the ultimate reason critical pedagogy matters: service users. Transformation centers service users, many of whom are disenfranchised or underserved. Additionally, participants indicated that although music therapists did not always have control over broader systems, music therapists should not cause harm or recreate similar systems of oppression. Furthermore, participants posited service users deserve to receive anti-oppressive therapy that embraces who they are and is centered around their intersecting identities and overall human needs.

Similarly, a few participants mentioned the importance of service user's humanity, and Greene (1978) posited the importance for "individuals to reflect upon their own lived lives and the lives they lead in common with one another, not merely as professionals or professionals-to-be, but as human beings participating in a shared reality" (p. 54-55). Music therapists' need to understand our identity but also the identity of service users Joyce and Lawrence (2015) noted, "Within a culturally responsive pedagogy of relations, we understand that neither of us are culturally neutral and that each is unique in the way we determine who we are and how we understand the world" (p. 538).

Transformation for Communities

Another transformation resultant of critical pedagogy in music therapy education is transformation for communities. First, transformation will increase the collaboration

and involvement of communities as valued members in decision making processes. This includes individuals who belong to historically marginalized identities or groups. Transformation also centers the focus on learning from our community partners and seeking to understand what they need. Examples participants shared included the importance of their students getting off campus to gain experience interacting with community members for educational purposes as many times as possible. Similarly, participants expressed it was important for the students to identify the community partners as the experts in what was needed or wanted. Moreover, participants identified specific assignments to encourage their students to learn from community members and to share what they had learned with the rest of the class or to apply that knowledge to their clinical work.

Heiser and colleagues (2017) also discussed the importance of collaborating by, "inviting stakeholders to operate as partners in assessment work, rather than objects of it" (p. 6) and that doing so, "honors agency of the stakeholders by prioritizing how their experiences inform data collection and provide meaningful insight during data analysis" (p. 7). Participants also identified critical pedagogy could change how music therapists collaborated with communities and service users, and that music therapists could learn from them and subsequently grow.

Transformation for the Music Therapy Field

Implementing tenets from critical pedagogy can transform not only music therapy educators and students, but the entire music therapy field. Anti-oppressive music therapy is the ultimate result of transformation. Transformation also results in changes of how music therapists view our role, service users' role, and the purpose of music therapy.

Based on Kenny's (2006) Field of Play model, transformation results from embracing and celebrating the unique experiences, lens, and intersecting identities both music therapists and service users bring to the session. Transformation occurs by connecting through the musical space both share and express.

Another transformation is the impact on the therapeutic process. Everything from assessment to termination changes when implemented through a critical pedagogy lens. Heiser et al. (2017) posited, "In order for assessment to be critical, practitioners must adopt an equity orientation when approaching each phase of the assessment cycle by considering positionality, agency, methodological diversity, and analysis" (p. 4). Similarly, transformation affects which methods, theories, instruments, and experiences are utilized. Heiser et al. (2017) posited, "When designing instruments and employing different methodologies, acknowledging the myriad of intersecting identities that shape one's own lens may lead to the conclusion that this notion of asking the right questions is influenced by one's experiences and biases" (p. 5).

Transformation will deepen and shift as more students whose curriculum was grounded in tenets of critical pedagogy enter the field as MT-BC's, as more curricula are centered in social justice issues, and as the level of reflection, naming, and responding from music therapy clinicians, administrators, and researchers deepens. Several participants discussed critical pedagogy cannot be merely an academic or intellectual exercise. However, one participant posited critical pedagogy as an intellectual exercise related to self-reflection. Overall, participants discussed critical pedagogy as an embodied commitment to greater consciousness and transformation that Gureschi (2012) similarly noted that knowledge is not simply philosophical but a practice inseparable from theory.

Transformation is then the result of an embodied practice and cycle of naming, self-reflection, and action.

Additionally, transformation is a continual process. Similarly, no singular definition of critical pedagogy exists. Wink (2011) conveyed critical pedagogy "is not finite; it is not fixed; it is not easily defined and understood in a neat little package" (p. 1). As a result, transformation means how music therapists implement critical pedagogy may differ in the future. Freire (1973) also discussed critical pedagogy is not meant as an abstract or fixed approach and is effective "when it engages in action to transform the structure" (p. 144) where it exists. Similarly, Freire (1973) posited, "Its critical hope rests on an equally critical belief, the belief that human beings can make and remake things, that they can transform the world" (p. 144).

Transforming the field of music therapy is the result of increasing self-awareness, becoming more conscious of the effect of our assumptions, practices, and biases, and understanding how systemic structures marginalize and oppress affect everyone (Hadley & Norris, 2015). Furthermore, as Hadley and Norris (2015) posited, music therapists pursue continued growth and opportunities to develop additional cross-cultural interactions. As music therapists, we keep the "intersectionality of cultural identities in the forefront" (Hadley & Norris, 2015, p. 132) and engage in challenging hegemony, critiquing ideology, unmasking power that result in individual and collective liberation (Hadley & Thomas, 2018).

Strengths and Limitations

To the best of my knowledge, this is the first study that explored how music therapy educators implement the tenets of critical pedagogy within the music therapy

curriculum. Selecting grounded theory as the design allowed me to center the emerging theory from the data and the participants' lived experiences. Additionally, through semi-structured interviews I was able to ask follow questions while providing enough structure to ensure the focus stayed on the purpose and research questions. Another strength of this study was all eight participants represented a diversity of years taught as a music therapy professor, regions within AMTA, type of institution according to the Carnegie Classification of Institutions of Higher Education, gender, pedagogical influence, and how long they had implemented tenets of critical pedagogy in their curriculum. I also incorporated several layers of trustworthiness through including a peer checker, multiple revisions of the interview questions, allowing the participants to review their transcription and initial results, and piloted the results to a graduate music therapy class for additional feedback.

There were several limitations to this study. Although theoretical sampling is an important part of grounded theory, the specificity of the topic occasionally was challenging in finding participants who were able to complete the study and answer emerging concepts based on their lived experiences. Not all music therapy educators I invited to participate in the study met inclusion criteria. Additionally, due to the topic and the smaller pool of music therapists who align with critical pedagogy, achieving maximum variation while following theoretical sampling to explore concepts as they emerged was challenging. Another limitation was only collecting data through interviews. One tenet of grounded theory is collecting data from multiple sources, and although participants provided a rich depth of information, this was a limitation of the design. Similarly, I completed this study within temporal limitations. As a result, more

time to complete this study may have resulted in deeper critical reflection or analysis. Moreover, although I strove to identify and reconcile my own lens, experiences, and biases through continual reflection and reflective notes, similar to all interpretivist studies, my experiences and lens were an interconnected part of the data collection and analysis process and did inform the entire process.

Areas for Future Research

Future research could include exploring critical pedagogy through a case study approaching the therapeutic process from a critical pedagogy lens or philosophy. Researchers could also explore the process of therapist self-reflexivity and key factors that impact how self-reflexivity changes over time. Future research could also include expanding the inclusion criteria and interviewing educators who align with concepts within critical pedagogy but do not consider themselves critical pedagogues and identifying similarities with educators who align with critical pedagogy or non-tenured music therapy faculty. Researchers could also interview educators who have concerns surrounding critical pedagogy, concepts they feel are important in music therapy training, and considerations for the future of music therapy education. Researchers could also explore the experiences of students in programs that implement critical pedagogy and their perceptions of preparedness for working with service users of intersecting identities.

Summary

The purpose of this constructivist grounded theory study was to explore why music therapy educators in the United States believe critical pedagogy is important and how they apply critical pedagogy principles in their undergraduate curricula and classroom environment. Two core categories, critical pedagogy music therapy curriculum

and outcomes of critical pedagogy music therapy curriculum resulted in the creation of an emerging model of critical music therapy curriculum. Based on the critical music therapy curriculum model, implications for music therapy educators include commitment to transformation through continual self-reflection, an egalitarian approach to teaching, and incorporating tenets of critical pedagogy throughout the curriculum. Three abstractions: understanding differences in critical pedagogy music therapy curriculum, decentering dominant narratives, and transforming music therapy, impact how critical pedagogy results in greater acceptance and implementation in the field of music therapy. Participants expressed critical pedagogy ultimately benefits everyone, with the final outcome of greater consciousness and transformation for the field of music therapy, service users, communities, and a more just and equitable society.

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Appendix A

Semi-Structured Interview Questions

*Demographic Questions**

1. What pseudonym would you like to use in this study?
2. In which region of the American Music Therapy Association do you teach college/university undergraduate music therapy courses?
3. At what type of college or university do you teach? How would you describe your institution? (Small private, public, Research I, large comprehensive, etc.)
4. What undergraduate music therapy courses do you teach? What is the general content within these courses?
5. How long have you taught undergraduate music therapy courses?
6. Are you an assistant, associate, or full professor?
7. What pedagogical philosophies influence your teaching? How would you describe your teaching philosophy?

Critical Music Therapy Pedagogy Questions

8. How do you name, address, and include concepts including systemic oppression, access, race, power, privilege, equity, bias, prejudice, and conscientization in your curricula?
9. What value do you see in including the aforementioned topics with music therapy students?
10. What is the value for music therapy educators in including the aforementioned topics?
11. What value do you see for music therapy service users in including the aforementioned topics in the curricula?

12. What value is there for the music therapy profession in including the aforementioned topics in the curricula?
13. How do you integrate these topics into your undergraduate music therapy curriculum? This can include coursework, curricula, readings, practica, internship, role plays, and others. Please provide examples if possible.
14. How do you incorporate critical pedagogy into your classroom environment or classroom facilitation?
15. What pedagogical techniques do you use to integrate critical pedagogy into your curriculum (i.e., modeling, exposure, lecture)?
16. How do you incorporate critical pedagogy into your students' clinical experiences?
17. How do you encourage your students to engage in self-reflection in preparation for clinical practicum experiences?
18. How might you provide opportunities for your students to discuss and reflect on the service user's culture, race, gender, sexual orientation, ability/disability, ethnicity, values, background, and beliefs?
19. How do you provide opportunities for students to discuss and reflect on how these factors influence the therapeutic relationship, alliance, and therapeutic processes?
20. As a college/university music therapy educator, how do you deal with the teacher power privilege you have over your students?
21. Are there factors (e.g., courses, stages of student development, year in the program, etc.) that influence when and how you address these issues in your curriculum?

22. What might be some benefits or positive aspects of including critical pedagogy in the undergraduate music therapy curriculum?
23. What might be some challenges and/or limitations of including critical pedagogy in the undergraduate music therapy curriculum?
24. What else might result from incorporating critical pedagogy into the curriculum?
25. Do you have any recommendations for whom to interview next? If so, please share:
26. Do you have any additional comments concerning critical pedagogy within the undergraduate music therapy curriculum? If so, please share:

*Please be aware that due to the small potential pool of participants (i.e., music therapy educators), we will likely only use a pseudonym and blind much of the demographic information in order to maintain confidentiality. We will consult with participants to ensure they are comfortable with data anonymity.

Appendix B

Institutional Review Board IRB Exempt Status Determination Letter

UNIVERSITY OF MINNESOTA

Twin Cities Campus

Human Research Protection Program
Office of the Vice President for Research

Room 350-2
McNamara Alumni Center
200 Oak Street S.E.
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612-626-5654
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EXEMPTION DETERMINATION

May 17, 2019

Michael Silverman

612-799-7925
silvermj@umn.edu

Dear Michael Silverman:

On 5/17/2019, the IRB reviewed the following submission:

Type of Review:	Initial Study
Title of Study:	Critical Pedagogy in the Undergraduate Music Therapy Curriculum: A Grounded Theory Study of Music Therapy Educators
Investigator:	Michael Silverman
IRB ID:	STUDY00006616
Sponsored Funding:	None
Grant ID/Con Number:	None
Internal UMN Funding:	None
Fund Management Outside University:	None
IND, IDE, or HDE:	None
Documents Reviewed with this Submission:	• recruitment letter/email, Category: Recruitment Materials; • 580, Category: IRB Protocol; • Consent Form, Category: Consent Form; • interview questions, Category: Other;

The IRB determined that this study meets the criteria for exemption from IRB review. To arrive at this determination, the IRB used "WORKSHEET: Exemption (HRP-312)." If you have any questions about this determination, please review that Worksheet in the HRPP Toolkit Library and contact the IRB office if needed.

This study met the following category for exemption:

• (2) Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met: (i) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects

Ongoing IRB review and approval for this study is not required; however, this determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made and there are questions about whether these activities impact the exempt determination, please submit a Modification to the IRB for a determination.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103), which can be found by navigating to the HRPP Toolkit Library on the IRB website.

For grant certification purposes, you will need these dates and the Assurance of Compliance number which is FWA00000312 (Fairview Health Systems Research FWA00000325, Gillette Children's Specialty Healthcare FWA00004003).

Sincerely,

Cynthia McGill CIP

IRB Analyst

We value feedback from the research community and would like to hear about your experience. The link below will take you to a brief survey that will take a minute or two to complete. The questions are basic, but your responses will help us better understand what we are doing well and areas that may require improvement. Thank you in advance for completing the survey.

Even if you have provided feedback in the past, we want and welcome your evaluation.

https://umn.qualtrics.com/SE/?SID=SV_5BiYrqPNMJRQSBn

Appendix C

E-mail recruitment letter

[Date]

Dear Potential Research Participant:

You are invited to be in a grounded theory research study concerning your thoughts on why music therapy educators in the United States believe critical pedagogy is important and how they apply critical pedagogy in their curricula and classroom environment. You were selected as a possible participant because you are a music therapy educator and have published or presented at conferences on critical pedagogy and music therapy. I ask that you read this form and ask any questions you may have before agreeing to be in the study.

This study is being conducted by: Professor Michael J. Silverman (PhD, MT-BC) and Rebecca West (MM, MT-BC). Michael Silverman is the director of Music Therapy at the University of Minnesota and Rebecca is a PhD music therapy candidate at the University of Minnesota.

The purpose of this grounded theory study is to understand why music therapy educators in the United States believe critical pedagogy is important and how they apply critical pedagogy in their curricula and classroom environment.

If you voluntarily agree to be in this study, we would ask you to do the following things:

- Participate in an approximately 45-minute semi-structured interview with Rebecca.
- This interview will be audio or visually recorded (depending upon the participant's preference).
- Read the transcribed interview – as well as the results after analyses - and answer any potential clarifications or questions (member checking and trustworthiness).
- Identify another music therapy educator who might also identify as a critical pedagogue or apply principles of critical pedagogy in their curricula.

The study only involves minimal risk. The risks are not greater than minimal risk and the potential risk is a breach of confidentiality.

There are no penalties if you decide to not participate.

You will not receive payment or compensation of any kind for participating in this study.

The records of this study will be kept private. In any sort of report we might publish, we will not include any information that will make it possible to identify a subject. Research records will be stored securely and only researcher will have access to the records. After

completing the interview, Dr. Silverman will keep the interview in digital format for 3 years and then destroy it.

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with the University of Minnesota or music therapists practicing in the Minneapolis or St. Paul areas. If you decide to participate, you are free to not answer questions or withdraw at any time without affecting those relationships. You can withdraw from participation at any time without penalty. Examples of questions during the interview are:

27. What pedagogical philosophies influence your teaching? How would you describe your teaching philosophy?
28. How do you name, address, and include concepts including systemic oppression, access, race, power, privilege, equity, bias, prejudice, and conscientization in your curricula?
29. How do you integrate these topics into your undergraduate music therapy curriculum? This can include coursework, curricula, readings, practica, internship, role plays, and others. Please provide examples if possible.
30. Are there factors (e.g., courses, stages of student development, year in the program, etc.) that influence when and how you address these issues in your curriculum?

If you are interested in participating, please let me know via email (westx489@umn.edu) or phone (612-624-1091).

Thank you!

Sincerely,

Rebecca West, MM, MT-BC
Board-Certified Music Therapist
PhD Candidate
University of Minnesota
School of Music