ALL IN THE GAME OF SCHOOL
Structuring a socially cohesive school

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A portfolio submitted in fulfilment of the requirements for the award of the
Degree of

Doctor of Education
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WESTERN SYDNEY UNIVERSITY
DEDICATION

To my darling daughter Molly Elizabeth Grant McDonnell
STATEMENT OF AUTHENTICATION

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

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Linda O’Brien
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ABSTRACT

This Educational Doctorate (EdD) comprises a portfolio of papers based on a research-led school leadership initiative. The purpose of this initiative has been to build social cohesion in an Australian government boy's high school in Western Sydney, New South Wales - known hereafter by the pseudonym Broadacres Boys High School (BBHS). Throughout the portfolio, Pierre Bourdieu’s theoretical concepts are mobilised to analyse how the constructivist relation between habitus and field is structured and structures the way the game of school is played at BBHS.

The portfolio is organised into two sections, each of which articulates the impact of the broad and the specific restructuring of the field on the practices of the BBHS players as they respond to the changes. The first section (Part A) deals with the broad restructuring of the curriculum and teacher professional development through the Platform for Collaborative Education (PCE). The PCE aims to build a collective understanding about teaching and learning at the school by allowing teachers time for collaboration and reflection to develop their practice and increase their pedagogic and social capital.

The second section (Part B) examines how the PCE is operationalised through a multicultural music and dance program, aimed at increasing the social and cultural capital of the students, to build social cohesion, and increase student participation in learning. This program contests traditional approaches to boys’ education (competitive sports, outdoor adventure and physical challenges) through music and dance as collaborative activities that build social cohesion in a multicultural school community. The research emphasis on music and dance programs also provides boys with a critical
perspective of the normative assumptions about the performativity of physically competitive masculinity by engaging with affective and co-operative learning.

My leadership and research practices are critically examined to reflect my interpellation of this leadership project, to influence the social conditions, to build social cohesion, and to affect the climate and culture of the school. Bourdieu’s theory of practice has been mobilised as a reflexive device to critique my motivation for leadership of pedagogical practice to consciously embed the student and community voices in the strategic structuring of curriculum, and to critique the knowledge that is transacted in this field. As a researcher, I reflect on the ways in which my analysis of the data is structured by my habitus and the high value I place on building social cohesion in BBHS.

Importantly, the research demonstrates the effectiveness of leading professional interaction in a school that enables individuals to creatively approach the complexities of teaching and learning, so that students participate in an education that provides them with opportunities to be productive, successful and to enjoy themselves. It also demonstrates how a leadership project for school improvement that has been deliberately holistic, slow moving and contextualized, allowed the players in the field to develop interpersonal relationships through close collaboration, evaluation and reflection on the initiatives that have been introduced.

Analyses of comparative annual school data from BBHS that records student achievement in national assessment for literacy and numeracy, behaviour management interventions (attendance, suspensions, awards) enrolments, retention rates to year 12, and post school destinations for leavers after year 12 from 2008 to 2014, indicate
improvements. Evidence from interviews and focus groups with teachers and students at BBHS reveal that the social conditions of the school (the field) have been positively impacted upon by the research-based practice initiatives over a five-year period. These multiple forms of evidence suggest that the school has become more socially cohesive.
The Narrative

Reflections on Professional, Scholarly and Personal Development: organised through Bourdieu’s concepts of field, habitus and capital *

* Bourdieu’s theoretical concepts have been italicised throughout the portfolio. I have adopted this convention following Grenfell (2008) and others (Eacott, 2010, 2013a; Maton, 2009) to highlight the theoretical complexity implicit in their application to this study.

This Narrative provides an overview of the practice-led-research and research-led-practice that I have undertaken as a school principal and researcher and explains how my scholarship, this research and these practices continue to structure and restructure my habitus as I respond to the changes that have taken place in my workplace, the field, Broadacres Boys High School (BBHS). The description of my professional, scholarly and personal development over the course of my doctoral studies, is a required component of a portfolio for this Doctorate of Education from Western Sydney University. The Narrative also connects the other components of this portfolio; three professional practice initiatives (PPIs) and three scholarly papers (SPs), as a temporal development of the study and thus provides coherence and structure to the portfolio as a whole. It also explains the rationale for the structure of the portfolio that has been presented in two sections.

The aim of the study is to examine the effectiveness of a holistic school leadership and management model that provides time for collaboration and consultation between teachers, students and the community to change the way in which the students ‘play the game of school’. Building social cohesion in BBHS, particularly through a specific arts-focused music and dance curriculum, was the initial aim of my study and is considered in Part B of the portfolio. However, the development of the practice initiatives in this research
expanded the scope of the study from incorporating the cultural assets of the students and the community through music and dance, to holistic and strategic leadership of change at BBHS through *The Platform for Collaborative Education*. Importantly the research illuminates how the constructivist relation of changes in the social space structures the practices of the players within, and how these changes impact on their *habitus* as a structuring structure of the *field*. Interactions between members of the school community have shown responsiveness to the strategic restructuring of the *field* and have become more congruent and friendly (as demonstrated in data from focus groups).

Throughout this study I have applied the theoretical concepts of Pierre Bourdieu to assist me to analyse not only the practices of the teachers and the students, but also my own practice, and to examine the structure of my own *habitus*. As the researcher and leader of the *field*, such an understanding has enabled me to reflexively critique my position within the study – I am also a subject of the study and my leadership is an object for study. I wish to make explicit the practical knowledge I employ to act in both roles. Understanding the durability of my *habitus* assists me to reflect upon my personal, scholarly and professional development as I have responded to the changes that have occurred over the course of the study. I have therefore provided not only contextual information about the conditions in the *field*, but also my disposition as principal and researcher at BBHS.

**Methodology**

I have used action research methodology in this project because it has allowed me to explore the complexity of the research *field* and the multiple determinants of practices, as well as the interdependent relationships that arise from teaching and learning within this specific context. My aim has been to improve the social conditions and student learning outcomes, and rather than specific outcomes or findings that would suggest direct cause
and effect, the action research project has generated what Elliott (1991, pp. 52-53) calls ‘practical wisdom’ and Dreyfus (1982) and Elliott (1993, pp. 66-70) regard as ‘situational understanding”. The practitioners within BBHS have participated collaboratively in the action research process by implementing the changes in the curriculum aimed at improving their practices.

Throughout this portfolio the action research cycle as suggested by Altrichter, Posch & Somekh (1993, p. 7) (see Figure 1), has structured the implementation of the Professional Practice Initiatives as the teachers and the leadership of BBHS attempt to change practices within the school.

A. Finding a starting point

B. Clarifying the situation

C. Developing action strategies and putting them into practice

D. Making teachers' knowledge public

Figure 1. Diagrammatic representation of the action research process.

This cyclic model of action research has informed the development of the program of research described in Scholarly Papers (SPs) and Professional Practice Initiatives (PPIs). Furthermore, it has been actioned through the use of qualitative methods, such as interviews and focus groups, which have been employed to gather data from teachers and students about their responses to the changes that have been implemented and their reflections on changes in their practices. Quantitative data that informs the management of
schools such as attendance data, behaviour management data and records of student achievement have been used to compare the changes from year to year throughout the study (from 2008 to 2015). These data not only investigate practices which have been analysed for the purposes of this study, but which have also been integral to informing the operation of the school. As Somekh (1995, p. 342) suggests “it is often impossible to draw a line between data that has been collected as part of the (action) research and data which is available to the researcher as part of the job”. The analysis of this data has been problematic as I have “insider” knowledge, and therefore it has been important to acknowledge my position as both researcher and school leader when collecting and analysing the data. To do this I have reflected on the structuring of my habitus and the ways in which it impacts on the interpretation of the data (See Section Two in the Narrative).

**Structuring the Narrative**

The narrative is arranged in five sections.

Section One  
**Contextualising the Research – Why Study Here?**

Section Two  
**Reflecting on the Interrelationship of my Personal, Professional and Scholarly Habitus**

Section Three  
**Theorising Learning – A Professional, Pedagogical Habitus**

Section Four  
**Scholarly Papers and Professional Practice Initiatives**

Section Five  
**Reflections on Structuring the Field and Increasing Symbolic Capitals**

In the first section of the narrative, the characteristics of the school (field) contextualise the location of the study and provide a rationale for leadership of the practice initiatives. This first section then plots the progress and connections between the critical events and
structural interventions, that have impacted on these practice initiatives over the period of the study.

By investigating the development of my *habitus* in Section Two, I have attempted to analyse how my perceptions, dispositions and responses – mental and embodied - that structure my *habitus*, have emerged over time within both the school and the broader field of education as I have responded to the changes that have been introduced in the education and political *fields*. This process has been organic and while I have adapted to some changes I have resisted others and this has structured my leadership practice. As Pat Thomson (2010a, p. 17) argues, further research is needed to investigate the interpellation and dispositions of the principals of schools in order to probe the specific ways in which the conditions within and outside those schools drive the leadership practices therein. I therefore also reflect on how the socio-political events at formative times in my professional life have shaped my *habitus*. I foreground the ways in which my leadership has been influenced by my *habitus*, and how the structures introduced in the school are adapted and assimilated by others at the school because of their *habitus*. Further, continuous reflection informed by my scholarship impacts on my role as principal and on my practice. Through reflexive practice I am able to apply this knowledge to the practice initiatives in this portfolio as well as to other aspects of my leadership practice. This systematic, continuous reflection informs evaluations of the effectiveness of my leadership for social cohesion in a school.

The third section of the narrative describes my theory of learning through my scholarship and my professional practice; and my scholarly development through reflection on theories of performing arts pedagogy, gender construction and social class that informs my critique of the practices of students, teachers and leaders. I also question the performativity of
hegemonic masculinity amongst the students, and through this critique investigate how more inclusive pedagogies, especially those that employ collaboration and co-operation through performing arts, can be communicated effectively to the teachers so that they reflect critically on their pedagogy.

In Section Four I give an account of the professional practice initiatives and scholarly papers, focussing on my leadership and research practice. The concluding section, Section Five, describes the relational structuring of professional learning and the curriculum on structuring the practices of teachers and students. Finally I demonstrate how the impacts of increasing the *symbolic capital* of the teachers and the students are evident in changes in the practices of the teachers and the students.

**Section One - Contextualising the Research: Why a study here?**

This study began in 2010 in a comprehensive boys’ secondary school in Western Sydney, Australia, eighteen months after I commenced as the principal. 98% of students come from a non-English speaking background and the population of the area is comparatively poor. On the Index of Community Socio-Educational Advantage (ICSEA) that measures socio-economic status of the families and the level of educational attainment of parents in all schools in Australia, the school ICSEA was 890 in 2014. The average ICSEA for Australian schools is 1000. Schools with an ICSEA of less than 1000 are considered to be disadvantaged. 73% of students at BBHS are recorded in the bottom quartile of the population as compared to the Australian distribution of 25%.

I was a teacher of English in the school between 1996 and 2002. From 2003 to 2007 I was Head Teacher English at a nearby boys’ high school with a similar demographic. I returned to the school as principal in 2008. At that point, the falling enrolments in the school
reflected community perceptions of the school’s poor academic performance and antisocial climate. Like many of my principal peers, I wanted to improve the social conditions in the school so that student learning could thrive and a degree of community confidence in the school could be restored. Levels of vandalism and physical violence, as evidenced in student behaviour records, were at intolerable levels. Academic performance at the school as measured in the Australia-wide National Assessment Program for Literacy And Numeracy (NAPLAN) and the New South Wales Higher School Certificate examinations, indicated that over two thirds of the students scored in the bottom performance bands.

In 2009, one year after I had commenced as principal I attended a Year 12 graduation ceremony at a performing arts high school. The music and dance performances were of high quality and the students conducted the ceremony with confidence and ease. What impressed me most was the enjoyment the students experienced and their confidence expressed in the impromptu valedictions and acknowledgements they made about their school and their colleagues. The social conditions I encountered in this ceremony were a validation of the work of the school and this accorded with what I valued. The Year 12 graduation ceremony of that year in my school was a stark contrast – the ambience was hostile and the mood tentative. Students jeered teachers and their peers. I believed that the antisocial behaviour of a few students at our school inhibited the social wellbeing of the many, because the students were not able to freely express themselves before an audience, nor be rewarded and acclaimed for their performances. Such behaviour devalued public performances and inhibited the self-confidence of performers.

Research conducted by Groundwater-Smith and Needham (2009) with students at the school showed that some students did not have positive perceptions about their school because of the behaviour of the students. Associations with criminal gangs, fights and
hostile defiance of authority were described as characteristic of the school. Alarmingly, the research also indicated that the affective responses of some students to the antisocial behaviours of others, was fear and subservience to threatening bullies. As a counter to this social climate, I theorised that the performing arts could form the basis of a different focus in the school curriculum, and that asserting confidence through public performances might change the students’ perceptions of themselves and their school. This position was informed by my participation in the performing arts.

As a school student and as a university undergraduate I had participated in drama and theatre productions. This developed my understanding of others and myself through shared affective experiences with others. I had experienced affirmation from audiences and had enjoyed myself. I believed that the boys would benefit from applying themselves creatively and collaboratively to the representations of themselves, their interests, their culture and their ideas through music and dance and in so doing, enjoy success. I believed that a curriculum focus on the performing arts would provide students with opportunities to critique social interactions and collaboratively develop performances for school audiences that challenged the antisocial culture and climate of the school. This belief was formed in part by an earlier experience at BBHS.

In 1998, I directed a musical, which was written for the boys by a music teacher at the school. It comprised various styles of music and included various segments for Turkish, Arabic and Pacific Islander music and dance. Previously the school had conducted musical evenings where the various ensembles performed an item in the program. The musical on the other hand, had a narrative structure and included acting and dancing as well as singing and an orchestra. After the performance a couple of students who had been in the audience came up to tell me that had they known that was what a musical was, they would have
joined in. This was the only experience of musical theatre that these students had ever had. The student performers commented that they found the evening personally rewarding and the audience's response was positive. Musical theatre, or the “school musical” which is commonplace in many high schools, was a “one off” in BBHS. Although the school had a variety of musical ensembles, there has not been another musical or drama production at the school since. However, since the recent focus on the music and dance curriculum, performances are a regular occurrence. Students have participated in drama and film productions as well, and have communicated their sense of achievement and enjoyment. As a result of their participation I argue that these students have gained cultural and social capital that has structured their scholarly habitus and influenced their practices at school.

When I arrived back at the school as Principal in 2008 there was one music teacher who had been appointed in Term 2 of that year. He was in his first year of teaching and was experiencing difficulty with behaviour management in the classroom. He was concerned about the lack of equipment and the vandalism of the brass instruments. I was concerned that he was not able to call upon the collegial support a faculty offers, so I arranged for him to spend a day at a nearby high school. Through his contacts with this high school he oriented his classes towards practical instruction on the keyboard and guitar. He focused on the band ensembles and these groups soon began performances at school events. The school eventually developed an Arabic Drumming Group, a year 10 band and a Pacific Islander Dance troupe.

In 2009 a tutor of African Drumming was employed to teach the students from African backgrounds and African drums and 3 new guitars were purchased. Five weeks after the formation of the group, the ensemble performed at the School Assembly. The Pacific Islander Dance troupe and the Arabic Drumming Group travelled to Wellington in NSW to
perform at schools in the area. A Deputy Principal who had links with schools and the Aboriginal community in Wellington arranged the tour. The community of schools in Wellington warmly welcomed the exchange and a return visit to our school was arranged for September 2009. An Aboriginal dance troupe from Wellington joined the Pacific Islander dance troupe and the Arabic drumming group and performed at Primary schools in the local area. Again the reception the performers received was outstanding.

Before my doctoral studies commenced, the curriculum focus was already shifting towards the performing arts, as a result of leadership initiatives to build the capacity of the teacher to develop performance ensembles in music and dance. An artist in residence in 2010 worked for a term so that students could observe an artist at work. A retired Principal who taught music was employed to support HSC music students at school. The school employed a Pacific Islander Dance tutor and a Vocal Coach. The Professional Practice Initiatives Two and Three, included in this portfolio, describe the rationale and the implementation of the music and dance programs, which evolved from these developments in the performing arts at BBHS. Simultaneous events held at the school also influenced the initiative.

Scholarship and research undertaken as part of this Doctorate of Education shaped the future of the Performing Arts programs at the school. At the commencement of the doctoral studies in July 2010, a week-long intensive study program with other Doctor of Education candidates was held during the winter vacation with our supervisors from the Western Sydney University. This enabled me to give form to my ideas. The structure of the research and the strategies to be implemented were clarified throughout the week. As I reflected upon the issue of the disengagement of the boys at school, I was assisted by the academics leading the program to find a theoretical framework for the research. I
consolidated my views about pedagogy for cultural change and the assumption that the performing arts are not just a curriculum area, but a pedagogical process or practice. By programming for imaginative and creative activities to explore and recreate the dance and musical cultures of the Pacific Islands, Africa and Arabia, the research initially sought to examine the effect of these programs on students’ senses of identity and their understanding of one another. Over the week my scholarly investigation turned on an intersection of gender, social class, boys’ education and performing arts pedagogy.

The research positioned music and dance as important for engaging the boys in school, helping them build the capacity to achieve success at school through performance and by improving academic outcomes, and developing a broader understanding of the social norms expected in school by their teachers, such as respect and compliance with instructions. I believed that drawing upon the cultural assets that are valued by the students to structure the curriculum would affect their scholarly habitus and challenge their resistance to school (Apple, 2004; Giroux, 2001; Kelly, Luke, & Green, 2008). By building on and including what they knew, I believed the boys could build a stronger identity and connectedness with school, and increase their participation in learning activities. It was anticipated that greater participation could positively impact on student learning outcomes (Mulford & Silins, 2003). This participation was predicated on the principle that using the knowledge and experience inherent in the performing arts as a starting point, could build new knowledge about other forms of cultural expression. Other aims were for students to enjoy the learning experience and to build more positive relationships with staff and students through the project.

I began thinking more reflexively about what students were learning and how they learn. It became clearer that a music and dance program could improve their learning outcomes and
increase their participation in school. The blueprint for my doctorate portfolio was shaped. At the same time as my scholarship developed, events and incidents at the school impacted upon my professional and personal development and these also affected my leadership within the context of BBHS.

**A Program for Change, a Moment of Crisis and a Positive Outcome.**

To provide a further description of the climate and culture of the school, I have selected a significant intervention, a critical incident and a student initiative that have impacted on my leadership practice to build social cohesion. The introduction of the Positive Behaviour and Supports (PBIS) program as the basis for student wellbeing and behaviour management; the assault of one student who was attacked and stabbed by two students in 2011; and a student initiated café are included in what follows, because of the impact they had on rupturing the practices of the students and teachers. These descriptions are arranged in chronological order. I begin with PBIS as it was a foundation stone for a new way of “doing business” at school and it commenced shortly after the new management team commenced in 2009 (as described in Professional Practice Initiative One).

**Positive Behavioural Interventions and Supports (PBIS) – Consulting Student**

The PBIS program (Sugai & Horner, 2007) was recommenced in 2009 when academic partners, Susan Groundwater-Smith and Kris Needham, trained student leaders to conduct focus groups with all students to investigate student perceptions about what makes a “good school”. PBIS aims to enhance the capacity of schools to create effective environments in which teaching and learning occur by engaging members of the school community in the design of the systems to support positive behaviour and intervention. Research led by students engaged them directly in the creation of a matrix of expectations and beliefs about what constitutes positive behaviour. Students speaking to students allowed the students the
freedom to become more forthcoming with their ideas and to not just conform to the perceived expectations of teachers. The student consultations indicated that students valued respect and stressed the importance of community and “looking out for each other”. Using the report from this research the PBIS team of teachers implemented plans to promote the findings to the students. A matrix of beliefs, which became the school code of conduct, contained core rules that were expressed in a statement that the students were safe, respectful learners. In keeping with the aims of PBIS (www.pbis.org) to make problem behaviour less effective, efficient and relevant, and desired behaviour more functional, the matrix clearly articulates these academic and behavioural expectations of the students for themselves.

Signs prominently displayed the code of conduct and the rules around the school and in all classrooms. Staff, students, parents and members of the community who represent various cultural groups, organised an annual day of celebration of cultural diversity. This event has since become a highlight of the school calendar. Structured self-monitoring systems have been put in place for students and practices for planned intervention with those students who are most in need have been instituted.

The PBIS systems, designed to alter classroom environments, conflate with the focus of The Platform for Collaborative Education (see PPI One) to create innovative learning spaces as well as a focus on maintaining an amenable physical learning environment. The process of implementing PBIS developed organically as the practices of the teachers and students adapted to the new structures in the school. These structures had a significant impact on the climate of the school.
Data collected from teacher records of student behaviour management in 2010 indicated that there had been a decrease in the number of students who had been reported for unsafe, disrespectful and non-learning behaviours, and an increase in the number of students who had been awarded for safe, respectful learning. This indicated that there had been a change in social conditions compared to 2008. However, one violent assault affected my professional practice as leader during a crisis, as I managed the well-being of staff, students and parents, as well as the victim and the perpetrators of the incident.

**Stabbing - February 21st 2011**

This violent event is included in the narrative because of its profound effect on both the school community and me. It was a traumatic event, and deep shock resounded amongst the students. It challenged the bravado of some boys for whom the performativity of a macho masculinity as tough, potentially violent bullies, was believed to be a necessary behaviour in order to exert power and control in social situations (Haywood & Mac an Ghaill, 2012; Sanders, 2011). These boys had experienced the dreadful consequences of a macho contest in their school, and they turned away from it.

Before school commenced on Monday 21st February 2011 two students approached another student who was sitting with friends in the playground. According to student witnesses, after a brief argument, the two attacked the student who was with friends. One of the two had a knife with which he assaulted the boy. The boy fell to the ground and the stabbing continued.

Emergency procedures were enacted. The ambulance arrived, the victim’s parents informed, the police and Department of Education Officers notified. The bells were rung,
signalling a Lock Down and students and staff went to their roll call rooms. The injured student, along with his father, was taken by ambulance to intensive care at a major hospital. Interestingly, in the following year (2012), suspension rates were significantly lower than in previous years, particularly suspensions for physical violence. For the Year 11 cohort of students to which the victim belonged there were no incidents of physical violence after this date. Enrolment in year 7 in 2012 was significantly negatively impacted by the extensive media coverage. It has become a defining moment in the history of the school with events located as happening before or after the stabbing.

Student concern about the well-being of students and the reputation of the school was exemplified in the actions of one student whose initiative helped create a school café.

**The Pulse Café**

In the aftermath of the stabbing, two students, in collaboration with a hospitality teacher, took the initiative to serve students a healthy breakfast at school by creating the “Pulse Café”. A second-hand coffee-making machine was purchased, and in partnership with a coffee supplier who also owned a café, students were trained as baristas. A roster of student volunteers joined as café “staff” and began managing the café. The café is still in operation. Students arrive at school from 7.00am onwards each school morning to set up and from 7.45 to 9.00am they sell milkshakes, cereal, coffee, sandwiches and other breakfast items to students when they arrive at school. Students and teachers meet at the café in the mornings to socialise while others play handball in front of the café. The café also operates during school events when hospitality is required.

This simple idea has impacted on the climate and culture of the school in many different ways. The founders of the café were the winners of The National Australia Bank Schools
First NSW Student Award in 2011, and in 2012 the school was awarded an Impact Award as a part of this program. These awards forged a relationship with the school and the Foundation For Young Australians (FYA), partners of the National Australia Bank for the Schools First Program. This relationship with FYA has linked the school to other programs and projects that have exposed students to experiences interstate and nationally.

The Pulse Café has attracted wide publicity on television, radio and in local, state and national newspapers, and a film has been made about it. Students have been called upon as spokespersons for the school in this process and the acknowledgement of the school in the press has enhanced the reputation of the school.

As a result of the success of the partnerships forged by the teacher who leads the café team, other members of staff have been encouraged to participate in community partnerships. Furthermore, school curriculum development highlights the importance of community partnerships to create authentic learning experiences for students based on projects co-designed by students, teachers and community representatives.

Students participate in enterprise learning and vocational education as they acquire not only the skills required of a barista, but also the skills of customer service, self-management, co-operation, time-management and collaborative problem solving, as well as retail skills such as operating the cash till. The turnover of students in the café occurs only when students leave school. However, junior students have consistently sought to work in the café and commit themselves to early mornings. As a result the student staffing of the café has been consistent over the years of its operation.

The success of the café is reflected not only in the change in the school climate and culture,
but also in the academic success of the students who work at the café. This success has led to increased commitment to school and engagement in other learning as these students become more confident in their ability to “do school”.

When interacting at the café in the morning the students and teachers use a different register to communicate; one that is less formal and more familiar than they use in the classroom. The quality of the relationships is affected by these more positive conversations.

Together, the proactive integration of the café, and the students’ voices in the creation of the PBIS behaviour matrix, has helped to structure different practices. The decision to consult students and teaching staff (through the professional learning programs) so that their ideas could be included in the strategic plans and structures introduced in the school, structured a more collaborative school culture. Collaboration positioned the players within the field to allow them greater access to symbolic capital. This (re)positioning impacted significantly on the creation and implementation of the Platform for Collaborative Education, (Professional Practice Initiative One). My leadership practice was responsive to these structures, and I reflected not only on the importance of consultation but also on the mechanisms required for doing so, and the resources that supported the implementation of change. These plans could be operationalised and the collaboration was an essential component of the process. My responsiveness to the conditions in the field is explored in the next section of the Narrative of Personal, Professional and Scholarly Development as I reflect on the structuring of my habitus.

SECTION TWO - Reflecting on the interrelationship of my personal, professional and scholarly habitus: how it has been structured and structuring over time, showing my responsiveness to the field and increasing my social and pedagogic capital.
In this section of the Narrative I examine how my professional and scholarly practices have (Adkins, 2009)my doctoral studies in 2010, two years after I commenced my principalship at BBHS. Scholarship undertaken during my doctorate has led me to theorise my practice as the principal leading change in a comprehensive boys’ high school in South Western Sydney. Theorising my practice has been a process of self-analysis aimed at becoming aware of my own dispositions. This has been undertaken so that I am better able to understand the effects of my school leadership. I have used Bourdieu’s theory of practice to conceptualise the ways in which I engage with others in the school and how self-positioning, and the positioning of teachers and students, is designated by the school as a field within the field of education. The interrelationship of the field, and the habitus of those in the field, structures the social world of my leadership practice. The habitus of the people within the field acts as a “system of generative schemes which engender practical action,” (Adkins, 2009, p. 2). The relation of these concepts to each other has guided me to an understanding of the complex practical world that is the school.

My scholarship here focuses on how my habitus influences the types of strategic changes I have introduced in the school and how I might critically review the assumptions and conclusions I make in the course of my study. My relationship to the object of my study is that of practitioner within the school, rather than visiting observer/researcher. As a result, the data I have collected are not confined to a set of interviews or focus groups that are separate from my practice. How I respond to the data and other experiences at the school also affects my practice as a school leader and a researcher of the site. In this section of the portfolio I present a chronological record of experiences that illuminate change in the field. The selection of data, and descriptions of how the data has been used to lead change in the school, has been influenced by my habitus.

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The way I lead BBHS is not a simple product of being the leader of the school. I do not act in an identical way to other school principals. However, the broader *field* of education influences the behaviour and dispositions of all school principals. Being the leader of a school has shaped both my *habitus* and responses to the *field*, just as the strategies I employ are shaped by my *habitus* as it has been historically produced. Similarly, my scholarship influences my professional *habitus* because the discovered knowledge structures my responses and perceptions about the school.

As I theorise my practice I consider how my *habitus* has been formed over time. *Habitus*, according to Bourdieu “refers to something historical, it is linked to individual history” (Bourdieu, 1990c, p. 86). Whilst my *habitus* is durable, it is also responsive to the events that are going on around me, and I am influenced by such events. As Bourdieu further explains, my *habitus* is ‘the product of incorporation of the structures and tendencies of the world… [and] make it possible to adapt endlessly to partially modified contexts, and construct the situation as a complex whole endowed with meaning, in practical operation of quasi-bodily *anticipation* of the immanent tendencies of the field’ (Bourdieu, 2000, p. 139 emphasis in original). My *habitus* has not only responded and adapted over time but it has also generated my practical action as I anticipate future action. In so doing it has made time rather than being constant across time. To map my *habitus*, I have sketched a genealogy or history of the events within political and educational *fields* from the 1970’s to the present that have had personal significance for me. I have located myself in relation to these moments in history, tracking my responses to these events and reflecting on the formative influences on my professional practice structured by my *habitus*. My selection has personal significance because I have attempted to subvert some of these important political and educational moves while, at the same time, I have not resisted others at all, but incorporated them into my practice because they align with my *habitus*. Within the
genealogy or history that I outline below, I locate myself through my responses to the broader socio-political and educational moments that enable me to map my position. The interpellation of these moments affects my practice as a creative combination of the things that I have brought forward with me and the things that I have resisted and subverted. Each time there is a new confluence of movement forward and resistance, my practice is impacted and could be understood to change. From this self-reflexive activity it is clear that I have worked to sustain a theoretical and pedagogical commitment to certain sorts of socio-political practices that are clearly located in the particular social, political, ethical and professional commitments and positions of the seventies. Since then, I have become strategic in being able to maintain the commitments emergent from this time in the face of political and educational structural changes that challenge these values.

The following table identifies events that are significant in the development of my professional *habitus*. Whilst I recognise that these events may not have the same significance for others, they structure the *fields* in which I practice. Whilst I have changed and adapted to this restructuring of these *fields* over time, I am however able to identify durable elements of my *habitus*. I have mapped these events and their impacts in Table 1 below.

**Table 1 - Impacts on my Pedagogical Habitus**

<table>
<thead>
<tr>
<th>Decade</th>
<th>Field of Power</th>
<th>Field of Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970s – Teacher at</td>
<td>• Liberalism</td>
<td>• Education faculties grow within the academy</td>
</tr>
<tr>
<td>various primary schools</td>
<td>• Women’s Movement</td>
<td>• Child centred learning</td>
</tr>
<tr>
<td>including a large</td>
<td>• Whitlam government reforms</td>
<td>• School based curriculum</td>
</tr>
<tr>
<td>primary school in a Low</td>
<td>• Disadvantaged Schools</td>
<td>• Drama-in –Education</td>
</tr>
<tr>
<td>SES community and one</td>
<td>• End of conscription and withdrawal from Vietnam</td>
<td>• ESL education</td>
</tr>
<tr>
<td>with high population of</td>
<td>• Oil Boom – shift of <em>capital</em></td>
<td></td>
</tr>
<tr>
<td>NESB students</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Period</td>
<td>Events and Activities</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>----------------------------------------------------------------------------------------</td>
<td></td>
</tr>
</tbody>
</table>
| 1980s - Teaching in Indonesia. Returned to Australia and taught secondary school in a High SES community. | - Reaganism/Thatcherism  
- Neo-Liberal politics/economics  
- Individualism  
- Business culture  
- Deregulation of Banking systems  
- Stock market crash – 1987  
- Family reunion immigration policy |
| 1990s - Teacher at a private college for overseas students. Commenced at current school. | - Privatisation of government owned enterprises  
- Globalisation  
- Internet  
- Law and Order |
| 2000s - Commenced as School Principal at current school 2008. | - Increased immigration  
- Iraq War and war on terror  
- Refugees/Tampa  
- Islamophobia  
- Cronulla riots  
- Global Financial crisis  
- Resources boom in Aust. |
| 2010s - Commenced Doctorate of Education | - First Woman Prime Minister of Australia  
- Social media  
- Arab Spring  
- Syrian Civil War |
|               | - Metherill Education reforms (NSW)  
- Parent choice and school competition |
|               | - New syllabus for HSC  
- ESL pedagogy  
- Multicultural Education  
- Gender Education policies  
- Increased spending on private schools |
|               | - Australian Curriculum  
- NAPLAN  
- Values education  
- Standardisation  
- Teacher accreditation  
- International competition –PISA |
|               | - Increased spending on Equity education  
- Literacy and numeracy education  
- Aboriginal education focus  
- NSW Education department restructure  
- Local School Local Decisions |
A Beginning Teacher

Given the socio-political events I have articulated, my entry point into teaching in the early 1970s is of significance. My first teaching post was at a “disadvantaged school” to which additional equity funds were granted from the Australian Government led by Prime Minister Gough Whitlam. At this time, the notions of professional autonomy and freedom for teachers and students influenced me during my teacher training. Romantic notions of freedom were currency in the broader social and political fields as the “baby boomer” generation came of age and protested publically to free themselves from the perception of social constraint of the previous era. Schools began to develop school-based curriculum. Such historical social and educational moments were influential in structuring my professional habitus.

Syllabus guidelines were not prescriptions but broad directions for schools to follow. The ideas of A.S. Neill and his Summerhill School (Neill, 1962) were discussed in teacher training institutions and schools. His ideas of freedom for children instead of blind obedience to the authority of the teacher were the model for a government school where I completed a practicum. Learning at this government school was not situated solely in the classroom. In “open” classrooms (indoors and outdoors), students initiated learning and played.

As a young primary school teacher I programmed lessons based on play and creativity. I specialized in drama and theatre during my training and I employed Drama in Education methodology (Heathcote & Bolton, 1995). I attended workshops conducted by Dorothy Heathcote in 1975 where she encouraged participants to be self-aware and connect who they were to the projects they programmed for their students. She taught strategies through which teachers could create and build drama performances based on events that interested
students such as “teacher in role” and “Mantle of the Expert”. Knowledge was explored through this methodology and the teacher directed the drama as a participant in a role of authority in the narrative that was being created in collaboration with the students as players. Historical events were recreated as drama and the students were treated as responsible experts. In the process they gathered skills and knowledge to apply to their everyday lives. While the focus was on the process of inquiry and creativity, the drama developed literacy and numeracy skills, teamwork and collaboration.

One seminal moment for me occurred at these workshops when Heathcote asked participants to outline a program on a large piece of butcher’s paper about the effects of the cessation of the tram services in Sydney. I diligently set about outlining questions of historical, social and commercial importance as content of a program that I thought students might like to explore, and imagined resources that may stimulate an interest in the topic. She then handed participants another piece of paper and asked us to list our personal characteristics. We were then asked to compare what we had written and to examine whether our programs reflected who we were. This reflexive activity showed me that the pedagogical process is not content driven, that learning is relational, that students learn who their teacher is, not just what information they relay, and that they are most curious about the teacher. Heathcote suggested that if the programs we developed did not have an affective relationship for us we would not be able to successfully teach the topic. She advocated that teachers should approach the learning with an awareness of how the knowledge we were choosing to transact with the students held relevance for our students and us. Where were our connections to this knowledge and where were theirs? In Bourdeusian terms, Heathcote was asking us to be aware of our habitus and its effects on our classroom practices.
My *habitus* (which shapes my thinking about the social world in which I work) was profoundly influenced again in a seemingly contradictory direction in 1996 when I began teaching at BBHS, where I am currently the principal. I adapted my teaching practices to the theories of learning to which I was introduced in this new setting – explicit systematic teaching. Rather than make an about face from an open classroom where students were free to play and inquire, I attempted to scaffold learning so that skills improved and enabled students to creatively explore the knowledge being transacted. The professional development that I encountered continued to structure my pedagogical and professional *habitus*. From the progressivist paradigm that shaped my early teaching, where I sought to personalise learning and support students from socially, culturally and linguistically diverse backgrounds, I developed a greater understanding of a critical pedagogy oriented to social equity.

My initial training and practice as a primary school teacher structured my pedagogic *habitus* by encouraging me to focus on the capacities and capabilities of the individual student rather than on the content of the curriculum. This has influenced my practice in other settings. I have taught in a wide range of educational settings at primary, high school and tertiary vocational colleges. This has again structured my personal *habitus*, as I have adapted my interactions in a range of different settings. My students have varied in age (from five years to adulthood), in socio-economic status as well as ethnicity. I have taught in different settings and systems, interstate and overseas, and I have taught a broad range of subjects. As a consequence I have had to adapt my pedagogy and reflexively critique my effectiveness as a teacher on student learning outcomes. I have not focussed on a single subject discipline or a cohort of students at one stage of their maturity, nor on a culturally homogenous group.
In 1996 I took a temporary position as an English teacher at BBHS. In 2002 I took up a position as Head Teacher of English in another comprehensive boys’ high school with a similar demographic. I have now worked in these boys’ schools for more than 18 years and my habitus as a teacher has developed through my attempts to meet the learning needs of these students. I have reciprocated their friendliness and openness and this has affected my relationships with individual students as well as with groups and classes.

My first impressions of the field (where I now work) were very positive. When I began at the school in 1996 I was stimulated and energized by the work of my colleagues in the English faculty. Pedagogies to improve student learning outcomes were informed by educational theorists, particularly Michael Halliday’s functional grammar (Halliday, 1994). Explicit, scaffolded lessons based on text types were essential elements of English programs and literacy and numeracy professional learning sessions were conducted for all teachers. Mary Kalantzis (Kalantzis & Cope, 1999) presented workshops to staff about multicultural education that adopted innovative practices. Debra Hayes presented her work on Productive Pedagogies (Hayes, Lingard, & Mills, 2000) at the school; work based on the premise that treating children as responsible experts increases their engagement and confidence. Scaffolding, context and negotiation would enable students to perceive a real purpose for learning and work collaboratively and proactively to gather skills and knowledge that are relevant to everyday contexts. Importantly, the products of this learning could be applied to real life situations and community interactions. Improving student literacy was the focus of programs. Explicit, systematic pedagogy and scaffolded learning that included overt instruction in the cultural codes in texts supported students to read and write texts, and to critically apply this knowledge to different contexts. I believed that this
systemisation, coherence and repetition assisted students to learn and develop interrelationships in the classroom that gave them control over their learning.

The length of time I have spent in the BBHS community is significant, as I have taught the fathers and the sons, as well as uncles and nephews. This history has structured my relationships with members of the community and built familiarity and trust, and my knowledge of the social practices of the community has therefore grown. I acknowledge that I have acquired significantly more cultural capital than most in the community as a result of my formal education. In attempting to describe the habitus of the students, I am aware that I am subjectively constructing the field in which I work. This is my perception of the habitus of the students. However, the structuring of the field that I lead relates to these perceptions that I hold. I find the behaviour of the students to be often noisy, boisterous, fun loving and funny. They are friendly, inquisitive and open, if sometimes tactless. Individually they are respectful, polite and open. In class they love narratives. Most have a limited English vocabulary, and misunderstandings that arise from limited English language understanding sometimes lead to confrontations with teachers. Being respectful is extremely important to students and they expect to be shown and to give respect.

The present

In 2005 I was one of eight teachers who participated in interviews conducted by a Doctoral candidate, Nicole Mockler (Mockler, 2008). I recently reviewed this thesis and her research problem; “how does teacher professional identity play a mediating role in helping teachers to understand themselves as professionals and to guide their practice inside and outside?” (p. 5) and I related this to my own questions in this reflection on my professional practice. In Mockler’s thesis there is a description of myself (given the pseudonym Liz)
and the durability of my *habitus*. My responses in these conversations are evidence of enduring dispositions that affect my practice now. When asked to reflect on the origins of my stated “missionary zealously… about, you know, doing a good moral job” (Mockler 2008, p. 174), I said that “…I really warmed so much to these kids and people used to slag off at them all the time and you’d feel very protective ….. working within this community has made a difference.” My activist intent is a powerful motivation, and I state that I see myself as a teacher who has the capacity to change students’ attitudes to school by broadening their experiences. I am aware of the irony that I want to affect or change the students’ scholarly *habitus* when I have discovered the durability of my own pedagogical *habitus* as evident in my conversations with Mockler.

“….school is fun for these kids. … They encounter a broader range of experiences and working in a disadvantaged setting you’ll have a tremendous opportunity to give some equal opportunity to these kids. We run all sorts of extraordinary leadership programs. We take them places they’ve never been, we give them huge field experience…so school becomes a really extraordinary experience for them as well” (Mockler 2008, p. 173).

My political conviction is strongly influenced by the school and system contexts where I have worked, and Mockler comments on the unorthodox and subversive aspects of my practice. In my role as teacher as “disruptor”, I see the crucial importance of developing critical literacy for the students and advocating for them within the broader community for greater tolerance between Muslims and non-Muslims in the face of significant anti-Muslim sentiment. As Mockler notes:

“This underpinning concern for student engagement and the quest to make learning relevant and accessible to young people has been a recurring theme in Liz’s career, from her earliest days as a primary school teacher to her work in disadvantaged
schools for boys over the past 11 years. Of her current school, she recognises that it has ‘a reputation for being one of the worst schools in the country’ and for Liz the enhancement of student learning has been the primary task over the past five years in the mission to help the school and its students rise above its past reputation. Of working with students, particularly boys, in circumstances of educational disadvantage, and focusing on improving learning, she argues:

When does learning take place? I guess that has always been a bit of a mystery to me… when’s the actual moment that something’s learned and I’ve always tried to prepare, and I’m now very pleased that that [backward] mapping from assessment programs is actually in place. But I always felt that children needed to know what they had to learn, what you were trying to teach them and giving them structure and scaffold about how it was going to be taught to them and what the skills and the knowledge that they would need along the way to pick up this learning… and checking all the time to see whether or not they got it and giving them hooks to remember things by. But also enjoying the learning is very, very important to make it as pleasurable as possible because I think the effects are extraordinarily important. If you’re wanting people to remember things, they don’t often remember it when they are bored senseless and they hate what they are doing….They tend to put up an emotional barrier that says ‘this is not sinking in’ so you can make it practical and tactile, you know just basically the various intelligences and the various ways in which different people learn different things. But to make it as much fun as possible” (Mockler 2008, p. 218).
In a time when everything is highly regulated, managed, audited and evaluated (e.g. National Assessment Program for Literacy and Numeracy (NAPLAN), Australian Teaching Standards, outcomes based curriculum, The Australian Curriculum), my response to this managerialism is reflexive, because the measures are arbitrarily constructed and assume conformity to a limited range of possibilities for performance and practices. My experiences, especially the illusion of the freedom and autonomy of the 1970s, affect my attitudes to the contemporary era. I also recognise that there is some resistance to my practice from younger members of the school executive, who expect that the principal of the school will want to manage, measure and audit processes at the school in order to operate effectively in this highly regulated environment, because this is the context in which they have entered the profession. Rather than allocate a lot of time to audit and measurement processes, I am keen to engage the teachers at the school in professional learning that is school based and school managed so that student learning improves. Research into teacher professional learning (Elmore & Burney, 1997; Fullan, 2013; Newmann, King, & Youngs, 2000) concludes that not only does school based professional learning build teacher capacity, but that it should be embedded in the work that directly relates to the work of teaching and should be organized around collaboration amongst teachers.

Again, this is a view that I held at the time of the Mockler interviews:

“I find that one of the wonders of the job is the stimulation that you get from ...professional learning and that it’s ongoing…” (Mockler 2008, p. 176).

Mockler has interpreted my response to professional learning as valuing ‘in-house’ professional development that is built into the structures and processes of my (then) current school and that is differentiated, inquiry–based and generated by the current real concerns of teachers and students.
As noted earlier in this work, the context where I was working at the time of the interviews profoundly affected my leadership practices. The re-structuring, re-organization and ‘re-culturing’ of the school created a model for school leadership and management that I have attempted to implement in my current school through the “Platform for Collaborative Education” (PPI One). At the time of the interviews I described the model for school leadership and management as follows:

“I believe in what we are doing and what we are doing to me makes sense. In fact I think it’s benchmark practice for schools…in similar situations. It’s based on a three-pronged management plan, which is basically, ….amenable learning environment, so that’s highly supervised and meticulously maintained learning environment, so that you know, keeping an eye on students, making sure it’s all tidy and spruce and tidy and clean…so that it looks good, setting up a timeout room, having a discipline system which is staged, being always consistent and fair… and promoting the school and doing a lot of press and publicity. As well as that … There’s a focus on student learning, that’s happening through the professional learning that’s in the timetable structure that happens every fortnight, so that every faculty goes to a meeting with the (Curriculum Deputy) who is doing backward mapping from assessment… so we’ve got the amenable learning environment, the pedagogy and the professional learning for staff” (Mockler 2008, p. 174).

The beliefs and commitments articulated in this 2008 interview have informed and been informed by my scholarship.

**Scholarly Development**

My scholarly development since this time has sharpened my definitions of these processes and enabled me to refine a management and leadership structure, the Platform for
Collaborative Education (PCE). The PCE aims to disrupt teacher practice through structured professional learning that problematizes the knowledge that is presented to students in the school curriculum. I expect teachers’ practice to be responsive to the structural changes in the school and teachers will question the arbitrary selection of curriculum knowledge so that students have greater access to the knowledge that is transacted. These changes may change and structure the teachers’ *habitus*.

In this way the professional learning interventions are deliberate ruptures in the *field* to change the *habitus* of teachers. Professional learning that problematizes the cultural assets of the students through the curriculum, and consulting with students to construct curriculum, is a change in practice for teachers. Resistance to the introduction of different forms of knowledge needs to be managed, and the process of collaborative construction and evaluation of learning programs that incorporate the cultural assets of the students is a structure to support teachers.

Bourdieu’s notion of *hysteresis* (Bourdieu, 2000, p. 162) illuminates the process of interfering with the *habitus* of the teachers by changing the organisational structures within the school. *Hysteresis* provides a conceptual link between the objective nature of the structural change in the school and the subjective nature of the individual responses to the change. It presumes there is a lag time to take up the changes that varies with individual teachers. This process is not linear in that it presumes a specific structural change will cause a lasting effect, rather it is an organic and emergent process that allows the players within the *field* to align their practices with the changes. As leader I am aware of the “lag time” and the need to allow time for teachers to catch up with the organisational structures in the school through time for focused discussion through professional development. This supports the school curriculum and ruptures the processes or usual practices in which
teachers place greatest value on “playing the game” according to the rules such as completing the syllabus mandated by the educational authorities within a constrained timeframe (which often obstructs student learning). Disruption initiates change, as teachers cannot practice “business as usual”. The idea that teachers will not teach the way they have always done assumes that students will not behave in the ways they have always done. The new structures aim to accomplish this through changes in practices that are allowed to evolve, where teachers are given time to grow and change. It is theorised that changes to the teachers’ habitus will change the habitus of the students as they achieve success at school. In turn their relation to the field will change, helping them to realize that if they tap into the cultural capital that is recognized as valuable at school, they will progress.

Innovations in teaching programs, particularly the music and dance programs, are examples of programs developed with students, especially through the Arabic Band and Islander Dance Troupe. This focus on music and dance programs ruptures or disrupts “business as usual”. Additional resources are allocated to the programs and the cultural knowledge of the students is used as content that shapes the curriculum. In this way students’ cultural capital is brought into the school, and students realise it is valued and that they have currency at the school. Through structuring connections to the community, the cultural capital of the students is further validated. Audience acclaim of performances reinforces the value of the cultural assets and thus students experience success. This success builds students’ confidence and the success structures their habitus such that they are able to see the value of the “other” cultural capital valued by schooling. Having been allowed a space in the school that enables them to negotiate with their currency, as well as the currency of the system, students are more likely to take up what is valued by the school. In the process of changing the students’ habitus they are able to see from a broader perspective and value what they are offered from school. Further, teachers see that the
cultural capital of the students is valued and this changes the habitus of the teachers. By changing the structures in the field through curriculum intervention, teachers begin to see the students as capable. By valuing what the students bring to school, teachers’ awareness of what the students have to offer changes the teachers’ expectations. Students become more confident to venture out and begin to take up the currency that is valued in the wider society.

This theory of learning to engage students by including the cultural knowledge with which they are familiar has been structured by my habitus. In the following section I foreground how my theory of learning has developed.

SECTION THREE - Theorising Learning: A professional, pedagogical habitus

My theory of learning has been structured by my pedagogical habitus. In turn my pedagogical habitus has been structured by my professional, personal and scholarly development in the course of my history as an educator and school leader. (I have detailed these developments in Section Two of this Narrative). Not only does my habitus affect my perception of the job I do both as a leader and a researcher, but it is also embodied in the range of activities in which I participate; and so it is for the other people with whom I work in the social space that is the school. In Scholarly Paper One, included in this portfolio, I further explain the theoretical foundations for this theory of practice and I attempt to theorise learning. Here I reflect on how my pedagogical habitus operates within the school at the same time as I reflect on a theory of learning that is situated in BBHS.

Having worked with the boys at the school for many years, it became obvious to me that many of them did not “do school” in ways that were considered more “socially acceptable”, that is, compliantly, quietly, conscientiously and competently rather than noisily and
casually. The *habitus* of the majority of students appeared to exclude this type of behaviour, and as a result practices expected by the teachers were not always evident. Therefore, school was a site where contests for power between students and students, and teachers and students led to boisterous disruption of classes, poor academic performances, stress and sometimes violence. When contemplating solutions for the management of this stressful environment, I reflected on the quality of the relationships in the school and the interactions between individuals within the school. Many of the students resisted the authority of the teachers and learning was interrupted. I speculated that if the social interactions were more effectively focussed on learning the content that had been programmed, students might have improved learning outcomes. I noticed that student achievement in some classes demonstrated that the students were far more capable than suggested by learning outcomes in other classes. Like many school leaders in similar schools, I was trying to overcome the resistance from kids to school. So what should I do?

It has been suggested that schools are becoming increasingly irrelevant as sites for learning and that, as the means for access to learning becomes more flexible, school as an institutional portal through which knowledge can be transported is becoming more dissociated from learning (Goding, 2012; Rincon-Gallardo & Elmore, 2012). For example, knowledge is readily available through digital media and the opportunities for learning are more diverse than offered within schools. Making school more accessible to our students can be achieved by structuring the curriculum to make the content more relevant and enjoyable and engaging. One way to achieve this is through a negotiated curriculum. However, negotiating the curriculum with students about what they want to learn needs to be strategically structured. What then of a theory of learning in a school context? Within this particular school context? Bourdieu and Passeron (1977) argue that the function of school is to socialise people into certain practices that reproduce certain knowledges that
are seen to be of certain value at a particular moment in time. However, for the majority of students at BBHS, the knowledges and practices that comprise the rules of the game are unfamiliar because they have not successfully acquired the necessary capital exchanged within the schooling system.

From a class and power perspective, ‘school’ does not work for many of the students in our school because the knowledge that is mandated is not always accessible to them (Apple, 2004). However, given that they are required by law to come to school, my job is to help them capitalise on the experience. In this field, teachers and students can collaboratively build their knowledge. Students should be given opportunities to share what they know as part of the collaboration and this knowledge becomes a foundation to further investigate and explore (Thomson, 2007, 2010b).

I understand that historically and politically, schools have a particular social function to educate students so that they are equipped for a life within broader social and economic fields. I am not critiquing this function, as I recognise that I have a responsibility to the students to support them and bridge the social function of schooling within their own lives in the most meaningful way possible. I have to work in the existing structures within which consultation, collaboration and negotiation are necessary to frame the curriculum and how it is taught. If I assume that students are curious about things, then the issue is, what are they curious about? It is obvious that they are often not curious about the things schools want them to be, and that their knowledge and interest have often been positioned as inferior. Models of schooling that offer students opportunities to explore and inquire can be facilitated so that the instructional core of the teacher-student relationship is focussed on content that assumes that students are knowing and can facilitate learning (Thomson & Gunther, 2006).
I am not suggesting that the school should allow the students complete freedom to create the curriculum. There are social constraints within the structure of the field, as well as within those policies and procedures mandated by the Department of Education. However, the relationship between freedom and constraint can be a creative one. In any social situation there are always constraints, but exploring possibility within the constraints is more creative than imagining that there are no constraints. If as Butler (2004) suggests, the performativity of gender is “a practice of improvisation in a scene of constraint” (p. 1) then the performativity of “schoolboy” in BBHS is open to improvisation; to the possibility that unexpected things can and will happen.

As Bourdieu suggests (1990a) the schoolboy habitus is a product of opportunities and constraints that form dispositions that are:

“durably inculcated by the possibilities and impossibilities, freedoms and necessities, opportunities and prohibitions inscribed in objective conditions” (p. 54).

These tensions between limitations and possibilities power the game of school, as the positional authority vested in the teachers, leadership and students affects the ways in which relations of power are enacted. An ethical and respectful framing of relationships can transform the social structure within the context. However, for this to happen a critical understanding of the authority vested in the knowledge and the positions within the school needs to be made transparent, to give the players within the field the creative space to explore the possibilities.

Engaging with Theory: developing a scholarly practice – structuring habitus

My pedagogical leadership has developed alongside my scholarship as I have come to understand the complexity of the relationships within the site that I lead and the practices
that are deployed by the various players within the field. Bourdieu’s thinking tools in particular have given me the opportunity to reflect on my leadership as an operation of my habitus and the deployment of my cultural capital as I practice in the field. My habitus incorporates a repertoire of actions and ideas, practices and practical knowledge that have been responsive to the social conditions within the school and to the relationships I have with the players in the site. My research has increased my knowledge of the practices of others, and this critical information has affected my leadership of change in the practices of teachers and students. As I reflect on my pedagogical habitus I consider how my practice has been influenced by the development of my scholarship over time.

Although I have primarily focused on Bourdieu’s concepts of habitus, field and capital, other educational theorists have influenced my thinking about teaching and learning and curriculum. These include: Dewey’s account of learning development occurring through solving authentic problems (Dewey, 1938); Vygotsky’s scaffolded learning and cognitive functioning (Vygotsky, 1997); and Freire’s critical pedagogy (Freire, 1985). These theorists have impacted on my practice as an educator and my concern with both how children learn and the instructional core of my teaching. However, as my understanding of the complexities of Bourdieu’s theory of practice and field analysis grew through my scholarship, I have mobilized his thinking tools to theorise the process of change in the school to lead and manage those ideas about children’s learning attributed to other theorists. Here I briefly outline where other theories can be applied in the school as they complement the work I have done with Bourdieu’s theoretical concepts.

Dewey’s (1938) theory, that optimal learning and human development and growth occur when people are confronted with substantive, real problems to solve, can be applied by teachers to engage students with their community. Dewey argues that curriculum and
instruction based on integrated, community-based tasks and activities engage learners in forms of pragmatic social action that have real value in the world. In this way, the *cultural capital* of the community and the knowledge that may not sit within the formal curriculum are included in teaching programs. The field becomes a more familiar world as the *habitus* and *social capital* of the community are valued and acknowledged.

Vygotsky’s (1978) learning theory proposes that cognitive development does not proceed through innate, age-based developmental thresholds, but is the product of social and cultural interaction around the development and use of tools of a cognitive, linguistic and physical nature (and, more recently, of an electronic nature). Like Bourdieu, who suggests that “All teaching practices implicitly model the ‘right’ mode of intellectual activity” (1971, p. 350), Vygotsky acknowledges that there is authority invested in the ‘right’ practice that can exclude some other practices. The students at BBHS often lack understanding of the ‘right mode’ because they have not acquired the *capital* that is perpetuated in the model. The “tools” that are employed in schools are socially constructed and arbitrary and are, as Bourdieu suggests, misrecognised as such. As Vygotsky suggests, the ‘right’ practices should be made explicit to learners.

According to Vygotsky (1978) learning occurs in a zone of proximal development where authoritative tool users – teachers acting as mentors – initiate and lead students as novices into the use of technologies. Vygotsky proposes that:

> “an essential feature of learning is that it creates the zone of proximal development; that is, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in co-operation with his peers. Once these processes are internalized, they become part of the child’s independent developmental achievement” (p.90).
This structured introduction into using tools is called ‘scaffolding’. Vygotsky provides the pedagogical means through which the cultural knowledge of the students can be explored, and a bridge to the *cultural capital* that is prized in the wider society, and is known and valued by the teacher, can then be made.

This structured pedagogy is used to enhance the achievement of the most at-risk learners because it explicitly and critically elucidates the linguistic and social structures of the texts being used. This pedagogy could involve teacher-led, structured introduction to the uses of technologies for print and oral language. School work could be structured around projects that demand students engage in the solution of a particular community-based, school-based or regional problem of significance and relevance to their worlds. It could involve training students to become social scientists, with a high premium placed on the collection, analysis and presentation of data.

For Freire (1985, 2000) the most authentic and powerful pedagogy is one that focuses on the identification, analysis and resolution of immediate problems in learners’ worlds. Hence, his approach is referred to as problem-posing and problem-solving pedagogy. For Freire learning to read and write is simultaneously about learning to analyse the world, and the principal task of teachers is to facilitate an analysis of that world and of specific community problems. Freire argues that any pedagogy must be of demonstrable relevance to the immediate worlds of the students, and it must enable them to analyse, theorise and intellectually engage with those worlds.

Drawing on this repertoire of theories, I specifically locate my work as an educational leader within Bourdieu’s conceptual framework. I do so as I believe that Bourdieu’s framework brings a coherent focus in the present to the theories of Dewey and Freire with
regard to the structuring of learning within the field, and to Vygotsky’s work on understanding of the habitus and practices of students and teachers. As my understanding of Bourdieu’s concepts has developed throughout the course of my studies, I have found his thinking tools to be most useful to frame the theory of practice that has evolved. I began with a rudimentary understanding of cultural capital that I applied to this context; understanding that students often failed academically because they did not arrive at school with the knowledge necessary to succeed because of their socio-economic and cultural backgrounds. Cultural capital also offered possibilities for understanding the social practices at school – the mores, traits and behaviours that were effective currency within the school for both students and teachers. Although the cultural capital of the students does not buy high academic results and distinction in state-wide tests, different social capital is used within the school to negotiate for positions of power.

Bourdieu and Passeron (1977) identify schools as sites for social reproduction and places where cultural inequity can be reproduced. Therefore, Bourdieu’s main concepts (field, habitus and capital) are critical in this particular Culturally and Linguistically Diverse (CALD) school (99% non-English speaking backgrounds), where students may jostle for positions of influence based on ethnicity. The community is multi-faith, and 85% of the students identify as Muslim. Other students identify as Christian, Buddhist and Hindu. The dominant group of students, comprising 75% of the population, is of Lebanese heritage. Therefore the habitus of students is not only structured by socio-economic status, but also by ethnicity and religion. However, the school too is a structuring structure that can mediate this positioning amongst the students and produce a particular school culture.

My evolving understanding of Bourdieu has assisted me to conceptualise the school as a field within the field of education and the broader field of power. Bourdieu’s notion of the
field is indicative of the positions occupied within a network of relations determined by the varying amounts of capital possessed by the players within the space. This capital, specifically the measure of academic achievement of the students, comprises the stakes at play in the field and the practices emerge from the play. There are regulations and rules that structure the practices of the staff and students. There are daily routines and timetables, courses and curriculum. There are habits, practices, beliefs and values that are shared by the actors in the space. Importantly, individuals respond to the conditions in the field, and their relationship to the field is structured by their habitus. The players within the field do not, however, blindly follow the expected rules of the game because the generative quality of their habitus produces variable practices. My activist intent (as discussed in Section Two of the Narrative) is to change the conditions in the school so that the social relationships within are shaped by structures that allow time for collaboration, reflection and consultation. Changing the space necessarily recognises and accounts for the complexity within, and does not depend on a single project or program. Although an innovative practice may be introduced, it is not conceptualized as the focus for change, but as a dimension of multiple practices mobilised toward change. This aims for organic development where practices emerge from the process rather than enforcing new practices. Paradoxically, the focus is on the complexity of the field. If the field is to be transformed then it is important to operate simultaneously across the field and not just in a linear trajectory.

Importantly, a change in the habitus of the individuals within the field may occur when the structures and structuring within value, and attempt to come to an understanding of, the habitus and the capital that students and teachers bring to school; “Habitus contributes to constituting the field as a meaningful world” (Bourdieu & Wacquant, 1992).
SECTION FOUR - Scholarly Papers and Professional Practice Initiatives: Bringing professional and scholarly habitus together as research practice using Bourdieu’s conceptual framework.

The broad scope of this leadership and research project; to change the climate and culture of the school in order to build social cohesion, has led me to organise the presentation of the components of this portfolio out of the recommended sequence of Narrative followed by Scholarly Paper One, Professional Practice Initiative One, Scholarly Paper Two, Professional Practice Initiative Two, Scholarly Paper Three and Professional Practice Initiative Three. To capture the breadth, depth and the complexity of the research into this project for holistic and systematic restructuring, following the Narrative, I have organised the study into two parts, PART A and PART B, each comprising three components as follows.

PART A entitled “Objective Relations and Inter-subjective Interactions” (SP One PPI One and SP Two), forms a trio of related parts to present the scholarship and research into the systematic leadership practices that are particularly aimed at restructuring the field by increasing the symbolic capital of the teachers, with the belief that this restructure will change the responses and practices of the students by pedagogic interventions. It also investigates a theory of practice to further explain how teachers’ practice is the product of the relational construction of habitus and field. Given the broad scope of the study and the complexity of BBHS, not all aspects of the social topography of the school have been included. However, I have focussed on a particular curriculum restructure in the second part.

PART B entitled “A Music and Dance Curriculum”, (SP Two, PPI Two and Three) forms another trio focussed on the scholarship, research and implementation of the music and
dance programs, a significant innovation in the construction of the curriculum and restructuring of the field. It particularises what this broad approach means for a specific curriculum area, that of music and dance, in an attempt to examine the ways in which the restructure of the field, by prioritising student habitus and capital, has led to changes in the culture of the school.

This portfolio is comprised of seven components arranged as follows:

The Narrative of Personal, Scholarly and Professional Development

PART A Objective Relations and Inter-subjective Interactions

Part A I Scholarly Paper One
Theorising Practice

Part A II Professional Practice Initiative One
“The Platform for Collaborative Education”

Part A III Scholarly Paper Two
“Linda’s Listening”

PART B A Music and Dance Curriculum

Part B I Scholarly Paper Three
A Music and Dance Program – a Structuring Structure

Part B II Professional Practice Initiative Two
The Music and Dance Program

Part B III Professional Practice Initiative Three
A Filmed Lecture for Uploading to an Internet Site and Notes – “Building Social Cohesion through Music and Dance”

The following section of the Narrative provides an overview of the Professional Practice Initiatives and Scholarly Papers contained within the portfolio. I explain how my scholarly development and professional and research practice have shaped the structure of the portfolio and how it came to be that I begin with theorising practice.

PART A - Objective Relations and Inter-subjective Interactions
I. Scholarly Paper One – Theorising Practice

Scholarly Paper One uses Bourdieu’s thinking tools to develop a theory of practice within the school. In investigating my habitus and the habitus of teachers I explore the ways in which we act and respond to the structures that are introduced in to the school. This scholarly paper is the theoretical underpinning of Professional Practice Initiative One, The Platform for Collaborative Education, which seeks to provide organisational structures to enable teachers and students to reflexively develop learning programs in the school.

What I practice, and how I practice, as a school principal is a result of habitus. My interest is to lead a socially cohesive school and this affected the aims and design of the research for this doctorate. Initially, I focussed on exploring the potential of music and dance programs in helping to create a socially cohesive school. However, as my scholarship progressed, I recognised that the performing arts was but one structure that structured practice at school. Although this curriculum did lead to change in some aspects of school climate and culture, it did not comprehensively restructure the practices of the students and teachers in this space. Looking for a theoretical solution to this problem led me to an investigation of practice.

Education is a multidisciplinary field that overlaps with other cognate fields such as psychology, philosophy and sociology. Thus the application of theories from these disciplines is incorporated into educational theories that explain educational practice. What I have attempted in this professional doctorate is to theorise practice and the ways in which the school structures practice. Although theories can be used to formalise and justify certain pedagogies and methodologies, the unpredictability and idiosyncrasy of both teachers and learners, along with the characteristics of the school site, make schools complex institutions. The application of theories to these contexts, paradoxically, results in
the development of the theory as individuals adapt the ideas to their practices. Whilst individual *habitus* structures the practices, teachers gain a more collective understanding of practice and theory through collaboration and shared reflections. So as practices change incrementally, the theories change along with it. This is a reflexive and collaborative process that forms a theory of practice as we practice a theory.

For Bourdieu a theory of practice is a theory of research practice, as it was produced within the academic *field* where he questions the dialectic of objectivism and subjectivism. Objective analysis of research practice demonstrates the need to explore the “mode of production and the functioning of practical mastery”, wherein we consider the relational objective and subjective “structured and structuring structures” (Bourdieu, 1977, p. 170). As a reflexive practitioner in a *field* where I am the principal over time I examine how I have internalised the structures of the social world and interpellated (Althusser, 1977) certain assumptions, ideas and practices. As with the teachers and the students, my practice is produced by *habitus*, a product of past conditions where individuals have acquired knowledge and embodied dispositions. However, practising within *fields* that have been structured through time also structures *habitus* as individuals vie for *symbolic capital*. Our *habitus* acts as a generative system from which emerge pedagogic practices as teachers that also reflect the pedagogic *capital* that we have acquired.

As a school leader I attempt to influence practice and improve the learning outcomes for students by increasing *symbolic capital* – in the form of pedagogic *capital* for teachers and in the form of *cultural capital* for students. The *Platform for Collaborative Education* (PCE) has introduced new structures into the *field* and structured collaborative relationships have been developed to influence practice through increasing *capital*. The
PCE as a structuring structure is informed by my research and scholarly engagement with Bourdieu’s theoretical tools.

**II - Professional Practice Initiative One - The Platform for Collaborative Education**

The first professional practice initiative (PPI) is the implementation of the *Platform for Collaborative Education* (PCE), a school leadership and management plan. The PPI explains the planning process and the effectiveness of the changes in practice that the plan seeks to implement. The changes introduced into the school since 2009 are also explained in order to demonstrate how the PCE has evolved in the specific context of the school. The PCE has had two iterations, and both iterations of these are represented diagrammatically and created as posters for display throughout the school in staffrooms and offices. The second iteration is the product of a further evolution of the strategies as they have been put into practice and modified by practice.

The introduction to this first PPI describes the context of the school and details the various timetabled meetings for teachers to meet to plan, implement, and evaluate teaching and learning programs. These meetings are complemented by a professional learning program that is in-house and focuses practice on aspects of teaching and student learning. Also, the structure of management teams is explained in the model, as are the opportunities to develop community partnerships for student learning projects.

The PCE aims to both build a collective understanding about teaching and learning at the school, and to allow time for this to happen. To examine the effectiveness of the structures inherent in the model, I conducted semi-structured interviews with teachers over the period of my study. All teachers participated in these interviews to review their work with me as
the principal, but only six participated in the research. These findings are presented in Scholarly Paper 2: “Linda’s Listening”.

**III - Scholarly Paper Two - “Linda’s Listening”**

Although this scholarly paper reports on research interviews conducted with six teachers during “Linda’s Listening” for the scholarly purpose of the doctorate, “Linda’s Listening” is also a professional practice of data gathering for school evaluations to inform the day to day practices of leading a school. In conversations with all teachers at the school, I have learnt about what is happening in the learning spaces in the school from the teachers’ perspective. My professional judgments about the successes and failures of structural initiatives introduced to improve student learning outcomes need to be informed by the perspectives of those who are attempting to operate within these frameworks. Consequently, the relationships that I develop with the teachers become another social framework or context in which we operate and thus structure the *field* where we work. As teachers explain and reflect on what they have been doing and collaboratively develop new practices, the conversations become one vehicle for a possible change in practice.

In these conversations I have attempted to engage teachers about the generative principles of their *habitus* and their response to the structures I introduced that aimed to change practices to disrupt “business as usual”. The structures that frame these conversations are categorised as follows: 1) Intensive Professional Learning; 2) Amenable Learning Environment; 3) Curriculum Development and 4) Leadership Development.

The paper addresses how the introduction of these structures in the school aligns with the *habitus* of the teachers, and the extent to which these structural interventions have increased the pedagogic and social *capital* of the teachers.
PART B – A Music and Dance Curriculum

I - Scholarly Paper Three - *A Music and Dance Program – a Structuring Structure*

This scholarly paper was the starting point for my studies for the Professional Doctorate. Returning to study after twenty years, I was keen to review and engage with literature about performing arts, boys, social class, belonging, school climate and culture, *cultural capital*, and the development of music and dance programs in schools around the world. This reading was an essential element of my scholarly development as it informed my thinking and practice.

The review is a critical reading of the literature that supports claims of the benefits of the arts and addresses issues that are particular to the school – gender, social class and ethnicity. It informs my argument that the arts can build social cohesion in a school through the acquisition of *cultural capital*. In turn the argument informs the development and structure of the music and dance program which draws on the UNESCO “Roadmap for Quality Arts Education” (2006) structure and method for a quality arts program in a school. The review emphasises how the principles of a music and dance program promote an ideal for transforming school culture differently, particularly for boys. A traditional view that boys require an active, competitive, sports-based curriculum with tight punitive discipline as a core value is contested (Fine, 2010). Alternatively, an arts-based curriculum is not based on competition and requires: close collaboration between all players; an empathetic knowledge of human behaviour; creativity and imagination; and disciplined practice to perfect skills. In the review I argue that by representing culture in various ways, we can learn more about who we are and develop our sense of identity and belonging. Further, I assert that exploring multiple ways of artistic representation makes a difference to the
broader cultural context of the school community. This review informs the development and evaluation of the school music and dance program.

II - Professional Practice Initiative Two - The Music and Dance Program

Professional Practice Initiative Two, a music and dance program, aims at increasing student participation in the school. The program is an important aspect of whole school strategic leadership and management designed to foster social cohesion in the school. It incorporates the cultural knowledge of the students in the school curriculum. The content for the music and dance program draws from the cultural heritage of the students in the school and knowledge with which the students may be familiar. It includes music and dance of the Pacific Islands (Tonga, Samoa, Fiji and New Zealand), the folkloric music and dance of Lebanon, as well as Hip Hop and contemporary, popular music and European music. Bourdieu’s concepts have been used to theorise the knowledge of the students as cultural assets. Although these assets may not accrue great cultural capital in the wider social fields, they are valued in the school because they are the knowledge “currency” that is relevant to the students, their families and community. Students may feel a sense of familiarity with this knowledge and develop a greater sense of belonging at school.

The PPI examines whether the music and dance program has a transformative effect on the school. The research evaluates what the students are learning through the dance and music programs and how they are learning it. It explores how these programs are teaching the capabilities as set out in the Australian Curriculum so that students learn to be creative thinkers, innovative problem solvers, collaborative team members and develop ethical, intercultural understanding. This is a further argument for focussing on an arts curriculum as core, rather than positioning it as a marginalised addition.
The research examines the overarching questions seeking to confirm an assumption that music and dance pedagogy is more collaborative, less competitive, less combative and more affective than conventional “boys” curriculum such as sport, and that this will have a transformative effect on school culture. It also asks whether the music and dance program leads to transference of learning to other areas of the curriculum, and whether flexible structures within the school and a focus on the arts leads to other transformative practices in the school.

III - Professional Practice Initiative Three - A Filmed Lecture for Uploading to an Internet Site and Notes – “Building Social Cohesion using Music and Dance in a School”

PPI Three is in the form of a DVD with explanatory notes. The DVD contains a filmed lecture and a compilation of moving and still images that illustrate the development of the music and dance program at BBHS. The notes accompanying the DVD are for the readers of this study, to explain the rationale for and the development of the form of the professional learning presentation and the selection of the components of the episodic record.

The purpose of PPI is to present the research on the effectiveness of the music and dance programs for school change as professional learning for school leaders. This presentation of the work, a filmed lecture, would be suitable for uploading to the Internet. The major component is a filmed interview with me, which is illustrated with still and moving images of the music and dance program in operation at the school. The lecture summarises the research findings that resulted from the following initial questions:

1. Can a music and dance program build social cohesion in a school?
2. How can a music and dance program build the students’ cultural capital and effect student participation at school?
3. Will participation in a music and dance program impact on the performance of masculinity?

Moving and still images for this presentation have been collected over the past four years and record the development of the music and dance programs at the school. At the beginning of 2011, year 7 students auditioned for the school’s concert band. These students have participated in these films and we have been able to record their development in interviews, performances and in creative partnerships with musicians. The school context is also represented and, importantly, so too are student responses to the critical event at the beginning of 2011 (as detailed earlier in this Narrative).

The presentation provides a justification for the music and dance program in the school and its utility as a means to “trade knowledge” through the performance of different ethnic arts. It explains the structure and method of the programs and operational examples are presented. The presentation demonstrates how music and dance:

a) are affective, collaborative and creative
b) assert cultural identity
c) require commitment, responsibility and constant practice
d) earn recognition
e) build self-esteem and culminate in performance.

The lecture concludes that there has been whole-school/community enthusiasm for the program and that it has assisted to enhance the reputation of the school. Students report that there has been a change in culture, where learning is valued and respected and there is improved social cohesion. The programs have produced performances that have assisted to develop a sense of identity.
SECTION FIVE- Reflections on the Structuring of the Field and the Consequences for Increasing the Social Capital of the Teachers and Students

These reflections summarise the findings from school-based research on the implementation of the Professional Practice Initiatives at BBHS. The redistribution of forms of symbolic capital amongst the agents/players within the field has impacted on practices within this small field. The exchange of symbolic power within has changed the way the game of school is played. However, there is the complexity within the game that results from the structuring of practice by individuals’ habitus as they respond idiosyncratically to the restructuring of the field. These idiosyncratic practices obscure the identification of the causes and effects of change in the culture and climate of the school, and of any conclusions that specific and particular interventions might lead to specific change. The research does, however, demonstrate an impact on the practices of teachers and students and these are summarised here.

Students have contributed to the construction of a curriculum, as have the teachers. The purpose has been to improve student participation at school and build social cohesion. Evaluating the project to build social cohesion in the school has become an integral component of school leadership and management practice. Data was collected from focus groups with parents, teachers and students and samples of student work. Student participation in the music and dance program, a record of students’ performances, records of staff professional development and the programs that were produced, have been collected for review. Quantitative school data that records and compares enrolments, attendance, behaviour management and student achievement in the National Assessment Program for Literacy and Numeracy (NAPLAN) and Higher School Certificate HSC are also compared for analysis from year to year.
For the purposes of the Narrative, evidence of the impact of the structuring of the field is summarised and more detail is contained within the Professional Practice Initiatives and Scholarly Papers. Here I signal changes in teacher and student practice. The data provides evidence that the restructuring of the field, through increasing the pedagogic capital of the teachers and the social and cultural capital of the students, has impacted upon the practices of the teachers and students, which has affected their habitus.

**Teachers’ Practice – Increasing Pedagogic Capital**

The aim of increasing the pedagogic capital of the teachers is to improve teachers’ practice and increase their expectations of student learning outcomes. Changes in practice have been measured in school-based evaluations of in-house professional learning, Department of Education Quality Teaching Surveys and research conducted for this study in “Linda’s Listening”.

- Professional learning is centred on the local learning environment, based on staff sharing experiences and expertise, and focused on encouraging teachers to speak about the teaching and learning at the school. The richness and broadness of the BBHS improvement program is indicative of effective and sustainable school improvement.

- The teaching projects included curriculum mapping, the development of a school specific differentiated learning model, and examples of the concept mapping technique, which intrinsically supports the development of differentiated learning. Professional learning has increased teachers’ knowledge of pedagogy to improve student literacy and numeracy.

- A significant number of teachers when surveyed, selected a ‘focus on student learning’ and a ‘strong collaborative culture’ as significant elements of professional learning within the school leadership framework.
• Teachers have agreed on a definition for what would be an ideal 'learning space', concentrating the teaching and learning around improving student skills such as collaboration, planning, problem solving and risk taking.

• Teachers were encouraged to develop learning experiences that supported co-operative experiences and team planning and goal setting for students.

• The teaching staff from two faculty areas coordinated the systematic mapping of learning outcomes and activities, and assessment for all curricula, so that any overlap in content and assessment could be identified. The curriculum mapping supported teachers to develop learning projects to improve student participation by connecting learning from across the school in a more meaningful way.

• In this model, teachers from different subjects have been collaboratively developing learning activities that are more significant and cohesive. Students value this type of learning as it highlights the interrelationships between different learning areas and it streamlines learning, which can be repeated across the curriculum.

• The teachers’ agreed objective was to develop more effective learning activities that embed writing, reading comprehension, speaking and analysis skills within classroom learning and assessment. The process has included the review of faculty learning and assessment by the cross-faculty learning teams.

• Significant change to school culture and climate has been achieved through strategic allocation of resources for staff collaboration, professional learning and non-executive leadership opportunities across the school.

**Students’ Practice: increasing social and cultural capital**

The changes in teachers’ practice has affected the way the students “play the game of school” as measured by the research conducted in student focus groups for this study, school data that records student academic results and student behaviour, as well as
Department of Education Quality Teaching Surveys.

- Professional learning for project based learning, in the form of integrated learning projects, has provided students with more meaningful learning experiences and the capacity to negotiate their learning programs.

- Showcasing the integrated learning projects to parents and the community enhanced the school’s profile and encouraged more participation by students. Student capacity to 'do school' has improved and the effects of this type of instruction in the classroom were broad and far-reaching, extending to the development of individual skills that mirrored the learning and experiences encouraged at a staff level.

- Strategies and processes for teacher collaboration and a focus on developing rich, relevant learning experiences for students, has encouraged a significant creative and innovative culture that is evident in the levels of student engagement and achievement that the school is achieving across all levels of schooling.

- There has been a significant increase in the number of students achieving their expected minimum growth target in all areas of NAPLAN. The significance of this achievement was evident in the 2012 year 9 results where the school achieved the highest rank in the School Education Group for the student value-add score in all areas of NAPLAN.

- The students’ concert band toured to the Gold Coast in Queensland where students performed at three different schools. Significantly, parent support for this event was very strong. All but two of the parents of the thirty students who toured visited the school for an information session.

- Students performed their own compositions at the Sydney Conservatorium of Music and have work-shopped music composition in partnership with Musica Viva. The Concert Band performed at a local shopping centre for a community event and an audience of some 400, and at local primary schools. The Arabic Band has
performed at schools across Sydney, and on two occasions at the Sydney Town Hall for the presentation of the Sydney Peace Prize. The bands and ensembles have performed at the Australian Business Community Network event for the CEOs of Australia’s major companies. The music quartet performed for an awards ceremony at the Four Seasons Hotel in Sydney. The Islander Dance troupe has entertained audiences at the University of Western Sydney, various public schools, sporting and community events.

- The strength of the music and dance programs at the school has again been demonstrated by the increase in the number of students who are participating in a variety of ensembles.

- Partnerships with artists and arts institutions have enabled students to access quality arts projects in a variety of artistic genres including musical performance, dance, filmmaking, theatrical productions and poetry workshops.

- As well as music programs, drama and film students have twice performed at Parramatta Riverside Theatre (a regional theatre) as part of the Parramatta Now and the Connections projects. Film students in year 9 and 10 have been guided by their teacher to create films that have been widely acclaimed. This teacher travelled to Melbourne where student films, “The Soccer Punch” and “The Missing Bag” were finalists in the International Youth Silent Film festival. “Vlad” created by Year 9 and 10 students won the audience award at the Powerhouse Youth Theatre Shortcuts festival at a nearby suburb in western Sydney, where the school was the only high school finalist. Members of the dance troupe successfully auditioned for the NSW DEC Schools Spectacular held at the Entertainment Centre.

**An Overview of the Relationship between the 7 Parts of the Portfolio**

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The Narrative has explained the temporal development of my leadership project at BBHS. The social conditions in the school are described to contextualise these Professional Practice Initiatives and Scholarly Papers as well as to provide a chronological account of the progress of their implementation in the school. Also described are critical events that occurred during the course of the study which illustrate the changes that have occurred in the school. These include the establishment of a café managed by students, the review and implementation of well-being and behaviour management structures and a critical incident at the school in 2011 when a student was stabbed at school. These events have been selected because they have structured the responses and impacted upon the practices of the players within the school.

This Narrative has also attempted to present a coherent overview of the portfolio of three professional practice initiatives (PPIs) and three scholarly papers (SPs) by explaining the structural framework for the study (Part A and Part B) and an overview of the research questions and findings of the project to change the school so that it becomes more socially cohesive.

The social conditions in this boys’ high school in a poor, culturally and linguistically diverse neighbourhood are problematic, and the research and the practices strive to address the issues of educational inequality that structure such a setting. Using the concepts of Bourdieu I have gained an understanding of the ways in which the social, economic and political hierarchies sustain themselves by determining who has access to certain types of knowledge and the ways in which this is misrecognised. Critically reflecting on the construction of the curriculum to include the students’ cultural assets and recognise the value of student participation, changes the distribution of symbolic power within the school. Consequently the relations within the school change. Interactions between
members of the school community become more congruent and friendly, as demonstrated in data from focus groups. The attempt to consciously embed the student and community voice in the strategic structuring of the field has integrated the habitus of members of the school community in the curriculum and into other forms of knowledge exchange at the school. These changes to the field have impacted upon the habitus of the students as they have been positioned differently within the field.

Teachers are empowered to understand what the structures are asking of them and find idiosyncratic ways of both individually and collaboratively improving their practice and the learning outcomes for the boys.

Teachers and students have responded to the structures in the field that have been strategically planned and implemented and there has been an impact on pedagogic practice that has affected the teachers’ habitus. Time has been an essential element in this process of adaptation, as has collaboration with colleagues. Some of the changes have directly challenged the teachers’ pedagogic practice and habitus and the value they place on the content of their subjects, and therefore the responses to the restructuring have been idiosyncratically structured by their habitus.

The music and dance programs have valued the student’s cultural assets. By rendering the cultural understandings of students more visible in the learning contexts, the knowledge that the students have acquired has been repositioned and students have responded positively because they have succeeded in ways that they did not expect. The professional practice initiatives and my scholarship for this study have impacted on my leadership practice because I have increased my symbolic capital. Leading and managing and theorising practice has significantly impacted upon the reflective discussions
with teaching peers that the structuring of the professional learning has allowed. There has been a deeper understanding of how to teach the boys at the school and how to lead the school.
PART A

Objective Relations and Inter-subjective Interactions
I. Scholarly Paper One

Theorising Practice

In this section of the portfolio I examine scholarship on educational practice in order to theorise: my leadership practice as the principal of a school; the teaching practices of the teachers; and the learning practices of the students. A Bourdieusian theoretical framework has been utilised as it provides a method of understanding the structuring and constructivist relation between the habituses of individuals who practice within a particular school and the social space, the field itself. The examination of educational practice as a distinctive way of acting and relating at Broadacres Boys High School demonstrates how it structures the ways in which the game of school is played in this particular field. The overview of the literature on theorising practice is also important for my scholarly development as a researcher and school principal, as it has informed the development of my understanding of change as I attempt to build social cohesion in the field. Further, this relationship between field and habitus opens possibilities for recognising opportunities for change, including change in practice.

The following equation: \([(\text{Habitus})(\text{capital})] + \text{field} = \text{practice}\) describes Bourdieu’s interlocking thinking tools (Bourdieu, 1984, p. 101). Practice results from an individual’s dispositions, (habitus), position within a site (capital) and the site where practices occur (field).

An explanation of Bourdieu’s concepts and the ways they have been applied in this work, particularly the key concepts of field, habitus and capital is provided, followed by a description of the process of social change in the school. These conceptual tools, particularly habitus, have been operationalised in other components of this portfolio, (Scholarly Paper (SP) Two and Professional Practice Initiatives (PPIs) One and Two) to
investigate the effect of changing structures in the school. Here however, in examining the pedagogic relationships between teachers and students, theory is conjoined to practice to explain how the interrelationship of subjective positions and objective structures within the school construct a social context that is complex, messy and changing. Through the inter-subjective interactions of the players in the field, whose dispositions have been structured by their habitus, collective understanding is negotiated. I therefore begin this Scholarly Paper with a reflexive account of my practice as a researcher and as a school principal. In my position as school principal I am reflexive about the ways in which I lead the negotiation for a collective understanding of practices in the field, and as a researcher I examine the inter-subjective interactions that occur in my study.

My Practice as a Researcher and School Principal

For Bourdieu, a theory of practice is a theory of research practice, where the relationship between the researcher and the researched impacts on the discovered knowledge. My research is structured by my role as principal and doctoral candidate in one school, and I am aware of the social force of my positional authority upon my practice. The construction of the research object immerses me, as Bourdieu says, “in the detail of the study” (1992, p. 222). My role as leader and researcher places me in a privileged position when observing and translating the activity of others. It is therefore imperative to not only reflect upon the constructions of knowledge that have formed my dispositions, so that I am able to objectivise my position in the field and my relation to the object of my study, but also to be transparent in my interviews with staff and students about my position. My research practice aims to explore ways to change the pedagogic relationships between teachers and students. This is an activist position and, as it may not accord with the positions of others, there will inevitably be resistances to my practice.
I am not, as Bourdieu suggests (1977, p. 1), “Husserl’s (1970) ‘impartial spectator’, condemned to see all practice as a spectator” nor am I an observer “excluded from the real play of social activities” (p. 1). As leader and researcher in the field I am both observer and participant, and my dual roles as researcher and leader necessitate that I examine my practice and theorise what I am doing. My theoretical position is that my particular habitus as a principal (as described in Part One of this portfolio - the Narrative) is informed by my histories and dispositions. Further, I am also a leader in a field with responsibilities as the leader in the field. I am therefore not able to divorce my habitus from my leadership because I make professional and ethical decisions about how I will lead and what vision I will lead others towards. My actions reflect my embodied habitus, which is a repository of practical knowledge that I employ in the course of my practice.

I begin with my praxis; my professional and ethical commitment to improving the lives of the students in my school by involving them in the educational programs and decisions that form the school curriculum. As Lather states, “praxis is the self-creative activity through which we make the world” (1991, p. 11). In the “world” that I wish to create, teachers change the way they practice because they reflect on the epistemic basis of the knowledge that informs their practice. Freire’s (1985) notion of “praxis” as reflection on actions in order to become aware of the process and aims of action, not only impacts on my practice but influences the emphasis I place on critical pedagogy. As a basis for planning action, I want teachers and students to be critical of the knowledge that is transacted in the school, so that the socio-political histories of the students in the school are included in the curriculum, rather than being naturalised absences in the classroom. I want to encourage a “liberatory praxis where we learn to attend to the politics of what we do” (Lather, p.13). Through my research/leadership practices, particularly in conversations with individual teachers, I attempt to critique the knowledge that is transacted in the school and
deconstruct the political implications of these transactions. My scholarship about reflective practice, and its importance as a practice, has informed the structures of the social space that is the school.

The social relations that I observe inform my research practice, the objects of inquiry and the instruments of scholarship construction that I choose. When considering the object of research, as in the instance of BBHS, Bourdieu (1977, 2011) urges that the object be viewed not in a substantialist manner - where for example issues of social class, ethnicity or gender are employed to describe social differentiation - but rather as a site of social relations, structured and structuring the site according to the amounts of social, symbolic and cultural capital individuals have. What is in play here is an exercise of my positional authority within a “space of relationships” (Bourdieu, 1985, p. 725) wherein distances are measured in terms of the amounts of symbolic capital the players possess. I have the symbolic authority vested in me by structures in the educational field to determine what initiatives can be introduced into the school and thus structure the field. Specifically, disrupting “business as usual” at the school by structuring the field to increase the pedagogic and social capital of the teachers requires a field analysis of the school’s social topography. I recognise that the practice of collecting data and drawing conclusions is structured by my habitus. The analysis of my habitus in the Narrative, where I explained the structuring relationship of events in the educational field over time on my habitus, inform a reflexive position from which I am able to critique my research practice and the findings. In the following section I attempt to make explicit the material and symbolic conditions that structure the field of the school.

Contextualising the Application of Bourdieu’s Theoretical Concepts
My professional practice as school leader merges with my research practice as a doctoral student to structure the social conditions in the school, and promotes pedagogy to change the scholarly habitus of students. BBHS is conceptualised as a field that relates to the broader educational field, and the educational field in turn relates to other fields, particularly the field of politics. In this field the game of school is played through recognisable patterns of social interactions; yet, as a result of the specific socio-political conditions and various habituses through which practices are formed, it is simultaneously played both distinctively and idiosyncratically. As the conditions in the field change then the practices of the players in the field may change.

The application of Bourdieu’s theoretical concepts to the process of change in the school captures the fluidity of the structuring structures of this social world over time and space. Neither habitus nor field are conceived as stable and immutable structures but rather generative and adaptable to change in social spaces. Bourdieu suggests that ‘practice [is] temporalisation’ (Bourdieu, 2000, p. 206). As the players anticipate the forthcoming (future) they rely upon their ‘ordinary experience of pre-occupation and immersion in the forthcoming’ (2000, p.207) and our practices emerge from our expectations of the fields in which we are immersed. If the conditions in the field change the players will adapt according to their habitus. However, as stated previously the practices are also generated by habitus and the amounts of capital the players possess. To participate fully in “playing the game of school”, the players have to be prepared to play. As Adkins argues

“…in order for a field to function not only do there have to be stakes but also people prepared to play the game of that field. And, to play the game, agents participating in specific fields must be endowed with the habitus, that is, with the prerelactive and durable habits, dispositions, schemes of perception, appreciation and action immanent to specific fields, schemes which enable agents to perform
acts of practical knowledge which are aligned to and engage the practical axiomatics of the field” (Adkins, 2009, p.2)

However, the *habitus* of the players although durable is not immutable and generates practices as they respond to the structures in the *field*.

**The Field, this Field and a Field Analysis**

The *field* is an objective network or configuration of relations. The objective relations are structured by differential amounts of *capital* that are relative to structuring the tacit and conscious understandings of what is valued within *fields*. The inter-subjective interactions within *fields*, that are structured by the *habitus* of people within, also structure the *field*.

Since contests for distinction occur within *fields*, the metaphor of a game is mobilised to assist the researcher through *field analysis* to identify social relations as players respond to the rules of the game. According to Bourdieu, “a *field* is a game devoid of an inventor and much more fluid and complex than any game that one might ever design…to see fully everything that separates the concepts of *field* and system one must put them to work and compare them via the empirical objects they produce” (Bourdieu & Wacquant, 1992, p. 104).

For Bourdieu, *field* is a scholastic device, an epistemological and methodological heuristic that assists researchers to make sense of the world. The institutional conditions that constitute the education *field* are valued according to measures of academic achievement that reproduce future citizens to compete for positions within a stratified society. For Bourdieu, the essential function of the educational *field* is the inculcation of knowledge that produces and reproduces the institutional conditions of which it is constituted. The school is a *field* within the *field* of education. Eacott (2013b) suggests that the school can be conceptualised as a *field* because it is a structure with relative autonomy, and as such it
allows “scholarship to enter the black box that is the school” (p. 181). Within the “black box” is a matrix of social relations that comprises a complex, cultural micro-ecology determined by young people who struggle to assert their distinctive identities and teachers who give them instruction in a syllabus mandated by government. There are also layers of social status conferring structures within a school that emanate from other political, social, economic and educational fields. In the educational field, relations are structured by the positional authority conferred on the teachers and leaders of the school, and these relational structures hierarchise the distribution of power and symbolic domination in the field. Shared tastes, aversions, customs and embodied cultural practices also create social groups amongst the students and teachers and these affect social relations between groups.

Within the educational field, “the objective network or configuration of relations” (Bourdieu & Wacquant, 1992, p. 97) expects that in schools, students attend classes and teachers instruct them. There are regulations and rules that structure the practices of the staff and students. There are daily routines and timetables, courses and curricula. There are also habits, practices, beliefs and values that are shared by the players in the space, and these structure the context within the wider field. In this way the idiosyncratic structures of the school where I work are conceptualised as a field within the educational field because, although it has similar structures to all schools, it has assumed a distinct social identity because of the intersection of the structures of class, ethnicity, gender and culture.

Within this field, the game of school is played as Bourdieu explains, according to the ‘logic of practice’ of the game for the various individuals. There is an:

“inherent interest in conserving and accumulating symbolic capital through the judicious strategies in the teacher/student exchange. (There is)… a sense of investment in the game and a practical sense of the game” (1990a, p. 66).
The mechanisms that reproduce and transform the practices within the school are derived from the *habitus* of the individuals as they trade in the *social capital* (symbolic power or knowledge) they possess within the site. The individual idiosyncrasy of both the teachers and learners and the social characteristics (structured by class, gender and ethnicity) of the BBHS, this *field*, structure the practices. There is a disparity in the knowledge and power (*capital*) that is employed and acquired by the individuals and as a result there is tension in the game. Significantly in BBHS, because 99% of students come from language backgrounds other than English, they do not generally possess large amounts of the *linguistic capital* and *cultural capital* that are traded in the school. The teachers have a greater proportion of this form of *symbolic capital* at stake in the game, as a result of their acquisition of scholarly and professional knowledge of the particular pedagogies and methodologies they employ. Their pedagogic *habitus* has also been structured by the disciplines they teach such as mathematics, literature, science or history. Being a mathematician or an historian is a social construct that assumes certain practices and an embodied *habitus*. The educational practice of teachers also incorporates other cognate *fields* such as psychology, philosophy and sociology that comprise the multidisciplinary *field* of education. Although the educational practices of teachers are structured by the multidisciplinary *field* of education, the adaptive qualities of their *habitus* structures their practice idiosyncratically. The social topography of BBHS also structures not only the practice of the teachers, but also the practice of the students, and it is this that gives the *field* its bounded, distinctive and idiosyncratic characteristics.

Like all schools, BBHS is a highly regulated hierarchical site where power and authority are tested by individuals within the site. The intensity of the contest often depends on the disparity between the *capital* and the *habitus* of the players and the conditions within the
field. Attempts to mediate the contest for power in this field require negotiation and cooperation in an organisational structure that allows time for such communication. The Platform for Collaborative Education (Professional Practice Initiative – PPI One – is a structure that seeks to mediate the ways in which the game of school is played at BBHS. This PPI, which has been informed by this scholarly paper, maps the structures that have been introduced into the space and describes the relational social structuring of this field, which is in turn structured by the scholarly habitus of the students and the practice of teachers. The temporality and particularity of any field imply that a space analysis is required and Bourdieu offers a toolkit, an epistemological and methodological toolkit (rather than an immutable set of facts) that comprises a field analysis.

A field analysis identifies the reproductive aspects of the field that may be seen as theoretically contesting the notion of change within the field. However, Bourdieu emphasises an address to historicity in order to understand the development of the field. When the habitus of agents within the field is different to the conditions within the field, change occurs. External material shifts in dominant external fields, such as technology, or government policy or demography, can force change within the school field. For example, at BBHS, Australian National Government policy to support schools serving low socio-economic status communities provided resources for structural change, and leadership of these changes affected the way in which the game within this field was played. Further, the shifts within this field changed the dynamics of the game within. These initiatives, described in PPI One, increased time for professional learning and reflection on practice for teachers. Teachers were encouraged to reflect on the effectiveness of the initiatives they had trialled in their classes to improve student participation and to discuss the practical dilemmas they may have encountered in the process. This resulted not only in reflective
practice, but also in the development of new practices structured by the relation of *habitus* and *field*.

Bourdieu’s (1984) concept of *habitus*, explored in the following section, is relational not only to the concept of *field* but also to that of *capital*. In this portfolio, the concept has provided me with the lens through which I am able to investigate the social topography of the school. It assists me to conceptualise the teachers’ and students’ responses to the structural changes in the school. Further, grappling with the concept of *habitus* has in some ways structured my *habitus*, as I have attempted to explicitly describe my dispositions, prejudices and motivations in the presentation of the research.

**Habitus**

*Habitus* is a “structured and structuring structure” (Bourdieu, 1984, p. 170). It is structured by upbringing, education, family background and experiences; it is structuring in that it shapes ongoing daily practices. It is a structure because it is regulated and ordered rather than random. The structure comprises a system of dispositions which generate appreciations, perceptions and practices (Bourdieu, 1984, p. 101). Disposition is a crucial term for bringing together the ideas of structure and tendency:

> It expresses first the result of an organising action with a meaning close to that of words such as structure; it also designates a way of being, a habitual state (especially of the body) and in particular a predisposition, tendency, propensity, or inclination (Bourdieu, 1977, pp. 214, original emphasis).

*Habitus* is durable and transposable, in that it lasts over time and is active within a variety of sites. However, *habitus* does not act alone as if we were pre-programmed. Rather, practices react to the situation or social arena, in what Bourdieu calls an “obscure and
double relation” (Bourdieu & Wacquant, 1992, p. 76), or an “unconscious relationship” (Bourdieu, 1984, p. 101). In this way, practices are not necessarily produced by rational processes or deliberative judgements. Rather they are an affective response to conditions within a field as players anticipate their future positioning according to the rules of the game within the field. Fields, like habitus, are structured and the relationship between these two structures gives rise to practices. This “obscure relation” (because it often misrecognises the relations of power and domination), is complicated by the “ontological complicity” whereby the field structures the habitus and the habitus is the basis for our understanding of the field. As Bourdieu explains:

On one side it is a relation of conditioning: the field structures the habitus…on the other side, it is a relation of knowledge or cognitive construction. Habitus contributes to constituting the field as a meaningful world (Bourdieu and Wacquant, 1992, p. 127).

Habitus focuses on our way of acting, feeling, thinking and being, and how we embody our histories. In this way the concept of habitus demonstrates not only the way the body is in the social world, but also the way in which the social world is embodied:

“(habitus)…is a socialised body. A structured body, a body which has incorporated the immanent structures of the world or of a particular sector of the world - a field – and which structures the perception of that world as well as action in that world” (Bourdieu, 1998, p. 81).

For example, school boys express ways of “standing, speaking, walking, and thereby of feeling and thinking” (Bourdieu, 1990, p. 70) and this can be influenced by the dominant culture or behaviours that accrue symbolic capital as certain ways of being in the social world of the school. However, boys’ habitus is produced by the opportunities and
constraints framing their experiences at school. The ways in which they perceive the world, and act in the world, are constructed by a practical logic that is not dictated by predictable regularity of ways of acting, but by “vagueness, of the more-or-less, which defines one’s ordinary relation to the world” (Bourdieu, 1990a, p. 78). Accordingly, there are times when a degree of uniformity in their responses is evident, whilst at other times, there are differences and diversity because as Bourdieu describes, “Just as no two individual histories are identical so no two individual habituses are identical” (1990c, p. 46).

*Habitus* is also changeable and mobile. It does not cause us to stagnate in a set state; rather we are faced at any moment with a range of choices and the choices we make shape our future possibilities. Our *habitus* is neither fixed nor in a state of constant flux; it is both durable and transposable but not immutable. *Fields* too are evolving because of the practices and *habitures* of the actors in the *fields*. Clearly this articulation of a constructivist and mobile relation between *habitus* and *field* opens possibilities for change. *Habitus* is the link between the social and the individual, the objective and the subjective. However, Bourdieu encourages us to think about the two as relational rather than dichotomous, thus emphasising the generative nature of *habitus*. Given that both *habitus* and *field* are relational structures, the relation between them is key to understanding practice. Maton (2008) suggests that *habitus* and *field* are homologous in that they represent objective and subjective realisations of the same social logic. Further, *habitus* and *field* are mutually constitutive; that is, one shapes the other. Where individuals know the “rules of the game” is where they feel comfortable in that situation. However, *habitus* may not provide people with the same level of mastery in all social *fields* of practice. People therefore gravitate towards those social *fields* that avoid a *habitus-field* clash. Where the structures of the *field* accord with individual *habitus* then the rules of the game, and the individual interest in the game, can obscure the structures therein. Bourdieu’s
(1990b) concept of *illusio* refers to the fact of being in the game; of being invested in the game and of taking the game seriously by attributing importance to a social game. This “invisible reality” (Bourdieu, 1998, p. 10) organises the positions taken by the individuals and thus organises their practices. *Habitus* can lead to different practices depending on the amounts of *capital* players have, and the types of *capital* that are at stake in the *field*.

As a researcher and leader in the *field* I believe it is important to structure the *field* to increase the *symbolic capital* of the teachers and students at BBHS, so that the relationships in the school are respectful of the different positions the players occupy. The “practical logic” of the game of school is structured by *habitus*, but if the incorporation of new structures that are introduced into the *field* challenge this “practical logic” of practices structured by *habitus*, then the new structures will be rejected. However, because of its adaptive qualities, *habitus* will be affected by increasing *symbolic capital* and recognising the value of the *symbolic capital* that the players in the *field* already possess.

**Capital**

Bourdieu extends the term “*capital*” as it applies in the economic *field* (as a system of the mercantile exchange of assets that have financial value), to other *fields* where symbolic assets are exchanged in a complex network of social relations, such as the *fields* of science, education or arts. The medium of operating in these *fields* is *symbolic capital* in the form of values, knowledge, tastes and lifestyles (that structure *habitus*) of some social groups. This *symbolic capital* accrues status for some because of the structure of power relationships in society. Like the economic *field*, where the distribution of capital is a driving force that structures the relations in the *field*, so too do the *symbolic capitals* that are exchanged in other *fields* structure the way the game is played within that *field*. Those with the most *symbolic capital* are the most powerful. However, Bourdieu (1984) argues
that the values, knowledge, tastes and lifestyles that confer a social advantage are elevated in an arbitrary manner, and legitimate the kinds of *capital* possessed by those with the greatest stakes in the game. *Symbolic capital*, however, is not simply a social classifier. Rather it can be understood in terms of the qualitative differences in forms of knowledge and consciousness within social groups. It can take an objective form such as a work of art or a book; it can be embodied in behaviours such as taste, language and poise; or it can be knowledge and academic achievement. In this study *social, cultural* and pedagogic *capital* in the school are mobilised to measure the changes in the practices of the teachers and the students as a result of the restructuring of the *field*.

*Cultural capital* is a form of *symbolic capital* that is acquired over time by “pedagogic action” (Bourdieu & Passeron, 1977), and its value is determined by an arbitrary authority acquired for certain cultural goods, behaviours and knowledge through *fields* such as education and the arts. Importantly, the arbitrary assignment of hierarchized authority for certain cultural goods is misrecognised as such, and it is a part of the process of social differentiation that is maintained in the interests of those groups who have the most power. The accomplishment of educational qualifications is also structured hierarchically to confer distinction on the high achievers. Those high achievers are the students with the most *cultural capital* within the *field*. Bourdieu argues that there is a possibility of democratising the products and processes in the *field* once these invisible structures and the structuring become visible. Exposing these invisible structures is a motive for driving the Professional Practice Initiatives that provide structures for “investments” by teachers and students in alternate forms of *cultural capital*.

What is also at stake in BBHS is *social capital*, comprised of the affective investments in acting, knowing, feeling and thinking that will enable individuals to attain distinction and
social advantage within the school. The complexity of social capital is structured by the perceptions of school as a social entity from both within the school and from outside. From within, there are groups of students who share tastes and aversions, desires and expectations that contrast with other individuals and groups. From without, the perceptions of the community are structured by media reports, by reports of student academic achievement and by the hierarchized structuring of ethnicity and socio-economic status.

At a systems level, schools reproduce cultural and economic stratification based upon the distribution of cultural capital, while within schools the interpersonal relationships of the individuals are determined by a stratification of the authority invested in the status of each position in the school. There are unequal structural relations in schools that are not recognised as such, because they are part of the complex web of connections that control and organise the behaviour of both the individuals and the capitals that are transacted in the school. Bourdieu’s contention about the ways in which the transaction and value of these capitals in fields are misrecognised underpins understanding of the endurance of these structures. Unlike the transparent nature of the exchange of economic capital that is recognised as self-interested, the exchange of symbolic capitals rely upon a misrecognised belief in their intrinsic worth. Bourdieu’s theory of practice describes these interactions as structuring and being structured by hierarchised social spaces that perpetuate these exchanges. Schools can be viewed as hierarchised social spaces, where the exchange of symbolic capital can be viewed as symbolic violence, as the arbitrariness of the values that underpin them is not exposed. For those who lack cultural capital that is valued highly (such as an appreciation of literature, fine art or music) this deficit is ‘naturalised’ and social systems that legitimise domination and subordination of different social classes are perpetuated.
Pedagogic action is, for Bourdieu, a communication that inculcates ideas through language: “All pedagogic action is objectively a symbolic violence to the extent to which it is an imposition of a cultural arbitrary by an arbitrary power” (Bourdieu & Passeron, 1977, p. 18). We measure the efficiency of the pedagogic action in our schools through the assessment of the scholarly mastery of scholarly language. Standardised tests of the students’ ability to manipulate words set the benchmarks for levels of mastery. These tests form some proof of the effectiveness of the pedagogic action of the teachers and thus produce pedagogic authority. However, Bourdieu suggests that the dominant groups and classes within society have the power to assert culturally arbitrary linguistic forms (capitals) that express their objective interests, both symbolic and material (Bourdieu & Passeron, 1977). As a result the power that is exerted produces symbolic violence. At BBHS, my practice is structured by an habituated response to this inequality (as discussed in the Narrative) and therefore, by acknowledging the cultural assets of the students in the curriculum structures, I want to critique the knowledge that is being transacted and the pedagogic practices through which this is accomplished.

Although a democratic school system purports to teach children and socialise students, Bourdieu contends that schools teach them particular things and socialise them in particular ways. The language that is used in schools is particular to schools, as are the subjects that are taught and the ways in which they are assessed. Teachers and students are valued in terms of academic achievement (cultural capital) of the students and this achievement legitimates the work of the school. Schools and students are (mis)recognised as high or low achieving. Within the hierarchical classification of schools, BBHS is positioned at the lower end on the basis of student achievement in Australian national tests. It is therefore necessary, as Bourdieu suggests, to “question the underlying social and political functions of teaching relationships which so often fail” the students they are
supposed to help (Bourdieu, Passeron, & Saint Martin, 1994, p. 3). By introducing new structures into BBHS, critical questions about the social and political structuring of the school are posed for the leadership of curriculum change and professional learning for the teachers. However, as Bourdieu (1991) suggests, there is inherent inertia of the embodied structures of the *habitus* of the individuals within, and there is “an ever increasing role played by the educational institution in the reproduction and legitimation of power” (Bourdieu, 1996, p. 387). These structuring structures of the field need to be critiqued for change to occur.

Bourdieu theorises that social change comes from a “break” with business as usual or the “originary doxa” (Bourdieu, 1991, p. 127). For change to occur, there first needs to be an 'objective crisis' and a ‘critical discourse’ that builds towards collective goals for change. In the case of BBHS, this is change to build a more socially cohesive school, and the ‘objective crisis’ came in the form of the stabbing incident described in the Narrative.

**Theorising the Process of Change using Bourdieu’s Concepts**

Leadership of this reflexive and collaborative process to build a more socially cohesive school aims to increase the pedagogic *capital* of the teachers in order to increase the students’ *symbolic capital*. The practice begins with a critique of the “originary doxa” that positions the school as inferior within the hierarchy of schools.

Bourdieu used the terms: “*doxa,*” “*orthodoxy,*” and “*heterodoxy*” to describe the changeable nature of social structure. “*Doxa*” is defined as “that which is taken for granted” (Bourdieu, 1977, p. 166) within a social system. *Doxa* is generally accepted as the explanation of how the world works, a “common sense” view that it is “unthinkable” (p. 170) and thus not to be subject to opinion. It is “the primal state of innocence” (p. 169),
structuring the framework through which domination is practised, but practised so subtly that it is often misrecognised as such. Whilst doxa involves processes that frame the knowledge and practices of the everyday world, it is fundamentally contingent on what happens in that everyday world. Doxa is arbitrary and interest serving, and therefore open to change. Doxa also produces the culture of the school (as explained in PPI One where this is explored further).

The doxa of the outcomes of academic work in schools is that those who are the most intelligent succeed in tests, and that those who fail to achieve the standardised benchmarks are lacking in ability and talent. As Freire (1985) suggests, the basis of the knowledge in this pedagogic work is that the teacher supplies the knowledge and “feeds” it to the students. The students are not positioned as knowing subjects in this exchange who are able to critically reflect on the processes of learning and acquiring knowledge (Freire, 2000). Freire further suggests that the educator is not aware of her complicity in this process and, therefore, there is a structuring conviction that the role for the educator is to “illuminate the path of action”. Without critique of this position, a sense of failure pervades the pedagogic work of the teachers, and this affects both the way they practice and the self-esteem of students as learners. This in turn impacts students’ participation in learning. As a researcher and leader, I am attempting to question this doxa by assuming that the students are capable of higher achievement levels and learning outcomes, and that they participate in the construction of the learning.

When doxa is questioned, generally through some disruption in the everyday, the result is what Bourdieu (1977, pp.164-71) calls “heterodoxy” - or the articulation of an alternative to doxa. Heterodoxy is, de facto, disagreement with mainstream assumptions about the way things should be. When heterodoxy emerges, doxa has been understood, embraced and, by
some, finally rejected. *Heterodoxy*, then, represents a sort of lifting of the societal curtain to reveal the hidden workings of the social order. *Heterodoxy* may emerge in BBHS when the dominant groups are revealed and the authority of the arbitrary basis of the knowledge transacted in the school is questioned. *Heterodoxy*, for Bourdieu, is the necessary precursor of “the awakening of political consciousness” (Bourdieu, 1977, p. 170).

What I am attempting to reflect upon and measure in my research practice is therefore the *doxa* in the school. By interviewing students and teachers I am analysing the responses to the strategies that have been introduced into the school aimed at disrupting practice. The resistance to the structural changes is also considered, as this impacts on the practices as social groups and individuals attempt to maintain the status quo.

When the *doxa* of the *field* is disrupted by crisis or structural change, those with an interest (*illusio*) in maintaining the status quo assert what Bourdieu labels “*orthodoxy*”:

“The dominated classes have an interest in pushing back the limits of *doxa* and exposing the arbitrariness of the taken for granted; the dominant classes have an interest in defending the integrity of *doxa* or, short of this, of establishing in its place the necessarily imperfect substitute, *orthodoxy*” (Bourdieu 1977, pp. 168–69).

*Orthodoxy* imposes a veneer of correctness to prop up what was once considered simply natural. Where *doxa* shapes the social and material world through the invisibility of its relationship to particular group interests, *orthodoxy* maintains influence through the status, persuasiveness, and control of resources by those who hold them. In the Scholarly Paper Three, I discuss the ways in which the music and dance programs create a *heterodoxic* challenge to some groups of students, who attempt to impose *orthodoxy* to control the social relations of groups and reject a more ‘inclusive masculinity’ (Anderson, 2008).
The social practices that enable any school to function arise from an intersection of the two sites of the social, in *habitus* and in *field*. When there is an homology between the valued *capital* of the *field* and the embodied practices of the players, the *doxa* is accepted and there is social cohesion. Where there is a mismatch between the *habitus* of the players and the *field*, another Bourdieusian concept, *hysteresis*, explains the mechanism for social disruption. Bourdieu defines *hysteresis* as “cases in which dispositions function out of phase and practices are ill-adapted to the present positions because they are objectively adjusted to conditions that no longer obtain” (Bourdieu, 1990a, p. 62).

An important element of my leadership practice is to manage the *hysteresis* for the students and the teachers that emerges from the changes in the *field* that I lead. Indeed, I have purposefully disrupted practices by introducing new structures and strategies in the school. However, in attempting to build social cohesion in the school I also need to manage the resistance of teachers and students to the changes.

Leading change across time in BBHS allows for an organic adaptation of practice for the players within the *field*. New practices emerge from the process of change, rather than enforcing new practices. The *habitus* of the teachers and their professional practices are mobilised in time and space to create something new and different. The conditions in the *field* are structuring and structure the emergence of the new practices.

**Changing Teachers’ Practice – Managing Resistance**

For Bourdieu, the pedagogic communication that occurs in classrooms is predicated upon a systematic misunderstanding of meaning between teachers and students because of socio-cultural backgrounds. The language exchanged comprises the academic teacher language and the language of the everyday that is based on socio-cultural factors. The students’
relation to both the academic and the everyday language used by the teacher is counterposed against the teachers’ understanding of both. Those students who are most successful at the reproduction of the language presented to them are those who are closest in socio-cultural backgrounds to that of the teacher. Thus I have emphasised a focus on literacy education in BBHS because of the large numbers of students who do not proficiently access the academic language of the curriculum and instruction. This is a critical pedagogical issue for the teachers. Literacy education is structured so that teachers scaffold language understanding and deconstruct textual features so that students are able to mimic the forms of language presented to them in class.

The practices that generate the structuring of the processes of knowledge inculcation are not always consciously acknowledged as part of a process of social differentiation that perpetuates inequality. The arbitrary curriculum is naturalized so that social classifications are transformed into academic classifications. Classifications of ability are forms of structuring that operate to maintain or improve positioning in the symbolic field by increasing capital. This increased capital is then converted into economic capital as it provides entrée to highly paid positions. By excluding knowledge and the cultural assets of other groups from the curriculum, social differentiation is perpetuated.

To go beyond the claim that the type of education the students receive at the school is an act of symbolic violence upon boys of different cultural habitus, it is necessary to objectify what is taken as natural and ‘every day’ in the students’ and teachers’ lives. In critiquing educational practices that generate social structures in the school, Luke (2008) suggests that the initial move is to:

“objectify the objectifications… sic (the possible scientific, and cultural, empirical and aesthetic, reproductive and critical practices of literacy education) to make
transparent the ideological and epistemic constructions competing to fix what counts as literacy in state systems and in dominant modes of information” (Luke, 2008, p. 75).

Different objectifications of school education constitute and contribute to different economies of symbolic exchange, hierarchical relations of power, identity and capital, both local and generalisable. Hence the question of efficacy pivots around what kinds of exchanges are being culturally formulated in classrooms and how these have the potential to produce, regulate and habituate adjacent fields with which the literate may engage. Luke (2008, p. 76) asks, “Might there be an alternative normative ‘objectification’ of literacy that is not about the inequitable reproduction of habitus, capital and class?”

By structuring the social space, exchanges of symbolic capital can be revalued so that the cultural assets of the teachers and the students are recognised as valid currency. Beyond the school, however, these competencies may not guarantee social access, but that they are recognised within the school may improve the students’ and teachers’ senses of efficacy regarding recognition of the competencies that are important in their lives. At BBHS, our goal is to enable our students to have equitable access to social fields where capital can be gainfully and fairly exchanged.

A reflexive stance for the teachers will, I believe, assist them to know the ways in which their pedagogy constructs the students through the intersection of pedagogic authority and the work of schooling, combined, as Albright (2006, p. 122) suggests, with “pleasure in our literate practices”.

**Changing Student Practice – Managing Resistance**
Bourdieu situates subject formation as central to all pedagogical action – from the home, the school and other institutional fields. Student’s school habitus is thus formed, in part, by their interactions in the school. Bourdieu’s theories allow for the messiness of the relationship between students, their ways of being in the world, and the productive forces of schools. I use Bourdieu to explore the ways that school plays a significant role in the production, accumulation, and distribution of cultural capital, as well as the role of school to influence the construction of normative performances of masculine gender.

Bourdieu describes "gender domination" as "an imprisonment effected via the body." He further explains:

“The work of socialisation tends to effect a progressive somatisation of relations of gender domination through a twofold operation: first by means of the social construction of the vision of biological sex...and, second, through the inculcation of a bodily hexis that constitutes a veritable embodied politics. In other words, male sociodicy owes its specific efficacy to the fact that it legitimates a relation of domination by inscribing it in a biological nature which is itself a biologised social construction” (Bourdieu, 2001, p. 23).

In an all-male environment, such as that of BBHS, resistance to hegemonic masculinity, (itself “a biologised social construction”, where boys use physicality to wrestle for positions of power and dominance), is strategically restructured by building relationships with students and engaging them in the construction of the curriculum. Within these relationships, adults acknowledge the habitus/capital of the students to enable learning practices that position the students as creative subjects in the learning process, subjects who are able to critique the antisocial aspects of such behaviours and their impact on social cohesion. In my leadership practice I am explicit about gender equality and the need to
critique performances of masculinity that encourage physical domination and violence. I believe that some activities, such as contact sports, encourage physical aggression and inhibit social cohesion, and I question these in formal and informal interactions with students. A curriculum structure that focuses on achievement in subjects such as music and dance, and emphasises collaborative activities, also aims to critique normative assumptions about a competitive and dominating masculinity.

Focussing on high academic achievement as the outcome of a limited syllabus and competitiveness at school, deflates the value of the symbolic capital of many students. The symbolic violence of the pedagogic authority that is asserted by such social structuring results in students’ disengagement with the content of the syllabus, as they devise their own “fun”. In this way they contest the deflation of their social capital and assert behaviour to win approbation from their peers to regain some symbolic capital. Students reproduce practices that are intelligible and acceptable to one another and are recognized by others in the group. Conversely, the knowledge and the language of the syllabus and the learning programs that have been structured by the teachers are not always intelligible to the students.

However, some of these resistant behaviours of students to teachers’ practices are not enduring dispositions that are transposable to other social spaces. They are structured by responses to the powerful positions within the fields of education and schooling, and can be labelled “school habitus”, where students assume roles to enact at school. This scholastic habitus effects change by changing attitudes, motivation and involvement and is affected by the structural changes in the social space.
In pedagogical relationships, the teacher brings “the unconscious schemes of her practice” (Bourdieu 1977, p. 18) to a state of explicitness for the purposes of transmission. With language teaching, for example, attempts are made to produce (and reproduce for students) the rules for defining the right way to apply a repertoire of devices or techniques to reading and writing, and *habitus* inevitably appears. However, when we put these rules into practice, the relationship between the structures and the practices conceals the misunderstanding of the socio-cultural histories of the teacher and the student. This misunderstanding emerges from a situation in which certain language forms are privileged, and this language gives students access to educational success. However, non-prestigious knowledge can be asserted in the school to enable students to enjoy success at school. I believe that when this different knowledge is mobilised, students are then more likely to participate in the “business of school” and more enthusiastically explore other knowledge. Critiquing teaching practices and the transactions of privileged knowledge is a necessary leadership practice for effecting change to students’ practice.

**Reflective Practice**

To begin conversations with teachers about critiquing structures and practices that perpetuate pedagogical practices, Donald Schon’s *Reflective Practitioner* (Schon, 1983, 1987) offers an epistemology of practice - reflection on action, reflection in action, knowledge on action, knowledge of action, and knowledge in action, as an organising principle for research and education. In my practice these organising principles inform the structuring of the professional learning that is occurring in the school, particularly in the sessions for peer coaching, (referred to in PPI One), where teaching colleagues share their work and are at times able to refer to filmed records of lessons and student work samples. Strategies for engaging students in more reflective and critical learning are canvassed in meetings.
Pedagogical practice involves tacit knowledge and enactment of fundamental educational theory structured by *habitus*, and differentiates itself from more formal educational theory that only posits theories. The epistemological roots of theories of practice, as Green (2009) suggests, comprise a convergence of two “meta traditions of philosophy, one neo-Aristotelianism and the other post Cartesian” (p. 5). Practice for the former is qualified by its moral-ethical characteristics (and influences theories of praxis), and the latter is focussed on how subjectivity is constituted in and through practices. In classrooms at the school, the idiosyncrasy of the social interactions within leads to variation in teachers’ practices from class to class as the subjectivity of practice is structured by *habitus*. However, where students and staff report that lessons “have gone well”, there is a moral-ethical quality to the practices of the teacher that they describe as students sustaining high engagement and a coherent investment in practical action to achieve the learning intentions for the lesson. The quality of the positive relationships in such lessons is important for both the teachers and students: the “feel for the game” and mutual “interest” is positive.

Bourdieu’s work on the practical aspects of social action builds on the philosophical speculations of phenomenology of Heidegger, Wittgenstein and Merleau-Ponty. Bourdieu examines the processes of social change in the dialectical relationship between subjective and objective structuring over time. Phenomenology is a mode for analysing all forms of thought:

“We make perception out of things… We are caught up in the world and we do not succeed in extricating ourselves from it in order to achieve consciousness of the world” (Merleau-Ponty, 1962, p. 5).

Thinking about ‘things’ structures practices because of the relation between tacit understanding, an internal consciousness of our actions, and an objective understanding
derived from observations. Learning new practices requires an epistemological break or variation and reflexivity. The concept of reflexivity is based on a phenomenological understanding of practice and action. The contemporary phenomenographic view of learning, that all learning requires discernment, emphasises that discernment is not possible without the experience of variation (Marton & Trigwell, 2000). When learners encounter a novel, complex or confusing phenomenon they need to have a conception of learning that will facilitate the discernment of critical aspects of the phenomenon in order to make sense of it, solve the problem it presents, or conceptualise what it represents. In other words, learners need to confront those aspects of the phenomena that are taken for granted as invariant, and vary them. As such, reflective learning is the exploration of the object (the content) of learning through a mindfulness of the act of learning. Such an idea of mindfulness is drawn from an act of metacognition — that is, the act of becoming aware of, and taking control of one’s learning (Gunstone & Northfield, 1992). Through such an exploration the object of learning can be mindfully framed, and the re-framing of the phenomenon is a way to spontaneously develop and evolve relevance and structure. Schon’s concept of reflection-in-action grew out of John Dewey’s concept of reflection. Dewey characterised reflection as a particular way of thinking about things that was needed when trying to resolve a situation of doubt, perplexity and confusion into a ‘situation that is clear, coherent, settled, and harmonious’ (Dewey, 1933, p. 101). Dewey saw this way of thinking as a kind of inquiry made up of the making of, and testing of, inferences through ‘constant cross-reference to the conditions observed to be actually present’, and by having the consequent sense-making ‘tested by acting upon it’ to ‘confirm, modify or refute the idea’ (1933, pp. 104–105).

Reflective practice that is explicitly structured in the *Platform for Collaborative Education* (PPI One) encourages the teachers to frame and re-frame the implementation of the
suggested changes to practice, through professional learning, in a knowledge-in-action way. This is a phenomenographic “characterisation of learning: learning evolving from cycles of reflective repetition as a way of mindfully searching for variation to explore an object of learning” (Linder & Marshall, 2003, p. 282).

‘Practising’ the Game of School

This examination of the scholarly terrain of educational practice has demonstrated how the practical sense of the game of school structures the ways in which the game is played in this particular field. It is important for my scholarly development as a researcher and school principal, as it has developed my understanding of change as I attempt to build social cohesion in the field. A Bourdieusian theoretical framework provides a method of understanding the structuring and constructivist relation between the habitus of individuals who practice within a social space and the social space, the field, itself. The conservation and accumulation of symbolic capital in the field structures the practices of the principal, teachers and students as attempts are made to introduce new structures into the field to include other forms of symbolic capital into the game of school. The changes to the amounts of symbolic capital in play changes the habituses of the players.

The concept of habitus allows theorisation of change at BBHS because it is relational to field. The mechanism with which I attempt to change the field is the redistribution of symbolic capital, particularly cultural, social and pedagogic, to change the habitus of teachers and students. Changes to the amounts of capital the players possess changes the way the game of school is played in the field. I acknowledge that the process of change is complex and messy, because the practices of individuals and groups cannot be reduced and codified. However, the theoretical concepts presented here allow me to examine my
habit, and how it shapes my leadership and research practice, and develops my understanding of the social space I lead.

The following sections of the portfolio are underpinned by, and extend this work on, Bourdieu’s theoretical concepts. Practice Initiatives One and Two describe and analyse the implementation of new structures in the field which were specifically intended to affect the structuring of the teaching and learning practices in the school. Scholarly Paper Two is the analysis of the teacher’s responses to the change in the conditions in the field, and probes the effect on their habitus of structures aimed at increasing their social and pedagogic capital. What has changed about the way the game of school is played in this field? What has been the impact on the habitus of the players? To what extent has structuring reflective practice for teachers increased their symbolic capital? To what extent has the critique of the cultural capital of the students and the diversification of the curriculum made the school more socially inclusive?
II. Professional Practice Initiative One

The Platform for Collaborative Education

Introduction

Professional Practice Initiative One (PPI One) is the development and implementation of the Platform for Collaborative Education (PCE), a school leadership and management plan for the introduction of innovative structures to Broadacres Boys High School (BBHS). The PCE explicitly demonstrates the ways in which research informs practice. For the purpose of this study, Bourdieu’s theoretical concepts of field, habitus and capital, as explained in Scholarly Paper One (SP One), are mobilised. BBHS is theorised as a field, wherein the introduction of new structures aims to increase the symbolic capital (see Scholarly Paper One) of students and teachers, so that teachers increase their pedagogic and social capital and the students increase their social and cultural capital. It is anticipated that the effect of increased capital on the practices within the field may affect the scholarly habitus of students and change the way the game of school is played, and in so doing improve social cohesion (which is a key ambition of this program of research).

The PPI represents a conflation of leadership practice and scholarship that was mobilised to develop and implement the PCE at BBHS. As a research-led practice – practice –led research doctorate this work examines my school leadership. Therefore my leadership becomes the object of the study. This is problematic when conducting research in this context and the construction of the object of study and the data collection. As Bourdieu warns “Everyday notions are so tenacious that all techniques of objectification have to be applied in order to achieve a break that is often proclaimed than performed” (Bourdieu, Chamboredon, & Passeron, 1991, p. 13). In my role as leader I make day-to day decisions and long term strategic decisions based
on data that is collected within the school. This doctorate have given me an opportunity to conduct scholarly research in the school upon which I report here about the processes not only of my leadership but also the effect of the initiatives studied. The “epistemological break” (1991, p. 57) that I have attempted has been achieved through a reflexive account of my *habitus* (see Narrative, p. 17), the data collection and the analysis of the data.

The PCE is an initiative developed in response to the planning and implementation of the NSW Low Socio-economic status (SES) School Communities National Partnership, a component of the Smarter School Partnership Agreement between the Australian and NSW governments (Department of Education and Communities, 2011). BBHS received additional funding of $535 000 per year for four years from 2012 to 2015 inclusively. In accordance with the aims of the Partnership, this funding aimed to: “transform the way that schooling takes place in participating schools and address the complex and interconnected challenges facing students in disadvantaged communities; and improve the educational outcomes of students, including literacy and numeracy outcomes in targeted schools as well as improve students’ transition rates to further education and employment” (Department of Education and Communities, 2011, p. 5).

What follows is an examination of the planning process and effectiveness of the changes in practice that the plan aims to implement. The diagrammatic representations of the PCE (see Figure 1 and Figure 2) demonstrate the flow of communication in the school, and have been collaboratively developed to build a collective understanding of exemplary teaching practice to engender high expectations of student learning.
The organisational structure of the PCE provides time and space for professional collaboration and professional development for teachers so that they are able to implement curriculum restructure. The “platform” is not only the space where people meet, but is also a metaphoric statement of the purpose of the school operation, as it frames the space where the game of school is played out. Teachers implement and reflect upon innovative practices as “reflective practitioners” (Schon, 1983). As a holistic mechanism for the operation of the school, the PCE seeks to incorporate the sharing of practices for both teachers and students. It assumes that as a social space, the school is dynamic and responsive to the objective structures that exist or are introduced.

In order to address the complexity of the PCE, this PPI is divided into four sections. The first section contains the rationale and the description of the school context. The second section is a description of the methodology used in the research to provide a situational analysis of the conditions in the school, the implementation of the PCE and the literature that influenced the structuring of the PCE. The structure of the PCE is explained in the third section and in the fourth section the second iteration of the PCE is presented.

**SECTION 1 – Building Social Cohesion**

**Rationale for the PCE at BBHS**

The purpose of the PCE is to articulate a clear vision of the school leadership and management that incorporates the complexity of the school and the relationships within that are structured by, and structure, the way the school functions. The PCE attempts to capture the multifaceted aspects of pedagogy as professional practice. It is premised on the assumption that when teachers are flexible, creative and employ a range of teaching strategies to respond to the context within which they teach, they are more able to build
relationships that cater for the learning needs of their students by maximising student participation in learning. It is assumed that time to reflect and collaborate on such practices for both teachers and students, as integral to a program of professional learning, will improve professional practice and collaborative professional relationships.

My leadership focus is on developing and sustaining effective relationships with all members of a dynamic school community in a poor neighbourhood, and building a commitment to collaborative problem solving for successful learning. To keep the focus on improving student learning outcomes, I have attempted to balance strategic and operational parameters and adapt to the responses of others within the community. My activist intent structured by my habitus, (as described in Part One of the portfolio, the Narrative), is to enable teachers and students to participate in learning partnerships and collaborations that challenge inequality and ensure that learning is oriented to social justice. A holistic approach to building this critical awareness aims to change practice. Change that is a consequence of learning occurs within the spherical organisational structure of the PCE, where all programs intersect or overlap and each has a relationship with other programs. Whilst the pieces of the puzzle fit together, like a jigsaw, the pattern may change or be reorganised. Unlike a linear model, where there is focus on a single program or project to influence the behaviour of staff and students, programs are learning platforms that complement other learning that occurs across the school. Sharing responses to this new knowledge aims to structure the field by developing a collective understanding and promote creative problem solving amongst the members of the school. Within the field there is a certain logic of practice that has been structured by relations of field and habitus, within and between overlapping fields, over time. The dynamics within the spherical organisational structure may challenge the relations through exchanges of the capital
within the field (the school) and in so doing, change the habitus and practices of the players in response to these changes. As Wacquant observes:

“Habitus is also a principle of both social continuity and discontinuity: continuity because it stores social forces into the individual organism and transports them across time and space: discontinuity because it can be modified through the acquisition of new dispositions and because it can trigger innovation whenever it encounters a social setting discrepant with the setting from which it issues” (Wacquant, 2006, p. 7original emphasis).

It is a key contention of this research that the habitus of individuals (teachers, students) interacting within the social space may manifest itself differently as a result of different conditions in different times. The aim is to mobilise existing practices by understanding the constructivist relation of habitus and field and create and develop different practices that emerge from the process. The Platform for Collaborative Education is an organisation and pedagogic intervention that aims to restructure the social space of the school (field).

**Conceptualising and Contextualising the Platform for Collaborative Education**

The conceptualisation of the PCE resulted from collaboration between the Senior Executive of the school and me as principal, in response to research conducted in 2011 at the school by the Deputy Principal, visiting academic partners and myself. The research highlighted a number of issues in the school, particularly relating to student engagement in learning. In what follows this school data is utilised to contextualise the problem the research addresses. The sources of the data are enrolment records, academic results, records of welfare interventions and qualitative data collected for a report on student voice by academic partners. (Further research was conducted for the purposes of this study and the results are reported in the next section, SP Two). On the basis of reflection on this data,
Bourdieu’s theoretical concepts are used to frame the leadership practices to change the school so that it becomes more socially cohesive.

BBHS structures the relations between the people who attend on a daily basis and is simultaneously structured by the social interactions within. These social interactions comprise a tacit understanding of the rules of the “game” as students attend classes and teachers instruct them. A description of the context of the school accounts not only for the predictable structures of schools as institutions, but also the specificity of the social space at BBHS. A demographic description of the student body indicates that in 2014 there were 580 male students, 99% of whom were of Non English Speaking Background (NESB) located in the South Western area of Sydney, which is the most multicultural region in Australia. The school serves a very culturally and linguistically diverse community, which is significantly socio-economically disadvantaged as evidenced by its long-term participation in the equity programs funded by the New South Wales government and the Australian Government’s National School Partnership for Low Socio-economic Status Communities (2012 to 2015). The Index of Community Socio-Educational Advantage (ICSEA), as determined by the Australian Commonwealth Government for the school in 2014, was 873 and according to Australian Bureau of Statistics data, the distribution of students based on socio-economic status places 76% of students in the bottom quartile of the population. In this student population 76% of students were from Lebanese backgrounds, 9% of students from Pacifica backgrounds, 6% of students from Turkish backgrounds, 6% from Asian backgrounds and 3% of students from African backgrounds. There is a Support Unit within the school of four discrete classes that caters for students with intellectual disabilities and autism. In 2014, the school became partially academically selective, accepting 30 students into Year 7 in that year.
In 2014 the staffing allocation consisted of 51 teachers including the executive, one English as a Second Language teacher, and 2.8 Learning and Support teachers. Equity funding employed 5 additional teaching staff and 2 Community Liaison Officers. 70% of executive staff were in their fifth year at the school and over 50% of the teaching staff were classified as beginning or early career teachers. In 2011-13 there was a 0.5 allocation for Head Teacher Mentor to support early career teachers.

School data from 2008 indicated a school in crisis at that time. (This data was included in a Situational Analysis of the school conducted in 2011 to inform the development of the PCE and is reported in what follows in this PPI.) Records of student behaviour management intervention indicated high levels of antisocial student behaviours in the school. Staff surveys from 2008 also indicated high levels of staff dissatisfaction with the social conditions. One staff member described the climate of the school at the time as “a toxic nightmare” and staff morale was very low and staff turnover was high. Another teacher described the climate as toxic because he felt the students were spying on him, ready to report him to the school leadership team. Student behaviour management data demonstrated a school culture of boisterous disruption, non-compliance, vandalism and violence. Records of student behaviour revealed a high level of conflict between students and noncompliance with staff. Property damage due to vandalism was not only costly, as reflected by the expenditure for maintenance at the school, but also negatively affected the climate in the school. Students expressed pride in their reputation for violence when they suggested that others were respectfully afraid of the school’s students. There was concern in the community about the behaviour of the students in the Central Business District of the suburb and on public transport services. A community member reported that his son, a student at another school, avoided boys from the school and deliberately crossed the road upon encounters with them.
In their analysis of research conducted in 2009, designed to align student and teacher perspectives on what constitutes positive and productive behaviours at the high school, Susan Groundwater-Smith and Kris Needham found that there was a perception amongst some students that through defying instructions they, and not their teachers, controlled the conditions for learning in the school. Students legitimated their defiance and resistant behaviour as a means of developing their sense of identity within their peer culture (Groundwater-Smith & Needham, 2009). Although the school’s stated values promoted a belief in “looking out for each other” and non-violence, the *habitus* of students was developed from one another and students learnt different sets of values from those encouraged by the school. Some students intimidated others with threats of physical violence and there was a strong belief in some groups that “you stick together and do not snitch on your mates. If your mate is in trouble, you fight.” (Year 11 student 2009). “Your mates” are not only your friends, but they may include other boys of the same ethnic background. While some students maintained this sense of power, other students felt unsafe and threatened by these behaviours and did not trust the school to care for their safety.

As evidenced in NSW Department of Education comparative NAPLAN data, the issue of chronically poor academic achievement for the students in the school was reflected in boys’ schools with similar demographics. The combination of antisocial behaviours and disengagement from lessons presented the principal and teachers at the school with not only a pedagogical challenge, but also a need to address the impact of the chronic underachievement of learning outcomes and antisocial behaviour at school on individual students, as well as the ways in which it structured their dispositions.
To improve student participation in learning, my goal as principal is to influence the social relations between the players in order to produce a positive climate and culture in the school and a learning environment that is socially cohesive. My activist intent is further articulated in SP One where I theorise my practice. I am attempting to structure the school so that the *habitus* of students and teachers is better understood, and so that this understanding has mutual benefit for students’ and teachers’ learning. The PCE is therefore a relational approach to address the issues identified and gain an understanding of the ways in which the knowledge from the community can be valorised and converted into *symbolic capital*.

**Conceptualising Change using Bourdieu**

As a NSW public school, the school exists within a broader *field* of education that not only provides policy direction for the operational structures of the school, but also structures the power and authority of the school to transact the knowledge of the mandated curriculum. Policy moves from within the national and state education department bureaucracies towards standardisation of education through the national curriculum, national testing for literacy and numeracy and national professional teaching standards. Such policies and practices of standardisation attempt to focus school leadership and management on accountability measures and comparative data. These policies and practices assume a meritocratic hierarchy for teachers, students and schools, and BBHS’s performance, as measured by the (Australian) National Assessment Program for Literacy And Numeracy (NAPLAN) for example, is in the bottom quartile for student performance nationally.

The PCE does not seek to subvert or reject this policy agenda – we have no choice but to follow it. However, it does seek to critique and resist normative assumptions about the socio-cultural knowledge that is transacted in the school, by systematically addressing the
issues of curriculum and the social structures that position the school at the bottom of the social hierarchy. It seeks to expose the ways in which the social space is structured in part by the *habitus* of the teachers and students and their interactions on a day-to-day basis, as well as the objective structures of a school within the *field* of education. The outer economic *fields* that are structured by technological and material production also contribute to the structuring of the social space and the *habitus* of the individuals within the school, and a critical pedagogy assists the players to understand these structures.

As discussed in Scholarly Paper One, the relational approach to the business of school change, through the implementation of the PCE, considers Bourdieu’s contention that within any social formation, there exists a relation between the *habitus* of the players within a *field* and the conditions (the laws and logic of practice) that structure the *field*. Within *fields*, and similar to a sporting game, players compete for position. The “feel for the game” - *illusio* - is structured by the *habitus* of the players as they compete within the *field* by utilising their *capitals* (economic, social, symbolic and cultural). Although *habitus* focuses on ways of acting, feeling, thinking and being, and on how players carry their histories with them, it does not stagnate in a set state. Rather, as the players are faced at any moment with a range of choices, these choices shape future possibilities. Bourdieu further explains that “playing the game” is generative in that the practical knowledge that players apply when they anticipate their actions does not mechanically follow rules and norms of *fields* (Bourdieu, 2000, p. 139). *Habitus* and the laws of practice are therefore neither fixed nor in a state of constant flux, and although they can be durable and transposable, they are not immutable. Importantly, they respond to structural changes in the *field*.
Like all schools, BBHS (the field as explained in SP One) is structured by the institutional authority invested in it by the socio-economic and cultural conditions that exist within society to educate a workforce in a competitive post-industrial world. However, here the students play the game by different rules, and this structures the students’ scholarly practice and affects their habitus that is reproduced within the school. In turn the students structure the space by behaviours that empower them within the space. These behaviours often challenge the pedagogic authority and social capital that is vested in the teachers, and in so doing cause tension. The relational structuring of habitus and field reproduces a resistance to the way the game “should” be played in a normative sense. As the leader of the school I acknowledge the complexity of the social relationships that exist within the social space. I believe that I need to research the ways in which knowledge is exchanged within the social space, so that tension is ameliorated, and build ethical relationships by facilitating a pedagogy that includes the students’ voices in the curriculum, so that all the players reach a mutual understanding of the rules of the game.

Including student voice in the school redistributes the symbolic capital for not only teachers, but also students. Amongst students, some of the existing social conditions need to be contested and resisted, because issues of a masculinity synonymous with power and aggression have seen incidences of bullying and physical violence at intolerable levels in the school. The all-male environment of the field can be seen as amplifying a masculine habitus where some students perform an aggressive, bullying masculinity and express homophobic and misogynistic behaviours. Ethnicity is implicated here as a subset of the cultural identity of the members of the school, as a sense of belonging to a group as defined by ethnic background. Including open discourse about the issues that pertain to the specificity of teachers and students develops curriculum and encourages critical pedagogy. However, these changes may upset power relationships and the distribution of symbolic
capital between teachers and students, and students and students. Whilst a new balance in the game takes time and consultation, the relational aspects of field and habitus may change conditions and dispositions as a result of this organic process.

In my leadership practice I need to account for the habitus of the students and teachers. I want to affect change in the pedagogic practice of teachers at the school so as to increase student participation in learning. If habitus is durable (but not immutable), then the manner in which teachers behave as pedagogues has been structured by their interaction with various fields. Their habitus affects the value they place on the knowledge or capital they have accrued and that they transact in their classrooms. However, this value may not be rated as highly by students. By changing the structures in the field, and challenging teachers to do things differently, students might respond differently. The development of opportunities to share and reflect on practices will affect relationships in ways that may lead to a change in the climate and culture of the school.

**Defining School Culture and Climate**

The PCE aims to build a collective understanding of “doing school”, or playing the game of school, to influence the activities and the relationships that exist within. This collective understanding or doxa (see SP One) structures the school culture and climate. Barth (2002, 2006) defines school culture as a complex pattern of norms, attitudes, convictions, behaviour, values, ceremonies, traditions and myths, which are deeply embedded in each aspect of the school. This is an historical legacy of power within the school that is transmitted through the actions and thoughts of those at the school. Similarly, Hinde (2004) regards school culture as norms, convictions, traditions and customs that have been developed at a school over time. According to her, these are implicit expectations and suppositions that directly influence the activities of the school personnel and learners.
Within a Bourdieusian conceptual framework, these implicit expectations and suppositions are not only perceptions and attitudes, but also embodied *habitus*es that structure the social space and are structured by it. School culture therefore reflects the shared ideas, suppositions, convictions and behaviours that give every school its own identity and “feel”.

Although the concept of ‘school climate’ has been widely studied, researchers have not yet come to an agreement about a uniform meaning of the term or definitions of it (Cohen, McCabe, Michelli, & Pickeral, 2009). Depending on the purpose of a study, school climate can be regarded as the school environment or the school learning environment (Johnson & Stevens, 2006). School climate refers, amongst other things, to the set of norms and expectations that arise from interactions within a school (Koth, Bradshaw, & Leaf, 2008); the psycho-social context in which teachers work and teach (Fraser & Walberg, 1991); the morale of teachers (Brown & Henry, 1992); learners’ perceptions of the “personality” of the school (Johnson & Stevens, 2006); and the environment for learners as indicated by the amount of negative learner behaviour at the school (Bernstein, 1992).

Much of the research into school climate considered here deals with the problem of disengagement from learning and student underperformance, and assumes that when the climate at a school improves then the corollary would be improved student learning outcomes as students engage. According to Furlong (1991), disaffection and disengagement from learning can result from a multiplicity of factors both sociological and psychological. He suggests that a sociological perspective on school climate could have a structural impact on educational policy and that three “educational structures, the production of ability, the production of values (and) the production of occupational identity” (1991, p. 293), should determine the theoretical foundations for study. These theoretical
foundations are considered here within a Bourdeuisian framework as attempts to restructure the production of ability, value and occupational identity are critiqued through the PCE for the purpose of improving the relations between the players in the field. Furlong’s sociological perspective on the reasons for disaffection and resistance at school and their effect on school climate, adds further support for this study as the complexity of the constructivist relation between *habitus* and *field*, that has been culturally and historically constructed by schooling, is applied to the context of the PCE.

School climate can, therefore, be described as the ‘feel of the game’, a composition representing the involvement of all at the school, or as something which could primarily be regarded as a function of the hierarchical structural positioning of teachers and learners. Johnson and Stevens (2006) along with Cohen et al. (2009) suggest that there are four core dimensions of school life that can influence school climate, namely; safety, teaching and learning, relations and the environment. In Bourdieusian terms, each of these dimensions is a social structure of the *field*, and the constructivist relation to the *habitus* of the players within the *field* lends specificity to the quality of these dimensions in particular *fields*, and thus structures the *field*. Therefore, ‘the climate’ can be seen to affect the dispositions of the players in the school in response to the negative or positive conditions within the school. There are also affective social forces in external *fields* that the players within the school respond to on a day-to-day basis that affect the school climate. For example in this *field*, where a large proportion of the population is of Arabic-speaking background and Muslim faith, the *habitus* of the students is structured by events in the political *field* that are responsive to the war in Syria and the dialogue about youth radicalisation.

At BBHS, differences between definitions of school culture and school climate can be seen in the transition from one school culture to another over time. The school climate is the
ambience on a day-to-day basis, while the change in norms, attitudes, convictions, values and behaviour depends upon the ways in which these effect the relation between the field and the habitus of the players. This will determine a change in the culture. The school acts as the socialising agent for student learning, and as the students feel safer the relationships between staff and students change to become more trusting, and the environment changes. The sustainability of the changes, however, depends on the habitus of the individuals in the school and how the inherited knowledge and authority is passed on to the next leadership and management team. The PCE is an attempt to embed practice in the field in a way that makes it durable and transposable.

The PCE provides the opportunity for teachers and students to critique the curriculum and examine what counts as knowledge, how the knowledge is communicated and how it is evaluated. In this way they may be able to find legitimate reasons for valuing different knowledge and for aspiring to different futures. The “production of values” about the knowledge, behaviour and aspirations that schools adhere to also constructs the field. The constructivist approach of the PCE aims to align the values of the students with the values of the teachers and tutors, and to more broadly produce social cohesion and improve student engagement.

Engagement or disengagement arises from the social structures in the field, particularly the production of ability that is credentialed with academic achievement. The students who achieve impressive academic results may do so in classrooms where there is a high level of disruption, or may not participate in the lessons at all. Questions then arise about which conception of engagement is most meaningful and who benefits, or who is excluded, from schooling. As Zyngier (2008) suggests, some students endure thirteen years of schooling with minimal participation rates, and student learning should not just be connected to the
students’ experience but should also involve students in consciously critiquing their experience.

It has been recognised that young people can make a significant contribution to the development of policies and practices within the schools in which they are the ‘consequential stakeholders’. Thomson and Gunter (2006) when working with students as co-researchers in the UK, and Holdsworth working in schools in Australia (2001), demonstrated the efficacy of students’ participation in the evaluation of school systems and learning programs. The power of engaging young people in school-based inquiry cannot be overestimated (Arnot & Reay, 2007; Groundwater-Smith & Needham, 2003). Students, having spent a large part of their young lives in classrooms of one sort or another, have a considerable investment in schooling, and deserve to ‘have a say’ in those educational arrangements. Mitra (2009), writing of the school context, has argued that where students have agency, a sense of belonging and are recognised as competent, they gain a stronger sense of their own abilities and build awareness that they can make changes in their schools, not only for themselves, but also for others. In the past, young people themselves were either not consulted at all, or at best, treated only as a data source. Raymond (2001) has noted that there are three further steps that can be taken: discussion, where young people are active respondents; dialogue, where they are co-researchers; and, significant voice where they are researchers, initiating, inquiring, interpreting and developing actions.

It is my contention that in order to support student negotiated learning, teaching practices need to change from teacher-directed tuition to teacher as facilitator. This pedagogical shift is a challenge for the leadership, the teachers and the students.
SECTION 2 – Developing the PCE

The Leadership Challenge – A Challenging School

The PCE is a response to the challenges of leading a school. It developed as a consequence of reflection on how to approach changes in school operations on a holistic basis, rather than through the development of projects with only those teachers who were willing to develop innovative projects for some students. The PCE is an inclusive whole-school leadership project aimed at the organic development of changes in practices to engage with the challenge of student disengagement from learning.

As the new school principal in Term 4 2008, I began prioritising interventions systematically and strategically to improve the social conditions at the school. Approaching reform from two different but complementary directions, I planned to change the practice for both teachers and students. Firstly, to improve the learning environment, meticulous attention to building relationships between the students and the senior executive (including principal and three deputy principals) necessitated that these staff members be out of their offices and highly visible around the school. Further attention was paid to improvements to the physical amenity of the school, including the refurbishment of classrooms, timetabling, curriculum offerings and relocating faculties. Recognition of positive behaviour of the students was formally instituted in the school led by a team of teachers, the Positive Behaviour Interventions and Supports (PBIS) Team. Secondly, in house, scoped and systematic, teacher professional learning was provided to enable teachers time to think about their practices. Both these strategic directions aimed to build teacher capacity through the support of the senior executive of the school.

I believed that improving staff morale would enable teachers to build effective relationships with their students as the foundation for effective teaching and learning.
Another vital aspect of school improvement was engaging and representing student voice in school organisation and curricula. Structures needed to be in place to enable this to happen. A systematic overhaul of all aspects of the school ensued, rather than a piecemeal, ad hoc attempt to introduce single programs to ameliorate issues of student engagement.

What follows reports on the systematic and comprehensive overhaul of school leadership and management through research-led practice that led to the development and implementation of the *Platform for Collaborative Education*. A vital component of the new leadership and management structure was the additional school funding from the NSW Low Socio-economic Status (SES) School Communities National Partnership, [a component of The Smarter School Partnership Agreement between the Australian and NSW governments (Department of Education and Communities, 2011)], to provide additional staffing to allow for flexible management of time.

School-based research to inform the development and implementation of this Professional Practice Initiative was conducted in two stages; first in 2011 as a situational analysis of the school to inform the structuring of the PCE, and then as an evaluation of the effectiveness of the PCE in 2013.

**The Situational Analysis in 2011**

The data presented in this section were collected as part of a situational analysis of the school to inform planning initiatives to be funded by the Australian Government’s National Partnership for Low Socio Economic Status Community Schools 2012-2015. The purpose of the Situational Analysis was to inform a plan for action at the school to improve the teaching and learning conditions to improve social cohesion and student participation in learning. The *Platform for Collaborative Education* was the strategic planning outcome of
this situational analysis. Additional funding of $535 000 per annum for four years was granted to the school, and the school community was consulted to ascertain how to best meet the learning needs of the students. The PCE comprises a research-based initiative that was developed in response to the situational analysis and informed by scholarship.

For the situational analysis, data were collected from focus groups (conducted by external consultants), NSW Department of Education and Communities surveys and BBHS school records. Existing school records included student academic achievement, enrolment, behaviour interventions, attendance and post school destinations for school leavers. The systematic collection and analysis of these data was informed by the scholarship underpinning this doctoral study.

Data included the following:

**School Records**

It is a NSW DEC requirement of school management that schools maintain and submit to the DEC, enrolment, attendance, school retention and suspension data annually. The enrolment data quantifies the number of students who are enrolled at the school. The daily attendance rate of students is a percentage of the attendance rate of the total enrolment in the school over one year. School retention data is calculated by tracking the number of students who are enrolled at the school in Year 10 and the percentage of that cohort who complete Year 12 and graduate from high school. Suspension data records the number of days missed from school by students who have been placed on suspension. Student suspension policy from NSW DEC differentiates between a short suspension of one to four days in duration, and a long suspension of five to twenty days.
The Australian Curriculum Assessment Reporting Authority (ACARA) records results from the National Assessment Program for Literacy And Numeracy (NAPLAN) and the NSW Higher School Certificate (HSC) examinations for NAPLAN and NSW Board of Studies, Teaching and Educational Standards (BOSTES) for the HSC. Schools receive a record of the results for their students, and in addition the NSW DEC provides trend data for individual schools over time.

Schools maintain a record of the post–school destinations for students who attended their school, and in the case of BBHS the Careers Advisor makes contact with each graduating student in the year following to inquire and record whether they are working or studying. School records considered here in this Situational Analysis include:

- Student attendance and Suspension/Expulsion data 2008-2011
- Student enrolment into year 7
- NAPLAN results analysis 2008-2011 from NSW Department of Education -School Measurement and Reporting Toolkit (SMART)
- Higher School Certificate (HSC) – NSW Board of Studies, Results Analysis Package
- Post-school destinations for Year 12

**NSW DEC Surveys**

The Deputy Principal introduced the teacher surveys at a staff meeting in Term One 2011. Two of the three were online surveys completed by all teachers including: The Quality Teaching Framework of the NSW Department of Education that evaluates teaching practice by significance, intellectual quality and quality learning environment (2001); Data Analysis Skills Assessment (DASA) that evaluates teachers’ understanding of online data analysis tools. Time was allowed at the meetings for teachers to do the surveys and they were able to complete them in their own time. These electronic surveys were developed by
the NSW Department of Education (DEC) and were available to all schools within the department. The third survey, the NSW DEC analytical framework of effective leadership and school improvement in literacy and numeracy survey, was administered to teachers by the Deputy Principal in a staff meeting. The measures of quality in this survey are supported by the research of John Hattie (2008) and Viviane Robinson (2008) on effective teaching practice and professional learning.

Three groups of twenty students were randomly selected from Roll Groups to complete the online Quality Teaching Framework of the NSW Department of Education survey. These surveys were administered by the Deputy Principal:

- All teachers completed surveys developed by NSW Department of Education (DEC) including:
  - Analytical framework for effective leadership and school improvement in literacy and numeracy
  - Data Analysis Skills Assessment (DASA)
  - Quality Teaching surveys for teachers from Educational Measurement and School Accountability Directorate

- Three groups of 20 students completed Quality Teaching surveys for students from the Educational Measurement and School Accountability Directorate of the DEC

Focus Groups

The school engaged visiting academics, Susan Groundwater-Smith and Kris Needham to conduct parent and student focus groups to gain their input into the strategic planning for the PCE. The focus groups were conducted with students and parents over two days in Term One, 2011. I attended classes to ask for volunteers for these groups and from the volunteers I randomly selected 45 students. Three student groups comprised of 15
participants each were formed as representing Years 7, 8 and 9; Years 10 and 11; and Year 12. A parent group of 10 was selected from the Parents and Citizens membership. Each group was asked the following questions and their responses are reported upon below.

- What makes a good school?
- What helps you (your sons) learn?
- What does good teaching look like?

**Findings from the Situational Analysis 2011**

In the situational analysis that follows I have mobilised Bourdieu’s concepts to examine the constructivist relation of field and habitus and identify how it produces the practices that operate within the school. The data analysis assisted me to construct a generalised description of the collective scholarly practice and habitus of the students and how their view of the social world that is BBHS, and the exchange of symbolic capital, contrasts with the expectations of their teachers. To analyse the data, the Deputy Principal and I identified common practices that teachers and students described in the focus groups and in the surveys, as well as areas of practice where reflections reveal a different conception that arises as a result of the structure of the habitus of the players. The quantitative data was examined to identify the specific areas of learning where students’ academic performance in literacy and numeracy was poor.

Teachers’ responses to the surveys about the quality of their pedagogic practice demonstrate their deployment of pedagogic capital and their understanding of the rules of the “game” of school whereas the students reveal that they deploy different tactics. The qualities that teachers valued as good teaching practice are comprised of elements of the pedagogic capital that they had acquired over time, and capital that has structured their perceptions of their professional world. The technical language of pedagogic practice, such
as higher order questioning techniques, metalanguage, explicit systematic instruction and narrative, were acknowledged as being deployed in their classrooms. However, the data from students was somewhat contradictory as their responses in focus groups and in surveys indicated that, although the teachers rationalised this pedagogy and understood the theory of quality teaching, they did not necessarily mobilise these theories in their practice. Rather, a mixture of embodied, instinctual and non-rationalised actions and behaviours structured their practice that resulted from their *habitus*. For example, student feedback to questions asking if they were given opportunities to think deeply about important ideas indicated that almost half the students surveyed did not feel this was the case. While teachers stated that they used metalanguage, students suggested that the academic language of school was alienating for them. However, the students demonstrated a tacit understanding of the function of schooling, and acknowledged that they would like to access “learning”, and stressed the importance of explicit understanding of the knowledge that was being transacted. The importance of education as *cultural capital* was also acknowledged but rejected in favour of acquiring *social capital*.

Trading in *social capital* to structure the *field* by structuring the relationships, was articulated very clearly by the three groups of students. It was also clear that the dynamics of the relationships affected the ways in which the student learnt. For example, they acknowledged that their *habitus* (while not explicitly referring to it as such) is structured by the relationships they have with their teachers, one another and their families. It was also clear that they attempt to manipulate the way the “game” of school is played so that they can have fun at school.

The data from the student focus groups revealed that they wanted a personal connection with their teachers so that they could have opportunities to get to know one another and
have an enjoyable time. Rather than stress academic achievement, the students indicated that communicating and collaborating with one another was significant. Students emphasised the value they placed on teachers assisting in making learning achievable by connecting at a personal level and being “genuinely interested in us”. They saw that this provided a “fair chance for learning” especially in the classroom environment. A good school is seen as one where teachers are engaging and “enjoy their work”, and communicate with the students by demonstrating that they are “concerned for them”. However, the students also demonstrated a resistance to the hierarchized structure of the field that positions the teachers as more powerful by stressing the exchange of social capital such as “good social skills and flexibility, but firm in terms of discipline”, to level the playing field. The students’ lack of cultural capital is also a dynamic force that structures the field. “They (teachers) need to talk to us on a level other than intellectual”, and “if it’s too hard, seems like too much work or you’re not going to understand it”. The relation between the students who are the “object of instruction” (Hardy, 2012, p. 165) and the field is structured by the amounts of linguistic or symbolic capital the students possess. Their lack of language and literacy in the legitimated instructional modes of speaking and talking, structures the students’ habitus and their tacit understanding of the role of schooling. They become accustomed to the expectation that they are “not going to understand”, and in so doing devalue the symbolic capital of schooling and prefer to disengage and have fun. The boys then push back against instruction and their interest in the game is social rather than pedagogical. Although they have misrecognised the intrinsic worth of the cultural capital that has been legitimised by the field of education, their resistance is a powerful force to which the teachers’ (and my) practices respond.

The parents also articulated an implicit understanding of the ways the students were denied access to the legitimated forms of knowledge valued within the field. In their responses,
parents desired various mechanisms be put in place that would allow for better two-way
dialogue between the school and the home. In so doing they acknowledged the legitimacy
of schooling that placed them in a conflicted position where their sons have been
positioned as underachieving. They also tacitly acknowledged the students’ lack of cultural
capital: “Boys want to try hard, but they have to understand and be encouraged with
rewards and goals…Everyone can do it…they take from their education a sense of
achievement” (Parent). To give their sons access to the symbolic capital exchange in the
school they wanted to support their sons by improving their understanding of the linguistic
barriers and social structures of the field. The access was again structured by building
social capital to support interpersonal relationships between teachers and their sons. The
stress on the effective structuring of student learning activities echoed the students’ focus
on the social. “In the end the parents hold the key to the boys’ hearts. The boys won’t act
up if they have the right key to the heart – at the same time the school also has to find the
key by having excursions, barbecues and other social activities that will help young boys
find their way” (parent). These comments reveal that the parents acknowledge the
differences in habitus of the students and the habitus of the teachers that structure tensions
in the field.

The tensions within the field that arise from a clash of habitus are also structured by the
wider field of education, where the logic of practice that normalises the underachievement
of the students at BBHS is based upon arbitrary assumptions of the right standards. Data
(see Appendix) from the school records (a mandatory requirement by the NSW
Department of Education of school management), that records enrolment, attendance,
school retention and suspension rates, along with student academic performance, form
quality benchmarks by which schools are judged. Standards and averages are applied to
this quantitative data for comparative purposes. The judgements are justified by
educational research, and are therefore seen to be neutral and scientific. However, the value of the knowledge that is transacted in this school differs from the normative position taken by educational authorities because of the cultural differences as evidenced in the data between the parents/students (from focus groups) and teachers (from the surveys).

According to reports from the NSW DEC, data from BBHS records from 2008 to 2011 indicated that average attendance rates and school attendance rates were well below the average for public schools in NSW, and suspension rates were above average. Average student academic performance was below state average, although growth in learning measured by NAPLAN tests between students when they were in Year 7 compared to their performance in Year 9 was well above state average. As already suggested, the students have adapted to the field by resisting the acquisition of the normative expectations, aiming instead to acquire social capital. Paradoxically, for the students to succeed at school they need to acquire the normative symbolic capital of the dominant culture which positions them as inferior. A professional and pedagogic response to this is to structure the curriculum and the professional learning of teachers to critique the knowledge and the pedagogy to allow students greater access to these mandated curricula.

Teachers’ pedagogic practices have been structured by both the school field and the wider field of education. Within the school, they have adapted their practice to manage the resistance of the students to learning activities. However, some have been reluctant to take educational risks while others have been innovative. Further, whilst teachers supported initiatives to experiment and innovate to enhance motivation and engagement, the survey data showed that they were not always confident to do so. Despite this, staff indicated their readiness for more meaningful peer collaboration to examine and improve their teaching practice. The survey data of teachers revealed that the teachers understood the need to
make learning more significant through linking learning to real life situations and experiences by using narrative. They wanted to collaborate and recognised that there was scope to share resources, ideas and effective teaching strategies within and across faculties. More than half the teachers surveyed agreed that they did not currently have many opportunities to negotiate and agree on their learning goals with students.

The surveys also reveal that teachers’ professional practice and *habitus* is structured by the tacit understanding of being a teacher and the positional authority that this entails. They acknowledge the professional pedagogic metalanguage that the wider *educational field* authorises and valorises along with the knowledge that they are mandated to teach. Most do not critique this knowledge and assume it to be the underlying logic of their practice. The position thus structures their *habitus* and their position of dominance in the *field*. I argue that for students and teachers at cross-purposes regarding valorised knowledge, structural changes may lead to more socially cohesive schools.

The cumulative data from school records, focus groups and surveys, described a school community that was prepared for change and needed to build a shared understanding of learning in order to build a socially cohesive school. To build such an understanding it was necessary to change the practices of teachers, students and leaders. The PCE was a strategic plan for change that incorporated existing structures within the *field* and strategies to address the issues that were identified from analysis of the data. The focus of the change was the purposeful management of interpersonal relationships to engage students at school, and was articulated as active, co-operative, learning opportunities. A draft was discussed with the school executive team of head teachers, deputy principals and principal and then redrafted for presentation at a Staff Conference in mid-2011.
Collaborative Planning- Staff Conference 2011

The Staff Conference was an opportunity to consult widely with the teachers and design a plan for the future of the school based on the findings of the Situational Analysis. Held over two days on a weekend, the consultations were conducted in workshops that sought the collaborative input of all teachers and leaders. It was agreed by the teachers at the conference to incorporate existing structures for professional learning into the plan as well as new ways to construct school curriculum, and build teacher capacity to improve student-learning outcomes.

The consultations also considered time for professional collaboration in faculties, peer to peer, and within the multidisciplinary teams. The operational aspects of the collaborations were considered. Each teacher was allocated one period within their timetable for peer coaching and faculty professional learning per fortnight. Within the PCE, specific time was also allocated for the new multidisciplinary teams of teachers. Therefore, as well as developing teaching and learning within single disciplinary faculties, teachers were organised into cross faculty teams for the planning, preparation and delivery of motivating and engaging lessons. With a framework in place, the focus of the conference shifted to the school curriculum and student engagement. Working in the newly formed multidisciplinary teams, the teachers collaboratively proposed a structure for ideal learning spaces that they would like to see operating in the school. As the focus for all teaching and learning, the “Learning Space” that was incorporated into the PCE became the criteria to evaluate teaching practices. After discussion and input from the teachers at the conference, the first iteration of the PCE as a structuring structure of the field was agreed upon as a plan for the BBHS.
SECTION 3 - The Platform for Collaborative Education at BBHS – Purposeful Management of Interrelationships

“The Platform for Collaborative Education” (Figure 2) is a diagrammatic representation of the flow of symbolic capital within BBHS. It aims to increase the amounts of social, pedagogic and cultural capital of the teachers and students to change their practice. The aim is to increase student participation at school, by changing the structure and delivery of the curriculum, introducing more flexible organisation of programming and closer connections to the community organisations and parents. In what follows, I explain how the diagram represents the metaphoric ‘rooms’ or ‘platforms’ within the field where people meet to collaborate, expound points of view about the quality of teaching and learning that is determined by their habitus, and construct learning activities. The diagram can be divided into five sections and can be read from left to right.
1. The Policy and Planning Directives

The source of policy and planning direction is from the NSW Department of Education and Communities, the Commonwealth Government National School Reforms and the School Plan. The wider field of education structures the legitimation of the knowledge exchanged in the school.

2. The School Curriculum and Planning

The development of school curriculum and programming for lessons occurs when teachers in faculties and school-developed teams collaboratively develop programs based upon the syllabuses from the NSW Board of Studies. The community is also identified as a source and site for learning. This is a deliberate structural intervention to change the curriculum.

As well as belonging to a faculty within the school, teachers are members of one of four teams (Literacy, Numeracy, Student Participation and High Performance) and the brief for each of these teams is described within the diagram. Teachers were appointed to these teams so that there is an equal representation from the faculties (English, Mathematics, Science, Human Society in its Environment, Arts, Personal Development Health and Physical Education, Learning Services and Support Unit).

3. The Learning and Support Structures in the School

This section of the diagram includes the supports that exist within the school. These are again groupings of teachers and students who collaborate in another set of teams that organise activities and disseminate information about individuals and groups of students. The integrated learning projects developed by the Student Participation and High Performance Teams are included in this section of the diagram.
4. Professional Learning

Section four of the diagram is the representation of the platforms for professional learning that have been funded by the equity resources the school receives from the NSW DEC and the Low SES Community National Partnership. One 55 minute period per fortnightly cycle has been allocated for members of a faculty to meet for professional learning. Another period per cycle is allocated for teachers to meet with their peer coach. There are six Peer Coach Leaders who are allocated time to coach individual teachers. Each coach has five or six peers. Faculty Head Teachers are also allocated a period to meet with a coach.

5. The Learning Space

The learning space is the fifth section of the diagram and it is framed by the NSW DEC Quality Teaching Framework and by the community engagement programs that exist within the school. In this section teachers identified what they would like to see in the learning spaces at the school. The term “learning space” deliberately replaces “classroom” as the place for learning, is not restricted to the classroom and can be permeable when learning moves out of the classroom and into the community.

The small arrow above the third and fourth sections is the evaluation of the effectiveness of the learning programs for both students and staff in the school. Evaluations are conducted using qualitative and quantitative methods. Peer coaching partners observe and deconstruct lessons collaboratively against criteria developed by the staff. An observation tool has been developed in line with the Quality Teaching Framework. School records of student academic performances are also discussed and analysed in faculties and as a whole school.
Professional Learning Platforms – Building Pedagogic Capital and Social Capital

This section of the PPI addresses the different platforms where teachers meet to participate in professional learning, and explains how the strategic structuring of the curriculum has been developed. The Oxford Dictionary definition of ‘platforms’ suggest “a place, means or opportunity for public expression of an opinion” or “an opportunity to voice one’s views or initiate actions”. These platforms are of vital importance at the school, as they give all teachers an opportunity to contribute to the whole school learning programs. Teachers not only undertake professional learning within their faculty, team or classroom, but are also participating in professional learning with others outside their faculty. They are also encouraged to consult with students and the community to develop learning programs.

Within the structure, people meet to talk and reflect on practice, and there is a unified purpose for this talk: the improvement of student learning outcomes and high levels of student participation at school. Pedagogy, curriculum and student attitudes to school are cumulatively managed through the model, rather than having a focus on one single project. The model is multifaceted, but close connections are co-ordinated within the model. For example, the teams devise a new learning project and this development is shared at faculty level, at faculty professional learning time, at executive meetings and amongst peer coaches. The evaluation of the project is shared within this cycle, so that teachers and students are collectively discussing the success or constraints of the project. The approach is focussed on collectively improving student-learning outcomes and is constantly dynamic. Different perspectives are considered and these change the course of the development of the learning. All teachers are engaged in conversations about student learning and the challenges and obstacles to student success.
New knowledge and training is integral to the professional learning program at the school and, as demonstrated in the table below, since 2009 the whole staff has participated in a NSW Institute of Teacher Accredited course each year. The introduction of the new knowledge has been a strategic attempt to structure the field, rupture the “business as usual” and change the habitus and practices of the teachers. Many of the teachers at the school were initially resistant to change because these changes were viewed as a deviation from their “real work” of teaching – the syllabus content, the doxa. However, student underperformance challenges the assumption that the students have learnt the syllabus content. Collaborative design and reflection on teaching and learning aims to shift the teachers’ practice and overcome the “cultural resistance” (Dewey, 1933, p. 101) to changing practice to improve student learning outcomes. Giving time within the organisation for collaboration and negotiation amongst teachers, addresses the struggle to “stay connected” (Milford & Silins, 2009) and overcome conflict that may arise about student learning. This needs to be constantly addressed by the leadership to develop a common understanding and trust amongst all members of the school community. This process of collaboration is important because it is constantly focussed on student learning and participation in school. In Bourdieusian terms it allows fluidity of the field and the habitus of the players within to generate practices through a reflexive process.

Individual responses to these courses have been tracked over time in my interviews with teachers, as practiced in “Linda’s Listening” and explained in Scholarly Paper Two. The interviews reveal that some staff are wary about the implied change to their practice that arises from these courses. This understanding structures professional development to ameliorate anxiety about change by allowing people time to adapt to change and share their concerns with others. People are more closely connected because of the organisational structures where they are able to engage in communication across the school. Innovation is
encouraged and validation for change can come from colleagues through sharing the success of initiatives. Teachers learn new things that they can apply and make work in their classrooms. The test of this work is students’ success and feedback and the changes to the climate and culture of the school. This holistic and connected approach to the PCE is critical to its success and is presented below.

**Whole School Learning**

The table below (Table 2) outlines the program of whole school professional learning in which all teachers have participated since 2009. These courses have each been twenty hours in length and have been conducted throughout the year on a regular basis. They are held at the school during a specified professional learning meeting after school and on Staff Development days. The table also shows how the other elements of professional learning are interconnected. These platforms; whole school, Teams, Faculty Professional Learning and Peer Coaching, have been developed on the basis of research and analysis of the data presented earlier, and my scholarship. For example, this research indicated that teachers wanted time to collaborate and these platforms allow for this time.

<table>
<thead>
<tr>
<th>PLATFORMS</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole School</td>
<td>Embedding ICT in Assessment tasks</td>
<td>Teaching English Language Learners (TELL)</td>
<td>Microsoft Peer Coaching Training</td>
<td>Team Leadership For School Improvement (TLSI)</td>
<td>Reading to Learn (R2L)</td>
</tr>
<tr>
<td>All teachers</td>
<td></td>
<td></td>
<td>Developing the PCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Executive</td>
<td>Conference- Scope and Sequence ICT</td>
<td>Conference- Developing the Observational Tool</td>
<td></td>
<td>Cross KLA Team Leadership</td>
<td>Development of team leadership</td>
</tr>
<tr>
<td>Faculties</td>
<td>Programming for ICT from Assessment</td>
<td>Developing Stage 4 Programs back-mapped from assessment</td>
<td>Peer Coaching Rich Assessment</td>
<td>Differentiating the curriculum. Rich Assessment tasks</td>
<td>Faculty development of R2L strategies</td>
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Cross Faculties TEAMS

Developing cross KLA programs
Project learning
Focus on Literacy and Numeracy
Project Learning and community participation

Individual Learning goals for ICT Tasks
Programming for Literacy and Numeracy development
Individual Learning goals

<table>
<thead>
<tr>
<th>Cross Faculties TEAMS</th>
<th>Developing cross KLA programs</th>
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<td>Programming for Literacy and Numeracy development</td>
<td>Individual Learning goals</td>
<td>Individual Learning goals</td>
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</tbody>
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Table 2 - Professional Learning Platforms

**Faculties - Professional Learning**

Commencing in 2009, each faculty has met for a period per fortnight for professional learning. These sessions are conducted by the Deputy Principal and are focussed on explicit systematic teaching programs that are back-mapped from assessment tasks. In 2012 this included programming discussions about the Integrated Learning units for Year 8. Each Team developed a unit based on the backward mapping concept and using the Learning Activity Checklist to create engaging lessons, encouraging higher and more active participation within learning tasks.

**Cross – Faculty - The Teams – Professional Learning**

A teams approach was fundamental to the structure. At the beginning of 2011 four teams were established. Each team is led by two Head Teachers. Staff were appointed to the teams as representatives and delegates from their faculties. The vision for the teams is that they are a place where teachers can plan learning projects. Each team was given a brief to develop programs based upon the learning needs of students ascertained from school data.

**Individual - Peer Coaching – Professional Learning**

Staff commenced training in Microsoft Peer Coaching in April 2011, where they became familiar with specific coaching techniques focussed on classroom practice to critique lessons and refine practice. Six Peer Coach Leaders were selected in 2011 to coach peers.
and each coach leader worked with six peers. An Executive Coach was employed to support Head Teachers to develop their faculty improvement plans via the peer coaching process. The effectiveness of this approach to the development of the PCE was evaluated in interviews with teachers and the school executive to investigate the teachers’ reflections on their practice. The responses from teachers to the Peer Coaching process, as a means to share practices with colleagues and learn from one another about how to improve teaching practice, were overwhelmingly positive.

SECTION 4 – The Second Iteration of the PCE

The PCE seeks to deliberately disrupt the practices of students and teachers by changing the field. For the purposes of this study, the constructivist relation between the changes in the field as a result of the PCE, and the changes in teachers’ practice is presented in SP 2, while the changes in students’ practice are presented in PPI 2. A second iteration of the PCE that clarified the interrelationships of the structures was completed in 2014. In the model, there is a high degree of leadership support for teacher learning and risk taking, which has led to substantial staff engagement in learning programs and projects. Teachers have collaboratively explored teaching and planning strategies, and shared pedagogic experiences. All teachers have participated in joint project work, leadership of professional learning and sharing the collaborative planning and implementation of innovative learning programs. This demonstrated the strength of this model to foster collaboration.
New structures introduced in the *field* have provided opportunities to promote a significant number of staff to leadership positions across BBHS. Supporting the implementation process, the senior leadership encouraged teachers to assume key positions for leading learning teams, and planning and managing projects. The PCE also provided many staff with the opportunity to work closely with their peers on a range of projects including student performances, technology integration across the school, and pedagogical and educational methodology development. The school Peer Coach Leader model has brought teachers from all learning areas into a common structure for learning and reflection. The structure facilitates the ongoing conversation about student learning, school improvement and learning programs.
The number of relationships that have been established to engage students in a range of arts, business, interfaith, sporting and university partnerships evidences the expansion of community partnerships with the school since 2008. The music and dance program (that is examined in SP Three and PPI Two and PPI Three) and the Pulse Café (described in the Narrative) have provided students with access to learning opportunities with arts organisations and businesses that structure the school curriculum.

Partnerships with Universities that were in large part resourced by the Australian Government’s Bridges to Higher Education program, have given students access to robotics, mentoring, tutoring, summer schools at university and jointly constructed learning projects with university students. The Australian Government funded National Chaplaincy program enabled the school to hire a School Chaplain of Muslim faith, who has strengthened the understanding of the cultural capital that structures the habitus of the majority of the students and their families.

Relations with parents have been improved by the implementation of protocols that support strategic, collaborative communication between parents and the school to manage behaviour interventions and resolve issues of antisocial behaviour amongst students. Comparative data of school records are presented in the appendix to illustrate the changes in the data for 2008 to 2014 (See Appendix). This includes the 2008 to 2011 data that informed the Situational Analysis for the implementation of the National Partnership for Low SES communities. An improvement in all areas of school records demonstrates a causal change in the field as a result of the structures implemented in the PCE. The platforms have enabled teachers and students time to develop learning activities that have increased student participation in learning and led to improved student learning outcomes.
In summary, the PCE has contributed to a change in the culture and the climate of the school over time. The data indicates that the *habitus* of the students is a major force for change in the *field*, but it has changed. As the teachers and I confront this ‘force’ we adapt and change our practices. A change in practices restructures the *field*.

As the PCE is operationalised, the logic and collective understanding of changing practice has developed amongst the teachers. A second iteration of the PCE is indicative of the new ‘shape’ of this understanding. The way in which the operation of the PCE was articulated in the first iteration did not clearly separate the various structural platforms within, and therefore as this became clearer the second iteration was developed.

Ongoing research framed by Bourdieu’s concepts, and explained in SP Two and Three and Professional Practice Initiative Two and Three, has informed the structure of the second iteration of the PCE. The second iteration of the PCE (Figure 4) clarifies the interrelationships between the structures of the social space and the interrelationship between the *field* of government and the school. In the first iteration, the diagrammatic representation bundled policy and curriculum together. The faculties, community and teams, sources of curriculum and learning programs were encircled in this first section. The arrows on the diagram indicate the flow of communication and relation between the structuring structure of school leadership, management and organisation.

The PCE is underpinned by reflective practice that encourages all the players to critique their practice and to be aware of what learning is taking place, and how and when it is happening. Reflection on practice happens in the platforms that have been structured to enable co-operative and collaborative communication about learning.
In what follows I describe each of the components of the PCE and its reiteration.

Section One - Intersecting fields - Government, Leadership and Management – Increasing social capital

In the second iteration, distinctions are made between the policy directions from the wider field of government and educational administration, and the leadership and management teams in the school.

The executive team, comprising the principal, deputy principals, head teachers, business manager and school administration manager, leads the strategic operation of learning and implements school policy.

The management teams offer leadership opportunities for teacher representatives from all faculties, led by a deputy principal to administer and manage the safety and wellbeing of students and staff. These management teams were linked to the multidisciplinary teams in the first iteration, however, they function as school wide entities, rather than being specific to a multidisciplinary curriculum team.

Figure 4 - Strategic and Policy Direction
Section Two - Creating a School-Based Curriculum - Increasing Scholarly habitus

School curriculum is created collaboratively in four spaces in the second iteration.

Faculty teams plan their programs based upon the content mandated in the NSW BOSTES syllabus.

Multidisciplinary teams collaboratively develop learning projects with a focus on student participation in the development of the learning.

Community partnerships develop learning projects with teachers and a range of organisations.

Student enterprises are operated and managed by students; i.e. the Café, the garden, the gym.

Figure 5 - School Curriculum
Section Three - School-Based Professional Learning - Increasing *Scholarly* *habitus*

In the second iteration, placing the professional learning section of the diagram between the school curriculum and the learning space indicates the interdependent relation between teaching and learning.

What occurs in these collaborative sessions of professional learning, is directly related to whole-school, in-house development of a school-based curriculum that improves student learning outcomes.

In professional learning sessions teachers develop learning programs that are evaluated by peers and mentors. As part of the process, teachers’ reflections support further development of the teaching programs. These reflections and programs may be used for accreditation for the NSW Institute of Teachers.

*Figure 6 - Professional Learning*
The learning space and the processes for reflection on practice are the same in both iterations; observations, mentoring, coaching, evaluations, action research, are all based upon the teaching and learning that occurs within this space. These evaluations inform strategic processes and planning to further develop the teaching and learning at the school.

The curriculum is structured so that it incorporates the cultural assets of the community, and enables an understanding of the *habitus* of individual students and their families. The professional learning assists reflective practice for teachers as they engage with teachers and students to develop the curriculum. Data collected from the learning spaces informs the development of the learning and programming.
Section Five – Reflective Practitioners

Reflective Practice – The evaluation and critique of student learning and teachers’ practice is the benchmark that measures the effectiveness of the strategic structuring of the field. The reflection is informed by research and data analysis that is collected in the school, and my ongoing leadership practice is developed by my scholarly development as I have undertaken this doctorate. The process of reflection allows the practitioners within this field to be explicitly rational, critically deconstruct their practice, and collaboratively develop their practice to support the learning needs of the students. The shifts and changes in teachers’ practice occur as a result of increasing social and pedagogic capital and as a result, the social conditions that structure the field change. This change has affected the scholarly practices and habitus of the students.

“Playing the Game with Different Rules”

The implementation of the “Platform for Collaborative Education” has effected a change in teachers’ practice through the development of communication spaces for teachers to work together for improved student learning. The changes are indicative of the relative instability of the field. Although it is bounded by the specific social structuring of the habitus of the players, their entrenched habits and paradoxically, adaptability determine the fluidity within. The game of school therefore shifts as the players adapt to different “rules”. The diagrammatic representations of the plan demonstrate how the process of management and leadership of learning in the school has been clarified for the teachers and the leaders. The PPI describes how this process
has been informed by research and scholarship. The evaluations of the PCE have indicated that the development of a collective understanding of exemplary teaching practice, to engender high expectations of student learning, has affected the climate and culture of the school. The teachers have become more flexible, and willing to participate in creative approaches that build relationships which cater for the learning needs of their students and maximise student participation in learning. Time to reflect and collaborate on such practices, as integral to a program of professional learning, has improved professional practice. This process of collaboration has worked to change the climate of the school as indicated in surveys conducted in 2013 and 2014 that investigated student well-being (Willms, 2005).

All teachers have participated in the collaborative development of innovative programs that exposed the learning of teachers and students through the reflective, collaborative development and implementation of school curriculum. The complexity of school, and the relationships within it that are structured by and structure the way the school functions, have been made explicitly exposed and the school has become more socially cohesive. As a dynamic social space, teachers and students have become responsive to the objective structures that exist or have been introduced. As a holistic mechanism for the operation of the school, the PCE has incorporated the sharing of practices for both teachers and students. The development of the PCE, through research-based practice and practice-based research, has demonstrated the generative nature of the relation between habitus and field.

This brief description and evaluation of the PCE is extended in Scholarly Paper Two, a reflection on research based professional practice as part of a field analysis. Research and scholarship of a component of the PCE curriculum restructuring, the music and
dance programs, described in Professional Practice Initiative Two and Three and Scholarly Paper Three follows in Part B of the portfolio.
Introduction

Scholarly Paper Two is a reflection on practice informed by “Linda’s Listening”, a routine component of my professional leadership practice to interact with teachers at Broadacres Boys High School (BBHS) to gain insights into the way they “play the game” of school, and what matters to them, as a basis for mutual planning and reflection on the structure of the field by the PCE (see PPI One). This Scholarly Paper mobilises Bourdieu’s concepts to demonstrate how theorising practice, applied within the field, affects the distribution and accumulation of symbolic capital. A Bourdieusian field analysis, as applied to Professional Practice Initiative One, focused on the ways in which the field (BBHS) is structured by external and internal historic, objective power relations. However, this SP examines how the conditions within the field are not dependent exclusively on these external power relations, but also on the ways in which the interactions, activities and statements of the teachers mediate these power relations in practice. As Bottero (2010, p. 5) argues a “greater emphasis on inter-subjective negotiation and co-ordination of practices can help locate and connect” different aspects of habituated practice for the players, and make them explicit through reflexive identification. This Scholarly Paper, a report on interviews with six teachers, reflects on the habitus of these six teachers and explores how the inter-subjective interactions that have mediated the changes that have been structured in the field by the PCE, have also impacted the distribution of symbolic capital. It demonstrates Bourdieu’s notion that ‘practice [is] temporalisation’ (2000, p. 206) as time is constituted in practice and over time change occurs as new practices emerge when the
teachers adapt to the changes in the field, particularly the processural opportunities for consultation and collaboration.

As a reflective leadership practice, “Linda’s Listening” has extended the use of qualitative methodology to gather data through conversations and focus groups. This feedback informs my judgments about the successes and failures of structural initiatives introduced to improve student-learning outcomes because they are assessments from those who are attempting to operate within these frameworks. Consequently, the quality of the interactions with the teachers structures the field where we work. As a leadership practice, I have had a conversation with every teacher in the school twice per year since 2011. With the teachers’ permission I have recorded these conversations and used the data to develop professional learning programs in the school. As I developed a scholarly interest in Bourdieu’s concepts of habitus, field and capital (as a consequence of my studies), I wanted to learn more about the teachers’ habitus and their responses to the structuring of the school through various strategic initiatives. Considering individual teacher’s responses to the changes introduced into the field serves not only the purpose of my research, but is also instructive for my leadership practice because I am better able to understand those individual responses.

The conversations with the six teachers interrogate the habitus of the teachers. These conversations seek to discover how the exchanges of symbolic capital, influenced by the restructuring of the field, impact on the habitus of teachers to change their practice and build social inclusion and cohesion. “Linda’s Listening” is a practice through which teachers can explicitly and consciously articulate changes in their practice and acknowledge their social and pedagogic capital. However, my reflections on the conversations with the six teachers do not aim to be conclusive about the changes in
the teachers’ *habitus*. Rather, their affective responses demonstrate that they have reflexively considered both their practice and the adaptive qualities of their *habitus*. Given that *habitus* is adaptive and durable, by talking to teachers they are able to theorise practice in action by reflecting on how their *habitus* structures how they practice, and how the students practice in response to the teachers’ practice. In PPI One, the structuring of the *field* was illustrated through the allocation of time for professional development to restructure the curriculum and build the teachers’ collective understanding of exemplary practices to improve student learning outcomes. This SP tests the relation between *field, habitus* and *capital*.

The equation \([\text{(Habitus)(capital)}] + \text{field} = \text{practice}\) (Bourdieu, 1984, p. 101) frames the study to illuminate the constructivist relation between *field* and *habitus* when the *field* is strategically structured to increase the *symbolic capital* (*pedagogic and social*) of the teachers. The conversations conducted with six teachers selected from the teaching staff at the school explore: the different logics and realisations of pedagogical practice; how the practices are structured by the teachers’ *habitus*; and how their practices have been structured by the conditions in the school, particularly the structures introduced in the Platform for Collaborative Education (PPI One). The study demonstrates the durability of the teachers’ *habitus*, but also its adaptability to the changes in the *field*. The changes in the *field* in turn are reactive to the resistance to change that results from the teachers’ practices structured by their *habitus* because while teachers’ *habitus* is adaptive, it can also be resistant to change. The dynamics of the *field* and the idiosyncrasy and complexity of the pedagogic practices within, are produced by the structuring of the *habitus* of the practitioners and again demonstrate the processual emergence of change rather than the linear trajectory of direct cause and effect for changes in practice. These conversations undertaken in “Linda’s
Listening” provide a description of this particular context, BBHS, and the responses of these particular teachers to the structural changes that have been aimed at changing their practice and building social cohesion in the school.

**Objective Relations and Inter-subjective Relations in the Field**

For Bourdieu, (Wacquant, 1989) relational thinking underpins any study of social spaces. Individuals and institutions derive their social meaning from their positions with respect to one another. For Bourdieu a social space acts as a magnetic field where the forces that structure the way players within the space play the game is determined by where they are positioned in the field according to the amount of power or capital they have (Bourdieu & Passeron, 1977; Bourdieu & Wacquant, 1992). As explained in SP One, the teachers and the students (the players) have acquired varying amounts of capital, and the exchanges between them become a contest defined in terms of the positions they take up in the space and determine the way the “game” of school is played. These players and their positioning are multidimensional, as determined not only by their habitus but also by the conditions in the field. The conditions in a school are structured by the amount of symbolic capital that the players accrue. The conditions are also structured by the cultural capital that is valued in the wider educational field. This symbolic capital or cultural capital is a particular kind of knowledge set out in a mandated state-wide syllabus and credentialed by examination results. Students and teachers gain distinction within the broader social fields by winning the highest of these academic credentials from the competitive examination of this knowledge. This becomes an important recognition of capability and capacity. For teachers, there is an expectation that they have also accrued pedagogic knowledge or pedagogic capital as well. In this study the implementation of structured professional learning through collaborative and reflective practice maps how teachers’ practices
have been affected by increasing the amounts of *pedagogic* and *social capital* they can access.

Investigating the dispositions of the teachers, and the values they place on various educational practices as they play the game of teaching, demonstrates the intersection of multiple social *fields*, particularly education, culture, and politics that structure the “objective relations” with which the players have to contend (either consciously or unconsciously). The interactions between the players within the *field* are described by Bourdieu as “inter-subjective relations” (Bourdieu & Wacquant, 1992, pp. 113-114) that are a consequence of objective relations. The interactions in these conversations provide insights for me into the leadership of individual agency and structural determinism within the school. BBHS is a social space and its “social topography” (Bourdieu, 1985, p. 723) is determined by spheres of power relations where the players or agents occupy different positions. The positions the individuals occupy are determined by their *habitus*, their dispositions, which are in turn structured by upbringing, education and personal history (as I have explored in regard to my own *habitus* in Part One, the Narrative of Personal, Professional and Scholarly Development). Teachers at the school, although homologous in their positional authority, are diverse because of the way their *habitus* has been structured and the various amounts of *symbolic capital* they have acquired. The hierarchical employment structure of schools, where staff fill various positions in their roles as Teacher, Faculty Head Teacher, Deputy Principal and the disciplines they teach, be it Mathematics or Science, structure their practice as well. The conversations undertaken in “Linda’s Listening” ask participants to trace moments in their personal history that are significant to them, particularly as they pertain to their choice of career and the values that are important to them in the conduct of their job. This self-reflective process is a
measure of the *symbolic* and *cultural capital* they have acquired. These reflections are a point of reference to investigate the changes in the structures of the professional learning and the introduction of initiatives to change the curriculum at the school from the teachers’ perspective. How durable are their dispositions and what aspects of their practice change? How does their *habitus* generate the multiple ways in which they respond and act in relation to the constraints of the structures of the social space?

The six teachers included here represent a diversity of teaching experience, gender, ethnic background and position in the school. To introduce the participants I briefly describe their personal history as revealed to me in the conversations, which has been structured by their upbringing and education in an attempt to explain the value they place on different aspects of their work and the kind of *capital* they employ in their practice. These conversations inform reflections on the extent to which the restructuring of the school through professional learning has added to their pedagogic *capital*.

My leadership practice aims to improve teaching practices through structured, in-house, whole-school, professional learning so that student-learning outcomes improve. The professional learning program (as described in PPI One) aims at building a collective understanding of teaching the students in this context, and encourages an organic process of professional growth that forms and reforms the practices. The participants’ responses to the specific structural changes in the site reflect both the differences and commonalities of opinion. These conversations reveal some changes in the teachers’ practices that have affected their *habitus*, as they have responded to the structures and the understandings they have about the complexity of their work.
The conversations reflect the positional authority of the teachers and its effect on the way they “play the game”.

**Background to “Linda’s Listening”**

“Linda’s Listening” emanated from the Teacher Assessment and Review Schedule (TARS) and Executive Assessment Review Schedule (EARS), mandatory requirements of the NSW DEC to monitor, evaluate and report on teachers’ performance (Department of Education and Training, 2005). This managerialist policy agenda that structures the leadership practice within schools has been determined by the development of the teaching standards and the accreditation of teachers. The complexity of assessing teacher performance by codifying and quantifying their work according to these teaching standards as a means to structure effective teaching practice, has been explored and challenged elsewhere (Ingvarson & Rowe, 2008; Sachs, 2003). My response to the managerialist requirements has not focussed so much on accountability measures, but rather on the development of teachers’ practice. I have used face-to-face conversations with individual teachers to understand the way they practice in response to requirements articulated in the standards. I have developed a practice that is structured by my *habitus* and compliance with this *field* structuring. This is informed by a belief that an assessment process that engages teachers in a reflective conversation about their practices accounts for their *habitus*, gains insight into the idiosyncrasy and complexity of their individual practice in this context of the *field*, and informs a better understanding of these practices. “Linda’s Listening” enables me to use my positional authority to validate the work of teachers and ask them to assess the effectiveness of their practice.
In 2010, as a part of the school’s Teacher Assessment Review Schedule (TARS) and Executive Assessment Review Schedule (EARS), I timetabled meetings with each Head Teacher to discuss the faculty management plan for the year. At this time the expectation of the TARS was that supervisors would assess teachers based upon the preparation, presentation and assessment of student learning and active participation in professional learning. In 2010 I was particularly interested to explore how faculties had operated aspects of the school plan that had been negotiated at the school Executive Conference, namely, embedding explicit literacy and numeracy strategies and Information Communication Technology into faculty plans and teaching programs by back-mapping from assessment tasks. In the following term I met with a teacher from each faculty to discuss these teaching programs and assessment tasks that had been completed in the classroom, and in the next term a student and another faculty teacher presented work samples from the class at these meetings. These conversations proved to be a rich source of data for future planning and, importantly, built my relationships with staff and students and acknowledged the teachers’ work in the classroom and the students’ achievements.

**Methodology**

Participants in this research are six teachers at the school. The data that has been collected are recordings of conversations with these six teachers, conducted as part of “Linda’s Listening” held between 2011 and 2014. All teachers, and most of the students at the school, have been made aware through assemblies and staff and year group meetings that I am undertaking studies for this Doctorate of Education. Both teachers and students have been informed that I would be seeking participants for conversations and focus groups for the purposes of scholarly research.
I sought voluntary participation in the research I have presented here. I explained at a staff meeting that I wanted a mix of participants based on gender, teaching experience and positional authority. From the volunteers I selected six participants for this research. The participants were chosen from those who volunteered for the research as representative of differences in gender, ethnic background, education, positional authority and faculty discipline. Thus, there are four Teachers, three male and one female, one female Head Teacher and one male Deputy Principal. Two are of Lebanese-Australian background, two of Fijian background, one of Anglo-Australian background and one of Sri Lankan background. They have attained different levels of tertiary qualifications from Bachelors to Masters degrees, and one has commenced his Doctorate of Philosophy. There are two Mathematics teachers, one English, one Human Society in its Environment teacher, one Personal Development, Health and Physical Education teacher and one Technology and Applied Science teacher. This thesis presents a brief biographical account of each participant’s teaching history, followed by their responses to the strategies employed at the school over time.

It is important to note that there is an overlap between my role as researcher and leader. The data collected in the process of “Linda’s Listening” informs not only my scholarship but also my leadership of the school. The research is also a leadership structure employed at the school to allow for the teachers in the school to reflect on their practice. The relationship between researcher and participant is significantly impacted by the difference in capital because of the positional authority of the principal/researcher and the participant/teacher. As a leadership practice, the research is structured by the outer fields of education and politics as explained above, but for scholarly practice the ethical considerations for the selection of participants has been problematic because of my conflated roles. Whilst I have attempted to ensure that
participants in this study are not compelled in any way because of my positional authority, I recognise at the same time that the differences in positional authority may impact on what the participants choose to say or withhold in these conversations. For example, the expression of resistance in these conversations becomes problematic because of the hierarchized positioning in the interviews. The teachers did not openly speak about resistance to the structures that have been introduced in the field as a concession to my authority, however, resistance is indirectly manifested in discussions about the issues relating to student behaviour management as an inhibitor of structural change in the field.

I routinely sought permission from teachers with whom I was conversing in “Linda’s Listening” to record our conversations for the purposes of school-based research as a data requirement for school planning. All teachers were willing to participate in the conversations, although not all were willing to be recorded. However, I believe that some teachers assented to being recorded because they were responding to the positional power and authority of my role as the principal of the school.

Conversations with the six participants were recorded with permission and were conducted on three separate occasions, approximately twelve months apart (2012, 2013, 2014). The conversations focused on the school and the ways in which the students responded to their lessons, as well as perspectives on their experiences of professional learning and development. Autobiographical accounts from the participants probed individual histories and explored the events that have impacted on them, and how this affected their responses to the structural initiatives within the field.

As a leadership practice, the conversations are not only a data gathering method but
they are an essential component of the leadership of reflective practice that I hope to build as a structure within the school. By understanding the teachers’ responses to the other structures in the school, I am able to build an appreciation of the decisions they have made about their approaches (for example) to curriculum design and pedagogy. Rather than gathering data that is simple and relatively easy to measure, I have data that reveals the complexity and rather “untidy” dimensions of what works for different teachers in the school.

Using Bourdieu’s concepts (See SP One) I have attempted to map, or analyse the configuration and distribution of capital within the school and how the strategic initiatives that I have led have impacted on the distribution of capital. The restructuring of pedagogical management practices (see below) that were introduced has been examined through the responses of the teachers to see whether there has been a redistribution of capital. Among the responses to this management practice I recognise that there is some resistance to changing practices amongst teachers and that teachers act to preserve those practices of which they are certain. The conversations indicate the ways in which the teachers have mediated their past influences and the present stimuli of the conditions within the school. In these conversations I have attempted to engage the teachers to reflect on the generative principles of their dispositions, habitus and responses to the structures introduced to disrupt “business as usual” and to change practices of teachers and students at the school over time. The conversational prompts and reflections are categorised as follows:

1) Intensive Professional Learning – pedagogic (cultural) capital
2) Amenable Learning Environment – social capital
3) Curriculum Development – pedagogic (cultural) capital
4) Leadership Development – social capital
Teachers’ *habitus*, their individual patterns of perception, thought and action are structured by social structures that exist within the *field* and the wider *field* of education. Therefore teachers’ responses are not uniform, as their *habitus* and their understandings, and interpretations of the ways in which the structures in the school operate, are structured by the amounts of *social* and *pedagogic capital* they possess. Their interactions with me (as researcher and principal) are also responsive to the possession of different amounts of *social capital* that accrue because of our relative position within the *field*. As the “boss” I am accorded certain deference and this influences the responses to points raised in discussion. The flow of the conversation does respond to my interventions, particularly a positive response and on close listening to the transcripts, I acknowledge I find that I am pleased to hear approbation for strategic initiatives from the teachers and thus my judgments about the efficacy of the structuring of the *field*. Resistance to the structures expressed in the comments also influences my intervention in the conversations. These moments are reflective for both the teacher and me. I pursued emotional responses to understand the influences on the relationships the teachers develop with the students, one another and the school.

The reflexive dimension of the teachers’ work seeks to investigate individual *habitus* so that they are able to critique what they value and how this affects their practice. Such reflection may build a better understanding of what is working in their practice and how effectively student-learning outcomes are impacted by their practice.

Whilst the conversations with teachers focused on their responses to the initiatives, the questions for each conversation were used very flexibly, with the sequence of questions (See Appendix) changed to suit the flow of the conversation. Additional questions and prompts were added where relevant, reflecting what Mason (2002, p.
67) termed “conversation with purpose”. Each conversation was approximately 30-40 minutes in duration, with some extending beyond this time, and, in a small number of cases, some lasting for less.

The Structuring of the Field

The conversations with teachers in “Linda’s Listening” are focussed on the ways in which the strategic initiatives that have been introduced have structured their practices through restructuring the conditions in the school. This structuring of the field has been described in PPI1 from 2009 to 2013. The following matrix includes the important initiatives that were introduced in the school through staff collaboration and have been classified, as mentioned before, as:

1) Intensive Professional Learning
2) Amenable Learning Environment
3) Curriculum Development
4) Leadership Development.

These initiatives were negotiated with the school executive and involved extensive consultation with the staff and students to address school improvement and social cohesion within the field. These consultations are democratic processes strategically introduced in the school to structure the practices of the field. Teachers need to understand the value of their contributions and their role in forming the structures at the school. The collective understanding of “how we do things here” is also a social structure of the field and structures teachers’ habitus. As time has been a vital consideration in these processes to allow for people to meet, and share understandings, resources have been allocated to these structures.
The matrix that follows (Table 3) shows the structural changes that have been introduced into the school over time. These structures are aimed at social change within the school and the teachers’ responses to these changing structures are analysed for changes to their pedagogic practices and their habitus. Following the matrix is a graphic representation that values the structural changes in terms of pedagogic and social capital (Figure 9). To increase pedagogic capital, intensive professional learning and curriculum restructuring have been strategically introduced. The professional learning area or topic for the year is iterated in the second column of the matrix, and the collaborative development of the curriculum is described in the fourth column. The “Amenable Learning Environment” and “Leadership Development” are structures within components of the PCE to build social capital for teachers, as well as explicit and transparent communication of the changes in the school. The meeting structures not only provide leadership opportunities but also aim for open communication to build professional relationships. A conscious effort to be available for face-to-face conversations with all staff has been a deliberate strategy to communicate, negotiate and evaluate the changes that have been introduced. The second row of the matrix attempts to explain the communication structures that have been built into the management of the school. Meeting times are timetabled and teachers are given time to meet, discuss, evaluate, collaborate, coach and plan together so that they build a collective understanding of the professional learning that has been the annual topic for consideration. Concurrently, changes to the physical amenity of the school, as well as structures for leadership development, are described in the matrix.

The matrix provides the context for reflecting on teachers’ responses to the restructuring of the field.
<table>
<thead>
<tr>
<th>Year</th>
<th>Intensive Professional Learning</th>
<th>Amenable Learning Environment</th>
<th>Curriculum Development</th>
<th>Leadership Development</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cultural/Pedagogic capital</td>
<td>Social capital</td>
<td>Cultural/Pedagogic capital</td>
<td>Social Capital</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2009</td>
<td>* Integrating Information and Communication Technology (ICT) Backmapping Assessment</td>
<td>* Positive Behaviour Intervention and Support</td>
<td>* Information Communication Technology- Rich Assessment Tasks</td>
<td>2 Additional Deputy Principals Head Teacher Learning Services</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Relocation of Faculties</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Refurbishment of Science, Buildings and Grounds</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Covered Outdoor Learning Area</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2010</td>
<td>* Teaching English Language Learners (TELL)</td>
<td>* Equipment for Music and Film Production</td>
<td>* Literacy and Numeracy * ESL projects * Showcasing ICT</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Head Teacher Welfare</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Head Teacher Arts Faculty</td>
</tr>
<tr>
<td>2011</td>
<td>* Peer Coaching (PC) * Community Partnerships</td>
<td>* Student Enterprises including the Pulse Café, Garden, Poultry Run, Fitness Gym * Music and Dance Facilities and Equipment</td>
<td>* Integrated Learning Projects (ILPs) Devised by Teams * Hospitality * Music and Dance Program</td>
<td>Head Teacher Teaching &amp; Learning</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Peer Coach Leaders</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Business Manager</td>
</tr>
<tr>
<td>2012</td>
<td>* Team Leadership for School Improvement (TLSI) * Gifted and Talented Education (G&amp;T)</td>
<td>* Refurbished Learning Spaces for G&amp;T * ICT Equipment</td>
<td>* Teams - Cross Faculty programs * Peer Coach Leaders * Showcasing * ILP * Scope &amp; Sequence for Stage 4 Programs and “Hotlist”</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>* Reading to Learn (R2L)</td>
<td>* Intensive Reading Programs</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Listening to George, Earl, Kate, Alec, Omar and Delia**

The following biographical accounts are vignettes based on the conversations with the six teachers. In listening to these conversations I have reflected on the perceived changes in the pedagogic and professional practices of these participants to explore the way the conditions in the school invite them to act and respond to the objective structures that are introduced into the school and thus impact on their *habitus*. The accounts are organised under various subheadings that focus on the ways in which the structuring of the school, as indicated in the above Table (3), has impacted upon the *social* and *pedagogic capital* of each participant, and how this has been perceived by them in their descriptions of their practice. Figure 9 groups the strategies as structuring...
either pedagogic or social capital. The aim is to demonstrate the relational structuring of the field and the capital the teachers acquire.

George

George is a mathematics teacher who has been at the school since 2003. He arrived in Australia in 2000 from Sri Lanka and completed an accelerated Bachelor of Education at the University of Western Sydney in 18 months. He had taught in his country of
origin for three years prior to arriving in Australia. He mentions that he comes from a family of teachers who were trained and practiced in Asia. His grandfather was the principal of a secondary school and both his parents were teachers.

1. Increasing Social Capital

a. Amenable Learning Environment

In George’s first conversation he discussed the changes in the school climate and the ways in which he had developed personally and professionally over time. He opened his discussion by describing the climate of his classrooms in terms of student behaviour and the academic performance of the students. He was grateful for the additional support he received in his classes from the Deputy Principals and the Head Teacher. He commented that when these people visited his classroom they were always respectful of his authority and role as the classroom teacher.

When you guys come you don’t put me down- sorry – sometimes they say are you listening to me, why don’t you listen to the teacher? Some people used to say that before. But that doesn’t happen any more. You come and you always say thank you Mr ____________ and go – it’s not – for the kids to see that you are appreciating...so that’s something I’m more confident now.

George described how the collegial support in his faculty had provided him with leadership opportunities as well as support when he had a difficult day. Being asked to prepare and share teaching resources had given him a better understanding of the management of the faculty, as well as knowledge about his subject. He felt that he was more capable with technology, had integrated literacy strategies extensively in his lessons and gained confidence about his ability as a teacher.
During the conversations George is quietly respectful and he expresses affection for the school and the students. In the first conversation he stresses how he is both proud to work at BBHS and concerned about its reputation. He suggests that the school could promote itself in the community with a window sticker for cars similar to those that other schools (usually non-government schools) print. He informs me that he wears the school T-shirt to the shopping centre as a means of bringing positive attention to the school.

His comments about the staff, the students, and the school are peppered with positive terms such as “enthusiastic”, “stimulating” and “another bunch of nice kids”. He describes himself as being initially shy and lacking in confidence. In his first conversation, however, he said that he would like to take a more active part in student leadership programs and expressed an interest in student welfare programs. In the time between the two conversations I responded to his interest and suggested that he support the Head Teacher Welfare with a student leadership program. In this role he took a group of Year 9 students to a large global business firm to meet with mentors from businesses. He then applied for a school-based position as Year Advisor for Year 6 to 7 for 2013. In this role he visited the local primary schools with the Deputy Principal to meet with prospective students for 2014.

b. Leadership Opportunities

In his role as Year Advisor to Year 7, George is responsible for the pastoral care and welfare oversight of the students in this cohort. He has increased contact with parents and other teachers outside his faculty as a result of this position. He has reflected on how his new role has impacted upon his capacity to work effectively, and is aware that
he is more confident and more efficient in the execution of his duties. He is also surprised by the impact that the new role has had on him.

    I should say I am more relaxed, more confident and I find more time in the classroom... because you feel comfortable in yourself...it has been a positive progress and I have come out a lot. and there’s a huge improvement, I feel more confident... before in a meeting I wouldn’t talk I would be very uncomfortable of opening my mouth... now I’m part of PBIS, I’m part of welfare. It gives a lot of confidence it gives a lot of opportunities also...
    Even if the leadership opportunity had come across before. I wouldn’t have accepted it because the support mechanism was there this time, because there was the support mechanism I was comfortable doing it.

George’s *habitus* has generated a tendency towards respectful politeness for authority and gratitude for any support he receives from the school leadership team. However, he admits he has been inhibited in the past by his shyness and his lack of confidence has discouraged him from contributing to discussions about school decision-making. Taking on leadership roles has improved his confidence in the classroom and he acknowledges that his pedagogy has improved.

    You feel comfortable in yourself.... I have the two or three classes are going really well; the kids are quite capable and they are very enthusiastic about their maths.

c. *Communication Systems*

The strategic structuring of the communication systems aims to allow teachers to collaboratively share the ideas that are being presented in the broader professional learning program. Teachers are meeting as a faculty for one period per fortnight, led
by a Deputy Principal, peer to peer through the peer coaching fortnightly period and through cross faculty teams that meet fortnightly. George has identified the opportunities to talk to teachers from other faculties as stimulation for one another to do a better job. He recollects affirmation he received from a colleague from another faculty:

You used to be very quiet and now you’ve come a long way.

This collegial support benefits the school climate and culture, and for George, the transparency of decision-making about teacher leadership opportunities is important.

It’s open. It’s open for everything. Everything is open. When a position comes up you just don’t call one person and say this is your job... It’s an open forum....It’s open and no one is just belonging to their faculty any more.
Everyone has been motivated in BBHS. Everyone is doing something. Everyone has got some role around the school. It could be small or big, everyone has some role.

2. Increasing Pedagogic Capital

a. Professional Learning

George says that the Professional Learning in the school has given him opportunities to meet and collaborate with people outside his faculty. His membership of the literacy team has meant that he embeds literacy in his lessons when he is scaffolding concept development and when he is building the field. However, the collaboration with colleagues and sharing his opinions has had the greatest impact. He did refer to the skills and knowledge presented in the courses but he acknowledges that it is learning from others that has built his confidence in the classroom. He also acknowledges that the value of Professional Learning is an aspect of the culture of the school that is being
led by the executive. It is an essential foundation for good relations between colleagues and is professionally rewarding because it acknowledges individuals.

... I think that has led to the feelings that we have the trust of the executive, showing they care about professional development, that professional development is extremely important. But the secondary application of that is it feels as if you actually care about us improving...There’s certainly – for me in a professional sense – there’s been a lot more opportunities to move forward.

George demonstrates how his pedagogy and his habitus has been structured by the structuring of his professional learning, which has in turn increased his social capital and as he says, this has given him energy and confidence in his teaching. As a result of the closer alignment of George’s habitus to the field conditions, new practices have emerged.

Earl

Earl has been at the school as an English teacher since the beginning of Term 2 2007 when he commenced as a casual. He became a permanent member of staff in Term 4 2007. He completed his teacher training at Macquarie University in Sydney although he grew up in Melbourne. When asked about formative influences that have structured his habitus he cites his move from Melbourne and his desire to become independent from his family. He is aware that as an Anglo Australian his cultural heritage is different to most of the students at BBHS and that the cultural differences structured his responses to the field when he commenced at the school. However, he describes how his habitus and professional practice have changed as he has adapted to the exchanges of social and cultural capital in the field.
Increasing Social Capital

a. Amenable Learning Environment

Earl recalls that in 2007 he “threatened to quit every day for six months” because of the unruly and violent behaviour of the students. When I first spoke to him in June 2012 his attitude to the students and the school had changed dramatically.

“These days I have a great time teaching. I had one of my best teaching experiences ever yesterday.”

Earl is a confident teacher and contributes to collaborative programming in his faculty. He is an outspoken member of staff and his initial resistance to change in the school is demonstrated in his interrogation of the leadership and management of the school through approaches to the Deputy Principals and in staff meeting discussions. His *habitus* is structured in such a way that he requires explicit detail of the changes. He asserts solutions to issues that arise and has strong opinions about the initiatives that have been introduced in the school. However, he willingly adopts innovative teaching practices and is enthusiastic about the professional learning programs at the school. He acknowledges that his teaching has been greatly impacted by the in-school professional learning, particularly the Teaching English Language Learners course (TELL) and the Integrated Learning Projects. He has produced exemplars for the development of the Film and Drama elective and course work for Stage 6 students which is used by all teachers in his faculty. He has led the Year 7 Orientation Program that was initiated in 2013 for all students in, and teachers of, Year 7. In 2010 he became the Year Advisor for the Year 10 cohort and in 2013 became a Peer Coach Leader. In 2012 he relieved as Head Teacher of the English faculty for one term.
During our conversations he uses the technical language that has permeated the discussions across the school over the past three years. He references past professional learning programs and speaks confidently about how he has integrated what he has learnt into his practice. In this way he demonstrates how he has acquired *pedagogical capital*.

**b. Leadership Opportunities**

Earl’s instructional leadership has focused on the development of learning programs within his faculty and across the school. He is currently a peer coach leader and in this role he coaches six teacher peers. He has been a Year Advisor and relieving Head Teacher of the English faculty. Earl has been enthusiastic about the changes in the school. He has however, been thoughtful and critical of the changes at different times and openly discussed his concerns with the senior executive. He assumes leadership and is often a spokesperson for other members of staff. Within his faculty he has co-operatively designed learning units and has incorporated elements of the professional learning courses that have been presented in the school. He has presented his work at conferences as a representative of the school. The development of the Film and Drama Elective for Stage 5 has successfully engaged boys in drama and film productions. These films have been entered in local and national film festivals and competitions.

During the first conversation Earl credited the changes in the school to “capacity building” of staff and acknowledged the professional learning and the highly visible behaviour management strategies for executive.

*So now it feels that we have the support of the senior executive particularly when we are trying to teach innovatively and to discipline students within our own context as well. Now we don’t feel as if we are being undermined.*
I think that (capacity building) has led to the feelings that we have the trust of the executive, showing they care about our professional development - that professional development is extremely important. But the kind of secondary application of that is it feels as if you actually care about us improving.

**Increasing Pedagogic Capital**

**a. Intensive Professional Learning**

Earl is an early adopter of ideas that are presented in professional learning. In his conversations it is evident that he has synthesized some of the main ideas that have been presented to the teachers. The language he uses to describe his work reflects the language that he has been introduced to in the professional learning. At the time of the first conversation, teachers had been recently formed into cross faculty teams and Earl was a member of the Numeracy Team that had collaboratively developed a learning project for Stage 4, year 8. Concurrently teachers had participated in sessions presented by the Gifted Education Research, Resource and Information Centre (GERRIC) team from the University of New South Wales, and been introduced to differentiating lessons and programs. In addition, in 2011 the focus of the staff conference was on using integrated learning projects to encourage students to participate more actively in their learning. Teachers developed a list of descriptors that would account for successful learning in learning spaces (see *The Platform For Collaborative Education*) that were not necessarily bound by the four walls of the classroom. In Earl’s conversations he comments on specific elements of the strategic professional learning that had been conducted in the school and the ways in which he applied them to his teaching, particularly the Teaching English Language Program (TELL), the focus on Learning Projects and interdisciplinary collaboration. When describing his class he makes reference to whole–school professional learning.
I’ve been trying to push towards this project–based learning with my drama class...on their 42nd take they got one good take and it was just about them learning through failing and they just kept getting better and better every time and that independent learning was just amazing... I’ve differentiated the curriculum in terms of areas of interest, so... and there’s a lot of interaction between the groups as well and they are learning about how you work as a whole group and solving your own problems.

And later:

Well at a faculty level one of the biggest things that has informed my teaching was the TELL program. Working with two of the other staff members we modified all of the Year 12 work and the way we teach...using the TELL methodology we created booklets that were within their kind of zone of proximal development.

In later conversations Earl reflects that the teaching and learning programs that he has designed need to be revisited after an action research-like cycle, where evaluations have been conducted through questioning staff and students engaged in the learning. He speaks about the importance of time and the need for an “organic growth” of projects to engage stakeholders in the process of the development, and to test and trial ideas to see if they have been effective in the classroom. Again the conversation is centred on the contemporaneous topics of discussion in the school. Issues of reflective practice have been discussed, as has the change in pedagogic practice from the teacher as “the sage on the stage” to the facilitator of student learning, where teachers guide students who are able to source information through “21st century technologies”.

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b. Curriculum and Learning Projects

Earl has developed innovative programs and acknowledges that he “has learnt a lot” in the co-ordination and management of multidisciplinary projects. He has co-ordinated a range of resources from different teachers across faculties and has learnt about the importance of flexibility and long term planning. He spoke about “being perfect” and the challenges this presented to him. He thought that collaboration with his peers helped him revise his program so that it was adaptable to the context of the school and allowed for flexibility, so that the program would develop organically from the input of others. He uses his work on the year 7 orientation program, which he managed for two years, as an exemplar of an action research process to evaluate the effectiveness of the program. He has invited student voice in this program by conducting student focus groups to discuss the students’ responses to the programs. He also held discussions with Year 7 teachers at a meeting convened for this purpose, and he surveyed teachers and students to evaluate the orientation program. He reviewed the program in the second year on the basis of these evaluations, and suggested that he had:

*Learnt a lot through, particularly the orientation program. This is for me personally learning a lot about long term programming.*

For the year 8 program, he discusses a unit of work he developed with a colleague in the English staff, a unit that he considers is “extremely structured but extremely high engagement”. Earl is stimulated by the intellectual challenges of program design and the responses from the students in his classes to the tasks they are set. He speaks about the students’ progress from skills towards “thinking for themselves”. When discussing “standouts” he enthusiastically describes the work of one student:

*Standout, amazing assignment for the first assignment. Had to read his own novel, and complete a set of study guide questions based on essentially the*
three levels, he actually tied them together as if he was a teacher. If I were to teach the book that he was using I wouldn’t bother to write my own materials I would use his.

Kate

Kate was born in Fiji and is ethnically a Fijian Indian. She completed her teacher training in Fiji and taught there before coming to Australia in 2000. In Fiji she completed a Bachelors’ degree in Accounting and Business before completing a graduate diploma in education. Conversations reveal how her habitus was structured by her education in Fiji and how the expectations of her professional practice at BBHS were different. She was appointed to the school in 2008 as a member of the Human Society in Its Environment Faculty. She is a qualified Retail Services teacher which is a Vocational Education and Training course. Kate and I spoke on three occasions in 2012, 2013 and 2014.

Increasing Pedagogic Capital

a. Intensive Professional Learning

Kate asserts that her pedagogic capital has increased in the years that she has been at the school. In the first conversation she claims:

I was completely lost, you know, I didn’t know what to do. But now because we have meetings...I have become more confident.

Kate described herself as a “fish out of water” because she did not feel that she had the pedagogic knowledge to be effective in the classroom. The structure of the learning environment was not familiar to her and she reflected that this was due to her lack of experience and expertise as a practitioner. What is evident in the conversations over
time, however, is the increasing sophistication of Kate’s professional dialogue, her use of technical language and the critical reflections on her classes and her learning. She has become more confident and articulate as she has responded to the support that she has received through professional learning and within her faculty through collaboration with her colleagues. She has also shared exemplars of her lessons with other members of staff.

Kate describes how her growing sense of comfort and confidence at the school has given her the freedom to express herself. Her *habitus* has responded as she has adapted her teaching practices by employing the strategies she has learnt. This in turn has assisted her to manage the behaviour of disruptive students in her class. This change has been gradual, and she credits the influence of better time management and the professional learning.

*When I came here in 2008 I did not know anything. I was just a book and board and that’s it. But now I’m learning myself with these meetings, with coaching, so I am using it in my classes and my classes are becoming better. I’ve changed. 2008 I used to come to school 5 to 9. Go to the class not prepared, give the text books copy but now no more text books. Never. Now I’m mostly using interactive whiteboard, a lot of worksheets I do at home, powerpoint presentations, if kids have the laptops they use the laptops, changed completely.*

**Increasing Social Capital**

**a. Collaborative Practice and Peer Coaching**

When asked what had contributed to these changes, Kate credited better time management and growth in her professional learning. She appreciates the support she
has received from her colleagues within the faculty, particularly the Head Teacher. She has collaborated with colleagues on the development of teaching resources and has learnt new skills from them that she is able to employ in the classroom.

Kate’s professional learning has progressed as her collaboration with colleagues has increased her social capital in the school. Her relationships with fellow teachers have assisted her to explore innovative teaching techniques and to reflect on the effectiveness of these techniques. In the initial conversation, Kate listed techniques that she was employing in her classes as an alternative to textbooks and copying from the board. She had adopted these Information and Communication Technology (ICT) techniques because her Head Teacher had encouraged her to do so, and her colleagues had taught her how to use them. However, in the later conversation she described the effectiveness of the techniques she had employed to teach reading in her classes and scaffold writing tasks for a geography assessment task for stage 5. She attributed the increased confidence she experienced to the success she had with student learning outcomes. As evidence of her growing confidence, she presented her work with a colleague at a whole school professional learning event for teachers at the school.

Alec

Alec became Head Teacher Technical and Applied Science (TAS) at BBHS in 2004. He completed an honours degree in Engineering before he completed his teaching qualification and taught at a nearby girls’ high school before taking the position at this school. He commenced study for a Doctorate of Philosophy in Education at Macquarie University. After two years of leave, Alec returned to BBHS in 2010 as acting Head Teacher Mathematics. In 2011 he was appointed as an acting Deputy Principal. This
position was above the staffing establishment for the school and supported by equity funding from the NSW DEC.

Alec grew up in South Western Sydney and is of Lebanese ethnicity and Muslim faith. Describing his own disposition, he reflects that his *habitus* is structured by his resistance to normative assumptions about his ethnic and faith background, and his determination to adapt to the dominant cultural norms when growing up by developing friendships and interests with others from a range of cultural backgrounds. Alec describes himself as rather introverted and struggles with public speaking before large audiences. He says that to develop as a leader, he needs to challenge himself in school settings different from those where he shares an ethnic heritage with many of the students. This reflects the durability of his *habitus* to challenge himself in different cultural settings.

**Increasing Social Capital**

**a. Leadership**

As a Deputy Principal he is responsible for the management of the faculty professional learning programs, as well as support for teachers to manage student behaviour and the supervision of the learning environment. He willingly participates in something “new” but sees himself as a supporter of initiatives rather than the promoter of change:

*Innately the way I operate. Don’t need to be upfront. You point to the direction I want to go. I need clear definitions. I function well when the practice of the school is defined. A project is the means of getting people to work together. Cut though the bullshit and tentative structures of trust. Give me the goal and I will get there.*
When he returned to the school he was apprehensive about working in the setting. His opinion of the school and schooling was disaffected by his previous experience:

*I was very cynical about the way schools functioned. The model was draconian and stiflingly applied in a tyrannical way about authoritarianism, managerialist accountability framework.*

Alec acknowledges the constraints that exist in his personal and professional development. He concedes that he likes to be directed but he also wants the freedom to develop insights and change his practice gradually.

**Increasing Pedagogic Capital**

**a. Professional Learning**

Alec leads and manages the faculty professional learning program for teachers which operates on a two weekly meeting cycle incorporated in the timetable. He articulates the importance of action as a process of learning and this structures his leadership practice:

*What developed for me, as an observer (only), I don’t really understand. (I get) a perspective, but not the real one. Doing gives you an insight, and we learn from our own practice.*

For Alec, theorising practice is contextual. He describes the process whereby theories are tested in practice and practice develops from practising, sharing practice and reflecting about practising. The more teachers collaborate and talk about practices, connections are made and teachers better understand how to teach. He asserts that “*affective interactions with others change us*”. 
Alec acknowledges how the acquisition of *pedagogic capital* through professional development between 2011 and 2013 has structured his *habitus*, and has been structured by his *habitus*. Over time he found that democratised authority in the school had “flattened structures” and the leadership was more distributed. Alec’s growth in his role came from awareness of the need for respectful relationships with teachers as they reflected on enacting the programs that were initiated in the professional learning programs. He comments:

*I grew in the role and reflection comes out from the teacher and the action then develops like an action research type model.*

Alec has acquired an understanding of the relational qualities of pedagogic leadership in a school. He stresses the importance of building professional relationships with teachers as a part of his practice to manage the potential for resistance and disengagement with the professional learning programs amongst the teachers. He discusses the importance of motivating teachers by listening to their contributions to these programs and valuing what they say. The meeting structures that have been put in place allow these exchanges to occur. He describes his role as “*a conduit that links people within and through the meeting frameworks that have been put in place*”. In his work with teachers and the school executive, he describes how he focuses conversations about the operation of the professional learning initiatives that are introduced to the school, and how this process of reflection builds a collective understanding. His leadership of professional learning demonstrates how his practice is structured by his *habitus* where he has an understanding of the constraints that inhibit the teachers’ capacities to change their practice.
Time for consolidation of initiatives is necessary to build an understanding of the connectedness of the professional learning. In his discussions with teachers Alec explains the importance of this connectedness. When teachers are resistant to innovation he explains:

..with innovation I ask, “What are you actually doing?”...everything is connected – it’s not new. It’s building on the past. You can take anything and apply it... teachers are trained in the process of taking a new thing and making it work.

Alec believes that the majority of the teachers at the school have “transcended PL (professional learning) and that they have the capacity – take anything and apply it – comes quite naturally.”

Alec recognises that the collective understanding of *The Platform for Collaborative Education* as a strategic framework for the school has developed through reflection and practice. The teachers no longer ask, “why are we doing this? but how do I do that?” He states that because teachers are working at a deeper level, they have an implicit understanding of both the plan and the strategic directions in the plan as it is operationally applied in faculties and in teams, as well as in one to one communication. The focus in conversations with him is about student learning and building the skills teachers needed to work with students and parents. He acknowledges that the PCE is a model for practice:

*This model (the PCE) is real and it’s not just window dressing. Not just a pretty picture. Can you do it in every school? Maybe, maybe not.*
Alec has been conscious of the need to build the confidence of teams to do something different by personalising what they want, and encouraging them to collaboratively develop the pedagogical development within the school, rather than directing them:

*Part of the democratic process is for teams to set the agenda and the structures for initiatives as part of the decision making process.*

Conversations with Alec cause me to reflect. His probing and clarifying questions model effective communication for me and with my staff. He is able to clearly articulate what he perceives to be his limitations or his lack of *cultural capital* and how this affects his confidence as a leader. However, he is a confident practitioner and ironically theorises about his capacities:

*I know what to do but practically. Where do I go from here? (you) – need you to tell me to deal with the community... I need to be diplomatic with community and need to behave at a sophisticated level. It’s not just how you move it academically but also about the relationship with the community.*

**Omar**

Omar is a new scheme teacher and BBHS is his first appointment. He commenced at the school in 2011 and teaches Personal Development, Health and Physical Education (PDHPE). His family came to Australia in the early 1970s from Lebanon and he grew up in South Western Sydney. He attended a government comprehensive boys’ high school in a nearby suburb and afterwards completed his teaching qualification at the Australian College of PDHPE. Omar shares a cultural and religious background with many of the students in the school. He describes himself as an optimistic person and his conversations present a positive perspective of his teaching, his professional development and his aspirations for the future. He discusses the culture of the students,
and in one of our conversations worked towards articulating his opinions of the 
*habitus* of Muslim boys of Lebanese backgrounds growing up in South Western 
Sydney.

**Increasing Social Capital**

**a. Amenable Learning Environment**

Omar expresses a strong affection for the school and says he feels comfortable in the 
school. He believes the staff are harmonious and that everyone knows what our targets 
are. When describing his work to others he assuages their concerns about working in a 
“tough school”. Omar:

> I say, you know what, it does have a bad rep, it might have a reputation but it’s 
> nowhere near um nowhere near what you think it is, what the public perception 
> is...You gotta see how much work we do...how much extra curricula activities.

In the first two conversations Omar spoke of his experiences with students at activities 
outside of school and the great pride he felt about their behaviour and their manners. 
He noted that the student behaviour on these excursions contrasted with some of the 
behaviour of students in classrooms where students were easily distracted and 
talkative. He explains that a different approach to lesson planning and implementation 
is more effective to engage students.

> With the integrated learning units you know the last one I did was excellent. I 
> had a blast with 8C. It was myself and (Teachers) A and B. That went really 
> well I thought. And the kids. Some of the kids just blossomed. They just came 
> out of their shell and showed real leadership qualities from these students who 
> you would never think.
The interpersonal and relational aspects of his teaching are emphasised when he is describing his classes or his collaboration with teachers. Omar reflects on his behaviour as a school student and believes that he disrupted lessons because he was “bored”: “I used to be one of them”. He says that the students themselves have low expectations about what they can achieve at school. When the students are in a different context outside of school, their responses to one another are different to their in-school behaviour, where they are surrounded by a “culture” of boisterous noisiness and non-compliance. He claims that the behaviour in school is learnt for school. Students say inappropriate things and speak when they should be listening. They call out in class rather than wait to be asked to speak in response to a question, and they call out random comments to amuse their peers. When challenged about these behaviours by the teacher, some students can become argumentative, and occasionally abusive, and the situation can escalate to a protracted conflict between the teacher and the student.

Omar’s responses to these behaviours are structured by his *habitus* that he acknowledges was structured by schooling in a similar *field*. He believes that some students have a low threshold for insults, but that this depends on who is insulting whom. Tempers can flare when this happens, particularly amongst younger students. When discussing these conflicts Omar explains that there are “insiders” and “outsiders” in terms of power groupings. Depending on the ethnicity or status of the opponents in these conflicts, some insults are acceptable, while from others the same insult causes great offence and can lead to a verbal or physical altercation. Omar describes the insularity of a cultural group with which he identifies, and what he describes are the structuring structures of a perceived *habitus*:
This is a generalisation. Most of the students at BBHS probably haven’t had anything to do with any other race but Lebanese. They live in the local area and you know you can get away with living in this area without being able to speak English. You can only speak Arabic and you’ll still be able to survive and function because you can go to the shops and everyone speaks (Arabic) you can go to the doctor and the bank and the shops and you don’t really...

Maybe these kids, from a young age... they’ve grown up in the area. They don’t really go outside of the area to explore different people and different cultures.

The conversation at the adult level there is still that mentality in the adult community. The ones that don’t have that attitude who are tolerant are the ones that’ve gone to uni.

Omar’s opinions about the insularity of the community point to the fact that the school is recognised by the community as an integral component of the social structures of this community. For the teachers who are not of Lebanese ethnic background or of Muslim faith, the structures in the field have different value and are structured by the knowledge and capital of the other fields of education and culture that have shaped their habitus.

**Increasing Pedagogic Capital**

**a. Professional Learning**

In 2013 Omar became a Peer Coach Leader. He was appointed to the position within the school based on merit selection where he competed with other internal candidates based upon criteria that examined his teaching practice. In this role he met with his six peer teachers for an hour once per fortnight for a coaching session. As a coach he says he learns a lot from his colleagues. The subjects of the sessions centre around student
engagement in classes and the ways in which the content of lessons is presented to make it fun, challenging and interesting for the students.

As a Peer Coach Leader, and as a member of faculty and the Student Participation Team, Omar has participated in professional learning and reflected on his teaching practice. He acknowledges that these programs have directly impacted on his teaching practice:

*I’m such a different teacher because I’ve learnt so much... to what I was 2 years ago... the Aah moments as a teacher coming up with ideas about ways to deliver content...With all the sort of professional learning we’ve done an’ whatever it may be. The thing I love about this place is that I feel I can make mistakes and I’m not gonna be judged and I’m gonna be encouraged to try and make mistakes and learn from those mistakes. But workplaces generally, like schools and businesses, they don’t really give you that creative freedom, to go and do something...to give it a go. We’ll come up with an idea...and the dps (Deputy Principals) and you say yeah give it a go and then you evaluate....and that comes through the professional learning like the peer coaching, like I feel it’s great.*

When describing his pedagogic practice Omar demonstrates how it has been structured by his upbringing, his *habitus*, and by the impact of the professional learning at BBHS. He also demonstrates the moral and ethical qualities of his practice by his desire to change the learning experiences for the students. He is aware of the constraints that arise for the students of Lebanese Arabic speaking background from the social insularity of Lebanese Arabic culture within selected suburbs of Sydney. He wants to encourage resistance to this insularity in his teaching practice and he appreciates the
“creative freedom” to experiment in his practice. Omar understands this constructivist relation between *habitus* and ethnicity, but is motivated in his praxis to support students to develop their understanding of the broader social *fields*.

**Delia**

Delia was appointed as Head Teacher Mathematics in 2011. She is an experienced teacher and has taught at schools in South Western Sydney and Fiji. She was born in Fiji and is of Fijian Indian ethnicity. She completed her teaching qualifications in Suva and upon graduating returned to the village where she went to school. In her autobiographical account, Delia articulates pride in her academic achievements that resulted from her determination as a young girl to complete her education, even though she could have been prevented from doing so because her parents were unable to afford the education and travel expenses to the high school in a village nearby. Delia lobbied for funding from benevolent organisations such as Rotary and the Lion’s Club, who in turn supported her to have her education paid for from a government scholarship. Through these experiences Delia describes herself as becoming very resilient and uncompromising about the transformative power of the education she received to change her life, and the lives of others. When she returned to the village she actively supported villagers by helping them set up small social enterprises.

Delia’s *habitus* was formed by the education she received, her family life and the pedagogic authority of school and university. Her pedagogic practice at school, structured by her *habitus* is formed both by her deep content knowledge and love of Mathematics, and her activist intent to support the learning of the students at the school. Following the relation Bourdieu articulates between *habitus* and *field* (Wacquant, 1989, p. 44) we understand that Delia’s subjective view of her teaching
practice is structured by her discipline, and that she makes meaning of her practice through the content of the mathematics syllabus. Delia expects that students will excel at the discipline if they are able but recognises that some may not be able to “grasp concepts”. Her resistance to some of the leadership initiatives within the PCE, as discussed below, has resulted from her strong commitment to her discipline.

**Increasing Social Capital**

**a. Leadership**

Conversations with all teachers in the Mathematics Faculty, conducted as part of “Linda’s Listening”, indicate that Delia’s leadership is appreciated by them and described as supportive. Delia intervenes in behaviour management issues and supports faculty members to discipline students. The faculty acknowledges her deep knowledge of Mathematics, and the efficiency of faculty management procedures for programming and record keeping. Delia presented the faculty management plan in one of our conversations, and when I enquired about the planning process, Delia suggested that there were limitations to the process, particularly time.

*We had a discussion about the things we wanted to improve upon..... I gave teachers the school plan and I said ‘these are the targets’ and from that they drew up their plans... I haven’t had a meeting with them, not an official one but informal ones... and then I came up with the plan...There are some restrictions to doing the things we plan but that’s always the way.... we plan things and they...like planning for programming for next year ... we hoped to get time off to do that for a couple of sittings...initiate the process.*

These discussions reveal her resolve and determination to prioritise the development of plans for the introduction of the Australian Curriculum, even as there are
impediments to collaborative planning because of a lack of time. A review of the Mathematics Faculty in 2014 found that program development was still a priority for the faculty.

Since Delia commenced at the school, the Teams have been introduced as a structure for cross-faculty programming of multidisciplinary tasks, and developing professional learning for teachers. In 2011 Delia led the Numeracy Team with another Head Teacher, and this team led the introduction of the first task for a Year 8 class on data collection. The assessment task required students to create an episode of a television program based on the program “Mythbusters” (Rees, 2003) where they represented a scientific experiment. This necessitated collaborative planning and implementation from a group of teachers who represented different faculties. To influence the structuring of literacy in school programs, Delia transferred to joint leadership of the Literacy Team in 2013. This has impacted on her practice as evidenced in her presentation to the school staff conference in 2014, where she presented the faculty’s work on “Reading to Learn” and the ways in which this reading pedagogy had been implemented in all mathematics classes at BBHS.

Increasing Pedagogic Capital

a. Professional Learning

In conversation about professional learning, Delia expresses her resistance to the focus of the Whole School Professional Learning by her concern that there has not been enough time allocated to her faculty for collaborative programming. She demonstrates her deep knowledge of Mathematics and her understanding of the requirements of the new Australian Curriculum. She explains how the restructuring of the concepts taught and the ways they have been regrouped requires new programs, but not necessarily
new methodologies, to engage the students with the content. Delia is concerned that the programs need to be differentiated and some of the concepts to be taught need to be “diluted” for some of the students. She describes this as a pedagogical challenge for her.

When questioned about the application of the “Reading to Learn” (Rose, 2005) methodology that has been presented to staff as a component of professional learning, she explains that the staff in her faculty are already using these methods. However, her responses to the structures that have been introduced through professional learning at the school reveal that her usual practice has been challenged as she reflects on the tension between a more creative and innovative pedagogy, and the need for accountability to the syllabus content. Delia admits that she has become more flexible, and that for students to be successfully engaged in learning, teachers need to be less reliant on textbooks. She has been much more consultative with the teachers in her faculty and with other teams around the school.

Delia has resisted some of the changes that have been introduced into the school, particularly the changes to the curriculum structure to include the cultural knowledge of the students in the multidisciplinary projects developed by the Teams. However, the structuring of the consultations about the changes has allowed her to organically develop practices that have resulted from the collaborative process. She acknowledges that she has adapted the new practices to her own practice and that they have had some impact.

**How “Linda’s Listening” shows the relationship between habitus, field and capital.**

“Linda’s Listening” examined the impact of systematic structures, particularly
professional learning and curriculum development within the PCE on the practices of teachers. The aim of restructuring the field was to increase the symbolic capital of the teachers, with the belief that this restructure would assist to change the responses and practices of the students by pedagogic interventions. A Bourdieusian field analysis as applied to PPI One, focused on the ways in which the field (BBHS) is structured by external and internal historic, objective power relations that are relative to the structuring of the habitus of the teachers. However, this SP examined how the conditions within the field, that have been structured by conditions external to the field, are not dependent exclusively on these external power relations, but also on the ways in which the interactions, activities and statements of the teachers mediate these power relations in practice.

The Scholarly Paper demonstrates the way in which the fluidity of the concepts of field, habitus and capital have been mobilised in the leadership initiatives to lead to an organic process. Although the school acts as a bounded field in that there are stakes specific to this field that structure the practices of the teachers, the SP illustrates how the teachers’ habitus - their durable habits, appreciations, perceptions,- are idiosyncratic. However, there has been change in their practice and their habitus that they acknowledge as emergent and immanent from the structures of the field that have allowed them to respond according to their habitus.

This Scholarly Paper has presented the reflections of six teachers on this process of the structuring of the school through the PCE. The conversations did not provide evidence of high levels of resistance amongst the participants to change that resulted from the PCE. However, some discussion within the conversations focussed on the behaviour and scholastic habitus of the students as a barrier to change in practice. In this way the
teachers tacitly resist changing their own practice. Discussions focussed then on the students’ resistance to school and the adjustments in their practice that teachers make over time structured by their *habitus*. The conversation also foreground the teachers’ compliance with the changes that have been introduced in the PCE. Teachers have tacitly agreed to manage the resistance of the students to school and have therefore been adaptable and flexible. Although the teachers in the school have the positional authority to ‘command’ the way the game is played, their commands respond to the resistance of the students, demonstrating a strong moral purpose to make a difference.

The PCE has assisted them to gain *social capital* as a deliberate strategy to structure their professional practice and *habitus* through leadership opportunities and the platforms that allow time for discussion and collaboration. In these collaborations they agree that they have had to adjust their pedagogy to support student learning. The issue of student resistance to the knowledge that they were transacting is the motivation for a change in practice. However, the solutions discussed were complex and not only was the complexity of their work apparent, but so too was the idiosyncratic and individual *habitus* of the teachers and their responses to the *habitus* of individual students in their classes. This is an essential understanding for me as a leader of a school when I am asking teachers to interrogate questions related to diversity and access to the knowledge that is transacted in the teaching and learning programs at the school.

Omar and Earl have enjoyed innovating and experimenting with their classes and Earl has had success negotiating the programs to incorporate student voice. The change in the positional authority of the teacher and the recognition of students as partners in the learning has shifted the dynamics in the field. The students have increased *social*
capital because they have been more successful in their learning and the teachers have increased their pedagogic capital. For George and Kate, their pedagogic and social capital has increased through intensive professional learning and leadership opportunities. For Alec, the leadership of the professional learning in the school has changed his opinion about how to develop a collective understanding of pedagogical practices that is negotiated and collaboratively developed. Delia’s pedagogic practice has been shaped by a strong moral conviction underpinned by her passion for Mathematics. Her resistance to curriculum restructuring arises from her enduring habitus, however she has adapted to the structuring of the PCE and the various platforms where she engages in collaborative discussions. One aspect of her practice that has been changed by this organic development has been accomplished through a multidisciplinary approach to learning programs.

All teachers spoke with passion about their moral purpose as teachers (Fullan, 1993, p. 12) and their strong desire to make a difference to the students in their classes. The transformative goal of their job has an ethical framework (Bottery, 1996; Campbell, 2003) that arises in part from working in a school that serves a low socio-economic community. At the same time their passion for their subject discipline, be it English or Mathematics or Science, was evident in these discussions. The knowledge (capital) that they are transacting is core to their job. Through their education they have invested in knowing their discipline and acquiring practical efficiency as teachers. This practical efficiency has structured their habitus, which develops as they gain recognition and distinction for their practice. This recognition comes from the student achievement of the learning outcomes set out in the programs and from acknowledgement of their work by those who have higher positional authority, such as the principal.
The teachers’ work is a creative process where there are subtle shifts in their *habitus* (Reay, 2004, p. 441) as they seek to help students make meaning of the knowledge they value as important content for the curriculum. The conversations with the teachers show how the adaptive quality of *habitus* (Bourdieu, 1984) is revealed in their work over time. They have responded to the structures in the *field* that have been strategically planned and implemented. Time has been an essential element in this process of adaptation, as has collaboration with colleagues. My aim as leader of the school has been to reposition the knowledge that the students have acquired and render their cultural understandings more visible in the learning contexts. For some of the teachers this directly challenges the value they place on the content of their subjects, and so some resist. The professional learning has challenged teachers to ask why the students are not achieving the desired learning outcomes, and the reflective discussions with teaching peers, that the structuring of the professional learning has allowed, reveal a different pedagogical pathway for the teachers. There has been a deeper understanding of how to teach the boys at the school. So what has changed? I argue that a collective understanding of the professional learning program has resulted in the accumulation of *symbolic capital*, and that this knowledge has intersected with the *habitus* of the teachers to alter the dynamics within the *field*.

In the following, Part B of the portfolio, the dynamics within the *field* are analysed when the strategic structuring of the curriculum through music and dance programs is described, and the practices of the students are examined to demonstrate the effects on their *habitus* and their scholarly practices by increasing their *social* and *cultural capital*. The constructivist relation between *habitus* and *field* may change the way the students play the game of school.
PART B

Music and Dance Curriculum
I. - Scholarly Paper Three

**A Music and Dance Program – a Structuring Structure**

This section of the portfolio, Scholarly Paper Three (SP Three) presents a review of the literature that supports a curriculum focus on music and dance programs at BBHS, a component of school restructuring to change the practices of the students by increasing their *social* and *cultural capital*. SP Two presented a *field analysis* that examined the effect of increasing *pedagogic* and *social capital* on the practice of teachers by structuring the *field* through professional learning and curriculum change within the Platform for Collaborative Education (PCE). Here I consider how the relational structuring of *field* and *habitus* structures the dispositions of the students, (their *habitus*) and their schoolboy practices by increasing their *social* and *cultural capital* as an outcome of a music and dance program. The *habitus* of the students is explored to investigate the ways in which the students exclude themselves from access to the *cultural capital* that is offered in the school, and thus structure the social topography of the *field* by their attempts to increase their *social capital* within BBHS. Reflections on the literature informs an understanding of the development of *social capital* within this particular *field* that is constructed by gender, social class and ethnicity. The music and dance programs aim to disrupt the practices of the students in the school so that they engage with the *cultural capital* to improve their academic performance at school. The benefits of an arts curriculum are discussed within this context of restructuring the *field*. A further analysis of the *field* follows in the next part of the portfolio, PPI Two, which examines the effect of the disruption to practices of students.
Broadacres Boys High School - A Field Structured by Resistance

A description of BBHS, the field, was presented in the Narrative and in SP One. Here I explain further how the habitus of the students structures the school. An analysis of the power dynamics within BBHS reveals a field where symbolic capitals are deployed in a struggle for distinction that constructs the practices of the students and teachers. These dynamics legitimate and mask relations of power at many levels, however, the scholastic habitus of the students is a dominant force to which all players within BBHS respond. The contest between the teachers and the students is structured by the normative assumption that the students should acquire the arbitrary knowledge, the cultural capital that is legitimised within the mandated curriculum. However, the students at BBHS have been excluded from the acquisition of this knowledge by the hierarchised structuring of the wider field of education (as discussed in SP One), that misrecognises the inequity it constructs. The logics of practice legitimise certain kinds of knowledge that in turn construct academic ability through the assessment of this arbitrary curriculum (Apple, 1999). In this way the hierarchical arrangement of academic performance of students at BBHS structures them as poor academic performers. BBHS students resist these hierarchies by structuring an idiosyncratic field, their school, with their habitus. They devalue the cultural capital implicit in the knowledge of the mandated curriculum by disengaging, and value the social capital that they structure within the field.

Normatively, poor academic performance is equated with disengagement in school and is measured by the academic performance of the students in national test results, the attendance data and the behaviour management and discipline records such as suspension data. Research in Australia and the USA (Collins, Kenway, & McLeod, 2000) reveals that boys in similar low SES, ethnically diverse schools achieve
similarly low levels of literacy. As Mead comments on a study in the USA, “When racial and economic gaps combine with gender achievement gaps in reading, the result is disturbingly low achievements for poor black and Hispanic boys” (2006, p. 9). These commentaries demonstrate the reproduction of social structuring of gender, class and ethnicity on habitus. For change to occur, a break in structuring of the field (for example, a change in the curriculum) is necessary to change practices.

The students’ scholastic practice structured by their habitus is problematic for the leadership and the teachers because of the structure of our pedagogic practices within the wider field of education and our strong moral purpose, our praxis (Lather, 1991), to provide the students at the school with an equal opportunity to succeed within mandated curriculum structures. Not only are we legally responsible to do so, but there is a moral imperative to do so as well. We, as the authorised and therefore dominating players within the field, are obliged to work towards what Bourdieu (1991) suggests is “the production and diffusion, notably in the direction of the dominated classes, of a vision of the social world which breaks with the dominant vision” (p. 244). To provide such a “vision” students need to be supported to critically interrogate the knowledge and the structuring of the curriculum. Drawing upon Freire’s (1985) notion of “transformative literacy”, students problematise their relationship with the school. Freire argues that “as illiterate learners go on to organise a more precise form of thinking through a problematical vision of their world and a critical analysis of their experience, they will be able increasingly to act with more security in the world” (Freire, 1985, p. 14). I contend that a structured music and dance program that includes the cultural assets of the students, and recognises the validity of the knowledge with which the students are more familiar, will reposition the students within the field as ‘knowing’. Knowing increases their symbolic capital within the
field and builds a platform from which they may become more critically aware of their scholastic practice. This results, I argue, in a structural change in the field.

My habitus (described in Part One of this portfolio) propels my leadership for social change in the school for more equitable learning outcomes for the students. However, I am aware that I am responding to the force of the students’ resistance to the cultural capital that structures the teaching and learning. The conditions within the field are characterised by a power play, where students deploy idiosyncratic social capital that is recognised and validated by other students at BBHS arising from the complex dynamics of friendship, social class, ethnicity and masculinity that are constitutive of their habitus. In their exchanges with others in the field, the students attempt to maximise their “profits” by gaining approbation from peers, particularly to gain membership to the dominant cultures within the school. Approbation is often earned from direct opposition to their teachers. This thesis will now discuss the ways in which gender, social class and ethnicity structure the reproduction of the cultural norms with which the students comply within the field.

Gender

Bourdieu’s theoretical concepts, particularly habitus and practice, offer a sociological explanation of the ways in which masculine gender operates to dominate social fields through the social practices of gender differentiation and ordering. He contends that gender is a fundamental element of a person’s identity and is integrated into his or her practices. Further, however, it is misrecognised as natural as it is the social construction of masculinity and femininity that structures habitus. Bourdieu argues: “Masculine domination is a somatisation of the social relations of domination” (2001, p. 23). Gendered social patterns in the school structure practices that are validated
because of the ways in which they structure the power play within the field. Boys’ habitus is structured by a history of underachievement within BBHS as a way of boys “playing the game”, and boys employ various practices to maintain this position. In contesting this way of “playing the game” to change the learning outcomes for the students, I draw on the work of Bourdieu and Bourdieusian scholars. As Krais observes, society functions like a game; “it is fluid, flexible, unbelievably varied, and is handmade in the sense that it is constructed by human beings” (2006, p. 129). It is through reflexivity that the players within the field may renounce the doxic thinking about the rules of the game and change their practice.

Boys’ underachievement at school receives significant attention in the media, from educational policy makers and amongst scholars (Ashley, 2009; Brozo, 2005; Watson, Kehler, & Martino, 2010; P Willis, 1977). However, I argue that solutions to this issue are not to be found in specific gendered curriculum that caters to normative assumptions about the performativity of hegemonic masculinity (Connell, 1987) where boys are encouraged to embody a dominating physicality, particularly in relation to girls and feminised boys. Rather, it is necessary to construct a curriculum that celebrates inclusive masculinity (Anderson, 2008; Martino, 2012). Inclusive masculinity is a critique of the doxic attitudes towards gender that admit the variability of habitus of the students in the field, rather than an assumption of normative conformity to gender that expects boys to be physically domineering and active, as opposed to contemplative.

Structuring a music and dance program that does not structure the performativity of gender in a normatively masculine way may raise the critical awareness of this doxa amongst the boys, allow space for boys to resist hegemonic masculinity and in so
doing, change the structuring of the field. Such changes at BBHS aim to increase students’ engagement in learning and in the process, build social cohesion. The music and dance project at the school contends with the issue of masculinity itself through focus on a different curriculum. Within the music and dance programs there are opportunities for teachers and students to critique the issue of gender by destabilising normative hegemonic masculinity. As well as changing the students attitudes to the cultural capital on offer at BBHS, I am also concerned with the construction of masculinity invested in heteronormativity that produces the sexist, racist, homophobic attitudes that structure interactions that challenge the diversity within the school population (Mills & Keddie, 2010). I acknowledge the complexity of the challenging social conditions that produce such behaviours. My concern as school leader is not just with boys’ underachievement, nor the “moral panic” in public discourse about national and international literacy test results for boys and girls (Rowan, Knobel, Bigum, & Lankshear, 2002). As well, I am concerned with providing learning that critiques heteronormative assumptions about the performativity of masculinity and femininity (Cumming-Potvin & Martino, 2014; K. Robinson, 2013). As a female principal of a low SES boys’ school I am often quizzed about my performance in this role. Normative assumptions about the necessity for strict discipline and punitive action are implicit in these questions, and suggest that this is an “obvious” position I need to take in the carriage of my management of boys’ behaviour to assert power and authority in accordance with the symbolic order of gender. In such exchanges there is a tacit confirmation of masculine domination in such settings (Bourdieu, 2001). It is also assumed that a hegemonic male principal would act in this way. In my practice I am conscious of my feminist approach and a deliberate intention to challenge the performativity of aggressive antisocial behaviour. I am also aware that this requires normative assumptions about hegemonic masculinity defined by Connell as “the
expression of the privilege men collectively have over women” (1996, p. 209) where social practices are structured and embodied to support masculine domination.

Martino’s (1999) study of the ways in which boys fashion their masculinity at school suggests that the context of the school and the curriculum assist in the social construction of hegemonic masculinity and thereby structure the field. In the school of Martino’s study, sporting participation has historically held high status and student Australian Rules Football (AFL) teams were very successful in competitions. Formal and informal discourse encouraged and celebrated AFL, and student footballers gained status as “cool”. The field of the school thus structured the habitus of the boys, as “naturally” interested in sports. Other studies of boys’ engagement in reading and literacy (Smith & Wilhelm, 2002), suggest that boys’ activity outside the school field engage and absorb them in activities that have greater relevance to them than school, and that school curriculum should relate to these areas where they feel competent, such as technology. These activities are characteristically structured by the performativity of hegemonic masculinity (Butler, 2004) that values them as normatively male rather than female. An arts program provides rich content and opportunities to problematise such structures. Boys, like girls, should not be limited by social constructs of gender and schools should offer opportunities for boys to express themselves in a variety of ways. Alloway et al, (2002) suggest that “schools and teachers acknowledge and explore the varied social, cultural and ethnic backgrounds that boys bring with them to the classroom, paying particular attention to the ways that constructions of masculinity influence boys behaviour and learning” (p. 7).

The performativity of masculinity that is evident at BBHS is sometimes characterised by verbal bullying, physical violence and antisocial behaviour. Boys are observed
playfully teasing one another with increasing intensity until these situations become
tense and can erupt into physical conflicts. This behaviour is almost a rite of passage
for many of the boys within the cultural context of the school. As with the boys in
Martino’s (2000) study of a boys secondary school in Perth, Western Australia, the
overtly disruptive behaviours of boys at BBHS embody a rejection of the value of
education and position them as non-academic. For them, the normative assumption
that boys are naturally boisterous, and even violent, is common. Such behaviour
reflects Anderson’s (2009) orthodox masculinity or hegemonic masculinity (Connell,
1987), where there are culturally normative ideals within a structure of social relations
and assumptions that boys are predisposed to behaving in certain ways simply because
they are boys. Emulating these ideals is central to many of the struggles boys have as
they try to adapt to social settings such as school. If gender and “Boys Education” are
understood as social constructions (Lingard, Martino, Mills, & Bahr, 2002; Martino,
Lingard, & Mills, 2004; M Mills, W Martino, & B Lingard, 2007; Martin Mills,
Wayne Martino, & Bob Lingard, 2007), then the social structures of school culture can
influence the performances of gender. In a sexually segregated school, boys
sometimes enact a “hyper-masculinity” to gain status with their peers, and sustaining
this identity can be a hindrance to effort and academic performance in classes
(Martino, 2000).

Anderson (2009), in theorising the role of sport in building masculine capital and
valorising hetero-masculinity, suggests that without conflicting or contradictory values,
sport produces an orthodox masculinity that is in opposition to femininity and
homosexuality. The characteristics of the structure and culture of sport produce a
gendered institution. A boys’ school, by the very composition of the student body, is a
gendered institution, and in this sexually segregated setting heterosexual masculinities
are dominant, and feminine behaviours are derided by some students as “gay” (Dragowski & Scharron-Del Rio, 2014; Ferfolja, 2007). To change such antisocial behaviours, the relation between the gendered social space structured by the youthful collective of aggressive physicality, resistance to authority embodied by a swaggering gait, hand gestures and loudness, and the *habitus* of disengagement from learning, a break from business as usual is necessary to question the *doxa* of these social conditions.

In what follows the relation of social class and gender is discussed. The performativity of a working class masculinity, structured by the social conditions and the *habitus* of the students at BBHS, is illustrative of the complexities of these structures and the social order and ordering in the *field* as students take their places as dominators and dominated and in so doing determine the *field* dynamics.

**Social Class**

Paul Willis’s (1977) seminal work on the impact of industrialisation and manufacturing on the identity of working class “lads” in the UK, illustrates the ways in which the economic *field* structures both the educational *field* and the culture within schools. Willis’s work is relevant to this study as the students at BBHS share a similar social class to Willis’s “lads”. The informal school culture and interactions partly structure identity formation for the students at school. A proportion of the students at the school, like Willis’ “lads”, perform a masculinity that is structured by the *capital* that is valued in the school, particularly that of peer groups. This group of students reject the members of their cohort who are scholarly as “nerds”, and their assertive masculinity is sometimes physically threatening to others. Within the multi-racial mix
there is a dominant racial group of boys, and their social relations are shaped by intersections of class and ethnicity with gender relations.

For some, anti-authoritarian stances that question the teachers’ position and the knowledge that is transacted in the curriculum are a powerful force that binds peer groups and structures behaviours. Willis (2003) provides a theoretical argument that positions the school as a site wherein the social tensions that result from the conditions in fields outside the school, particularly the economic field, impact on the socialisation and culture within. Like a Bourdiesusian field analysis, Willis describes how the structures that have developed in the economic and technological fields structure the distribution of the capital within the social space that is the school. Students from what Willis names “the popular classes” often resist compulsory, universal, secondary education that is mobilised to raise the skill level of the workforce and promote an egalitarian ethos of opportunity for all. This resistance is structured by tensions that arise from the inherent inequalities within the hierarchies of remuneration, skill and positional authority within the workforce. Again, Willis’s position parallels Bourdieu’s concepts of illusio and misrecognition. The illogic of individual social mobility for all within a competitive work environment is evident, because not everyone will attain a privileged, highly paid position. Although only a minority of the ‘popular classes’ can hope to attain these privileged positions, the logic of the competitive system of education depends upon success or failure at school as a measure of meritocratic entitlement and distinction for all.

Through resistance to school the lads/BBHS students sustain an alternate meritocracy whereby different social capital is valued. This capital is manifest in social interaction and cultural consumption. “Anti-mentalist” (Willis 2003, p. 395) attitudes amongst the
lads who scoff at intellectual rigour, reading and the “nerds”, is antithetical to the behaviours that earn distinction. The anti-mental attitude, while relevant to resisting the demands of school and teachers, is a pedagogical structure that impacts on individual *habitus* that is durable after school and “reconciles them to manual work and job-hopping between dead-end jobs” (ibid p. 395). Manual work gives the lads/BBHS students an alternative ground for valuing themselves and enmeshes with constructions of hegemonic masculinity that is determined by physicality. The embodiment and performances of anti-mental attitudes therefore position the boys on an axis of power in relation to females and to males who are not engaged in manual work. The “manual way of acting in the world becomes the manly way” (ibid p. 396).

Willis (2003) maintains that within these outer economic and labour fields there has been a radical shift in the production of material and technology since 1977, resulting from a decline in manufacturing in the United Kingdom and western economies more broadly. These shifts have structured specific cultural responses in the “lads” at school, particularly their “cultural consumption”. According to Willis, in the first wave of modernisation the lads maintained anti-mentalist attitudes and described their anti-school behaviour as good for generating a “laff”. The imagined future for these lads included work as manual labourers whose leisure time was spent at the pub or the club. As manufacturing has declined there has been a shift in the type of work available to low paid service work, and for many a lack of work. In these times of job insecurity, school cultures and masculine subjectivities are impacted. Nayak (2003) for example argues that “local lads were found to resist global change by accentuating pride of place and deploying the embodied grammar of manual labour” (p. 147). The imagined future for the “lads” is impacted by these social and economic conditions and anti-mentalist attitudes still prevail.
Like other areas of the post industrialised world, the locale of BBHS, where there was once an abundance of factories, has witnessed a decline in manufacturing. However, within the community there is a manual working class, particularly of people of Lebanese background that includes a workforce of tradespeople; plumbers, electricians, joiners, builders, carpenters, bricklayers, landscapers and tree-lopers, for example. For school leavers and students who wish to transition from school before they reach the legal school leaving age, this workforce forms a network on which students rely for future work. Despite concerns of their parents about the physical hardship of some manual labour, their sons aspire to these jobs and reject the demands of academically rigorous courses at school. Anti-mentalist attitudes are prevalent amongst some BBHS students and similar behaviours are evidenced in the trends of cultural consumption of products from the globalised economy. There is also a reliance on the network of small businesses and trades for work post school. For the students these “imagined futures” are simultaneously structured by economic imperatives and structure their schoolboy *habitus*.

I acknowledge the durability of the schoolboy *habitus* of the students and the efficacy of the curriculum interventions. However, my position as the leader of the school places me at odds with the prevailing *doxa* of this anti-mentalist attitude of the students. My activist intent is to structure my leadership practices to restructure the *field* for small changes. Importantly the effects of ethnicity on the structuring of *habitus* of the students also structure my responses to the practice of leading change. By including the cultural assets of the students in the curriculum, I anticipate that the scholastic practices of students may change.
Ethnicity “Multi – cultural” capital at BBHS

The ethnic, cultural, linguistic and faith backgrounds of the students at the school are also significant in the structuring of habitus. Through the curriculum, and particularly the music and dance programs, there can be a direct connection to the knowledge within these diverse cultures to build social cohesion. There has been a history of conflict and animosity between students of different ethnic backgrounds within the school, particularly the Lebanese and Pacific Islander students who are self-labelled “Lebs” and “Fobs” (fresh off the boat) respectively (Noble & Watkins, 2014). By collaboratively developing performances within the music and dance ensembles, students gain shared understandings about different cultural backgrounds.

Music is a popular subject choice for students of Pacific Islander background. Brass bands occupy a position of great importance in the political and social lives of families of Tongan background in particular (Herbert, 2008). Choral music and harmonised singing also have a long tradition in the societies of the Pacific Islands and therefore are formative of the habitus of many of the students. Whilst for students of Arabic background music has not been a popular subject choice, the music and dance programs which build on Arabic cultural traditions have led to an increase in the numbers of Arabic students in the music class in senior years.

Studies have illustrated the ways in which the media and the political field have been mobilised to construct links between this particular ethnic community of youths and crime, particularly students of Lebanese ethnicity and Muslim faith, but also Pacific Islander backgrounds (Noble, Poynting, & Tabar, 1999; Poynting, 2006; Poynting & Noble, 2004; Poynting, Noble, & Tabar, 2001). Particular international, national and local events such as the attacks on the United States in 2001, the Cronulla Riots in
2005, the war in Syria and Iraq from 2010 onwards, and the emergence of the Islamic State have created a tense socio-political climate where racist attitudes have been fostered against Arab-Australian students, and particularly those of Muslim faith. The resultant racial stereotyping of the young boys as a menace to be feared, has produced defiance and resistance to authority amongst some of the students at BBHS. It has also structured the way some teachers perceive and respond to the boys. I therefore believe it is imperative that the school should be a site concerned with belonging and social inclusion. When considering the culture of the school, and the tensions between students and students and students and staff, the issue of belonging is essential to building a sense of community membership. Although the school is the site for the study, it is acknowledged that the cultures of the school and the socialisation of the boys in the school are structured by the overlapping fields where different forms of social capital are valued. A critical pedagogy that examines the sources of these social capitals can underpin the curriculum. The traditional music and dance of the cultures represented in the school population are sources of content for such a curriculum.

A sense of belonging and trust in the school as an institution is problematic for many of the students at the school, but by engaging students in the construction of the learning these issues may be resolved. Garbutt (2009) explains that:

“practices, which challenge established and apparently coherent senses of belonging are never straightforward in their effects because in any change in the dynamics of the relationships between people in a place there will be resistance to that change” (p. 85).

This resistance is the product of new possibilities that question the coherence of the community. At a school level, the structuring of the social world occurs through
creative activity of agents structured by their *habitus* in that social world, however, the “structure of those worlds is already predefined by broader racial, gender and class relations” (Bourdieu & Wacquant, 1992, p. 144). New possibilities offered by the music and dance program may be resisted by some, but in any attempt to critique the complexities of the social structures within BBHS some changes to the *doxa* will inevitably occur.

An arts focussed curriculum has wide support in the literature. In the following section the evaluations of music and dance programs in schools demonstrate their efficacy in building social cohesion and improving student engagement in learning.

**The Importance of Arts Education**

By claiming that arts pedagogy offers particular opportunities for restructuring the *habitus* of students at BBHS, discussion is focused upon how the arts may build social cohesion by increasing the *social* and *cultural capital* of the students. There have been many studies which show that student involvement in arts and music programs has improved their academic performance (Bamford, 2006; Catterall, Chapleau, & Iwanaga, 1999; Wetter, Koerner, & Schwaninger, 2008); I.Q. (Wetter et al., 2008); attendance (Dreeszen, 2002); performance on standardised reading and verbal tests (Butzlaff, 2000); verbal skills (Hetland & Winner, 2001); and literacy (Bamford, 2006). Multiple studies have shown a range of 18 to 24% improvement in literacy, with an average of 22% (Bamford, 2006) as a result of participation in arts pedagogy. Students in Grades 4 to 6 significantly improved their grades in all subjects except physical education compared to students who were not practising music, and a meta-analysis of 80 reports claimed a causal link between classroom drama and increased verbal skills (Wetter et al., 2008).
Catterall, Chapleau & Iwanaga’s (1999) National Educational Longitudinal Survey, which involved over 25,000 students in American secondary schools for 10 years, showed that students of low socio-economic status (SES) involved in arts programs showed increased reading proficiency. Catterall et al demonstrated that students with high level arts participation outperformed those students with little or no arts participation on virtually every measure. They compared the academic performance of “low arts involved” students to “high arts involved” students in Grades 8 to 12. They were particularly interested in the comparative advantages for low SES students and the findings that showed that students from low SES with high involvement in the arts performed better academically in all grades 8-12. For example, 71.4% achieved mostly A’s and B’s in tests. Low SES, highly music-involved students did twice as well in Mathematics as low SES, low music-involved students. Students in Grade 12 who had a high involvement in instrumental music performed significantly better in Maths (2:1 better than all SES students). Students of low SES in Grade 8 demonstrated that with sustained involvement in music their results continued to improve. These results are significant for low SES students, where academic performance was twice as high as for students with low involvement in arts and music.

As well as examining the impact of music participation on academic performance, Catteral et al (1999) examined the effect of drama and theatre education on relationships. The authors also cite previous research (Bolton, 1984; Heathcote & Bolton, 1995) in the United Kingdom on the effects of theatre-in-education and drama-in-education programs to build positive relationships. Although they recognised that establishing causation in education is problematic, Catteral et al (1999) sought to determine whether theatre and drama produces more empathy and tolerance. They questioned students to find out whether they were friendly with other racial groups.
The results compared low SES students with high involvement in the theatre education, to low SES students with low involvement in theatre education. Responses showed that 28% of the highly theatre-involved responded positively compared to 19% of the low theatre-involved. When asked about making racist remarks, 40% of the no drama-involved, compared to 12% of the high drama-involved students, made racist remarks.

Participation in school can be positively enhanced through inclusive music pedagogy. Burnard’s (2000, 2008, 2012; Burnard, Dillon, Rusinek, & Saether, 2008) studies of the application of musical creativity in secondary schools in the United Kingdom have found that students willingly participated in learning that encouraged improvisation and creativity focussed on the students’ experiences. The ‘multidimensional nature of music’ (Burnard, 2000, p. 21) particularly, provides variety within the curriculum and allows space for students to build on the music that they value and know. Importantly a negotiated process of learning that accounts for student *habitus* is a basis for such musical education.

The authors conclude that the general effects of involvement in the arts is supported by research that has shown that students are more socially and more cognitively engaged when arts are part of the curriculum. The studies suggest that there have been positive associations between arts education and academic and social outcomes, and suggest that the arts matter when it comes to a variety of non-arts outcomes. In another study in the USA, Fitzpatrick (2006) found a causal relation between instrumental music learning and improved performance in academic tests. Whilst students from schools in high SES areas performed best, evidence suggests that in low SES schools, instrumental music students perform better than non-instrumental music students in standardised tests. This work suggests a need for further study to substantiate findings.
about the arts; “knowledge will come at the intersection of multiple and diverse studies of what the arts mean for human development” (Catterall et al., 1999, p. 22). This encourages me to further develop this work on an arts based curriculum and pedagogy in the context of BBHS.

Rabkin and Redmond (2006, p. 1) state emphatically, “It's time to stop thinking about the arts as fluff. They make schools better places to learn, and they raise student achievement”. They claim *arts integration* that situates arts as core to the school day, and connects the arts to other areas of the curriculum (such as into multidisciplinary learning programs), had more powerful effects on the achievements of struggling students than conventional arts education programs that relegated the arts to a position of lesser significance in the school day. Many low performing students in these programs consistently defied teachers’ expectations as they found pathways to success through the arts that had eluded them in conventional classrooms. Many of these students went from being disruptive to becoming active and productive class members. The students connected their learning to their own experiences and their performances were created for audiences other than their teachers.

Bamford (2006) is also a strong advocate for arts education, but not just “any arts education”. Bamford argues that children require high quality arts education at all levels of their schooling within both formal and informal education. Her research shows that quality arts education promotes cultural identity and has a positive impact on the academic performance of children, especially in the areas of literacy and the learning of second languages. She asserts that quality arts-rich education leads to an improvement in students’ attitudes towards school, improves parental and community perceptions of school and fosters students’ interest in culture and the arts. According
to Bamford, good quality arts education enhances self-esteem, builds a sense of identity and encourages unity and diversity. It also improves an individual’s ability to handle change in a dynamic society and encourages an appreciation and understanding of heritage. Arts education is not only a way to transmit existing or previous heritage, but a means to enable individuals to be active in creating a future heritage. If, as Bamford asserts, the arts develop communication skills and critical dispositions that stimulate social responsibility and spiritual growth, then the arts should be viewed as one of the most valuable investments in the future. To position the arts as central to the structure of curriculum is contrary to the current national debate and the marginalisation of the arts in the Australian National Curriculum (Caldwell & Vaughan, 2011).

There is however, a qualifier to claims of the benefits of such arts programs, and this is the importance of quality arts programs. Bamford suggests that poor quality arts programs actively inhibit children’s artistic, cultural and educational development. Quality, according to Bamford, results from an interplay of structure and method. This points to an argument that content is less relevant to quality than are method and structure. Content should be derived from local environments, culture and resources rather than from mandated curriculum. A structured arts program occurs in active partnerships with creative people and organisations in the community and includes all students.

The model for a quality arts program contained within the “Roadmap for Arts Education” (RAE) which was based upon findings of a report commissioned by the United Nations Educational, Scientific and Cultural Organisation (UNESCO, 2006) and authored by Bamford, has formed the strategic framework for PPI Two at BBHS.
The music and dance program incorporates the characteristics of quality rich arts programs and visual arts, drama, film and theatre are supported within the program. The model not only provides a structural framework but it also structures the field analysis in Professional Practice Two, to determine the ways in which the music and dance program increases the symbolic capital of the students.

Insights drawn from the literature about particular dance and music projects in the USA and the UK has assisted the development of the PPI Two. Ashley (2009) examined the long term effectiveness of membership of an acclaimed dance troupe of white working class boys from a housing estate in the UK on identity and aspiration. Ashley questions the discourse of laddishness and the social identity attached to the term “lad”. A fundamental issue is the rejection of certain types of learning activities as suitable for different classes and genders. The dance troupe of the study, a ballet ensemble, challenged concepts not only of masculinity but also social class. The study has relevance to BBHS as a low SES community of boys. Conventional discourses of masculinity place some forms of singing and dancing as unsuitable activity for working class boys (M Mills et al., 2007). However, dance is popular amongst the students at the school and the boys are encouraged to dance, sing and perform for their peers.

Boys participate in many different forms of dance and popular dance, such as rap and Hip Hop, as well as break dancing. These are performed informally amongst students in the playground and at school occasions such as dinners and formals. Studies in the U.S.A. (Hill, 2008; Pulido, 2009) contend that youth utilized Hip Hop music in multiple and overlapping ways. These studies showed how Hip Hop music can structure pedagogy that presents the perspectives of people of colour and provide a
framework to examine daily life. Specifically, the studies articulated how youth used Hip Hop discourse to: make sense of the ways race operates in their daily lives; more broadly understand their position in the U.S racial/ethnic hierarchy; and critique traditional schooling for failing to critically incorporate their racialised ethnic/cultural identities within official school dialogues and curricula in empowering ways. "Music fit for us minorities" (Pulido, 2009), explores the ways that students link Hip Hop music to the disempowering cultural identities they encounter as Latinas/os, the structures that marginalize them and to broader systems of inequity. In doing so, youth use Hip Hop music as pedagogy and an interpretive lens to negotiate and challenge their racialisation in schools and society.

Hip Hop has become a popular cultural form for some boys at BBHS as expressed in fashion, musical interests and through identification with Hip Hop artists. Rather than use ethnic music and dance as an adjunct to the mainstream curriculum, PPI Two utilises this cultural production as content. Research into a similar project from the U.S.A. (Cruz Banks, 2010) exemplifies the success of socially inclusive curriculum. The purpose was to research and evaluate dance education that seeks to empower students by closely analysing what dance is taught and how it is taught. The project created a space for youth to experience community solidarity, positive self-esteem and cultural diversity. Working with dance students of Afro-American ethnicity, Cruz Banks explored the dance traditions of West Africa, including dances performed during rites of passage ceremonies. This critical pedagogy moves beyond Euro-centrism and tokenistic applications of multicultural education and seeks to address issues of racism and low self-esteem by promoting cross-cultural understanding. At BBHS, incorporating the cultural assets of the students within the performing arts curriculum similarly critiques Euro-centrism and addresses issues of racism.
The Impact of the Arts

Whilst an arts curriculum is not a conventional solution in an educationally disadvantaged school setting, particularly for poor non English speaking background boys, the evidence in the literature encourages the direction of PPI Two. At the school, it is important that the research accounts for factors of gender, race and ethnicity, as these are particularly relevant to measuring academic performance. The performativity of masculinity that the school structures, in turn structures the social and cultural capital that is valued within the field. This is at odds with the habitus and dispositions that are determined as appropriate by the broader social fields. I contend that arts pedagogy is a structural intervention that may mediate or change the habitus of the boys.

The changes to the social topography at the school are seen as desirable because of the problems that exist at the school. Student participation in classes at the school is characterised by boisterousness, disruption in lessons, defiance of authority and tensions between the ethnic minority and majority. The all-male environment of the school can be seen as amplifying oppressive masculinities where some students perform an aggressive, bullying masculinity and express homophobic and misogynistic behaviours. Ethnicity is implicated here as a subset of the cultural identity of the members of the school - a sense of belonging to a group as defined by ethnic background.

The social conditions that exist in the school need to be contested and resisted, because issues of masculinity synonymous with power see the potential for aggression, and the incidences of bullying and physical violence at intolerable levels in the school. The literature that informs the field analysis in PPI Two is thus drawn from
scholarship about how gender, class and ethnicity are socially constructed and structure student *habitus* and the *field* (BBHS). The impact of a music and dance curriculum to build social cohesion and increase student academic performance is tested by the research. Questions about how the performativity of masculinity is reconstructed as boys participate in the music and dance program as performers and as audience members are examined to see if a new or different set of values emerges about acceptable “male” behaviour for poor, ethnically diverse students.
II. - Professional Practice Initiative Two

“Singing in Unison”

_Music gets your mind busy - Student_

The music and dance program at BBHS is a curriculum structure within the whole school strategic leadership and management structure, the “Platform for Collaborative Education” (PPI One). In PPI Two, the development and implementation of the music and dance program is evaluated to ascertain how a focus on quality arts for educating boys from low socio-economic status and culturally and linguistically diverse communities affects these students’ _habitus_ and changes their scholarly practice. The content for the program includes instruction for the performance of music and dance of the Pacific Islands (Tonga, Samoa, Fiji and New Zealand), the folkloric music and dance of Lebanon, Hip Hop, contemporary music and European music. It draws from the cultural heritage of the students in the school and knowledge with which the students may be familiar. The structure and method of the music and dance program is informed by “The Roadmap for Quality Arts” (UNESCO, 2006), a model developed by the United Nations and authored by Anne Bamford (2006, 2008, 2010) (see Table 13). The PPI describes how elements of the model have been mobilised by the music teachers, tutors, community organisations and me to plan and implement a _quality_ music and dance program. The PPI then examines the effect of applying the structures and methods included within the model to determine how they change the _field_ (BBHS) to affect the students’ _habitus_.

By mobilising Bourdieu’s concepts, _habitus, field_ and _symbolic capital_, reflections on the data from focus groups with students and teachers explore the relation between the
(re)structuring of the field and the production of symbolic capital over time. These reflections explicitly address the values and ideas that are a product of the habitus of the participants as they respond to the field. The key purpose of the focus groups was to examine the impact of the programs on the students’ habitus, and the ways in which these changes contributed to building social cohesion in the school to change the field. As school leader, I have deliberately attempted to legitimate the inclusion of music and dance programs as a focus in the school curriculum, in order to establish a new doxa to shape the way the students “do school” and perform a more inclusive masculinity (Anderson, 2008).

Rationale
The argument for the music and dance program is not simply an argument for the inclusion of a quality arts program for students as is their right. The United Nations Convention on the Rights of the Child 1989 Article 31 (2) states that “parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity” (UN, 1989). The social structuring of the school by gender, social class and ethnicity, as discussed in Scholarly Paper Three, can inhibit the students’ access to quality arts programs. Therefore, the emphasis the school places upon the music and dance program is a social structuring that aims to affect the way the students, parents and staff value the programs. School data indicates that few of the students at BBHS have had any instruction in learning a musical instrument before they entered high school, and music education is a novel experience for them. However, I contend that it may also be a discipline through which students can access new experiences that structure their habitus and affect their attitudes to learning.
Research of high quality arts education (Bamford, 2006, 2008, 2010; Bamford & Wimmer, 2012; Catterall et al., 1999; Catterall, Dumais, & Hampden-Thompson, 2012) shows that quality arts education promotes cultural identity and has a positive impact on the academic performance of children, especially in areas of literacy and the learning of second languages. Concurrently, quality arts-rich education leads to an improvement in: students’ attitudes towards school; parental and community perception of schools; as well as in student interest for culture and the arts. In other contexts music programs have successfully transformed peoples’ lives. One example is Venezuela’s national music education program, El Sistema. According to El Sistema founder José Antonio Abreu, “an orchestra means joy, motivation, teamwork, the aspiration to success,” and music teaches “citizenship, social awareness, and an aesthetic sense of life” (from Apthorp, 2005; quoted by Uy, 2012, p. 6). Eichler (2010) articulates the benefits of placing students together in an orchestra where they must learn to work together, no matter what social, economic or cultural differences they may have.

Because of the marginalization of the arts in the formation of curriculum (Caldwell & Vaughan, 2011), claims about the efficacy of music and the arts to affect social spaces and engender positive social relations are still a lobbying call to governments to invest in arts education. For example, the arts have been positioned as non-core curriculum within the new Australian Curriculum. At BBHS they have been intentionally given prominence because of their capacity to build social cohesion. Historically, additional equity resources provided by governments to improve learning outcomes for students from low socio-economic status communities have been spent on learning and support teachers with literacy and numeracy expertise. The impacts of redirecting these additional resources towards an arts curriculum at BBHS to develop collaborative
practices and draw content from the cultural assets of the community it serves, is the focus of this PPI. These impacts have been identified through a field analysis that theorises the relations between field and habitus.

The Research Methodology

To analyse the field, the dynamics of the relations within BBHS are examined by employing mixed methods to evaluate doxic changes to the way the game of school is played. How the students’ habitus is impacted by emphasis on music and dance is considered by examining its effects on the students who participate in the music programs; and the generalised responses of the other students in the school who have not participated in an ensemble. It is argued that change in the rates of participation in the music and dance programs is an indicator of the students’ responses to the structuring of the field. Therefore, the structures informed by the “Roadmap for Quality Arts Education” that have been introduced into the field have been mapped over time (from 2009 to 2014), and the participation of students, teachers, artists and cultural organisations in the music and dance programs is discussed (see Figure 9). As well to examine the relation between participation in the music and dance programs and literacy and numeracy development, test results from the 2013, 2014 and 2015 Australian National Assessment Program for Literacy and Numeracy (NAPLAN) report the growth in learning in NAPLAN results for three cohorts of students between Year 7 and Year 9 (see Tables 10 and 11). In this report, average growth in learning for Year 9 participants is compared to the average growth in learning for non-participants in the music and dance programs, and to the growth for the cohort as a whole (Catterall et al., 2012).

The affective responses of the students to the music and dance programs were sought
to examine the students’ level of engagement in the programs and their evaluation of the program to effect change in the school. Two focus groups were conducted with students. The first focus group comprised six students from the school who were not members of a music or dance ensemble. The second focus group comprised eight students who were members of a music or dance ensemble. The rationale for the two groups was to gain an understanding of the effect on students who were directly engaged in the ensembles, and also the responses of those students within the school who were not so engaged, to examine their affective responses to the music and dance program and the effect on their attitudes to school. I also wanted to investigate the students’ responses to the programs as a means to build social cohesion. I also wanted to compare the attainment of non-music involved students with music involved students in the National Assessment Program for Literacy and Numeracy (NAPLAN) to measure the significance of the music and dance programs on achievement in these tests. Levels of attainment in these tests may also be an indication of the improvement in student participation in learning and engagement at school.

Being aware of my positional authority, and therefore my capacity to influence the interactions of the students within the focus groups, I asked a teacher from another school who is currently completing a doctorate to conduct the student focus groups. However, I did select the students. For the first group, I visited classes, asked for volunteers and then randomly selected from these students. Volunteers for the second group were sought from a concert band rehearsal. To generate discussion, each of the focus groups’ students were presented with photos of performances of the music and dance ensembles selected by the interviewer from a collection held at the school. Students were asked what memories the photos evoked and to describe the event. Students were also asked to reflect on the selection processes for membership of the
ensembles, the culture of the school and their knowledge of the extent of the music and dance programs in the school.

Teacher interviews conducted as part of “Linda’s Listening” (see SP 2) were conducted on two occasions in 2012 and 2013. The interviews were transcribed verbatim and analysed to explain the effects of collaboration and changes in pedagogic capital for the teachers. In addition, meetings with three music teachers focusing on the structures of the UNESCO model were recorded in 2011 and 2012. These meetings indicated that there were changes in practice, particularly the ways in which resources are allocated and the development of partnerships with artists and organisations.

These quantitative and qualitative sources of data are used as evidence of not only the quality of the school’s music and dance program, but also of the effectiveness of the program to change the field. The data analysis focuses on how the students and teachers responded to the changes in the field, and relates these responses to the specific methods suggested in the UNESCO model to assess the quality of the program. I drew inferences from these responses about changes to the social space, particularly in terms of social cohesion and students’ scholarly practice. As a measure of impact on the students’ habitus of the music and dance programs, I compared the performance of students in NAPLAN Year 9 who participated in the music and dance programs to those who did not. Particularly, I considered the results that indicated average growth in learning for the same students between year 7 and year 9. The average improvement for music and dance participants was greater than that of non-music and dance participants. The direct causal relation between the music and dance program, and improvement in student performances in NAPLAN results, is difficult to establish because other curriculum interventions and professional learning for teachers
has occurred concurrently within the PCE (PPI One). The changes therefore are in response to the holistic restructure of the field, of which the music and dance program is a strategic part. However, the comparative data between the participants in the music and dance programs and the non-participants can signal the contribution the music and dance makes to achievement.

The focus groups provided insights about the students’ dispositions and the impact of the music and dance program on them. The participants discussed the ways in which these programs had opened up spaces at school where they could develop, share and celebrate new knowledge and impact on the way they played the game of school in response to these curriculum structures.

**NAPLAN Results 2013-15 for Year 9 students – Growth in Learning**

The comparative data (Table 4) presents the average growth in NAPLAN Reading and Numeracy scores between year 7 and year 9, for three cohorts of Year 9 students (2013 to 2015) who have been students at the school since the music and dance program commenced in 2011. These results are a perspective of the outcome of structuring of the field through the PCE. The data compares results for students who have been actively engaged in the music and dance programs, (music participants-MP) and for those who were not (non-music participants-NMP). The Year 9 students who are identified as music participants (MP) are members of one or more music and dance ensembles. The non-music participants have completed the mandatory Music courses for students in Stage 4 (years 7 and 8) but have not joined music or dance ensembles. The growth scores were the average difference between NAPLAN scores for reading and numeracy for the cohorts in year 7 and year 9. The averages were calculated for the totals of music-participants and non-music-participants for each cohort. Table 5
presents the scaled averages growth scores for all students in year 9 in the state of NSW, and compares these to the average scaled scores for the school.

### Table 4 - NAPLAN Growth in Learning for Year 9 MP and NMP 2013-2015

<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MP</td>
<td>NMP</td>
<td>MP</td>
<td>NMP</td>
<td>MP</td>
<td>NMP</td>
</tr>
<tr>
<td>Reading</td>
<td>63.25</td>
<td>70.38</td>
<td>45.55</td>
<td>62.45</td>
<td>57.30</td>
<td>47.09</td>
</tr>
<tr>
<td>Numeracy</td>
<td>64.82</td>
<td>65.50</td>
<td>60.64</td>
<td>64.4</td>
<td>57.30</td>
<td>58.09</td>
</tr>
</tbody>
</table>

Whilst the data confirms findings in other studies (as mentioned above) about the benefits of the music and dance programs to improve reading results at BBHS, numeracy scores are not as significantly impacted by the participation in the programs.

Even though the 2015 cohort of music participants did not outperform other students in reading, the growth in learning for all cohorts (see Table 5) was significantly higher than the NSW state average growth in learning for all year 9 students. Data from the NSW Department of Education School Excellence Framework (2015) places growth in learning for the school in the 93rd percentile of the total of all schools.

### Table 5 - Comparison of Average Scaled Score Growth in NAPLAN Year 9- NSW all Students and BBHS

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NSW</td>
<td>School</td>
<td>School</td>
<td>NSW</td>
<td>School</td>
<td>School</td>
</tr>
<tr>
<td>Reading</td>
<td>40.0</td>
<td>58.9</td>
<td>39</td>
<td>64.7</td>
<td>38.6</td>
<td>46.5</td>
</tr>
<tr>
<td>Numeracy</td>
<td>43.7</td>
<td>64.2</td>
<td>50.1</td>
<td>59.2</td>
<td>47.6</td>
<td>55.9</td>
</tr>
</tbody>
</table>

This improvement in student learning outcomes informs the restructuring of the field as a diagnostic measure of the standard of individual student attainment in literacy and numeracy. Although the growth in learning for students from year 7 to year 9 is well above state averages, the starting level of achievement for these students in year 7 and
the level of achievement of year 9 (as measured against National Minimum Standards) at BBHS is generally below NSW state average (see Table 6) and therefore requires further structuring of the field to increase students’ levels of literacy and numeracy.

Table 6 - Percentage of Students at or above National Minimum Standard (2015)

<table>
<thead>
<tr>
<th></th>
<th>Yr 7 BBHS</th>
<th>Yr 7 NSW</th>
<th>Yr 9 BBHS</th>
<th>Yr 9 NSW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading</td>
<td>92%</td>
<td>96%</td>
<td>84%</td>
<td>92%</td>
</tr>
<tr>
<td>Numeracy</td>
<td>96%</td>
<td>97%</td>
<td>98%</td>
<td>96%</td>
</tr>
</tbody>
</table>

In the next section of the PPI, the structure of the music and dance program that aims to lift the standard of achievement of student learning outcomes at BBHS is explained. The music and dance program is framed by the suggested structure from the UNESCO model, however its development has been organic, as the practices of the teachers and the students have responded to these structures introduced into the field. These elements of structure have operated in complex ways as they have overlapped and developed holistically over time. Further, this complexity results not only from the flexibility of the program, but also from the ways in which the relation between habitus and field is simultaneously structured and structures practices as the participants respond to the change of emphasis to the arts.

Structuring the Field

This research-led practice initiative began with a consultation between the music and art teachers at the school and me in 2011. Table 7 below presents an outline of the collaborative design of the program that developed from this initial meeting seeking to rupture the usual structuring of the music and dance curriculum at BBHS. The development of the program from this starting point is structured by the inter-subjective interactions of the teachers and the students as they responded to the
structures that were put in place, and in so doing socially structured the programs from this initial foundation. The practices were also informed by the concurrent research for this doctorate that was shared with the teachers.

### Table 7 - Initial Structure of the Music and Dance Program at BBHS - 2011

<table>
<thead>
<tr>
<th>Ensembles</th>
<th>Teachers</th>
<th>Tutors</th>
<th>Arts Partnerships</th>
<th>Community performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert, Arabic &amp; Rock Bands,</td>
<td>Practical instrumental music program.</td>
<td>Individual tuition for piano, voice, guitar, brass and woodwinds,</td>
<td>An annual music camp.</td>
<td>Perform at different venues in the community.</td>
</tr>
<tr>
<td>Vocal Group, Arabic Dancing,</td>
<td>Electronic music composition, production and mixing.</td>
<td>violin, cello, drums.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strings, Pacific Islander</td>
<td></td>
<td>Offer music tuition to students in the local primary schools.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance, African Drumming.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The operation of the plan resulted in a significant increase in student participation in the music and dance programs that grew from 42 participants in 2011 to 130 in 2014. Figure 10 below, a graph of student, teacher and community arts participation at BBHS from 2009 to 2014, demonstrates the relation between the structuring of the field by strategically allocating resources to employ more teachers and tutors, and student participation in music and dance programs. The increase in participation rates has in turn structured the social topography of the field. Again this has emerged from a process of structural change that mobilises the habitus of students and through their music participation increased their cultural capital. The habitus of the individual teachers also structures the programs as the teachers make choices about what to include and exclude from the programs. The programs have also been structured by partnerships with arts organisations and community performances by the students’ ensembles. From 2011 the program developed through critical reflection on the
UNESCO model and its application in this setting.

The applicability of the UNESCO model to BBHS has specifically constructed a more socially inclusive curriculum and set a benchmark for quality arts. In what follows I systematically address each of the structural elements of the model in order to describe the practices within and demonstrate, with research into those practices, how these elements have produced quality arts.
A Description of the Systematic and Strategic Structure of the Program by Applying the UNESCO Model at BBHS

Table 8 - Structure and Method of a Quality Arts Program (UNESCO, 2006)

<table>
<thead>
<tr>
<th>STRUCTURE</th>
<th>METHOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Active partnership with creative people and organisations</td>
<td>• Project-based</td>
</tr>
<tr>
<td>• Accessibility to all children</td>
<td>• Involving teamwork and collaboration</td>
</tr>
<tr>
<td>• Ongoing professional development</td>
<td>• Initiating research</td>
</tr>
<tr>
<td>• Flexible organisational structure</td>
<td>• Promoting discussion, exchange of ideas and storytelling</td>
</tr>
<tr>
<td>• Shared responsibility for planning and implementation</td>
<td>• Involving formal and informal reflection, that is both formative and summative</td>
</tr>
<tr>
<td>• Detailed evaluation and assessment strategies</td>
<td>• Meta critically reflective on learning approaches and changes</td>
</tr>
<tr>
<td></td>
<td>• Centred around active creation</td>
</tr>
<tr>
<td></td>
<td>• Connected and holistic</td>
</tr>
<tr>
<td></td>
<td>• Including public performance and exhibition</td>
</tr>
<tr>
<td></td>
<td>• Utilizing local resources, environment and context for both materials and content</td>
</tr>
<tr>
<td></td>
<td>• Combining development in the specific languages of the arts with creative approaches to learning</td>
</tr>
<tr>
<td></td>
<td>• Encouraging people to go beyond their perceived scope, to take risks and to use their full potential.</td>
</tr>
</tbody>
</table>

Because this suggested structure has been mobilised in the PPI, I have addressed each of the elements of the structure within the model to demonstrate the ways they have influenced my leadership practice.
• Active Partnership with Creative People and Organisations

The management and facilitation of the program expands beyond the boundaries of the school. Although the school is theorised as a field and the social topography of the field is situated within a specific geographic site, the music, dance and other arts programs engage students in different sites and with people other than their teachers. This permeability results from engagement with artists and arts organisations, and this in turn structures the field as a site where practices are adapted to accommodate these partnerships. Teachers have been given the time and the flexibility within the school organisation to plan these activities with artists and arts organisations. In this way the teachers are allowed to explore the possibilities that these organisational structures allow.

To expand the knowledge base of the school curriculum, and to motivate students to participate in experiences where they are able to collaboratively create performances, artists and arts organisations have become increasingly involved over time. Whilst partnerships with community arts organisations and artists were initially limited to networks known to the teachers and students, over time, the school’s program has attracted public acknowledgement and expanded its network of arts associations. This in turn has strengthened the school program because of the diversity and access to resources that would otherwise not be available at BBHS.

Since 2010 (as presented in Figure 10) not only has the number of students participating increased significantly, but students have also maintained their participation. Further, the practices and outcomes emergent from these partnerships have improved students’ learning outcomes as measured by the increasing complexity of the works they have produced and performed. For example, there has been an
increase in the level of difficulty within the instrumental arrangements for the Concert Band and in student compositions, and the quality of the vocal performances has improved. Collaborative partnerships with artists have increased significantly. The performance ensembles have gained a positive reputation for their work, as evidenced by the acclamation of audiences and the increase in the number of requests for the ensembles for community performances. A willingness to accommodate artists and arts organisations in the organisation of school routines has attracted them to the school. Approaches to work with students from arts organisations has led to the completion of a variety of arts projects and the continuation of other projects.

Student groups have participated in workshops and programs with instrumental music artists, composers, filmmakers, writers, performance poets, actors and directors. As recommended within the UNESCO model, the method of these collaborations has been project based, and engaged students in the production or composition of music or dances. Teachers from not only the Arts faculty but also the English faculty have enthusiastically engaged in partnership with community organisations and as a result, approaches to collaborate on projects are made to these organisations to work with both faculties.

The capacity of the school to partner with creative people and organisations is structured by other suggested structures within the model, such as the flexibility of the curriculum that the school offers and whole school professional learning that encourages teachers to engage with the community as a source and a site for learning programs. The school leadership team has supported such initiatives by providing participants with planning time and extra time for workshops and classes. This growing awareness of the possibilities of working together with creative people and
organisations for successful student learning encourages more teachers within the school to engage with such organisations.

Partnerships have been developed with a range of cultural organisations (see Table 9)

<table>
<thead>
<tr>
<th>Year</th>
<th>Partnerships</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>Tokaikolo Church, Auburn Community Development Network</td>
</tr>
<tr>
<td>2011</td>
<td>Bankstown Youth Development Service</td>
</tr>
<tr>
<td>2012</td>
<td>Riverside Theatre, The Australian Business Community Network Arts Project, The Conservatorium of Music and University of Sydney</td>
</tr>
<tr>
<td>2013</td>
<td>Riverside Theatre, The Australian Business Community Network Arts Project, The Conservatorium of Music and University of Sydney, The Bell Shakespeare Company</td>
</tr>
</tbody>
</table>

• Accessibility to All Children

Accessibility assumes that inclusion is highly valued. As the research project aims to build social cohesion, inclusion and access become primary values for the project. It is not only the operational structures such as time and resourcing that give the students access, but also the knowledge that is transacted. The content of the program is thus encouraging inquiry into the cultural assets of the community to value this knowledge, rather than marginalising it or ignoring it. It positions the students as knowing rather
than passive recipients of knowledge, and allows them to celebrate and participate in a critique of their social and cultural positioning that has been structured by class, gender and ethnicity (as discussed in Scholarly Paper Three).

Music as a subject that follows a set syllabus is available to all students at public secondary schools in NSW. It is a compulsory subject in Stage 4 (years 7 and 8) and an elective subject in Stage 5 (years 9 and 10) and Stage 6 (years 11 and 12). Music tuition is available to all interested students. However, this tuition is also dependent upon resources to provide instruments and tuition to the students. The school provides tuition and musical instruments to the majority of students without charge, and the resources of the school in terms of instruments and teachers therefore limit numbers. Some groups, such as the Islander Dance Troupe can accommodate up to 40 students, while piano lessons are conducted on an individual basis. The development of the concert band is dependent upon the number of instruments available. The African, Rock and Arabic bands are also limited to fewer than ten participants. Small ensembles of accomplished student musicians have also been formed, such as the popular music quartet and the senior Arabic Band.

Despite the constraints of these limited resources it can be argued that all students at BBHS participate in the music and dance program as audience participants. Furthermore, the performances of ensembles conducted at the school and in the community contribute to the school’s identity and recognition. Therefore, there is a collective responsibility for these performances and recognition in the community focuses on the whole school, not only the individual performers. This is significant in changing the field, community perceptions of the field and student habitus as players in the field.
• **Ongoing Professional Development**

Professional learning as described in the PCE (PPI One) is supported by the organisational structures of the school, and aims to build a collective understanding of the ways in which programs and pedagogy structure the students’ *habitus*. Peer coaching and collaborative planning combine as components of ongoing professional learning. As well as this, data gathered from student responses to the programs are incorporated in the development of these projects and thus form another component of professional learning as part of critical reflection on student learning. Sharing practice and collaboratively developing projects has been timetabled for teachers from different disciplines to incorporate music, dance and film in the assessment tasks set for the students. This collaborative process has engaged teachers in skills workshops to develop their expertise in the arts; for example, film production and editing skills and music composition. They are then able to instruct the students. The incorporation of arts pedagogy into practice is developing through the professional learning program.

• **Flexible Organisational Structures**

Flexible organisational structuring of the music and dance programs at BBHS depends upon the time that is allocated to, and the personnel that are engaged in, an activity. At BBHS, time and personnel are allocated for rehearsals, tutoring, workshops, excursions and performances. The leadership team encourages flexibility. However, to sustain a culture of flexibility, meticulous communication systems need to be maintained so that teachers, students and community members are aware of the programs that have been planned and that there is agreement about the organisational structures required to sustain the programs. Flexibility in resource allocation is also essential to support the arts education emphasis. Funding for peripatetic tutors and new musical instruments was actively sourced through grant applications to private
beneficent foundations and equity bodies within the NSW Department of Education and the Australian Government Department of Immigration.

Within the school, students in the concert band and the Pacific Islander Dance Troup attend rehearsals during a twenty minute period at the beginning of the day that is allocated to Roll Call. This prioritises and facilitates rehearsal time at school as additional support to students. In addition, students are withdrawn from timetabled classes to attend music tuition and rehearsals. These times are negotiated with other members of staff and students to ensure that students are not missing out on the lessons that would take place at these times. Tuition for dance is also available during allocated sports time as a component of the Personal Development, Health and Physical Education programs. In preparation for major performances and special events, ensembles are engaged in blocks of time in rehearsal schedules. The collegial support that allows for flexibility with these organisational structures is facilitated through the PCE (see PPI One) where the professional learning platforms allow time for collaborative development of these programs.

• Shared Responsibility for Planning and Implementation

As described in the PCE (PPI One) the school curriculum structures facilitate collaborative development of learning programs. The inclusion of the performing arts in integrated multidisciplinary learning projects has been a focus in the professional learning of teachers, where they are given opportunities to collaboratively plan and share their skills to produce these projects. The integrated learning process provided many staff with the opportunity to work closely with their peers from a variety of learning areas on a range of projects, including student performances and technology integration across the school. Structural changes in the school have allowed time for
students and teachers to engage in practical activities in the performing arts and reflect upon the projects that have been developed. Visiting academics and critical friends conduct research with students and teachers about the impact of the learning programs to inform future planning.

Supporting the implementation of multidisciplinary learning projects that incorporated the arts, the senior leadership encouraged teachers to take key positions for leading learning teams and planning and managing projects. For example, the Student Participation Team, comprised of teachers representing each faculty in the school, allows for collaboration and shared responsibility for the integration of arts programs in other disciplines. As a component of professional learning, teachers reflect upon the effectiveness of these programs and share their practices so that they are able to improve their skills and their pedagogy. Community partnerships and student enterprises also allow for the shared responsibility for planning and implementation of learning projects.

• Detailed Assessment and Evaluation Strategies

Integrated learning tasks that have been collaboratively developed by the teachers at BBHS are back-mapped from an assessment task. This involves a scaffolded approach to learning projects that explicitly and systematically identifies the skills and knowledge that the students need to acquire to complete the project, and these are included in the assessment task description distributed to students prior to the commencement of the project. The teachers are responsible for the assessment criteria and if the assessment task is a multidisciplinary task it is collaboratively designed. Examples of the evaluation and assessment strategies include surveys and focus groups with students and teachers. In 2012, when the integrated projects were trialled,
a critical friend (a retired school principal) was employed to carry out the evaluations as a model for the teachers and to inform reflections for teachers about their pedagogical practice. Strategies employed thereafter to evaluate various multidisciplinary projects are ongoing and assessment criteria are applied to most. The findings are shared through the professional learning platforms described within the PCE.

For the students in the music and dance ensembles, rehearsals for a performance engage the students in a process of ongoing self-assessment. Research conducted for this Doctorate of Education has involved a systematic evaluation of all aspects of the music and dance program. The criteria for the evaluation are the major research questions that ask:

• What structural changes in a school are effective to build social cohesion?
• How does a music and dance program build social cohesion within a school?

The findings of this evaluation are described in the following discussion.

**Evaluating “Quality” in Music and Dance Programs**

The UNESCO model aligns the structural features of quality arts programs with a repertoire of methods. These methods have been mobilised in this evaluation as they are explicitly informative to the structuring of the music and dance programs. In what follows the research into the incorporation of these methods into the strategic and holistic restructure of the field is presented. The methods have also informed my practice as a leader and a researcher of the music and dance programs to reflect on the quality of the programs to build social cohesion in the school. The question of quality in the context of BBHS depends on the capacity of the music and dance programs to
build social cohesion by incorporating the social and cultural capital of the students to impact on their habitus.

As a scholarly reflection on professional practice and leadership of change in this all boys multicultural, multi-faith secondary school, I have drawn on multiple forms of data – some of which is routinely collected as a facet of my leadership practice of ongoing school management and some collected specifically for the professional doctorate. Both forms of data are used in this research and where appropriate I have indicated the purpose and ethics of the data used. The comparative quantitative data described earlier (of NAPLAN results) and the evaluation of the music and dance programs that follows, and includes the qualitative data from the focus groups with students*, were mobilised for the research for the professional doctorate. These focus groups, the composition and conduct of which were described earlier in this PPI, sought responses from the students to questions of student engagement in learning and the effect of these programs on social cohesion at BBHS. In addition, meetings with the teachers and I have been recorded. They have been examined to analyse the constructivist relation between the conditions in the field and the students’ habitus.

* Pseudonyms have been used to distinguish the student participants in the research from one another. Student participants who are members of ensembles are distinguished with an “M” after the name to indicate that they are performers and for students who were not members of ensembles, “NM”.

The method criteria of the UNESCO model suggests how to conduct the music and dance programs and this has informed the practice initiative. The research collected from the implementation of the practice initiatives evaluates how this suggested structure and method of the music and dance programs have impacted upon the inter-
subjective interactions (that are structured by their habitus) of the players within the field to change their practices to build social cohesion.

• Project-based

The development of multidisciplinary learning projects (as discussed in PPI One) has been a specific focus of the professional learning program for teachers within the PCE as a policy direction for the development of school curriculum. The incorporation of multidisciplinary learning projects in student learning programs aimed to disrupt the pedagogy of teachers and challenge the knowledge that was being transacted with the specific purpose of changing pedagogic practices. Bourdieu’s (1977, p. 73) concept of hysteresis (see SP One) explains how the habitus of some teachers does not correspond to the changes in the field. For those teachers there is a time-lag as they adjust to the new conditions, and my cognisance of this assists to structure the ways in which teachers collaborate and reflect on the changes that have been implemented. The PCE is a structure that allows teachers time and professional learning to reflect on the new conditions in the field.

Learning projects, as described in PPI One, were introduced in stages to the teachers. After being trialled, collaborative structures and resources were allocated to facilitate their continuation. The collaboration between teachers from different faculties has produced projects that incorporate compositions of music and improvisation in drama for performances onstage and in film. A trial of these multidisciplinary projects was rolled out for year 8 students in 2012 to disrupt teachers’ practice of programming to meet the learning outcomes of just one discipline, and to develop a pedagogy that disrupted the practice of schooling as usual. The four multidisciplinary teams of teachers comprising all teachers at the school collaboratively developed a rich
assessment task which detailed the requirements of the projects for a Year 8 class. These projects were cross-curricular and incorporated music composition and performance as well as visual arts, film production and acting. In two of the projects students engaged in the production of films as the end product of an assessment task.

Evaluations of the trials of the learning projects consisting of a written survey for teachers, and focus groups with students (conducted by a retired secondary principal as mentioned earlier) were shared with teachers in professional learning sessions. Changes in practice identified in the evaluations of the trialled projects were variable from team to team, and from teacher to teacher. Initially, for most, the projects were treated as additional to their daily lessons and after completion, most teachers did not program for multidisciplinary projects in their day-to-day classes. However, over time, as the project-based learning focus of professional learning has continued, teachers have collaboratively developed projects within their faculties, across faculties and with visiting artists to upskill themselves in a particular discipline. The project was an important learning process for them. For example, changes in students’ practices were a motivation for one teacher who described the transformative effect the project had for a class who had been boisterous and disengaged.

_They ran to class. They were there before me, waiting, they were so keen_ 
_(Science Teacher)_

The improvement in the student learning outcomes that resulted from the project effected a change in this teacher’s pedagogic practice and she has continued to advocate at BBHS for collaborative development of projects with teachers within and outside her discipline. This affirmation of the new pedagogic practice, and the shared reflection with colleagues, motivated some of the teachers to change their practice.
Student reflections positively affirmed the project–based learning and they said that the work was:

*different, because in classroom you do work, and copy from the board and stuff but this one you can go outside and film and play* (Student Ali NM).

*It gives an opportunity to express our skills like video editing what we not usually have an opportunity to do* (Student Mohammed NM).

Clearly, students enjoyed the freedom to create these projects. They contrasted the project work with what they described as “normal classwork” where they are expected to work in silence and alone, copying from the board. Here, however, their scholarly practice was not constrained by the expectations of such classrooms. They were reflective about working with groups and commented on the positive impact of working with one another either in pairs or in groups. They thought that the projects were different to the usual classroom work and that the projects gave them opportunities to express themselves using new skills, particularly computer skills, that they would not otherwise have. Students described the creative process of composing lyrics and storyboarding their films as the “most exciting part” (of the project) (Student Ali NM).

- **Involves teamwork and collaboration**

The music ensemble program is constructed to provide opportunities for teamwork and co-operation. The evidence from focus groups and the evaluations of the projects demonstrated that teamwork and collaboration are significantly important for students and have a positive effect. When reflecting on their lessons and their participation in the music ensembles, students attribute teamwork as an essential element for success of the group. As one group member in Year 8 said:
Working in groups and pairs is much more fun and exciting and um we can contribute our like technology and stuff together (Student Joe NM).

Students considered that working together was not only enjoyable and engaging but also inclusive. As one student from the focus group of students who did not belong to a music or dance ensemble observed:

*It’s mixed – Islanders, Somalian and Arabs all together- let’s see what all together can do. Because they get together and they leave out their differences. (They’re) practising a lot and really showed us what they can do together* (Student Atif NM).

And for a trumpet player from the Concert Band:

– *Working as team mates - we always perform like a team Teamwork was the biggest highlight of the program* (Student Ibrahim M).

Students acknowledge that the *social capital* they gain from teamwork positively structures their attitudes to school. They also acknowledge that the process of teamwork and collaboration with ethnically diverse groups structures their relationships with one another to enable social harmony. For some this is an unexpected but positive outcome of the music and dance program:

*Other nationalities you can make friends with ’em. You’re just happy and stuff and you never get depressed and sad and angry* (Student Vai M).

*Yes I have become friends with people I didn’t expect to be friends with and hang out with them at recess and lunch and at band practice* (Student Adam M).
• **Involves formal and informal reflection, that is both formative and summative**

In music ensembles, skills acquisition and rehearsal necessitate discussion and an exchange of ideas. In the music rehearsals, older students are tutoring and mentoring younger students. For many students the novelty of the experiences they share promotes discussion. Importantly, students speak proudly about social cohesion that results from the arts products:

*We make a celebration, they do a big dance and like the Arabic dance and the Islander dancers and the aboriginal dance troupe* (Student Atif NM).

*Mixing of the two groups was good because it was different sort of multicultural* (Student Rashid).

*It’s multicultural and everyone there has a good time* (Student Gazi NM).

*I got to know the other and I got to know more about cultures* (Student Yun NM).

*It affects the way we communicate with others we mix with others* (Student Omar M).

The exchange of ideas and storytelling enables the students to share their experiences as well as their personal histories and cultures. Their *habitus* structures the performances and those engaged in the collaborative storytelling are able to gain a better understanding of one another.

• **Meta critical reflection on learning approaches and changes**

Reflective practice for both teachers and students is a focus of the PCE (PPI One) and is explained in SP One. It is critical to learning and problem solving and it is incorporated in the arts programs. Visual records of performances in film and
photographs, (see PPI Three), filmed interviews with students and written portfolios and diaries are sources for teachers’ and students’ reflection. Processes leading to performances, particularly rehearsals and tuition, engage students in informal reflection. Informal reflections, such as the accuracy of the musicianship, are frequent in the course of the rehearsals as tutors and students practice the skills. This formative process requires ongoing learning and the students are able to identify their development as musicians. Both focus groups were able to identify learning approaches and the changes that had occurred as they developed as performers:

*When we were in Year 7 we didn’t know how to play at all, we were just getting there... We changed from these little books to real music* (Student Ibrahim M).

*Now when I look back I was a fail, playing well with a whole group and playing better* (Student Omar M).

Critiquing the knowledge that is transacted in the school through the arts program is relational to the students’ *habitus*. The social conditions in the school can be the genesis for new creative responses to what the students already know. Reflections on the interplay of who they are, and where they are, reinforce their learning.

- **Centred around active creation**

The intention of the music and dance program from the outset was to engage students in active creation. The programs engage students in active, collaborative production of a group performance. Music tuition is about learning to play an instrument and dance classes are about learning new dances. Drama and film performances engage students in active creation and student reflections articulate the skills they have learnt. From the students’ point of view the value in the arts program arises from the pleasure,
motivation and opportunities to work with others.

The authentic learning experiences and the quality of the products fosters a sense of achievement and excitement amongst students as their social capital increases. As well as this, students express their astonishment at the change in practices of the student musicians and acknowledge that there has been a change in the social structure of the school through these performances:

*Having it live -We play it live (Student Ahmed M).*

*Why don’t you go on the X factor or the Australia’s Got Talent?* (Student Daniel NM).

*Solo performance was good and he sat in front of the whole school and played it without a sweat. The school has really developed, it wasn’t like this before”* (Student Sean NM).

*It’s exciting for everyone to hear kids our age play like this (Student Omar M).*

- **Includes public performance and exhibition**

Performances of ensembles from February 2012 to December 2013 are recorded below to demonstrate the richness and variety of the program in the school. A significant aspect of performing is the reward for the performers. The students report that significant moments for them were performing in prestigious venues and the enjoyment of the audience.

*Big memory?? Opera House, Sydney Town Hall – (Student Omar M).*

*This is the one for me that when we had PBIS there was a lot of performing and a lot of people had a good time and people were very proud, everyone was cheering (Student Wesam M).*
The Concert Band, Arabic Band, Hip Hop Dance and Pacific Islander Dance Troup have performed at one or more of the following:

Auburn North Public; Auburn Primary 125\textsuperscript{th} birthday; Blaxcell Street Public Beneath the Stars; Auburn West Public; Granville Public; Guildford Public; Auburn Girls High School; Granville South Creative and Performing Arts High School; Holroyd High School; Multicultural Disability Advocacy Association; Cityrail; Greater Western Sydney Giants; Sydney Peace Prize; School Spectacular; Sydney Alliance, Sydney Town Hall; Racism No Way- various schools - Gold Coast Tour; Auburn Central Shopping Centre; Sydney Opera House; University of Western Sydney; Sydney Conservatorium; Australian Museum; State Library; Four Seasons Hotel; ESL Teachers Conference- Fairfield RSL; Riverside Theatre, Parramatta; Information and Cultural Exchange; Australian Business Community Network Events.

School events including PBIS Day, Presentation Day, Year 12 Graduation, Music Evenings, Eid Dinner.

This list describes a diversity of venues and audiences for performances, and demonstrates the demand for the BBHS music ensembles by a variety of community organisations, schools and cultural institutions. The outcome is positive for students as it not only exposes them to personally enriching experiences, but the acclaim they receive changes the perceptions that the students and the community have of the school and develops a sense of pride and belonging.

- Utilises local resources, environment and context for both materials and content
- Combines development in the specific languages of the arts with creative approaches to learning
• **Encourages people to go beyond their perceived scope, to take risks and to use their full potential**

These three components of the model are addressed together because their application within the school has been influenced by the rationale for the programs to increase the *cultural capital* of the students. Structuring the content of the programs to utilise the cultural assets of the community incorporates and considers the local resources, environment and context of the school. Expressing this knowledge through the production of music and dance performances structures the students’ learning and thus their acquisition of *cultural capital*. In addition, the recognition of these cultural assets through the performances increases their value.

The content of the programs varies according to the ensemble. In order to mobilise students’ *cultural capital*, there was initially a deliberate focus on the ethnic music and dance traditions of the students. Three Arabic bands and an Arabic drumming group, as well as a junior and senior Pacific Islander Dance troupe and an Islander choir have been formed, as well as the concert band, rock bands and hip hop dance troupe. Within each of these ensembles there is ethnic diversity and each of these ensembles increases their repertoire as they learn new pieces. The concert band repertoire, for example includes a range from classical to popular music.

The composition workshops held with students from the Sydney Conservatorium of music created a montage of musical styles, including Arabic and popular music. The pieces included parts for derbake, tabla, saxaphones, trumpets, trombones, guitars, drums and vocals.

The metalanguage of the performing arts is developing for the students who participate
in the ensembles and the learning projects. In the focus groups students were more confident about how they were performing now, as compared to when they commenced. They were aware of what they would learn in the future. They have learnt to read music and understand specific performance terminology.

In the creation of the projects students have drawn on personal narratives and critical reflections on institutions and events to collaboratively build a representation, be it a play, a film or a poem. The student performances have assisted students to explore their potential by encouraging them to go beyond the perceived scope of their ability. The response from audiences and community agencies (such as those mentioned above), has been one of surprise and admiration. This recognition has improved the students’ social capital: that boys from a poor school are able to perform as well as they have done is considered to be newsworthy. Good news stories in the national and local press have publicised some of the performances and attracted public support in terms of donations of instruments and money. Most importantly students and teachers have altered their expectations of what the students can do and students have received awards from outside creative organisations for their work. As both music and dance participants and non-participants acknowledge:

*It effects the way we communicate with others, we mix with others and it has helped your attitude. School would be boring without the Music and dance and we perform for school celebrations* (Student Atif NM).

*Practising a lot and really showed us what they can do. Music gets your mind busy* (Student Ibrahim M).

**Music and Dance and Social Cohesion: Are we playing together?**

The findings from this PPI demonstrate that structuring the field with a quality arts
program that incorporates the *cultural capital* of the students is effective in building social cohesion. The structuring structures have included the use of resources to employ additional teachers and tutors and buy instruments. Ensembles have been formed to perform a variety of ethnic music and dance, and partnerships with arts organisations and artists have been established. The number of performances and student participation in the music and dance programs has grown significantly. Student participation in some aspects of the curriculum has increased and students’ growth in learning in the NAPLAN has improved. There has been a change in the school culture and climate as a result of the restructuring of the field evidenced here in the performing arts programs and the music and dance ensembles which are socially inclusive and cohesive.

The PPI demonstrates how the activities in the social space have been structured by time for collaboration, and that collaboration and time are essential structures as they allow for reflection and change in practices. For those teachers who have collaborated on the production of learning projects incorporating elements of the performing arts, there has been a change in their pedagogic practice that they have acknowledged in the interviews conducted for “Linda’s Listening”. They have demonstrated an understanding of the value of including the *cultural capital* of the students in their reflections on the educational focus at the school that is on the pedagogic structure of project-based learning that incorporates performing arts. The teachers have trialled such projects and incorporated them into their lesson planning and implementation. The professional *habitus* of the teachers is also affected and they adapt their pedagogy (see SP Two). They describe the changes that have taken place in the school in terms of the changes in behaviour of the students both scholastically and socially.
These programs have changed students’ perceptions of the school and schooling, and affected their opinion of what value school can provide them. The success of the PPI is measured by the ways the habitus of the students has changed in response to the structural changes in the school. Gradually these changes affect dispositions and habitus. The students have gained confidence and skills as performers. Their success has been cumulative and it has affected their ability to “do school” as they have developed their social capital in the school and in the community. Their cultural capital has developed as they have engaged with highly valued cultural organisations, businesses and universities. They have been widely recognized in the local community through their performances and they have contributed to changing the perceptions of the community about the school and its “reputation”. The social cohesion within the ensembles is evident in the multicultural friendship group that has evolved from the bands. The structures used to transform student-learning experiences using the performing arts have enhanced students’ potential to engage in learning that produces a product (such as a performance or an art work) for which they receive positive affirmation from within school and within the community. The students have been given many opportunities to experience success at school and this has structured their habitus as indicated by the student–learning outcomes in NAPLAN and in-school assessment.

The students who use the music room during recreation breaks in the school day have a sense of ownership and pride in the space. This contrasts to the situation in 2009 when the students vandalised the instruments. Overwhelmingly, students’ affective responses to the music and dance programs are positive. They have appreciated the support they have been given by their teachers and they are grateful for the opportunities.
The structural intervention of the music and dance programs changed the conditions within the field and this has increased the students’ cultural capital and developed their scholarly practice. The constructivist relation between field and habitus has significantly impacted on the social cohesion at the school and its positive effects have fostered a sense of belonging for the students.
Professional Practice Initiative Three (PPI Three), a filmed lecture suitable for uploading onto an Internet platform, is presented here on a DVD. It is aimed at an audience of school leaders, and explains the ways in which the performing arts program structured the social topography of BBHS. These notes accompany the film to outline the systematic way in which it was approached as an outcome of the research that has been conducted. Also included on the DVD are filmed episodes that illustrate outcomes of the music and dance programs.

The purpose of the film is to share the story of the Professional Practice Initiative Two, (PPI Two) and in so doing create a third professional practice initiative, PPI Three for professional learning of school leaders. The film is directed at an audience of school principals and school leaders who are interested in equity and social justice education to improve learning outcomes for students from poor and ethnically marginalised communities. The narration explains the rationale for the program in the context of the school and highlights moments and critical incidents that have impacted on the program. The film references the literature that has informed the program and I explain how this scholarship has impacted on my leadership of the school. It demonstrates the ways in which the relation between the field (the school, BBHS) and the habitus of the students has structured the program to increase the symbolic capital of the students. The theoretical concepts of Pierre Bourdieu have profoundly impacted on my leadership of the school as I tested a theory of practice to change the practices
of the students and the teachers by increasing their *symbolic capital*. In the process of gaining a greater understanding of the ways in which practical knowledge structures behaviour and relationships, my leadership practice has changed through reflection.

Although the film does not present a detailed analysis of data that demonstrates the impact of the music and dance programs on the climate and culture of the school (See SP Three and PPI Two), the visual images present a temporal progression of the program that provide evidence of improvements in student learning outcomes and evidence of improved social cohesion. Using music and dance to change the climate and culture of a boys’ high school in a low socio-economic status, multi-faith, multicultural community in southwestern Sydney, where the students are not musically literate, has been an effective way to build social cohesion.

Reference is made in the film to the Roadmap for Arts Education (UNESCO, 2006) of which Anne Bamford was one of the main authors. The roadmap proposes a model to ensure a quality arts program that enriches and develops students’ creativity, imagination and socialisation. Again the visual evidence is presented in film clips to demonstrate how the school’s program meets the structural criteria suggested in this roadmap as a measure of quality.

This film and the accompanying appendices (film clips), record the development of the music and dance ensembles at the school. The film is the story of the development of the music and dance program in BBHS that has been branded “tough, rough, unsafe and inhospitable”. As the principal of the school since 2008, and now as researcher, I am critical of this shallow description that affects the identity of each member of the school community. My work in this wonderfully, culturally diverse community of
boys strives to actively engage the students in school, by giving them opportunities to learn about one another. I have endeavoured to develop a culture and climate in the school that is socially cohesive and in which students develop a better understanding of one another, so that physical violence is minimised and students participate fully in engaging and exciting learning experiences.

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The Film
As proposed in my submission for candidature, PPI 3 was to be an audio-visual presentation of the development of student performances over the period of the study, for presentation to a leadership conference for my principal colleagues in the region where I work. However, finding a suitable mode of presentation became problematic because the visual files that I had collected were too large for the type of presentation I
had originally envisaged. Attempts to compress the files or to edit them for inclusion in a presentation were unsuccessful. I was also dissatisfied with the flow of the presentation. On two occasions, once at a conference for teachers and secondly as a guest speaker at a student college of the University of Sydney, I presented the work of the program, where some but not all of the visual files were included. However, the flow of the presentation was interrupted by the change from the film clips to the explanations. Therefore a filmmaker, Campbell Drummond was approached to make this film. I asked him to film my explanations for the images that would then be edited for inclusion into a film. However, upon Campbell’s suggestion this film has developed as a conversation between an audience and me, with some still and moving images to illustrate this conversation. The film is therefore suitable for presentation at a conference or for uploading to an Internet site for an audience of school leaders and/or teachers.

The Film Clips

An explanation for the selection of each of the following film clips for inclusion in the presentation follows.

SLIDE 1 – The School and the Critical Incident

The first clip juxtaposes the critical incident in February 2011 when two students attacked another student with a knife and the beginning of the music and dance program as a way to build social cohesion after such a shock. It provides some context for the school.

The student who was attacked was seriously wounded. At the time students and teachers were united in sorrow that one of their community had been injured by another. The shock and the grief were unifying sentiments in the school community. It
received extensive media coverage and served to enforce community perceptions that this was a “bad school”, one of the top ten worst in the country. It was a pivot on which to swing an argument that we had to prove that the community perception was wrong.

**WHY a Music and Dance Program?**

Performances by music and dance ensembles in the community have been important components of school programs that have engaged the students in partnerships and activities with the broader community. A performing arts emphasis underpins deliberate strategic planning to change not only community perceptions but to build students’ self-esteem as learners in this particular school.

I contend that music and dance instruction and performances are:

* Affective
* Collaborative
* Creative
* Assert cultural identity
* Require commitment, responsibility and constant practice
* Earn recognition
* Culminate in performance
* Build self-esteem

**SLIDE 2 – Engaging in the Curriculum**

**GENDER**
Music and dance challenges the performativity of hegemonic masculinity by “feminising” the curriculum and building an understanding of multiple masculinities and thereby promoting inclusive masculinity – *Boys can do everything!*

It contests normative assumptions of gender that suggest for example that boys like sport because they are “naturally competitive” and can assert their dominance and sense of individuality in such activities, and girls are naturally more collaborative and like to work in groups. These are social constructs that naturalise certain behaviours. Both girls and boys should be offered opportunities to express themselves and not be limited by such constructs.

**SLIDE 3 – The Pacific Islander Troup performing at UWS**

**TRADING KNOWLEDGE**

Knowledge in the curriculum is not easily accessible to many students in the school because of their ethnic and social backgrounds. The curriculum must include the knowledge that the students have from their cultural backgrounds so that they are acknowledged for what they bring to school. This acknowledgement produces a sense of inclusion and belonging. It enables students to succeed because they are starting with knowledge they have and can build upon this.

Bourdieu’s concept of *symbolic capital* frames the curriculum where we can “Mine the cultural assets” of the students and celebrate who we are as vital knowledge for an inclusive curriculum. Music and dance builds *cultural capital* and enables students to acquire the cultural capital of the “Concert Hall”.

**SLIDE 4 – Building a music and dance program**

*How - Adopting the structure and method based on the Road Map on Arts Education* (UNESCO, 2006)
The content for the school’s music and dance program that is structured by the employment of additional music and dance teachers and tutors, engaging with artists and community arts organisations and instruction for performances, is presented in a filmed sequence of photographs. The model for quality arts education (UNESCO, 2006), guides the structure and method of the programs. Data from focus groups conducted with students and teachers seek to test the quality of the program in this research.

SLIDE 5 – In the beginning  & Slide 9- Rehearsing during Roll Call
Guided the UNESCO model, flexible organisational structures have been adopted at the school. This clip shows examples of the structuring. The program commenced in Term 1 2011 with an audition of Year 7 students for the concert band. To support students in acquiring the necessary skills, rehearsals were commenced during Roll call, a period of 20 minutes four mornings per week.

Instruments were renovated and others were purchased using funds acquired from the Sidney Myer Foundation. Peripatetic tutors were employed for individual and group tuition, the first of whom was an African Drumming tutor. Tutors for piano, strings, winds, brass and the Arabic Band have been employed. Extra funding has provided period allowances for staff to rehearse with students and the employment of an additional music teacher.

SLIDE 6 – Integrating music in the curriculum
Accessibility to all children
Drama, film and theatre productions have also developed over time and have been influenced by the music and dance initiatives where teachers have witnessed the
success of the programs and embarked upon other performing arts projects. This slide includes student work that incorporates music and dance in projects.

Music classes have integrated technology, and ipads are used for composition on Garage Band software. A student performs a rap he has composed about Lebanese food. Music, dance and drama have been integrated into the cross-curricular projects. “Mythbusters” is an example of a Learning Project for Year 8 that was collaboratively developed by teachers from the English, Science, Mathematics, TAS and Music faculty where the rich assessment task was to produce an episode of the show. Students composed the background music for the episode of the “TV show”.

**SLIDE 7 – Creative partnership with Musica Viva**

**Active partnership with creative people and organisations**

The structure of the program has enabled organic development of partnership programs with creative people, from various cultural institutions, universities and businesses. The music making with the Banton Brothers shown here is one example.

Workshops are conducted at school and students are also given opportunities to attend the cultural institutions for rehearsals and performances (including the Conservatorium of Music, Information and Cultural Exchange Parramatta, The Riverside Theatre Parramatta). This has grown over the time of the study and students have worked with a variety of artists from different performing arts as well.

**SLIDE 8 – Queensland band tour – Anti-Racism workshops**

The development of the concert band through performances gave students a sense of accomplishment that helped developed their sense of identity as musicians. When the
band tour to three different schools on the Gold Coast in Queensland was proposed, students and their parents were very supportive. This was different to experiences in the past when parents were apprehensive about letting their children stay overnight on school excursions and camps. The school was also able to attract funding from the Australian Department of Immigration for a grant to build social cohesion by making music together with students from the school in Queensland. As well as performing for the Queensland students and recording with them, the students conducted anti-racism workshops. These experiences were deeply affecting for the students and improved their engagement and participation at school.

SLIDE 9 – Rehearsing during Roll Call (See explanation in Slide 5)

SLIDE 10 – Jamming and Recording

As students have become confident as musicians, they now enjoy improvising and playing together during lunch and recess breaks at school. The music room has been made available to students for this purpose. This film clip was taken in Queensland at the recording studio of Woodridge State High School.

SLIDE 11- The Arabic band in the community

The Arabic Band is seen performing at a local primary school for members of the community. There are two Arabic Bands and a drum ensemble. They are tutored on a weekly basis. Students have played at various community events and school events. When they play people spontaneously get up to dance. The drummers are leading a march through the streets of Auburn as part of a community event to raise awareness about suicide prevention.
SLIDE 12 – Performing at the Sydney Opera House in 2014

Schools in the Granville, Strathfield and Bankstown areas perform at an annual event at the Sydney Opera House entitled “Our Spectacular”. The school concert band was the opening act in the 2014 show. This film of their performance was taken on a mobile phone.
APPENDIX One - The Comparative data from school records, 2008-2014

This quantitative data reported here, as stated previously, is mandatory for public schools to keep. The normative assumptions authorized by the wider field of education that structure the field by standardising measures, positions the school as underperforming in the hierarchy of school performance. The attendance and retention data would suggest that there has not been a significant change in the field, however other records confirm that the PCE as a model for strategic school planning has improved the social conditions at the school.

The fall in the number of suspensions indicates that the climate of the school has improved. The structuring of the relationships has restructured the way the game of school is played. The students’ social capital has increased and the growth in their learning outcomes in NAPLAN for example indicates some change in the scholarly habitus.

Table 10 - Student Enrolment - Year 7 intake, 2008-2011

<table>
<thead>
<tr>
<th>Year</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enrolment</td>
<td>73</td>
<td>65</td>
<td>76</td>
<td>76</td>
<td>60</td>
<td>96</td>
<td>119</td>
</tr>
</tbody>
</table>

Table 11 - Student Retention - Year 10 to Year 12

<table>
<thead>
<tr>
<th>Year</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage</td>
<td>52.4</td>
<td>53</td>
<td>57.1</td>
<td>53</td>
<td>48</td>
<td>61</td>
<td>53</td>
</tr>
</tbody>
</table>
### Table 12 - Average Daily Student Attendance

<table>
<thead>
<tr>
<th>Year</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Percentage</strong></td>
<td>84.7</td>
<td>85.5</td>
<td>85.3</td>
<td>86.7</td>
<td>84.7</td>
<td>85.5</td>
<td>85.3</td>
</tr>
</tbody>
</table>

### Table 13 - Suspensions - Short - 1-4 days; Long 5-20 days

<table>
<thead>
<tr>
<th>Year</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short</strong></td>
<td>301</td>
<td>168</td>
<td>157</td>
<td>109</td>
<td>47</td>
<td>87</td>
<td>121</td>
</tr>
<tr>
<td><strong>Long</strong></td>
<td>108</td>
<td>55</td>
<td>26</td>
<td>16</td>
<td>11</td>
<td>21</td>
<td>33</td>
</tr>
</tbody>
</table>

### Table 14 - Post School Destination (Percentage of total cohort)

<table>
<thead>
<tr>
<th>Year</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>University</strong></td>
<td>19</td>
<td>35</td>
<td>35</td>
<td>44</td>
<td>32</td>
<td>28</td>
<td>25</td>
</tr>
<tr>
<td><strong>TAFE/College</strong></td>
<td>38</td>
<td>27</td>
<td>39</td>
<td>26</td>
<td>34</td>
<td>30</td>
<td>35</td>
</tr>
<tr>
<td><strong>Employment</strong></td>
<td>35</td>
<td>24</td>
<td>13</td>
<td>15</td>
<td>20</td>
<td>27</td>
<td>20</td>
</tr>
<tr>
<td><strong>Unemployment</strong></td>
<td>-</td>
<td>6</td>
<td>4</td>
<td>5</td>
<td>7</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td>8</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>7</td>
<td>8</td>
<td>11</td>
</tr>
</tbody>
</table>

### Table 15 - Growth in Student learning from Year 7 to Year 9 in NAPLAN* Reading and Numeracy

<table>
<thead>
<tr>
<th>Year</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Literacy</strong></td>
<td>24.8</td>
<td>47.0</td>
<td>47.2</td>
<td>58.9</td>
<td>64.7</td>
</tr>
<tr>
<td><strong>Numeracy</strong></td>
<td>36.9</td>
<td>41.0</td>
<td>56.2</td>
<td>64.2</td>
<td>59.2</td>
</tr>
</tbody>
</table>

* NAPLAN commenced in 2008 and therefore there is no Growth data for 2008 & 2009
Increasing Year 7 enrolment data can be interpreted as a measure of an improvement in the community’s perception of the school as parents and children have a choice of secondary school.

APPENDIX Two - Participant Questions For “Linda’s Listening “

1. Tell me how your work is going?
2. How has the professional learning impacted on your practice?
3. Is your practice developing? What’s changed for you?
4. So how do you think what you are doing is complimented by PL?
5. So are you going to continue with what you are doing?
6. I am interested in why you became a teacher.
7. What was your educational trajectory?
8. Where did you go to school as a child?
9. What was the level of education of your family?
10. How can I support you in your job?
11. Do you want more opportunity?
BIBLIOGRAPHY


