A Critical Discourse Analysis of World Music as the 'Other' in Education

Kathy Thompson

Abstract

This paper employs poststructuralist concepts of the 'canon' and the 'other', in combination with the Critical Discourse Analysis tools of ideology, discourse and binary opposition to demonstrate how world music is constructed in music education. Data was obtained from a semi-structured interview with a Queensland government secondary school music teacher. The analysis reveals an ideology of difference underpinning a number of binary oppositions constructed between world music and European music in relation to their surrounding cultures, musical functions, pedagogies and placements in the curriculum. Some of these categories are contested when overlapped with discourses of 'familiarity' and 'accessibility'. Consequently, world music is shown to be marginalised in the curriculum as the 'other' in relation to the dominant 'canon' of European music. These findings highlight the potential of Critical Discourse Analysis for new insights into music education research.

Since the term 'world music' was first coined in the 1980s to describe a category of music to be sold in record stores, an accurate definition of it has been the topic of much controversy in fields such as music performance, music education, and musicology. It is difficult to give a simple definition of the term, and this in itself is a point of interest and contention. The value of teaching world music has long been acknowledged (Campbell, 1988), and the music 'canon' challenged in the literature of music education (Boyer-White, 1988; Cook, 2000). Moves to include world music in the curriculum (Thompson, 1998), to provide adequate teaching resources for this (Tucker, 1992), and projects to investigate effective ways of teaching world music within a cultural context (Nzewi, 1999) have been the focus of research. However, it is possible, with the often reported divide between theory and practice (Gruhn, 1999), that despite this activity, teacher talk could be working to construct binaries of world music in opposition to European music, serving to reinforce notions of the 'canon', the 'other', and their respective places in the curriculum. As teacher talk is central in shaping the curriculum and in students' perceptions of taught materials (Rowe, 1998), it is argued that there is a need for a project that investigates how teachers construct world music through their talk.

This paper offers an interdisciplinary approach to music education research. Analytical techniques taken from poststructuralist theory, in the form of Critical Discourse Analysis (CDA), are used to investigate how world music is constructed through an instance of teacher interview talk. Such a study has the potential to add depth and a fresh perspective to both fields (Miller in Silverman, 1997). While there have been many studies that have investigated world music education (Colwell, 1992; Stevens, 2000), teacher talk (Anstey, 1993), and poststructuralist theory (Fielder, 1998; Teo, 2000), few have combined all three.

Context and Method

The present study is part of a wider project, set in a Queensland secondary music education context, that involves a total of eleven volunteer teachers from government and private schools, as well as music representatives from Queensland state government bodies. In Queensland at the time these interviews were conducted, there was only an active syllabus for senior secondary students (years 11-12), with teachers free to devise their own programs for junior year levels (years 8-10). This situation will change with the implementation of the new Key Learning Area arts syllabus for Years 1 to 10. For the purposes of this paper, only one teacher is discussed. This teacher's talk expresses the findings arising from the rest of the data, highlighting binary oppositions constructed between world music and European music. This

teacher is the sole music teacher at a government school of approximately 400 students from average socio-economic backgrounds, where she has taught since graduating, approximately ten years ago. During this time she has built up an extensive music program, which, for a number of years, has included world music.

Teacher talk discussed in this article was collected from a thirty minute, tape recorded, semi-structured interview between the researcher and the teacher. The researcher asked a list of prepared questions pertaining to the teacher's views of world music, the way it is taught, and factors that influence that practice. A written transcript of the interview was produced for confirmation by the teacher. Each question and answer segment was then analysed and coded for topics, the content of which were compared across the data set (Neuman, 1997). The topics pertaining to the construction of world music, and factors that shift these constructions, from this interview are then analysed through a poststructuralist and CDA lens. As these analytical tools may not be used widely in music education research, it is necessary to define their analytical elements and relevance to the present study.

Theory

'Postmodernism', 'poststructuralism', and 'postcolonialism' are terms representing both an intellectual climate and an epoch in time. While the value, meaning and discontinuities of each are often debated, their focus on challenging the hegemony of the West, the effects of colonialism, and of giving more powerful economical, political, and cultural voices to previously marginalised groups is not disputed (Mills, 1995). Critique of education, where the values of society are transmitted (Reavis, 1990) and the language and assumptions of modernism are traditionally encapsulated, is a particular focus of these theories (Giroux, 1988). These theories seek to challenge whose voices and interests are being recognised in the curriculum (Rajan & Mohanram, 1995). As time and space are limited in the curriculum, and some knowledge forms have to be selected for inclusion over others (Foucault, 1991), this is an important issue, particularly in the light of increasingly multicultural teaching contexts (Campbell, 1992).

These terms have pervaded the literature of cultural and literary studies (Eagleton, 1996), and music education (Kramer, 1996, Cook, 2000). Although the artistic realm is often portrayed as an idealised space, exempt from social and political concerns, it is a powerful discourse with its own 'canons' (Fielder, 1998). This paper acknowledges the influence of postcolonial theory on all areas of the curriculum and particularly music education. It is now well recognised, for example, that European music is only one musical style within a wide spectrum of equally valued, worthwhile and complex musics (Bergeron & Bohlman, 1992; Cook, 2000). The Queensland syllabus provides an option for teaching world music (Board of Senior Secondary School Studies, 1995), and teachers can be seen to be attempting to lessen the hold of European music on the curriculum (Thompson, 1998). Efforts are being made to make resources available and to implement more preservice and inservice training for music educators (Research project: Cultural diversity in music education, 2001). Projects analysing how world music can be taught with sensitivity to its cultural contexts are likewise being conducted (Nzewi, 1999). Despite the fact that concerns have been raised over how tokenistic these efforts may be (Roylance, 1995; Thompson, 1998), it appears that the theory surrounding the teaching of world music and practices deriving from it can be observed. Divides between these two areas, however, are often reported (Gruhn, 1999). This paper studies teacher talk, to see whether it forms part of this divide, whether it helps challenge the structures of dominance, or helps to co-construct them.

The 'Canon' and the 'Other'

Traditionally, knowledge privileged in the curriculum has been that of the European 'canon'. A term originally taken from English literature, 'canon' refers to a body of works

mostly by Anglo-Saxon middle class males, within a historical context long past (Eagleton, 1996). Although the 'canon' might be hidden by its own constructedness and exercise of power, it is a selective and exclusive tradition that embodies certain values, notably Western ideals and standards of truth and beauty. Afforded authority and status over time, it reflects the interests of the dominant groups in society (Rajan & Mohanram, 1995). In music, this 'canon' is equated with European music (Kramer, 1996). In contrast, the 'other' is a category traditionally associated with limited position and power. It is a body of works constructed outside and in opposition to the 'canon'. The 'canon' defines itself in terms of what it is and of what it is not (Said, 1985). Often, the centre to which this 'other' is being compared, remains implicit and assumed (Moon, 1992). The category of the 'other' is a way that the West deals with and views the rest of the world - a way of creating a sense of security and solidarity for the 'canon' that naturalises and rationalises the West's cultural superiority (Said, 1985). This creates an 'us' and 'them' mentality (Giroux, 1988). While the 'other' can assume many forms, the one focussed on here is world music.

The 'other' is often constructed as a homogenised category, stripped to essential characteristics and connected to generalised and static geographic spaces. This way of reading the 'other' could be symbolic of colonialist tendencies, or merely part of a scholarly necessity to identify, and make knowable an object for study in classroom contexts (Said, 1985). Whichever is the case, having 'other' categories, such as world music, embodying such a wide, seemingly indiscriminate variety of styles, could explain partly why the meaning of these terms are so ambiguous and contested (Garofalo, 1993). The musical function of 'other' cultures is often constructed differently from that of the 'canon'. Listening to European music is perceived as being largely an individual private experience, one enjoyed for aesthetic reasons. Conversely, world music is often viewed as part of a collective experience within a culture, based on an aural/oral tradition, and serving everyday functions (Goldsworthy, 1989).

This perception of world music could lead to the view that it is best taught through students' active engagement, which could prove challenging if there is a lack of resources and teacher training in it (Colwell, 1992). Especially when not much is known about the culture under study, world music could be taught in a journey approach, or discovery - exposure style of teaching. However, the more a culture can be made known, particularly through a western lens, the more it is able to be studied in a disciplined and systematic way; in this way, the Orient is tamed (Said, 1985). Such practices might result in the 'other' not being taken as seriously as the 'canon' and it consequently receiving a tokenistic, marginal position in the curriculum. This may then be reinforced as the position that is most appropriate for the 'other' to hold. Thus, while the 'other' might be included in the curriculum, it is assigned a relatively limited, powerless position, constructed through a Western lens that offers little potential for challenging the 'canon' (Giroux, 1988).

Critical Discourse Analysis

Critical Discourse Analysis is concerned with social and cultural criticism, analysing language in everyday contexts. It views language as actively constructing versions of reality. This occurs through participants acting from within certain social roles, and in the way participants attend to subject matter and surrounding social and cultural contexts (Fairclough, 1985). Ideologies and discourses, two key concepts of CDA, work together to construct these versions of reality. They can be viewed as two terms which are distinctive and yet interrelated and mutually informative - like theory and practice (Purvis & Hunt, 1993). Ideologies are the underlying interests and assumptions connected with particular sociocultural groups who seek to privilege and naturalise their way of seeing the world (Fairclough, 1985). An ideology of difference, connected with colonialist assumptions (Said, 1985), is central to the thinking behind this paper. These ideologies are actualised through patterns of words or "connected stretches of language which hang together" (Gee, 1996, p. 90). These discourses work together to produce, "ways of using language…of thinking, feeling, believing, valuing, and acting" (Gee, 1996, p. 131); "particular social practices" (Moon, 1992, p. 38).

The concept of binary oppositions is a central analytic tool in CDA. It is particularly suited to dealing with ideologies of difference and with discourses constructed in competition with one another (van Dijk, 1993). Binary oppositions are formed through patterns of words which cluster together to form categories around certain ideas or images (Fielder, 1998). These categories are formed in dialectical opposition to each other, producing two opposing poles along a continuum. An unequal relationship is produced, where one side of the continuum is privileged over the other. However, simply categorising reality into binary oppositions is problematic. Using a lens from one culture to describe another, often results in the true voice of the first culture being marginalised (Luke, 1995). Moreover, binaries are unable to capture the complexity and contradictions of reality (Hammersley, 1997). Ignoring the middle areas of the continuum, binaries freeze, stereotype and polarise a living and dynamic phenomenon (Mills, 1995). Furthermore, the exercise of power is never static or total, and the dominance of ideologies, discourses, and their binary constructions, can be contested. They can shift and overlap with one another, causing conflict and fragmentation (Mills, 1995). There is a consequent call to dismantle and challenge binaries and the underlying aesthetics and epistemologies that underpin these distinctions (Wise, in Rajan & Mohanram, 1995). This paper attempts this dismantling to a degree, through highlighting the way constructions of world music can be contested when they overlap with surrounding discourses of accessibility and familiarity.

Analysis and Discussion

The central focus of this paper is how world music is constructed through teacher talk as "something totally different", as the teacher concerned referred to it. The word 'different' to refer to world music occurs 25 times within the 30 minute interview. The centre to which this 'difference' is compared however, is only implied. Moon (1992) notes that the dominant group, the seeming foundation to which all other styles are likened, is often a hidden and implicit construct, which functions to naturalise its position of power. In this interview, European music is rarely mentioned explicitly, but is established as the centre. The teacher refers to it as "our", thereby creating a sense of solidarity and strength (Said, 1985), while the 'other' is seen as "them" or "their"; an 'us' and 'them' mentality (Giroux, 1988) is subsequently constructed:

> I think for me it's just music from cultures that are different than our own…how they use their music in their everyday lives and how different it is to what our perception of music is and how we use it.

Where European music is referred to explicitly, it is firmly placed in the centre. This is evident in the following quote: "you have to use some 20th and 21st century (music) …you need to use Classical, Baroque, Romantic, and I mean you need to incorporate some world music where you can." Additionally, the word "classics" is mentioned in association with the word "fundamental" , and the teacher is "classically" trained. All of these terms confirm the central position of European music in the curriculum for this teacher.

This comparison between the centrality of European music and the marginal position of world music continues throughout the interview, revealing that the ideology of difference that underpins Orientalism (Said, 1985) underpins constructions of world music in this teacher's talk. Consequently, a series of binary oppositions, grouped into general categories, is constructed. The following analysis of the interview discusses these oppositions through which world music is constructed as from different cultures, having different musical functions, requiring different pedagogy, and occupying a different place in the curriculum.

First, in terms of cultures, world music is constructed as being from "different cultures", "different places", "different parts of the world." Implied here, is the notion that world music comes from particular types of cultures, and that these cultures are easily identifiable as different from Western cultures (Colwell, 1992). Moreover, these 'other' cultures are usually defined in terms of generalised geographical locations. In this particular instance, world music arises from "Africa, South America, the Caribbean, and Japan, China, and Aboriginal Music." Alluded to, is a perception of world music needing to be from pure, traditional cultures that have somehow escaped external influences and remain static, trapped in time (Said, 1985). Conversely, European music is implied as studied from medieval times to the 21st century.

These constructions of world music as from "different cultures" similarly produce a construction of it as a "different type of music" in the way that it is experienced by listeners and in the roles that it plays within a particular culture. World music is constructed as public and having a societal function, in contrast to European music which is used for personal entertainment:

> we talk very much about how Africans use music so much different than the way we do we use it for entertainment…(the students) play in the ensembles and they enjoy going home and listening to music and they like going to concerts now and then, but these people have songs for all different sorts of activities and we talked about you know when they go out and hang out the washing do they have a particular song to do that and they're like 'nup' you know yeah we talk very much about the social function and how they have all these amazing songs for all these different and everyday activities, whereas we just we just don't do that.

Similarly, Darwin's theory of evolution and primitive cultures (Said, 1985) seems to be implied in these constructions of world music in that they are seen as inherently more rhythmical and oral in their traditions:

> the vocal techniques the way they sing how different it is from the way we sing and listening to all the drumming . . .Africa in particular…what kind of African features did they hear did they hear cross rhythms and polyrhythms or ostinatos or and doing those types of things… and analysing the score that kind of Western part of the score you know the choir singing and interesting things about the rhythm and the melody and then the score where there's nothing no music at all so we'll be talking about how that section would have been the tapes and how it's being improvised . . . how they're all learned by ear in oral tradition how it's passed down.

Constructions of world music as different, seem to result in different styles of teaching for this teacher. World music apparently encourages a more student expert-participant approach to learning, perhaps because of its perceived more collective, oral and rhythmic nature:

> I try to be as practical as possible so we usually have lots of percussion instruments in the room and we write up our own ostinatos and so the kids will get up the front and play their own ostinatos and today you'll even see we'll do a pentatonic melodic dictation and then on that pentatonic scale they'll come up and improvise, so it's just trying to get them involved as much in the music making as possible…they just tend to be a little more active you know… and they love it they really enjoy it when it's like that … to more listen to it and gauge kind of class response what they thought it was like you know how is it different from our music you now.

Pedagogy is complicated by being associated with surrounding discourses. Alluded to in the previous quote, students seem to find world music enjoyable, which could be interpreted positively as being more 'accessible'. However, the adaptation to pedagogy resulting from world music being 'different' from European music, is not always as 'accessible':

> actually trying to follow the music through the bars that have got no music in it to actually get to the next section when the music comes in so that's been really that's been a challenge and the same with the other ones…in the Kieria the call to prayer where the the singer who's praying on top of the mountain his kind of lyrics are written down the bottom and the kids try really hard to follow what he's doing but because it's all so you know improvised and that I usually tell them to follow the score if they can.

This type of 'inaccessibility' to world music confirms the central position of European music in the curriculum (Colwell, 1992), and results in a pedagogy of exposure, or a journey-discovery style of teaching (Said, 1985):

> I think for me it's…exposing to my students a variety of music from a variety of different cultures . . . I just think it's important to give the kids diversity… it's important to expose the kids to different cultures and the way that they do things…and sometimes (the students) don't like the music…but it's still exposing them to something just a little bit different.

This pedagogy of exposure to world music however, can be seen to shift (Mills, 1995). Students might not like the music at first, but as the music becomes more 'familiar', often through repeated listening, it is also seen to be more 'accessible' and therefore open to more systematic and rigorous analysis. In effect, the Orient has been tamed and has been moved more towards the centre (Said, 1985):

> once you know we've looked at the *African Sanctus* we've looked especially at the first three pieces and they're really coming to enjoy that more and more every time we listen to it when then they're understanding kind of what's happening in the sections . . . just by listening to lots of different types of music all the time it just kind of fine tunes their hearing a little bit and the more they listen to it the more they understand it and the more we analyse it and talk about it and the reasons why it was written and what it's used for and things like that.

Constructing world music as coming from different places, having a different musical function and requiring a different pedagogy, can lead to it having a different place in the curriculum. While the literature talks about the 'other' as being given a marginal place in the curriculum (Said, 1985) the analysis of the present data reveals a much more complicated construction. World music is generally constructed positively, as 'interesting' due to its difference, a way of adding variety to the curriculum "for something different, something interesting." This is seen as positive and supported by curriculum documents: "the senior course definitely . . . yeah you kind of just have to try to use as many different styles and types of music as you can to keep your curriculum really varied and to keep everybody interested." This notion of world music as 'interesting' is made problematic however, when it combines with a discourse of 'familiarity'.

While world music is valued for its interesting difference, being too different is not seen as a good thing. Rajan & Mohanram (1995) note that experiences which offer something slightly 'familiar' yet exotic, are enjoyable, affirming, and more likely to be accepted. Such music has more of a chance in moving closer to the centre. Therefore, in this interview, forms of world music that have been influenced by Western music are perceived as less foreign, more 'familiar' and therefore better liked by students: "this Year 10 group they've really enjoyed listening to the *African Sanctus* that David Fanshaw wrote . . . they've been really interested especially in the vocal techniques . . . and listening to all the drumming." Alternately, experiences that are confronting in their difference are often rejected as 'unfamiliar' and 'inaccessible' to Western ears, and therefore marginalised (Rajan & Mohanram, 1995). Thus, a style of world music such as Japanese music, although easily identifiable due to its difference, might not be popular:

> sometimes they don't like the music especially the Asian element of music from Japan you know China . . . some of it they don't like they don't like the sound of it or it's too harsh or it's just something they don't I just think it's an aural thing you know what for them what they're used to listening to something totally different and they just automatically just think 'oh yuk I don't like that.'

Conclusions

This paper has demonstrated how analytical tools from literary cultural theory (Eagleton, 1996) can be successfully applied to offer fresh perspectives and valuable insights to the field of music education. Ideology, discourse and binary oppositions (van Dijk, 1993), taken from CDA were used in a poststructuralist context to analyse one instance of teacher interview talk to reveal that teacher's constructions of world music. The analysis has revealed a version of world music based on an ideology of difference, in which world music is constructed as 'other' to the 'canon' of European music through a series of binary oppositions pertaining to culture, musical function, pedagogy, and curriculum positioning. These constructions are complicated through discourses of familiarity, and accessibility, which affect the teacher's ability to teach world music, students' reactions to various styles of music, and the place of world music in the curriculum. Despite these contestations, advancements in the literature, and projects to help make things otherwise, in this study at least, European music continues to be implied as the centre, with world music occupying a marginal position.

These findings are tentative and localised. More work is needed to confirm whether these findings are reflected across wider subject groupings. If these findings are collaborated, they potentially have a number of implications for world music education, both in policy and practice. Above all, teacher talk, as it can be demonstrated to reveal teachers' attitudes and opinions that directly impact on students perceptions of the different types of music being taught, needs to become a focus of analysis of teaching praxis.

References

Anstey, M. (1993). Quantitative and interpretive analyses of classroom talk as a cognitive context for learning about literacy. Doctor of Philosophy, Griffith University, Brisbane, Australia.

Bergeron, K., & Bohlman, P. (1992). *Disciplining music: Musicology and its canons*. Chicago: University of Chicago Press.

Board of Senior Secondary School Studies. (1995). *Music senior syllabus*. Brisbane: Board of Secondary School Studies.

Boyer-White, R. (1988). Reflecting cultural diversity in the music classroom. *Music Educators Journal, 75*(4), 50-54.

Colwell, R. (Ed.), (1992). *Handbook of research on music teaching and learning*. New York: Schirmer Books.

Cook, N. (2000). *Music: A very short introduction*. New York: Oxford University Press.

Eagleton, T. (1996). *Literary theory: An introduction* (2nd ed.). Oxford: Blackwell Publishers.

Fairclough, N. (1985). Critical and descriptive goals in discourse analysis. *Journal of Pragmatics, 9*, 739-763.

Fielder, J. (1998). Stereotyping Aboriginal footballers: Postcolonial reading strategies. *Interpretations, 31*(1), 30-34.

Foucault, M. (1991). Space, knowledge, and power. In C. Robinson (Ed.), *The Foucaul t reader: An introduction to Foucault's thought* (pp. 239-256). London: Penguin Books.

Garofalo, R. (1993). Whose world, what beast: The transnational music industry, identity, and cultural imperialism. *The World of Music, 25*(2), 16-31.

Gee, J. (1996). *Social linguistics and literacies: Ideology in discourse* (2nd ed.). London: Taylor & Francis.

Giroux, H. (1988). Postmodernism and the discourse of educational criticism. *Journal of Education, 170*(3), 5-28.

Goldsworthy. (1989). The musical principles and procedures in the non western world. *International Journal of Music Education, 14*, 14-23.

Gruhn, W. (1999). Music education in postmodernism: About the difficulties to move knowledge into action, theory into practice. *International Journal of Music Education, 34*, 57-63.

Hammersley, M. (1997). On the foundations of Critical Discourse Analysis. *Language & Communication, 17*(3), 237-248.

Kramer, L. (1996). *Classical music and postmodern knowledge*. California: University of California Press.

Luke, A. (1995). Text and discourse in education: An introduction to Critical Discourse Analysis. *Review of Research in Education, 21*, 3-48.

Mills, S. (1995). Discontinuity and postcolonial discourse. *ARIEL: A Review of International English Literature, 26*(3), 73-88.

Moon, B. (1992). *Literary terms: A practical glossary*. Cottesloe, WA: Chalkface.

Neuman, W. (1997). *Social research method: Quantitative and quantitative approaches* (3rd ed.). Boston: Allyn & Bacon.

Nzewi, M. (1999). Strategies for music education in Africa: Towards a meaningful progression from tradition to modern. *International Journal of Music Education, 33*, 72-87.

Purvis, T., & Hunt, A. (1993). Discourse, ideology, discourse, ideology, discourse, ideology. *British Journal of Sociology of Education, 44*(3), 473-499.

Rajan, G., & Mohanram, R. (1995). *Postcolonial discourse and changing cultural contexts: Theory and criticism*. London: Greenwood Press.

Reavis, C. (1990). Utilising curriculum, classroom practice, culture and climate. *NASSP Bulletin, 74*(529), 39-43.

Research project: *Cultural diversity in music education* . World music centre. Available: http://www.worldmusiccentre.lokv.nl/wmcresconclusions.htm [2001.

Rowe, D. (1998). Examining teacher talk: Revealing hidden boundaries for curricular change. *Language Arts, 75*(2), 103-107.

Roylance, P. (1995). Transgressing the official: A critique of the affiliations between musical representations of culture and curriculum. *Research Studies in Music Education, 4*, 39-47.

Said, E. (1985). *Orientalism*. London: Penguin Books.

Shehan Campbell, P. (1988). World music's windows to cross-cultural understanding. *Music Educators Journal, 75*(3), 22-26.

Shehan Campbell, P. (1992). Introducing multicultural/multiethnic music education to the school curriculum. *NASSP Bulletin, 76*(544), 36-41.

Silverman, D. (1997). Qualitative Research: Theory, Method and Practice. London: Sage Publications.

Stevens, R. (2000). Perspectives in music education research: Where are we twenty years on? A review of Australian music education research for the period 1978-1997. *Research Studies in Music Education, 14*, 61-75.

Teo, P. (2000). Racism in the news: A critical discourse analysis of news reporting in two Australian newspapers. *Discourse & Society, 11*(1), 7-49.

Thompson, K. (1998). *World music in the school curriculum*. Bachelor of Education (Honours), Griffith University, Brisbane, Australia.

Tucker, J. (1992). Circling the globe: Multicultural resources. *Music Educators Journal, 78*(9), 37-40.

van Dijk, T. (1993). Principles of critical discourse analysis. *Discourse and Society, 4*(2), 249-283.

About the Author

Kathy Thompson is in her 2nd year as a PhD scholarship student at Griffith University, Brisbane, Queensland. Her project uses Critical Discourse Analysis to investigate how world music is constructed through policy, talk and practice, within the context of Queensland secondary music education. Kathy graduated from the same institute in 1998 as an English and Music secondary education teacher, with first class honours. Her honour's thesis surveyed Queensland government secondary schools to develop a better understanding of world music educational practice and the factors that impact on its implementation. Kathy has also lectured and tutored in English Literary Theory at Griffith University.