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Process-based Pedagogies for Creative Practice Studies

This chapter is in three parts. In the first section, I provide a general outline of how creative practice (performance and songwriting, etc) is typically delivered and assessed in Higher Education (HE) institutions and the issues that arise from this mode of delivery. In the second part, I briefly outline the valuing process that operates as a sub-task of creativity (Zembylas and Niederauer 2018) in which the practitioner simultaneously creates a criterion of appropriateness, and analyses and evaluates potential decisions against this criterion, as part of the broader expanse of skills. Finally, I describe what I have termed as 'process-based' pedagogy, demonstrating how, I would contend, it resolves the fundamental issues and challenges of a product-based pedagogy.

The core issue that I am challenging is the use of a creative product from which to 'judge' (assess) what the student has 'learned', that by assessing the product of the creative practice, judgements on the student's learning are only inferred, potentially making the judgement invalid. In other words, the product is judged in comparison to other works, meaning the assessor's judgement is biased by their personal value and knowledge of these other creative products. Paul Kleiman (2019) has discussed the challenges of assessing creativity within musical improvisation in which objectivity and creative flexibility are at odds, and all the while the learning outcomes within these modes of assessment 'fail to recognize that learning is inherently relational at the individual level' (385). I propose, and will demonstrate below, that in attempting to define the multitude of components and activities of creativity in an educational context, this in fact shuts down creativity (in terms of divergent opportunities) and does not yield sufficient objectivity in assessment of creativity or creative outputs. My proposed approach to a process-based assessment is a combination of Renee Stefanie's (2019) use of student reflections in assessment, but with an explicit use of peer feedback in the teaching and learning activities, and a fore-fronting of Kleiman's (2007) Negotiated Assessment to be within the ongoing reflective practice throughout the student's learning (offering more formative learning opportunities). Instead of further defining the desired outcomes or refining the teacher/assessor's expectations of a songwriting student's work, I have pursued Kleiman's suggestion to incorporate students as 'genuine partners in assessment' as a means of creating rich, meaningful and authentic learning experiences, which acknowledges both the assessment-driven approach to learning of students (Biggs and Tang 2011; Stefanie 2019) and the range of skills and knowledges that can and are

utilized by students in their creative practices. My approach follows through on Henson and Zagorski-Thomas' (2019) activities for developing the environment in Higher Popular Music Education (although these are certainly relevant in many other contexts) including 'providing students with the necessary context to make informed decisions in situations where it has been decided that they should set their own learning agenda' (23) and 'meta-learning skills where student explore theoretical understanding about the types of knowledge and skills they need and why they need them' (23).

The crux of this approach is to focus students' learning toward a mode of reflective practice (which should include a full cycle of introspection, critical reflection and reflexivity (Finlay 2008)) through which to understand their own creative practice that they are developing and demonstrating. In this approach, the learning is driven by the students interests and motivations, avoiding a prescribed language for creative practices (such as the EduSpeak Kleiman (2019) and the hegemonic practices Hess (2019) describe), definitions of creative practice or teacher prescribed learning materials (such as indicative listening lists as described by (Krikun and Matthews 2019: 164)) as these indoctrinate students to those values and behaviours which will then be incorporated into their outputs for assessment. This student a co-creator and agent of assessment design and (therefore) selector of appropriate learning materials also contributes to a decolonizing/de-hegemonizing of music education [Smith; Bicknell]. To achieve the necessary openness and flexibility in students' creative activities, I propose that the hierarchical or linear ideals of creativity – such as replication to origination [Kleiman] – should be discarded for the obvious bias that 'high creativity' (such as historical creativity, see below) is not always the most appropriate response in many contexts or within the motivations of students. As such, I will be using literature that based at the broader end of creativity without being too heavily codified or defined in disciplinary terms.

Some terms and ideas need to be defined so that their applications in this chapter are made clear. A creative product is defined by Margret Boden (2003) as being 'novel, surprising, and valuable' (Boden 2003: 1) and the creative practice is achieved through exploration, combination or transformation (Boden 2003: 3-5) of creative spaces. For the individual creative practitioner, the spectrum of creativity is between psychological creativity (P-Creativity) where the idea is 'novel, surprising and valuable' to the individual, and historical creativity (H-Creativity) where 'no one else has had it [this idea] before' (2). In the commercial judgement of creativity, it is between the lower threshold where an idea is so familiar it is plagiarising and the higher threshold where the creativity is too obscure to be recognized or understood by the majority (Bennett 2014). In this chapter, I specifically draw

upon examples within the popular music canon as a means of exploring creative practice in its broadest terms. However, I encourage the reader to adapt the practicalities of my ideas to suit your own discipline as, to the best of my knowledge, I believe every creative practice would benefit by a process-based pedagogy.

One can understand the creative process through the systems model presented by Mihalyi Csikszentmihalyi (fig. 1) which describes how, at the broadest level, a creative product is created by the Individual (the artist) presented to the Field (society) and, if accepted by the Field, is then included in the Domain (culture). This system is cyclic as the Individual draws their knowledge of the creative practice from the Domain thereby completing the loop. While it is implied by Csikszentmihalyi (2014), I would further emphasize that the Individual also learns the social conventions that are part of the Domains semiotics from the Field, and that the Individual is also a part of the Field. The Individual in the context of popular music making includes songwriters, composers, lyricists, creative performers, producers, DJs and anyone else who is creating musical works in the broad definition of popular music. The Field of popular music is made up of varying degrees of gatekeeper agency and authority such as record labels, music journalists, playlist curators and, at the broadest end, the music consuming public. The Domain is the collection of all the creative works that are 'accepted' by the Field (acceptance can be indicated through positive reviews and/or sales, for example) and is therefore a dynamic concept, as works can fall in and out of the Domain and are subject to filtering based on myriad lenses such as geography, age or tastes, for example.

In the context of a creative practice pedagogy, in which we acknowledge that learning is constructive, and each learner's schema of understanding is unique, we should offer the same affordance to the Systems Model of Creativity to say that each creative practitioner draws from their own subset of the Domain and engages with their own subset and audience within the Field. I will use the terms Individual, Field and Domain (indicated with capitals) as described here and by others who have used Csikszentmihalyi's Systems Model to describe the creative process (cf. McIntyre 2001; 2008; 2013; Bennett 2014; 2016; McIntyre, Fulton and Paton 2016; Thompson 2016; 2019; Whiting 2022).

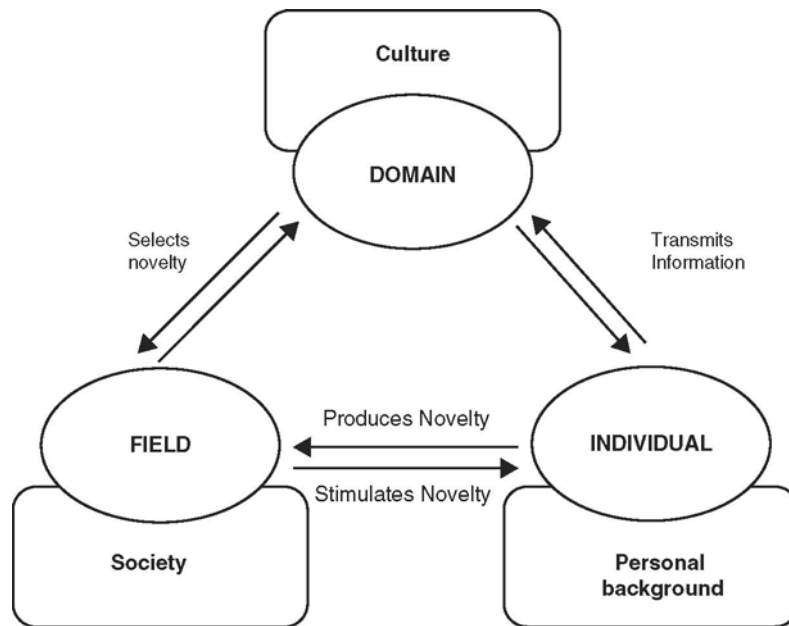


Figure 1 The Systems Model of Creativity (Csikszentmihalyi, 2003, p. 315)

With regards to ‘pedagogy,’ I am referring to the theory and practice of teaching and learning, within the context of UK-based HE. Therefore, I have used *general* educational terminology so as not to exclude other contexts, as there are certain affordances and limitations that will make some of what I describe less viable for programmes (or other such body of study such as scheme) of study with prescribed curricular from governments and external awarding bodies (particularly in terms of altering summative assessments). As such, I am discussing the learning of creative practices within a formal educational system not to exclude learning outside of formal institutions, which can also benefit from the actions and ideas I am proposing, but in the HE context the impact of the current mode (what I shall be calling a product-based corrective pedagogy) is most visible. The impact is most explicit within summative assessment where students give their most attention to, and from which assessors make judgements of the students’ learning. Biggs and Tang (2011) highlighted the dangers to learning when teacher and student perceptions were not constructively aligned. I will demonstrate how the product-based corrective pedagogy presents such dangers, and how a process-based pedagogy is constructively aligned to support learning more effectively.

A brief overview of creative practice education

Assessment is, arguably, the central cog which sets the rest of the academic curriculum in motion. In theory, how students are assessed communicates how the university imagines learning. It should be possible to read a university’s pedagogic values and aspirations for its students by looking at its assessment practice. (WonkHE 2022)

Often, in the assessment of creative practice curricular, the teacher sets an assignment to produce a creative artefact – song, poem, story, painting, choreographed dance or similar – as a means for students to demonstrate their creative abilities. A typical example of songwriting assignments is described by Krikun and Matthews (2019) derived from process- and content-based constraints (Bennett 2015). Within my own practice of songwriting for instance, I would ask the student to present a portfolio of songs judged to be in keeping with the institution's tariff, such as 15-20 minutes for a 10-credit module or 30-40 minutes for a 20-credit module. In popular music we tend to create songs that are 3-4 minutes in length, but it is also common to work within a range of 2-7 minutes depending on the customs of the genre. However, these timeframes raise further questions. Which submission would best demonstrate a sustained ability? Two 7-minute songs or seven 2-minute songs? What if the 2-minute songs were performed with a 14-piece band while the 7-minute song is a solo singer-songwriter strumming an acoustic guitar? Which would demonstrate the fuller command of the creative practice? From this example we can draw two key questions relevant to all assessments: what does the student need to do to be successful and, how much does the assessor need to see to confidently assess the student?

Creative practice careers are often multidisciplinary in nature involving business acumen, critical thinking, and interpersonal and evaluative skills. To be a successful creative practitioner the student needs to master these skills and/or have access to a network of peoples that have these skills. To what extent these are covered within an educational programme will depend on the level and disciplinary/vocational focus of the programme. Educational designers are also required to construct their programmes to meet the wants of the students, even if these are counter to the previously mentioned needs of success. Students are often keen to focus their development on their creative practice, but it has been highlighted how undergraduate programmes do not provide enough opportunity for students to develop critical thinking and interpersonal skills required for a career as a creative practitioner (Gooderson and Henley 2017). This is not a criticism of these educational developers who are required to meet both the needs and wants of the students within the constraints of their institutions or awarding bodies. But the nature of educational business imposes these constraints on the pedagogies of creative practice programmes at the highest level. Indeed, as the programme is broken down into discreet units of study (often called modules in UK HE) and assessments, further constraints are applied. In demarcating the overall skills and competencies of the programme's aims, what the students are demonstrating in these modules are isolated performances *outside* of their intended context.

Earlier, Boden gave us a definitional requirement of creativity in that it should be new, surprising and valuable, and that the judgement of this criterion can be made by the individual – as Psychological Creativity – or by the Field – as anything up to Historical Creativity. Just as students produce research that is based upon new knowledge for the student but not, excluding doctoral work, new knowledge for the academic field, it would be unrealistic for us to expect students to produce H-Creative works in their creative practice. A straight-forward re-creation of another's work would certainly constitute plagiarism but there is no absolute dichotomy from this recreation to an original adaptation which can include emulation, manipulation, remix, reimagining and even a simple recontextualising. For example, performing a cover of a song using the same instrumentation and arrangement would simply be a performance, but where would Johnny Cash's version 'Personal Jesus' (2002) (original by Depech Mode (Gore 1990)) sit in this continuum, and how would it be judged in terms of creativity? These adaptations will often fall within Boden's categories of creativity, being explorative, combinational, or transformative. The ability to recognize and value the creativity in these works will depend on the depth and field(s) of knowledge of the recipient (in the educational context, the assessor). At the broadest and most shallow end of the Field there is the general public who will recognize such broad symbolism including gender roles in ballet, or the well-tempered scale (Becker 2008), and at the other end we have the aficionado who specializes in deep and subtle knowledge of their specific Domain. Both the student and the assessor must have similar fields of and depths of knowledge so that the student can apply, and the assessor can recognize, the degree of creativity within the work.

The assessor is also required to make a judgement regarding the validity and replicability of the learning being demonstrated. When only the creative work is submitted (with no exegesis or commentary) the assessor must rely on the submission alone to signal and evidence what learning outcomes are being demonstrated. The assessor needs to know, to a reasonable degree, that the student has genuinely understood or mastered the skill and will be capable of repeating their success beyond the assessment. Therefore, several works are often submitted either within a single module or across several modules to demonstrate that the student has learned and can repeat this success.

Valuing in Creativity

The creative practice within education does not always authentically represent the creative practice at large (whether as personal practice or within creative industries (cf. Gooderson and Henley 2017)). The use of Domain knowledge – as constraints, conventions and rules – and of Field Knowledge – as agenda, values and policies – are a core skill of the practitioner

and how these are applied as a criterion of effectiveness in the judgement-process (Whiting Forthcoming). The listener is looking for signposts within the creative work that this work is for them, that it relates to their understanding of the form and is appropriate for the circumstances they are engaging it in. For example, if the listener (in a musical context) is wishing to dance, the music should be the type of dance music they understand to be *their* dance music (e.g., waltz or techno) and in an appropriate context (e.g., dancehall or club). The listener will also look for signposts that the song is in keeping with their agenda (such as dancing to attract a sexual partner), values (moral or political) and policies (which may represent and formalize values such as not listening to a certain artist or band after a particular controversy).

This judgement process correlates to the valuing-process that creative practitioners use in creating new works (as well as the wider exercises of promoting). In my Model of Authorship, the creator uses their knowledge of the Field to conceive a hypothetical ideal audience which I refer to as the Imagined Audience (elsewhere in creative industries, this may be referred to as the potential market). The author creates their work to either meet or challenge the expectations of that audience (Collins 2007: 243), knowing the degree of tolerance for challenge is part of what makes a creative practitioner successful. Becker (2008) has previously described how a broad populist audience would not have the sophisticated Domain acquired knowledge to recognize and understand the creativity being applied. For example, certain genres value musical complexity but to recognize and appreciate this complexity requires a level of musical understanding comparable to what is being demonstrated in the work. The other significant factor of the effectiveness is context. When John Coltrane recorded his version of 'My Favourite Things' (Coltrane, Hammerstein and Rogers 1961) he was able to successfully link his Imagined Audience with his actual audience by, broadly, signposting his version to be for people who were familiar with his work and/or the works of Rodgers and Hammerstein. But when Coltrane deviated from Rodgers and Hammerstein's melody (1959), he created a signpost for the listener which says, 'if you want the original melody, this version is not for you'. He continues to challenge the expectations and test their willingness to explore for 13 minutes. These melodic explorations are a jazz staple but would have been novel and surprising to a listener who was only familiar with performances of the original Rodgers and Hammerstein melody. If successful, the two criteria of the creator intends and of the what the audience expects, should be very similar and only differ insofar as the listener is judging the *effectiveness* of the creativity on them, while the creator is judging the *appropriateness* of their creative ideas against an Imagined Audience.

These two criteria, 'effectiveness' and 'appropriateness', therefore, present a new way of understanding and reviewing our pedagogies of creatives practice. The current product-based corrective pedagogy bases assessment on the criterion of effectiveness as judgements are guided by how effectively the creativity was received by the assessor. What I shall propose is that a process-based pedagogy, in which the learning, teaching and assessment are all process-based, will utilize a student derived criterion of appropriateness that develops and assesses the students' abilities in the practice. The fundamental change that I will propose between these two pedagogies is to change the assessment, as both pedagogies' teaching and learning activities are currently focused on developing processual abilities. The product-based assessment method may not at first appear to be out of alignment (in terms of Outcome-based Curriculum Design (Biggs and Tang 2011)) as process results in product: but as I shall demonstrate, there are numerous issues raised in product-based assessment, meaning that students focus their learning into *products*, not the *process* of practice. A redesign of assessment to be process-based will resolve these issues and offer other opportunities for teaching and learning practices.

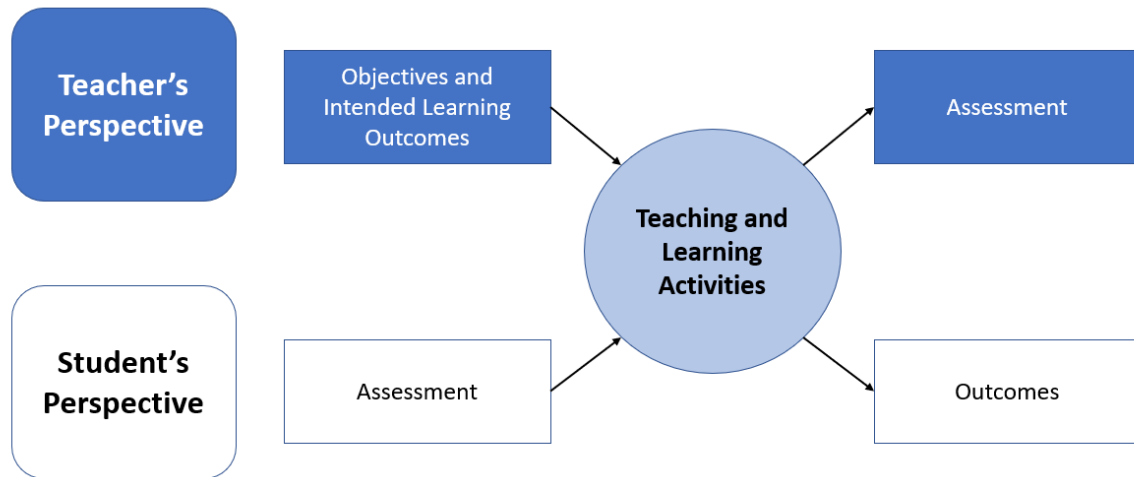
A Process-based Curriculum

In songwriting, the students are often required to submit a portfolio of their 'best' songs, sometimes with an accompanying commentary or exegesis (such as the assignments described by Krikun and Matthews (2019)). The learning outcomes of a creative practice curriculum in music therefore centres around conceiving, elaborating, adapting, presenting and preserving (QAA 2019: 9-10, 3.7 Creative Skills i-vi) as the practical creative skills that the students should acquire. However, to motivate a student and focus their attention on these skills through assessment, we need to make these skills explicit as the outcomes of the students' learning.

Further to my earlier concerns of the current mode of assessment, the learning outcomes for creative practice modules are often focused on the cognitive domain requiring students to demonstrate understanding, application, and creativity. But these often overlook the analysis and evaluation that is part of creativity, along with the other domains – affective, psychomotor, interpersonal and metacognitive – that contribute to the success of a creative practice, making the assessment exercise somewhat inauthentic. In assessing the creative product, the assessor attempts to objectify their judgement by comparing the submission to an ideal but without plagiarising this ideal, hence they are requiring the student to submit a work that is as close as possible to this hypothetically ideal work but is still nevertheless, original. This hypothetically ideal work is not transmittable in the assignment brief as it would then result in a very prescriptive brief thereby constricting the opportunity for creativity and

the development of the student's unique artistic voice. The feedback and assessment of this work, using the hypothetical ideal, will be corrective, deducting marks for features that do not align with the ideal and feedback that is directed towards achieving this ideal. An exegesis or commentary which further demonstrates the student's understanding of the process(es) behind their practice is sometimes required as part of the assessment, but these are often only 20-30% of the final grade. Such a commentary could help demonstrate where the student was attempting to work towards the assessor's ideal and perhaps only failed in the technical execution.

As demonstrated by Biggs and Tang (2011) (fig. 2) the perspectives of the teacher and student are different, but these can be aligned. In the songwriting example, the teacher perceives the initial driver as the objectives and Intended Learning Outcomes (ILO). These outcomes ensure that students will learn the skills of songwriting as conceiving, elaborating, adapting, presenting and preserving. But the student will be driven by the assessment, which is to 'submit a portfolio of songs'. Where the teacher perceives the end result as a portfolio of songs that *demonstrate the skills learned*, the students perceive the outcome as a portfolio of songs that either ticks the box of quantity required (i.e., a 30-minute portfolio) or songs that will appeal to the assessor's ideal. Professional songwriters have highlighted a broader range of skills than can be evidenced in the songs (analytical, evaluative skills, business acumen and interpersonal skills) (Gooderson and Henley 2017) and in their practice there is a necessity to produce a certain quantity of work to ensure a percentage of quality (only 10-20% of songs are considered worth completing) (Long and Barber 2017: 567). The focus on the song in assessment leads to the issue of the corrective-pedagogy and assessor idealism, but I propose that if the curriculum and the assessment are focused on developing and demonstrating learning through songwriting the student can explicitly develop a much fuller range of necessary skills of a songwriter as well as transferable skills of a lifelong learner, and the assessment will be more objective. To achieve this I suggest that the assessment should be a reflective account of the songwriting process (conceiving, elaborating, adapting, presenting and preserving) based on a minimum of 10 songs, each with at least three reference tracks and all of which have received peer feedback. From this the assessor would have far more evidence from which to assess with confidence what the student has learned within their songwriting practice. The assessor does not need to grade or judge the 10 songs as products, as the peer feedback can judge the quality of the conceived ideas, their presentation, and elaboration based on the reference tracks (to be used as criteria of appropriateness and effectiveness). Therefore, the assessor can judge the quality of the feedback from peers and the reflexive actions of the students in elaborating and adapting these ideas.



It is not a new criticism of assessment to highlight its limitations in terms of the validity of judgements and replicability of the learning that has been demonstrated (such criticisms are rife and too numerous to include, but for popular music educators see Smith (2011)). For the creative practitioner, assessment by exam or essay would be deeply inauthentic, meaning that most creative practice is assessed through the creative works as the most authentic mode of assessment. The portfolio submission of the creative practitioner can be an opportunity to demonstrate an application of the practical skills and the creativity of that work, but any analysis or evaluation as part of the process and only implied by the product. The question we need to return to here is, what does the student need to learn to be a successful creative practitioner and what does the assessor need to observe to confidently judge that the student has learned these skills? Assessment through a portfolio of creative work alone does not validate that the student has the ability to analyse other works, evaluate their own work, develop and utilize professional networks, conceptualize their work and themselves in the wider context and through other perspectives, and to fully reflect on their own learning and practices. Portfolio submissions are also severely limited in terms of the quantity that can be submitted and assessed. In my own area of research, professional songwriters typically talk of a ratio of 10-20:1 for 'good' songs (Long and Barber 2017) and that success can occur many years later (Beh Neisen Chapman in Whiting 2022).

A tactical student who focuses their efforts in doing the least amount of work for the highest grade, may see the assessment requiring only three to six songs (continuing with my example) and therefore write only three songs and put their efforts into making these three songs as 'good' as they can be. However, the experience described by professional songwriters is to write many songs (10-20) and then invest time, effort and money into the song with most potential from that bunch. Therefore, a more effective learning process would be for the songwriting student to write 30 songs and select the best three of these songs into

which to focus their efforts. The concerns of how students would cope with writing 30 songs I believe would be pacified by the removal of any expectations of quality of these 30 songs. These 30 songs are rough sketches of which only three need to be developed. Further still, by placing far more emphasis in the assessment on the reflective commentary, the students focus should then be on how they collate and respond to the feedback on these 30 songs. Within these 30 songs, the student will have able opportunity to try out techniques, styles and creative ideas, and even a 'bad' song will generate useful feedback for them to use in a reflective commentary.

While Amabile's (1982) Consensual Assessment Technique, in which experts from the Field (I use Csikszentmihalyi's term here) are used to evaluate the value of the creative work, presents an authentic mode of assessment which would replicate Csikszentmihalyi's model of creativity, engaging all three aspects. However, in an educational context enlisting a team of CAT assessors to cover the range of styles and/or approaches would be costly in terms of financial and time expense, rendering the approach impractical for many. Returning to the key questions of what the student needs to learn and what does the assessor need to observe, I suggest that too much emphasis on the authentic *assessment* (whether using CAT or similar approaches) has created the issue in which the student's ability to demonstrate and the assessor's ability to confidently judge have both been compromised. In these modular contexts, we should recognize these limitations and place more emphasis on the authenticity of the *learning* and *practice*.

In a process-based pedagogy, the teaching and learning activities would still be centred around the students' songwriting skills but a few important changes would be made. There should be no prescribed canon or repertoire from which all students will learn the craft of songwriting, with students instead working from the reference tracks that they decide are appropriate to their craft (cf. Green 2008; Hess 2019). The students' learning is then freed from the external idealism of the canon which was the pinnacle in the corrective-pedagogy. Moreover, this means that each student creates their own standards on which their work is to be judged, and the assessor's role is to assess the students' understanding, application, analysis, evaluation and creativity in bridging the gap from where their work is to where they want it to be. This bridging is linked to Royce Sadler's three-stage model of feedback (Sadler 1989; 2014) but in a process-based pedagogy it is enacted by the student, with the teacher's role supporting the identifying of the goal and the bridging of the gap. In removing the canon of repertoire, the syllabus should also remove any canon of technique to be delivered as indicative lecture content as such practice will again guide students to apply such techniques with the aim of appeasing the teacher and/or assessor. Again, what techniques the students

learn will be guided by the students' own aims and will operate as an opportunity to draw their learning from other modules (such as cultural studies or musical analysis) or develop their own independent study (researching, analysing and applying the relevant techniques). By removing the canon of repertoire and prescribed techniques, the teacher and assessor's subjectivity is significantly reduced as their teaching and judgements are focused on the students learning.

Returning yet again to the key question of what students need to know to be successful creative practitioners, we can expand this question to incorporate the general aim of autonomy and lifelong learning (evidenced by their inclusion or similar wording in many educational strategies and graduate skills outcomes). It may at first seem to be a self-fulfilling prophecy that a creative person should have the creativity to adapt their learning, but this is not so achievable if what has been learned is confined creativity. For example, a singer songwriter whose reputation is based on crafting songs and performances of intimacy, their primary income is through merchandise sales at live shows. During the global pandemic, 2019-2020, opportunities to perform live at venues across the world were no longer available. A singer songwriter whose creativity is restricted to writing songs and performing live has no ability to apply their creativity beyond these contexts. If the singer songwriter has a higher order of creativity to evaluate the core value in what they do – intimacy – and the openness to explore and/or transform the mode and/or context of their practice, they can still be successful in new and creative ways. For example, doing online concerts centred around these intimate performances where viewers/listeners are asked to locate themselves in a dark room and listen through headphones to create an ASMR (Autonomous Sensory Meridian Response) style performance. As previously mentioned, this might also include other skills such as business acumen – recognising the gap in the market for intimate performances online – and possibly interpersonal skills – to enlist the skills and knowledge of others in setting up the technical requirements for this performance. The point I am hoping to make here is in how the singer songwriter has reimagined their creative practice in the face of a new and unforeseen context which demonstrates their abilities as an autonomous lifelong learner. Yet, one may ask how the product-based corrective pedagogy support and assess this degree of creativity.

Assessment of reflective accounts offers a range of opportunities for the students to demonstrate other skills associated with the study of music (QAA 2019) including contextual knowledge, cultural awareness, critical understanding, repertoire knowledge, curiosity, analytical demonstration, research and exploration, reasoning and logic, understanding, critical judgement, assimilation and application (8-9). The benefits of these opportunities are

twofold, in that many of these additional skills being applied and assessed are in a more authentic context for the creative practice student, and that being applied within and for the benefit of their creative practice is intrinsically motivating for the student. In the context a three-year undergraduate degree (widely the norm in the UK), for instance, these reflective accounts can also demonstrate and facilitate the progression of critical thinking skills from the descriptive to the analytical to the critical. Reflective accounts do not have to be written but it would be beneficial in the first instance to offer a structured approach to reflective processes so that students can develop good form before they diverge their reflective practice into other media such as blogs, vlogs, podcasts, or other new media. Developing a reflective practice through writing also facilitates the students in critically evaluating their own reflections, whereas merely thinking reflectively can be fleeting with no hyper-reflection and by writing the student is more likely to commit and follow through on their learning.

The benefits of students developing a full reflective practice (introspection – critical reflection – reflexivity) is that it can take the form of professional learning, whereby they develop autonomously, learning the knowledge and skills they require to meet the expectations of the criterion of appropriateness that they have constructed. Within the reflective account the students can demonstrate the range and depth of their learning, from a limited describing and explaining their creative practice as they understand it (introspection), evaluating their work against their reference tracks, analysing reference tracks (critical reflection), evaluating and applying feedback from peers, or how they synergize and contextualize knowledge and skills from other studies into their creative practice (reflexivity). Such learning is far more transferable and adaptable thereby more easily and effectively contributing to the students' lifelong learning more than learning music theory or poetic devices.

In the product-based corrective pedagogy, a lot of attention is focused on developing Domain acquired knowledge through analysis and evaluation of Domain products appropriate to that discipline and, hopefully, associated with the students' genre or style of interest. Where appropriate, students will also learn the skills to perform, compose and create similar works. Students will often learn about the Field interactions with these Domain products through cultural theory or contextual studies but the links between studies in Field interactions and creative practice are not always made explicit. In the Csikszentmihalyi derived works on creativity (cf. Bennett 2014; Csikszentmihalyi 2014; McIntyre, Fulton and Paton 2016; Thompson 2016), there is often a mention of 'absorption of the criteria of the field' (Fulton and Paton 2016: 36) as the Field-based knowledge equivalent to the Domain acquired knowledge. The nature of these two bodies of knowledge, Domain and Field, are symbiotic as social conventions inform the semiotics of the Domain, but many conventions

are learned and reinforced by the Domain. As such, the successful creative practitioner is aware of the conventions which are aligned between the Field and the Domain, and is sensitive to their agency to challenge or frustrate such conventions in the name of art. In this way, creativity does not exist within a vacuum and just as fire requires heat, oxygen and ignition, creativity requires the Individual, the Field and the Domain. In the product-based corrective pedagogy, the assessor represents the Field in determining the value of the creative work, but this presents two potential issues, how do we know that that assessor is the most appropriate person to assess that creative work and if they are, are they also capable of assessing the works inferred learning outcomes?

So far much of the criticisms raised here have been directed toward the assessment as an outcome of learning. But we should also consider who is the most appropriate to judge the value of a creative work. In creative practice outside of education, judgement is made by many groups of people across the Field with decreasing individual agency through to increasing collective agency which operate as funnels. It is not a reasonable goal for the creative practitioner to appeal to all possible people, so a key skill is to be able to select or create an appropriate audience. As previously mentioned above, the audience should have a similar degree of Domain acquired knowledge as that which was applied by the Individual in making the product to recognize and appreciate the creativity being applied. This Domain acquired knowledge can broadly be recognized as an understanding of the constraints, conventions and rules which are applied both broadly and specifically such as gender roles (a broad convention) and no drums in Bluegrass music (a specific rule). Counterpart to the constraints, conventions and rules of the Domain, there is the agenda, values and policies of the Field which must be understood and applied in the creative work. And so, returning to the original question of this paragraph, which group of the widening audience, from influencers to intended audience, does the assessor sit within or what role within this groups is the assessor adopting to be authentic?

To demonstrate the further difficulties in answering this question I will explore the notion that the assessor is akin to a critic. If we imagine this critic's role to be based at a newspaper, we might believe that we can avoid any genre or style bias between our assessor and the work, but what if genre specific knowledge is required for the assessor to recognize and appreciate the creativity? The most novel of creativity, those that create seismic shifts in the discipline, are often misunderstood by the broader media at first. However, if our assessor were to adopt a more genre specific position would they have adequate Domain and Field knowledge to assess the potential range of creative works submitted to them? Within popular music, for example, there are many genres and sub-genres, how competent must an

assessor be with all of these to confidently assess the potential range of works? The approach of using assessors with specialist and professional degrees of knowledge of the Domain and sub-domains (such as Consensual Assessment Technique) places far too much emphasis on aligning the assessor with the creative work which would lead to educational programmes being dependent on an unreasonable work force of specialists as well as exasperating the issues of the product-based assessment described above.

Assessment of the student's learning through the processes of their creative practice relieves the assessors of these issues of subjectivity and authenticity. The assessor no longer needs to locate their position and authority within the Field, as they are now focused as an educationalist supporting and assessing the students learning in their creative practice. Knowing and understanding that the assessor is focused on the process of learning, students are free to explore their creative possibilities whilst developing learning skills which not only support their creative practice but also autonomous lifelong learning.

Conclusion and evaluation

This handbook offers a rich diversity of aspects, topics and methodologies through which academics and students can view, explore and engage with popular music. Through these the body of scholarship on popular music can and will be developed and enriched. To achieve new knowledge or understanding we must cross the boundaries from the known to the unknown which is why I am pressing here for a pedagogical approach that facilitates and supports students in exploring unknowns. My proposal of a process-based pedagogy is in keeping with other educational movements such as challenging canonical teaching materials (Green 2002; 2008; Hess 2019) and moving toward student-driven curricular (cf. Healey, Flint and Harrington 2014; Bryson 2016; Neary 2020) such as similar methodologies proposed by Kleiman (2005; 2019) Stefanie (2019) and Krikun and Matthews (2019). Using Csikszentmihalyi's (2014) Systems Model of Creativity, I have established how the process-based pedagogy can account for the interactions between Individual, Field and Domain thereby giving a holistic and authentic account of the creative process being developed and demonstrated in students' learning.

In short, my proposed approach has been to give students free reign in selecting their reference tracks (as teaching and learning material), write their songs, gather and respond to feedback through their songwriting, and present a reflective account of the process. This removes (or decentralizes) teacher centric materials and techniques, allowing and

encouraging students to pursue their own creative paths. The assessment is focused towards the students learning and understanding of their learning, as per Kleiman's (2007) *Negotiating Assessment* (although I have suggested this be presented in a portfolio with greater emphasis than the creative output). The greatest challenge of my approach, to the teacher and students, is idea that while the learning activities are centred around songwriting, the assessment is on the learning and understanding of that learning.

There are some issues and potential challenges that may remain which I will attempt to resolve. That the use of reflective practice, especially as a written account, is not an authentic assessment is a somewhat valid challenge however there are sound reasons behind using this approach. Authentic assessment of creative practice is through engagement between the Individual, Field and Domain, most often as a commercial product, which introduces myriad factors that facilitate or limit the potential for success. In the educational contexts, the students are learning a part of a much larger system so as to focus on the explicit learning outcomes in a manageable context of time and resources. This out of context learning can always be criticized for some degree of inauthenticity when compared to the creative practice at large. However, what is being assessed is the student's learning as demonstrated through their creative practice. The activities in which the students apply their learning in remains authentic, and it is the learning – and therefore development of this practice – that is enhanced by the reflective practice.

A criticism that the study of repertoires is important to music student development (as stated in the QAA Benchmark, Music 3.2 (8)) and that removing the canon might undermine its importance would overlook both the impact of a teacher derived canon and the opportunities of a student and cohort derived canon. Any prescribed canon is limited in genre-breadth and chronological-depth which will only worsen in time. The sharing and valuing of repertoires within a cohort lessens and deemphasizes these limits, placing the focus on the processing of repertoires as well as promoting the Community of Practice (Wenger 1999) among the students. (The significance of the Community of Practice has not been discussed here but should be a key consideration in the process-based pedagogy so as to facilitate a healthy learning environment for peer learning (see Sam Murray's chapter above).

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