

**University of Greenwich**  
**Faculty of Education and Health**  
**Education and Community Studies**

**Teachers working together in the Wider Opportunities  
instrumental programme in the primary school**

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**Doctorate in Education (EdD)**

**Doctoral Thesis**

A thesis submitted in partial fulfilment of the requirements of the University of Greenwich  
for the Doctorate in Education (EdD)

## DECLARATION

“I certify that this work has not been accepted in substance for any degree, and is not concurrently being submitted for any degree other than that of Doctorate in Education (EdD) being studied at the University of Greenwich. I also declare that this work is the result of my own investigations except where otherwise identified by references and that I have not plagiarised the work of others.”

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Supervisor ..... (Signature)      Date .....

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## **ABSTRACT**

The context for this qualitative case study is the primary school classroom and the Wider Opportunities instrumental teaching programme. The rationale for the research is based on the premise that there is real potential for professional collaboration in the teaching of music when two bodies of knowledge are brought together, combining the class teacher's expertise in pedagogy and the visiting instrumentalist's expertise in music.

The study investigates the nature of the professional collaboration between the generalist class teachers and the visiting instrumentalists in five primary schools in an outer London borough. The theoretical bases developed from the literature are framed by the concept of collaboration; the theories of behaviourism, progressivism and constructivism and their contribution to learning and teaching; and the writings of Swanwick (1979, 1988, 1994, 1999) on music education. The methodology used to examine the experiences of class teachers, head teachers, pupils, instrumental teachers, associates connected to the local music education hub and experts from the field of music education comprised questionnaires, semi-structured interviews and the observation of twenty Wider Opportunities lessons over a twelve month period and analysed using thematic analysis (Braun and Clarke, 2006, 2012; Howitt and Cramer, 2011). The themes that emerged from the data included detached collaboration; uncertainty about the aims of the Wider Opportunities programme; incomplete discourses of music education; and missed opportunities for professional learning. The key findings from this study identified that rich collaborative practices were an underused resource in the schools. Several factors prevented meaningful collaborations, including a crowded curriculum which limited the time available for curriculum planning and professional discussions, and the status given to arts and music education in primary schools. Although rich collaborative practices were not fully embedded in the case study schools, there was evidence to suggest that some teachers would have welcomed closer collaboration.

The Conclusions to the study highlighted the need for closer communication between the music education hubs and the schools involved in the Wider Opportunities programme in order to clarify the aims and approaches. Furthermore, the promotion of professional collaboration in the Wider Opportunities programme should be strengthened in schools by providing more opportunity for professional discussions between teachers and the sharing of expertise.

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## **Chapter 1: Introduction**

### **1.1 Preamble**

This research study investigates an under-researched area in the field of primary music education, namely the professional collaboration between visiting instrumental teachers and generalist primary school teachers in the Wider Opportunities instrumental programme. In this study the visiting instrumental teacher is referred to as the instrumentalist, and the generalist teacher as the class teacher. All the class teachers participating in the research are generalist teachers and do not have a specific responsibility for music within their schools. Professional collaboration between the teachers involved is an important issue in the Wider Opportunities programme, with the potential for effective collaboration to impact positively on pupils' musical learning and progress. Five primary schools in an outer London borough that are under the auspices of the same local music education hub are involved in the research. An intrinsic case study approach (Stake,1995) using qualitative methods, in which data are collected from questionnaires, interviews and lesson observations, forms the basis of the study.

At the time of the research in 2013 all five schools receive the Wider Opportunities government funded provision in either Year 4 or Year 5, with the Arts Council England acting as fund holders. Although there could be a variation across the country in the way the Wider Opportunities programme is delivered, in this study the programme is taught for one lesson a week for the initial period of a year, with the class teacher present. In each school a different musical instrument is taught, with the option for pupils to continue their instrumental learning once the Wider Opportunities programme has ended. There appears to be no set curriculum policy for the way the Wider Opportunities programme is taught in schools. It is possible that the local music education hub who oversees the programme in their area provides guidance for the instrumentalists, or that the instrumentalists use their own professional judgment to determine what is to be taught. Therefore, the way the curriculum is planned in the Wider Opportunities programme is unclear, and this will be explored during the course of the study. In addition, reference will be made to the

Teachers' Standards (TS) (DfE, 2011a) as these set the professional aspirations for teaching and are relevant to teaching in the Wider Opportunities programme.

In the five case study schools, although class teachers show a musical interest, there is no specialist musician on the staff, and due to a crowded curriculum the Wider Opportunities lesson might be the only music lesson that pupils receive during the week. In this study both sets of teachers are regarded as specialists in their own right; the instrumentalist as a specialist in music and the class teacher as a specialist in the pedagogical skills of the classroom. The presence of these two specialists with different experiences, skills sets and backgrounds, could suggest an ideal scenario for professional collaboration and potentially offer the key elements needed to support pupils' musical learning and progress.

Engaging in collaborative practices in the Wider Opportunities programme could have the potential for benefiting both sets of teachers and provide some form of professional development. There is the possibility that the class teacher as well as the instrumentalists will gain new insights in relation to teaching music, thereby enabling both teachers to extend their understanding of each other's professional practice. This could lead to developing innovative ways of teaching in the Wider Opportunities programme, in which both teachers share the teaching and build up their own professional knowledge through collaborative engagement. However, teachers may need to approach collaborative working in different ways and various levels of collaboration may occur from school to school. In the busy primary school classroom a simple division of labour, whereby the instrumentalist is responsible for teaching the lesson and the class teacher supports and takes the lead in class management, may be perceived to suffice by the schools. Yet the opportunity for both specialists to engage in partnership working, to learn from each other and to blend knowledge and expertise, offers a unique chance for mutual collaborative engagement. By investigating how the Wider Opportunities provision functions in these schools, it is proposed that insights into the advantages and pitfalls of two professionals working together in this way could be identified and explored. It is essential therefore for this study to discover how both sets of teachers view their roles within the music lessons and how they regard their own contribution to collaborative practices in their schools. The study aims to explore the extent to

which both sets of teachers wish for more collaborative involvement and the sharing of good practice.

## 1.2 The researcher's professional background

Although retired, I have been engaged in music education since the 1960s and over the years I have witnessed the changes in the way arts and music education is taught in schools. I have a varied background in music education having worked as a class teacher, an instrumental teacher, a college lecturer, an examiner and an Office for Standards in Education (Ofsted) accredited inspector for primary and secondary schools. My work as an inspector enabled me to gain a wider knowledge of the music education sector. As a youngster I played the double bass in the National Youth Orchestra and my background both as an orchestral player and a class teacher made me curious about the Wider Opportunities whole class instrumental programme, specifically that it might prove a challenge for visiting instrumentalists to teach a class of thirty pupils, in contrast to their experiences of teaching individuals or small groups of pupils. My background as a teacher made me appreciate that generalist class teachers in a primary school have a great deal of knowledge about their pupils, as well as curriculum knowledge, which could be shared with the visiting instrumentalists to enhance pupils' learning. In today's primary school classrooms information is exchanged between teachers and teaching assistants in order to facilitate pupils' learning, and the sharing of information is of importance in the Wider Opportunities programme (Burt, 2011; Evans, 2011c). Consideration has to be given therefore to whether teachers in this study value information exchange and how this is carried out within the schools involved in the study.

Music education has been found to be beneficial to pupils' creative, imaginative, aesthetic and cultural development (Swanwick, 1999; Plummeridge, 2001). As Swanwick (1999) maintains, music is 'a mode of *discourse* as old as the human race, a medium in which ideas about ourselves and others are articulated in sonorous shapes' (1999:2). The National Curriculum for Music (DfE, 2013) highlights the benefits of a music education when stating that



'a high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement' (2013: 1).

The Wider Opportunities programme provides both creative and cultural opportunities, and potentially makes a contribution to arts education in the primary school. Yet concern has been expressed that in the current educational climate music, as part of arts education, might be increasingly under threat (Zeserson, Welch, Burn, Saunders and Himonides, 2014). This is in contrast to the curriculum subjects of English and mathematics in which pupils' achievement and progress are inspected and judged by Ofsted and published in league tables ([www.telegraph.co.uk](http://www.telegraph.co.uk)). The thrust of educational policy on these core subjects, together with continuous assessment, could create tensions which distort the application of the Wider Opportunities programme in the case study's participating schools.

### **1.3 The background and context of the research**

The Wider Opportunities programme came about in order to ensure that primary school pupils were given an opportunity to learn to play a musical instrument. The then Secretary of State for Education and Employment, David Blunkett (1999) stated that 'years of underfunding have left some children without access to musical instruments or the tuition they desperately need to develop their talents. The government is determined to reverse that decline' (1999:164). The White Paper *Schools Achieving Success* (DfES, 2001) followed, with the promise that 'over time, all primary pupils who want to will be able to learn a musical instrument' (2001:12). Pilot studies were undertaken by a small group of local education authorities and units of work were produced 'to show how instrumental tuition could extend and enrich the National Curriculum for Music' (Evans, 2011a:14). A subsequent report was published by Ofsted (2004) where one of the aims of the instrumental programme was

to give as many pupils as possible access to specialist instrumental tuition during Key Stage 2 for a trial period (2004:4).

The Minister for the Arts, Estelle Morris stated that the pilots

showed that innovative partnerships between musicians and teachers can create first-class musical experiences for children, exciting them about the arts and opening the door to life-long enthusiasms (2004:8).

Further reports relating to music education were published, including the Music Manifesto Reports No 1 and No 2, (DfES 2004, 2006b) and the Henley Report on Music Education (Henley, 2011). One of the recommendations of the Henley report was that 'all primary schools should have access to a specialist music teacher' (2011: recommendation 22). When referring to the whole class instrumental teaching programme Henley states that

where it has been taught well, the Wider Opportunities group music teaching programme has been shown to be a cost-effective way of delivering whole class instrumental teaching (Henley, 2011:11).

This statement raises a query as to whether the Wider Opportunities programme was designed as a means of providing a low-priced music education.

The Henley report was influential and led to the publication of The Importance of Music. A National Plan for Music Education (DfE, 2011b). The continued provision for instrumental teaching and for pupils to make music together is evident in the National Plan (DfE, 2011b) when stating that

Our vision is to enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence (DfE, 2011b:9).

Hallam and Hanke (2012) contend that these government publications were designed to bring together all the organisations that contribute to music education.

New music education hubs, formed in 2012 as part of the National Plan in England (DfE, 2011b) and consisting of over one hundred and twenty hubs across the country, act as umbrella organisations for music education services. The Arts Council England (undated) in referring to music education hubs state that

Music education hubs include schools - from primary to further education institutions - professional music organisations and arts organisations. They work in local areas to bring people together to create joined up music

education provision for children and young people (Arts Council England website, About the Hubs).

However, concerns were later expressed about some music education hubs by Ofsted (2013) as a result of a survey in which 31 schools were visited and discussions held with the hubs. Ofsted (2013) state that

The survey found that music hubs, working at their very best, can challenge and support school leaders to bring the numerous benefits of a good music education to all pupils....However, Her Majesty's Inspectors found few examples of such good practice (2013:1).

Although the name of the Wider Opportunities programme was changed to First Access in the National Plan (DfE, 2011b), the original name, together with that of whole class ensemble teaching, is often used interchangeably within the documentation produced by the music education hubs. The reference to 'First Access' was evident in the Music Manifesto Report No 1 (DfES, 2004) in relation to the Wider Opportunities programme. The fact that the name is referred to again in the National Plan emphasises that the government-sponsored initiative provides the first opportunity for pupils in primary schools to learn to play a musical instrument in a whole class setting. This study uses the original title of Wider Opportunities, as most participants in the study appear to be familiar with this name.

It is useful at this point to explore the background to the Wider Opportunities (WO) programme. Originally it had been overseen by local education authority music services, but as a result of the introduction of the new music education hubs, as outlined in the National Plan for Music Education (DfE, 2011b), the Wider Opportunities programme now functions through these. The music education hubs organise the way the Wider Opportunities programme is taught in their schools, and in the context of this study, whole classes of pupils receive instrumental lessons from visiting instrumentalists employed by the local music education hub. The instrumentalists are instrumental specialists, with some working as peripatetic instrumental teachers and professional performers, in addition to their being involved in the Wider Opportunities programme. In schools, there is a lack of consensus in terms of the various titles are given to teachers who teach music or who have a responsibility for the subject in the curriculum. The term specialist, specialist musician, instrumentalist or music educator is taken to mean someone with a music

degree or an instrumental performing qualification. A subject leader or music coordinator is usually associated with primary schools and indicates that the person has a responsibility for overseeing the subject within the school, however, it does not necessarily mean that the person has a music qualification. In this study some of the different names associated with music teachers are referred to in extracts quoted from documents.

#### **1.4 Previous research concerning the Wider Opportunities programme**

Although research studies that focused on the Wider Opportunities programme have been identified, they did not relate specifically to the key dimension of collaboration between teachers. However, the previous studies enabled comparisons to be made between their findings and those of this study. The research by Bamford and Glinkowski (2010) included a large number of participants from eight different local authorities in England and drew on data from online surveys, lesson observation, interviews with pupils, class teachers, head teachers, music coordinators, specialists and music service managers. In Bamford and Glinkowski's research, although there was no in-depth focus on collaboration, this was reported to some extent in relation to partnership working. Bamford and Glinkowski recommended that

partnership between the schools and their music service should be strengthened through more collaborative planning and shared delivery (2010b:13).

In the research by Fautley (2011) based on the provision for the Wider Opportunities programme in a large education authority, questionnaires, interviews with selected respondents, group interviews with pupils, and the observation of lessons formed the evidence base. The participants in Fautley's research stressed the importance of pupils having fun in Wider Opportunities lessons. Fautley also found that some instrumental teachers felt that 'the class teacher in some instances was not sufficiently engaged with the learning process' (2011:53). This comment suggests the need to investigate in more detail how class teachers work alongside the instrumental teachers, and this will be explored in this study.

The research by Lamont, Daubney and Spruce (2012) centred on whole class vocal tuition in Key Stage 2. The research consisted of a series of case studies involving seven primary schools, aimed at identifying examples of good practice. No reference was made however, to collaboration between the teachers involved. The study here, although on a small scale, focuses specifically on the collaboration between the class teacher and the visiting instrumentalist in the Wider Opportunities programme.

### **1.5 The theoretical basis for the research**

Two main theoretical perspectives gained from the literature underpin this research study and are associated with the Wider Opportunities programme. They are linked to the research questions and establish the connection between high quality collaborative practices and high quality musical learning for pupils in the Wider Opportunities programme.

Collaborative practices: the promotion of collaborative practices between professionals (Whittington, 2003b; Meads and Ashcroft 2005; Quinney, 2006; Burt, 2011; Evans, 2011c; Spruce, 2011)

Musical learning: the promotion of pupils' musical learning through music making (Swanwick, 1979, 1994, 1999; Beach, 2011, 2013; Matthews, 2011; Zeserson, 2011) and through learning to play an instrument (Hallam, 1998, 2001; McPherson, 2005; Mills, 2005; Baker, 2014).

In discussing these two theoretical perspectives the first perspective, collaboration between the two professionals involved in the Wider Opportunities programme, is considered from a variety of viewpoints. These include the literature from health and social care professionals (Whittington, 2003b; Meads and Ashcroft 2005; Quinney, 2006) and to collaborative practices that occur both inside and outside the Wider Opportunities classroom (Burt, 2011; Evans, 2011c). The second perspective, the promotion of pupils' musical learning through music making, together with their development through learning to play an instrument, are seen as important parts of music education and contribute to pupils' overall musical understanding by experiencing 'what it is to be a musician' (Beach, 2011, 2013; Matthews, 2011). The two theoretical perspectives will be used to guide the presentation of the literature and as a means of reference during the data analysis process in Chapter 4.

## 1.6 The Research Questions

The research questions mark the boundaries of this work and are related to the primary school classroom and to the theoretical perspectives of the study. Each of these research questions will be addressed by the end of the study.

### The Main Research Question

*What is the nature of professional collaboration between visiting instrumental and class teachers working in the Wider Opportunities programme?*

### The Subsidiary Research Questions

1. *What learning opportunities does the Wider Opportunities programme provide for instrumental and class teachers?*
2. *What is the role of professional identity in collaborative practices between instrumental and class teachers?*
3. *What is the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress?*
4. *How can these insights impact on future developments in music education policy?*

The research questions are interrelated, in that they are all connected in some way to professional collaboration. As well as identifying positive aspects of collaborative practices, the research questions could also raise certain issues in relation to what is taking place in schools. By making collaborative practices between teachers the focus of the study, a picture of professional collaboration between the two different specialists, the class teacher and the visiting instrumentalist, should emerge.

The next chapter, **Chapter 2 Literature Review**, discusses the literature relating to the Wider Opportunities programme, to professional collaboration and to aspects of learning and teaching in music identified in three theories of learning, those of behaviourism, progressivism and constructivism. In addition, reference is made to previous research studies which are relevant to the Wider Opportunities programme and to collaborative practices between professionals.

## **Chapter 2: Literature Review**

### **2.1 The search strategy**

The search strategy was used as a means of identifying key texts, research papers, official publications and journal articles associated with the focus of the study. The title of the study *'Teachers working together in the Wider Opportunities instrumental programme in the primary school'* produced key words, and references and citations from publications assisted in identifying texts for inclusion. The initial search strategy involved using the databases of SwetsWise and Ebsco via a keyword search based on music education, theories of learning, instrumental teaching, the generalist primary school teacher, the professional musician, team teaching, inter-professional collaboration and collaboration in music education. A more in-depth search strategy followed, in which these phrases were broken down to identify specific literature which was suitable for inclusion. Literature from health and social care and social work practice was used for information on professional collaboration and for indicating possible models for collaborative practices (Meads and Ashcroft, 2005; Quinney, 2006; Whittington, 2003b). A range of literature including peer reviewed journals (appendix J), research reports, articles found on websites and online publications were consulted. Other documents consulted included reports from the Office for Standards in Education (Ofsted), a non-ministerial department of the UK government that inspects and regulates services for children and young people in England, and publications concerning international music education, for example the Venezuelan music education system, El Sistema. Also of interest were research reports which matched the identified search criteria, in particular those that focused specifically on the Wider Opportunities programme, and publications concerning team teaching and inter-professional collaboration.

### **2.2 Introduction**

The literature search added an important dimension to the study, because it enabled conceptual frameworks to be identified and the theoretical positioning of the study to be consolidated. For this study conceptual frameworks were developed based on the Wider Opportunities programme, professional collaboration, learning and

teaching in music (presented in Fig 2.1) and the concepts identified in the research questions. These conceptual frameworks shaped the theoretical perspectives and structure of this literature review.

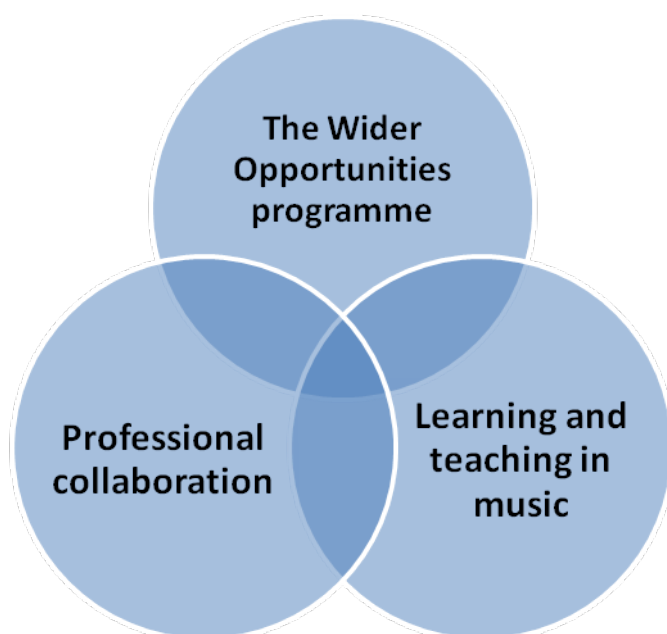


Fig. 2.1: Conceptual frameworks underpinning the research

As is evident in the Venn diagram, all three circles interrelate.

The Wider Opportunities programme relates to 2.4 of the Literature Review; Professional Collaboration to 2.5 of the Literature Review, and Learning and Teaching in Music to 2.6 of the Literature Review.

The theoretical perspectives are used to frame the chapter and are all associated with the Wider Opportunities programme. They will assist in guiding the analysis and presentation of the data in Chapter 4.

An analysis of the different perspectives associated with the Wider Opportunities programme identified the following key themes:

- i. The aims of the Wider Opportunities programme and the accompanying curriculum
- ii. Learning to play a musical instrument in a whole class setting
- iii. Musical knowledge and understanding, and how it is acquired
- iv. Issues relating to subject and pedagogical knowledge
- v. Professional development for the class teacher in relation to teaching music  
Professional development for the instrumentalist in relation to the pedagogical skills of the classroom.



The following were identified as being relevant to professional collaboration in the Wider Opportunities programme:

- i. Collaboration between the instrumentalist and the class teacher in the Wider Opportunities classroom
- ii. Collaboration between the teachers outside the classroom, involving professional discussions around pupils' musical learning, and reviewing and evaluating the provision
- iii. Shared planning and an understanding of the goals to be achieved for pupils' musical learning
- iv. Professional learning for the instrumentalist and the class teacher through the exchange of expertise

The first section of the literature review begins with a discussion of the Wider Opportunities programme in the broader context of music education, and considers the musical experiences offered to pupils, the teachers involved in the programme and the collaboration between the different professionals. The main research question and three subsidiary questions relate to this section. The second section of the literature review presents various perspectives associated with collaboration, including professional identity and professional learning, as well as models of collaboration. The subsidiary research question '*What is the role of professional identity in collaborative practices between instrumental and class teachers?*' is related to this section, importantly, because the professional identities of the teachers involved in the Wider Opportunities programme can have a positive or negative effect on the professional relationship (see 2.5.3). At the end of this section the characteristics of high quality collaboration identified from the literature are presented.

Collaboration between professionals forms the centre of this study and is referred to throughout in relation to its effect on pupils' musical learning. The majority of the research questions are therefore connected to professional collaboration. In the third section three learning theories or ideologies, those of behaviourism, progressivism and constructivism, are discussed and compared. These ideologies can all be associated with music teaching, although they offer different perspectives concerning the way the subject is taught. The subsidiary research question '*What is the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress?*' connects directly to this section. The conclusion identifies the characteristics which make up high quality learning and teaching in music, and

relates these to one specific ideology which is considered to be the most beneficial for the Wider Opportunities programme.

**2.3. The context of the Wider Opportunities programme.**

In the Wider Opportunities programme pupils receive instrumental tuition taught by a visiting instrumentalist and pupils learn together in a whole class setting, with the aim of developing pupils' musical and instrumental skills (DfES, 2006a). In terms of critique, the previously referred to Wider Opportunities Pledge (DfES, 2001) which indicated that pupils should receive instrumental tuition as part of their classroom experiences was considered by Evans (2011b) 'to be quite vague' (2011: 14). In referring to the policy Evans quotes the sentence which stated that 'Over time, all primary pupils who want to will be able to learn a musical instrument' (DfES 2001:12). Evans queried what 'over time' meant, as well as what instruments should be taught. Davies and Stephens (2004) endorsed the DfES policy however, regarding the Wider Opportunities programme as bringing together 'the two strands of music provision; class music lessons and instrumental teaching by specialist music teachers and/or community musicians' (2004: 23). The idea behind the Wider Opportunities Pledge was that if pupils enjoyed playing an instrument whilst they learnt about music generally, they may wish to continue with their instrumental learning. The National Plan (DfE, 2011b) sets out a pathway for pupils to progress from their early stages of instrumental learning to a wider involvement in a range of out of school musical activities organised by the local music education hub. This indicates that there was a clear vision in the original policy (DfES, 2001) for encouraging instrumental learning in the primary school and for continued musical involvement. The following table (2.1) adapted from the National Plan (DfE, 2011b) outlines the stages.

Table 2.1 Pathway for progression in music education

First access: music education to all pupils through schools and whole class teaching programmes by music education hubs (Ages 5-14)	Most pupils continue interest beyond classroom in & out of school: large/small groups; 1:1 tuition; ensembles (Ages 8-19)	Some pupils show talent and receive specialist small group / 1:1 tuition / ensembles (Ages 8-19)	A few are exceptionally talented & enter MDS / NYMO (Ages 8-19)
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Source: Adapted from the National Plan for Music Education (DfE, 2011:18) MDS Music and Dance Scheme. NYMO National Youth Music Organisations.

As table 2.1 shows, the first stage of the pathway is First Access, previously called the Wider Opportunities programme. Music education hubs have the responsibility for ensuring that music tuition, together with music making groups, are available for pupils as they progress in their music education.

There appears to be a need therefore to ensure that pupils receive valuable musical experiences in the Wider Opportunities provision, in order to enable them to be sufficiently motivated to want to continue playing. However, in relation to The Pathway for Progression, the government might be expecting more than is feasible. Instrumental lessons provided after the Wider Opportunities programme has ended have to be financed, which might cause an extra burden on parents. Much would depend on the parent's thoughts about their child learning to play an instrument and taking part in musical activities, and whether they consider it to be a worthwhile pursuit. It might depend on the cultural background of the child's home, the value placed on music, or whether the child has a particular interest in the subject.

The researcher contends that the quality of the collaborative engagement between the teachers will be a significant factor in trying to achieve an outcome for pupils where as well as continuing learning the instrument, pupils also wish to carry on with their music making. Yet no mention was made of professional collaboration, or the way that this might be achieved in the report of the Wider Opportunities pilot studies (Ofsted, 2004). The only indication given was that of partnership working. This does not appear to represent an active-interactive process whereby there is an exchange of knowledge and expertise between the class teacher and the instrumentalist.

### 2.3.1 The value of a music education

In the context of the primary school, the Wider Opportunities programme should be considered as potentially making a contribution to arts education and provide for pupils' cultural and creative education. The following examples from the literature reinforce the value of a music education.

### Personal and social development and the promotion of creativity.

The aspects of personal and social development and creativity were highlighted by The European Association for Music in Schools (undated) when stating that music is regarded as 'essential for personal development, the promotion of creativity and innovative thinking as well as for social integration' ([www.eas-music.org](http://www.eas-music.org)). The Federation of Music Services (2012) similarly identified the personal and social benefits, as well as music encouraging creativity. In addition, music education improved pupils' learning skills, fostered team work, and underpinned better behaviour. Welch and Adams (2003) contend that music education offers 'education *in* music and education *through* music' (2003:4). This indicates that not only are their musical benefits through learning music, but additional benefits which could be seen as including the other previously mentioned aspects.

### Intellectual development

Hallam (2015) confirms the value of music education stating that making music has an impact on pupils' intellectual, personal and social development. This again stresses personal and social development as well as intellectual development, with the latter being promoted through acquiring musical knowledge and skills.

### A form of communication

The National Curriculum for music (DfEE1999) emphasised the important place of music in the school curriculum, stating that

Music is a powerful, unique form of communication that can change the way pupils think, feel and act...it also increases self-discipline and creativity, aesthetic sensitivity and fulfilment (DfEE 1999:14).

The 2013 National Curriculum (DfE, 2013) continues to endorse the value of a music education when stating that 'music is a universal language that embodies one of the highest forms of creativity' (2013:1).

### Spiritual, moral, social and cultural education

The Education Reform Act (DfE, 1988) which introduced the National Curriculum, promoted a holistic approach to pupils' educational learning. The reform act was intended to foster spiritual, moral, social and cultural development and to prepare pupils for the responsibilities and experiences of adult life (<http://stem.org.uk/cxmw>). The handbook for school inspections (HMSO, 1994) stated that 'spiritual' is not synonymous with

'religious'; all areas of the curriculum may contribute to pupils' spiritual development' (HMSO, 1994:86). This was evident in the National Curriculum for Music (1999) where a statement was made about the way spiritual, moral, social and cultural development could be promoted in the music curriculum. The researcher considers that the provision for pupils' spiritual, moral, social and cultural development through music has much in common with Bowman's (2012) statement that 'the educational value of music is a function of the ways it enriches and enhances life possibilities and facilitates future growth' (2012: 37).

It seems that music as a curriculum subject is thought to offer pupils the benefits listed above, yet much depends on the teachers' understandings of these benefits and whether they plan specifically for their promotion, or whether they happen in the classroom by chance. What appears to be important however, is the environment in which music is expected to be taught. This needs to be right and not over-pressured by other curriculum priorities.

Although music is regarded as being advantageous to pupils' overall educational development, in the current educational climate it could appear that the provision for music as part of arts education is under threat. Music forms part of the lives of many people in the world, yet it seems that in English primary schools its importance has become less significant due to the pressure and the emphasis placed on other subjects deemed to be of greater importance for future successes. This is highlighted in various commentaries concerning the provision for music and arts education in schools (Harman 2014; Incorporated Society of Musicians, 2015; Morgan, 2014). Zeserson et al. (2014) in their review of music in schools, highlight the impact of recent education policy changes on music education, suggesting that Ofsted have caused problems for schools with their emphasis on targets and progress measures. Zeserson et al. state that

in the period when funding was at its height there was a real resurgence of music ...we saw the importance and effectiveness of WCIVT [whole class instrumental and vocal teaching] and that really brought home the importance of re-establishing a lot of music at KS2. Since that point although the funding has decreased, some schools have really held onto it and are committed to sustaining it. The problem now is that it is really difficult to do that. Ofsted targets and progress measures can lead to music really being squeezed (2014:30).

The opinion that music could be 'squeezed' is an obvious cause for concern as the Wider Opportunities programme has limited funding from the Arts Council England, which in time could impact on sustaining the provision. Another factor which should be taken into account in relation to music's place in the school curriculum relates to the accountability culture. Academic progress in schools is judged by Ofsted, and schools have to show not only that pupils are achieving, but also that they are making progress from when they first entered school and during each academic year. Therefore, in the primary schools there is a focus on the curriculum subjects of English and mathematics (DfE, 2014) which are regarded by policy makers as the key subjects for judging pupils' successes.

However, further arguments from the literature add to the debate about the provision for music and the arts in schools. Laurence (2010) maintains that

in reality music occupies a strange almost 'virtual' space in the majority of British primary schools; it's there, enshrined in the curriculum, but peripheral in the reality of daily school life for many children, and as any music teacher knows, often the first subject to be abandoned when statutory tests such as the 'SATs' in England loom or school league table placings dip (2010:246).

The Warwick Commission on the Future of Cultural Value (2015) stressed the importance of cultural and creative education by stating that Ofsted

should not designate a school as being 'outstanding' without evidence of an excellent cultural and creative education. A lack of cultural and creative opportunities within the curriculum and beyond should be reported on and be raised as a matter of concern (2015: 49).

Several issues come to light from the above research. The statement of Zeserson et al. (2014) could be interpreted as expressing a view that primary schools face curriculum pressure due to the requirements of the Ofsted inspection regime. This pressure eventually impacts on the availability of curriculum time for music. The Warwick Commission (2015) further compound the issue concerning cultural and creative education, with an implication that these might eventually have a less significant place in the curriculum.

#### **2.4 The Wider Opportunities instrumental teaching programme**

There are three unique features associated with the Wider Opportunities programme. These comprise:

- 1 large group instrumental teaching
- 2 learning and teaching in music
- 3 professional collaborative practices.

In the Wider Opportunities programme pupils learn to play an instrument through large group teaching, with the underlying philosophy being that music is taught best through the use of the instrument (Fautley, 2011). With reference to the impact of the Wider Opportunities programme on pupils' learning, the report by Bamford and Glinkowski (2010a) states that it includes 'increased motivation to learn the musical instrument...increased musical confidence...enjoyment' (2010a:6). The Wider Opportunities programme also provides an opportunity for professional learning to occur between the class teacher and the visiting instrumentalist through the sharing of expertise, thereby promoting the teachers' own professional learning and development (Burt, 2011; Evans, 2011c). Yet critical issues could arise in relation to the nature of musical learning and progress, and to the provision for establishing effective collaborative practices between the class teachers and the instrumentalists. Therefore, issues concerning large group teaching, the musical activities in the classroom, the teachers involved, and the promotion of partnership working through collaborative practices will be discussed, with reference to the literature.

#### **2.4.1 Setting the scene**

It is necessary to identify how the Wider Opportunities programme fits into the context of the present primary school music classroom and Chapter 1 of the thesis (see 1.3) has summarised the background to the programme. In 2006 the Department for Education and Skills (DfES, 2006a) produced a document outlining the way that the Wider Opportunities programme could work in schools in relation to class teachers and visiting instrumentalists. The document emphasised that as well as providing instrumental learning for class teachers, visiting instrumentalists would gain an understanding of

the school context, classroom management and the wider music curriculum...a fully integrated learning experience for the child, with CPD [continuing professional development] 'built in' (2006a: 8).

There is a clear indication here that the Wider Opportunities programme aims to promote learning for all involved. As well as incorporating a range of musical

experiences, the Wider Opportunities programme engages pupils in the early stages of learning to play an instrument.

In relation to learning Rogers (2009) states that 'ultimately it is the personal interaction with the music, what it means, and how it achieves this that defines musical learning' (2009:9). The Wider Opportunities programme is intended to provide musical experiences through learning to play an instrument, and thereby promote pupils' musical knowledge and understanding. The fact that the Wider Opportunities instrumental lessons are taught in a large group in a school setting should not detract from promoting pupils' musical engagement and progress. The following paragraph discusses large group teaching and highlights some of the issues that have been found.

#### **2.4.2 Large group teaching**

Cox (2001) contends that large group teaching as found in the Wider Opportunities programme is not a new initiative. In the mid-nineteenth century this form of teaching was evident in English schools in the teaching of the sol-fa system through the work of Glover, Hullah and Curwen (Plummeridge, 2002). Hallam (1998) writes of whole group piano tuition being introduced in the USA in the 1920s and 1930s. The class percussion band movement of the late 1940s, the classroom orchestras of the 1970s, recorder ensembles, the Gamelan orchestra, and the Carl Orff Schulwerk integrating music, movement, speech, and drama, all featured large groups learning and playing together. For primary school pupils whole class instrumental tuition was seen in the 1980s and was promoted in the Tower Hamlets string teaching project (Nelson, 1985). Swanwick (1994) states that the teachers involved in the Tower Hamlets project 'saw their job as teaching music through an instrument, not just teaching the instrument' (1994:144). Murphy, Rickard, Gill and Grimmett (2011) in comparing the Australian large group string teaching programme Music4All with other string teaching programmes, found that they all 'recognised the importance of making children's early musical experiences enjoyable and cognitively satisfying' (2011: 294). Other models of whole group participation provided by a specialist are apparent in the American band programmes (Evans, 2011a).



In discussing whether it is better to receive individual instrumental lessons or to learn to play an instrument in a group setting, Mills (2007) argues that group teaching has some advantages, seeing these as offering opportunities 'that individual lessons lack' (2007:191). These include pupils learning from their peers, having fun, and learning in a variety of different ways. In the Wider Opportunities programme pupils learn to play as a whole class, providing even more opportunities for pupils to learn from each other and enjoy music making together.

There are however, critical issues related to large group teaching and Hallam and Creech (2010) contend that this form of instrumental teaching has some disadvantages. They suggest that feedback and guidance to individual pupils is difficult in a large group, whereas in individual or small group teaching pupils can progress at their own speed with direct guidance from the teacher. Cooke (2011) points out that it is important for individual pupils to feel that they are able to make a musical contribution when in a large group. In the context of the Wider Opportunities programme it is possible that an individual pupil will receive support from the class teacher to enable him/her to take part. Another concern of large group teaching is the amount of progress that pupils are expected to make when learning to play an instrument for the first time in a large group, with the implication being that pupils' progress will not be so rapid. Fautley's (2011) research study based on the Wider Opportunities programme, in which fifty two instrumental teachers participated, found that when teaching instrumental playing to a whole class, the instrumental teachers believed that pupils made slow progress in developing instrumental skills. Fautley considered that there was a misunderstanding about the intentions of the Wider Opportunities programme. He contends that

what seems to be the case here is that there could be a misalignment between the purpose of WO [Wider Opportunities] lessons, as opposed to more traditional small group and individual music lessons. In WO the point of learning is to introduce children to music via the instrument, not to just learn the instrument itself (2011:31).

A report produced by the Associated Board of the Royal Schools of Music (ABRSM, 2014) into instrumental teaching, learning and playing, found several issues, a few of

which are relevant to this research study. With reference to whole class instrumental teaching the ABRSM report (2014) states that

the whole-class model is sometimes not an enjoyable experience and puts them [pupils] off doing any more music... there is no real system of progression in the Wider Opportunities programme. The very keen, able students are not always catered for (2014:36).

In addition

whole-class ensemble music learning - while providing early experience - is not translating into an increased commitment to formal learning (2014: 49).

These findings indicate that there is room for some improvement in the Wider Opportunities provision and if pupils are not enjoying the experience of learning to play an instrument, then they will not wish to continue with their lessons. Yet the ABRSM report was designed to focus and report on instrumental learning, whereas the Wider Opportunities programme, as will be shown, encompasses more than this. Therefore, the expectation is that pupils' instrumental progress will not be as great compared with pupils who receive individual or small group instrumental tuition.

As the above paragraphs have shown, there are several critical issues in relation to whole class instrumental teaching as well as additional benefits. As Davies and Stephens (2004) maintain, the Wider Opportunities programme is about class music teaching combined with learning to play an instrument. Lessons do not focus specifically on teaching instrumental techniques, but on incorporating musical experiences through the use of the instrument, thus providing a broader base of musical learning for pupils. A positive aspect of this curriculum could be that as well as learning the skills of playing an instrument, pupils also develop other musical abilities which could impact well on their musical understanding.

#### **2.4.3 Provision in the Wider Opportunities music classroom**

The primary school classroom provides the context for the Wider Opportunities programme and in this setting large numbers of pupils learn to play an instrument through whole class ensemble teaching. The researcher maintains that the Wider Opportunities programme has much to offer as a means of inspiring pupils to enjoy music and possibly to continue with their instrumental learning. There is evidence from some of the literature to suggest that the social and collaborative nature of the

pedagogy creates this learning potential. Griffiths (2011) contends that in the whole class teaching programme 'individual technical and music skills are nurtured within the context of developing all aspects of what it is to be musical' (2011: Foreword). This statement illustrates the essence of the Wider Opportunities programme. It justifies large group teaching as a means of promoting musical learning through the use of the instrument, something which would not normally occur in the primary school music classroom. Zeserson (2011) considers that one of the great strengths of the whole class approach to instrumental learning is that it is based on ensemble practice which is 'the heartland of music making' (2011:47). The Wider Opportunities programme fosters this approach by making it possible for pupils to play in an ensemble even at the beginner stages of learning an instrument. It could be considered that this makes a positive contribution to pupils' musical learning, because it enables pupils to gain confidence through music making, thereby developing their musical awareness. Swanwick (2002) affirms that the social aspects of ensemble playing are important by stating that

music making in groups has infinite possibilities for broadening the range of experience, including critical assessment of the playing of others and a sense of performance. Music is not only performed in a social context but is learned and understood in such a context (2002:200).

Swanwick's statement emphasises the importance of musical experiences in order for pupils to gain knowledge of music by direct acquaintance. The fact that most pupils will be playing an instrument in which they have no prior experience provides an opportunity for all pupils to share the new learning together.

In referring to the El Sistema music education system of Venezuela, Baker (2014) found that the

El Sistema's signature pedagogical practice is to put children into an orchestra as soon as they start playing, providing a communal learning environment with obvious social attraction (2014:125).

Here again the social aspect of learning is stressed, as well as the concept that even beginner instrumentalists can make music together.

In relation to individual or small group tuition Mills (2005) suggests that it is possible to organise instrumental lessons

so as to destroy the myth that students have to spend years getting things 'right' before starting to 'express themselves'...we can organize instrumental lessons so that students make music as they develop their technique (2005:69).

This statement is equally applicable to the Wider Opportunities programme where although the majority of pupils are in the early stages of learning to play, they can still engage in musical activities through the use of instruments. In discussing the results of a research study involving beginner instrumentalists, McPherson (2005) stresses the importance of providing pupils with 'quality early experiences in music, so that they establish not only proper playing habits, but develop their capacity to think musically' (2005: 30). This again is an important aspect of the Wider Opportunities programme where effective teaching should ensure that pupils become more musically aware as they progress in their learning. Garnett (2013) considers that

the difference between instrumental lessons and classroom music lessons is a matter, on the one hand, of curriculum content, and on the other of mode of delivery...instrumental lessons teach performance on a particular instrument...whereas in classroom lessons, performance is only one element of what is taught (2013:162).

In the Wider Opportunities programme the visiting instrumentalists teach basic instrumental skills as well as the activities associated with the primary school music classroom, such as general musicianship skills, performing, composing and listening. However, Ofsted (2012a) highlighted an issue in relation to the curriculum taught in the Wider Opportunities programme. They state that

nearly all of these programmes observed were taught to a generic plan that was designed for use in any school...few examples were seen of bespoke programmes planned in consultation with individual schools to tie in with other music curriculum provision or to meet the particular needs of pupils in that school (2012a :25).

This statement has several implications. It suggests that instrumentalists might not be informed about a school's music curriculum and therefore proceed with their own devised curriculum, or they could be unaware of the social and cultural background of the pupils and not be provided with sufficient information by the schools to aid their planning. Either way, the comment by Ofsted (2012a) implies that there is a need for improved communication between the instrumentalists and the schools.

In relation to teaching in the Wider Opportunities programme the instrumentalists require a different style of teaching from their normal one-to-one or small group tuition. Beach, Evans and Spruce (2011) suggest that instrumental teachers need to develop a new range of teaching strategies for whole class lessons. There is an implication here that these strategies could refer to planning the curriculum for whole classes, as well as class organisation and behaviour management. Carr (1998) defines a curriculum as including 'learning objectives, teaching methods, assessment procedures and classroom organisation' (1998: 325). The implementation of these new strategies could prove a challenge for inexperienced instrumentalists in the Wider Opportunities programme, unless they have received previous guidance from their music education hub. This emphasises the need for instrumentalists to receive training in the pedagogical skills of the classroom before embarking on whole class instrumental teaching. Instrumentalists also need to be familiar with assessment procedures in order to make both formative and summative judgements about pupils' progress.

#### 2.4.4 A holistic approach.

Matthews (2011) argues that the traditional approach to instrumental teaching which focuses on developing technical skills, should be shifted to a holistic model in which pupils are 'thinking, behaving and acting musically ...in which pupils can be immersed and experience what it is to be a musician' (2011: 73). This again emphasises that Wider Opportunities lessons are not solely about learning to play the instrument but that they should engage pupils in a range of musical activities. Wiggins and Espeland (2012) consider that 'when music teaching is approached from a holistic, contextual frame, learners are better able to become musical thinkers and decision-makers' (2012: 344). However, Beach (2011) takes a wider view of a holistic approach suggesting that consideration has to be given to the musical knowledge and experiences that pupils receive out of school. It would seem therefore, that the holistic method provides an opportunity to join together pupils' musical experiences, both inside and outside school. The provision for a 'joined up' approach to pupils' musical learning was previously mentioned by Hallam and Hanke (2012) with reference to the government documents relating to the Wider Opportunities programme. However, this approach is dependent on acquiring the relevant information about pupils' experiences both in and out of school and involves

teachers planning activities which cater for the needs and abilities of different pupils. Some pupils might be regularly involved in out of school musical activities and would need work that challenged them in the Wider Opportunities classroom.

#### **2.4.5 The teachers involved in the Wider Opportunities programme.**

In order for both sets of teachers to gain more knowledge about the Wider Opportunities programme an optional continuing professional development course (CPD) was offered by Trinity Guildhall in partnership with The Open University during the period 2007-2011 (Evans, 2011b). This CPD course was the focus of a research project by Fautley, Coll and Henley (2011). Fautley et al. consider that one of the purposes of the CPD programme was for teachers to

develop an understanding of music pedagogy: the 'how', 'why', and 'what' of music teaching and learning and apply this understanding to their own professional context (2011:9).

For instrumental teachers the CPD programme enabled them to gain knowledge of the different aspects of whole class teaching compared to their experiences of being solely instrumental teachers. In England class teachers are trained according to the Teachers' Standards (DfE, 2011a), which set out the professional requirements for a qualified teacher. The eight standards for professional practice are listed below and will be referred to where appropriate. It should be noted however, that no mention is made of the terms 'collaboration' or 'partnership' in the DfE, 2011a document.

The Teachers' Standards state that teachers are required to:

1. Set high expectations which inspire, motivate and challenge pupils
2. Promote good progress and outcomes by pupils
3. Demonstrate good subject and curriculum knowledge
4. Plan and teach well structured lessons
5. Adapt teaching to respond to the strengths and needs of all pupils
6. Make accurate and productive use of assessment
7. Manage behaviour effectively to ensure a good and safe learning environment
8. Fulfil wider professional responsibilities

(Source: Summary of the Standards DfE, 2011a:1).

The last statement is particularly relevant to both sets of professionals in the Wider Opportunities programme. When read in full, the statement contains the phrase 'knowing how and when to draw on advice and specialist support' (DfE, 2011a). In the Wider Opportunities programme in this study, the class teacher is expected to be present during the class instrumental lessons taught by the visiting instrumentalist. Therefore, the Wider Opportunities programme offers the chance for the class teachers to draw on the knowledge and skills of the visiting instrumentalists, thereby gaining a greater understanding of the provision for musical activities in the primary classroom. Similarly, the instrumentalists can observe how the class teachers deal with classroom organisation and management and improve their own pedagogical skills as a result.

Although some instrumental teachers may need to improve their pedagogical skills for whole class teaching, there is no doubt that they bring with them as Palmer, Evans and Spruce (2011) maintain 'a musical authenticity to the classroom...a 'oneness' with the tradition within which they make music and with the instruments they play' (2011:122). Burt (2011) regards the instrumental teachers as providing excellent role models for pupils due to their performing abilities. On the other hand the researcher considers that this demonstration of instrumental performing skills could have a detrimental effect on generalist class teachers' perceptions of their own musical abilities, possibly resulting in a feeling of some uncertainty when comparing their skills and abilities with those of the instrumentalists. It will be important to discover, when scrutinising the data, whether any perceived inadequacies impinge on class teachers' opinions about teaching the subject.

#### 2.4.6 The generalist teacher and music teaching.

In terms of subject/pedagogical knowledge, the researcher contends that the way generalist class teachers view their musical knowledge could have an impact on their confidence for teaching the subject, their teaching styles and their perceptions of their own musical identities. Yet class teachers have pedagogical skills which should assist in enabling them to teach music competently in the primary school classroom. If an instrumentalist has secure subject knowledge it does not always follow that

they also have secure pedagogical skills. It would be possible for generalist class teachers who are hesitant about their musical knowledge, to display effective pedagogical skills when teaching music. Pedagogical content knowledge is another issue in relation to teaching (Webb and Vulliamy (1996)). This implies that a teacher, whether an instrumentalist or a generalist class teacher, should have the ability to understand how to convey the subject to pupils. Therefore, having a knowledge of the curriculum to be taught and possessing the pedagogical skills and confidence to teach it, are necessary requirements for any teacher (see Teachers' Standards, TS3).

The following research suggests that there is a possible link between the subject and pedagogical knowledge required for teaching music and the generalist class teachers' self-confidence when teaching. A feeling of inadequacy and a lack of confidence in relation to the generalist primary school teacher and music teaching was highlighted in research findings by Holden and Button (2006), Stunell, (2007) and Seddon and Biasutti, (2008). Holden and Button raised issues concerning the way the generalist teachers perceived their own musical knowledge and ability when teaching music in the primary school classroom. Dean (2000) cites Webb and Vulliamy (1996) with reference to teachers' subject knowledge. They contend that teachers need subject knowledge, which is an understanding of the basic concepts and procedures of the discipline. Webb and Vulliamy (1996) consider that teachers need pedagogical content knowledge as well, regarding this as the ability to transfer the subject knowledge and convey it to pupils. For Shulman (2002) pedagogical knowledge is defined as 'the ways of representing and formulating the subject that makes it comprehensible to others...an understanding of what makes the learning of specific topics easy or difficult' (2002:153).

Holden and Button (2006) found that the non-specialist primary school teachers relied on the specialist music teacher for musical expertise. Non-specialists believed that by working with specialists in the classroom their own subject knowledge and confidence would increase, presumably through watching an expert. Holden and Button suggest however, that those teachers who are involved in musical activities themselves are 'more likely to feel confident to teach it' (2006: 33). In their report Holden and Button (2006) state that



there is still much work to be done in providing non-specialists with effective long-term training and support to increase their musical skills, subject knowledge, and confidence, to enable them to make a more marked difference to children's musical education (2006:23).

Hennesy (2015) in writing about primary teachers maintains that 'nothing can replace learning through practical musical engagement with colleagues and children. This is where confidence and understanding for teaching are nourished' (2015:219).

McCullough (2005) in referring to primary generalist teachers and music, considers that there was a considerable lack of confidence among such teachers, frequently linked with a perceived lack of subject knowledge' (2005: abstract). McCullough maintained that there was

an underlying and prevalent assumption that being able to play an instrument was at the top of a hierarchy of ways of engaging with music (2005:201).

An example of low expectations of success in music teaching was highlighted by Stunell (2007) in a study involving four primary school teachers. Stunell discovered that although the generalist teachers believed that they were confident and successful in the classroom, in music they often felt to be failures. Stunell considered that one of the reasons for this was the teachers' own self-efficacy and belief in their ability to teach music, reporting that

perceived self-efficacy is centred on people's beliefs about their capabilities. It suggests that a real or perceived lack of skills or capabilities as perceived by the research participants in music, may decrease belief levels and thus diminish self-efficacy (2007: 157).

In relation to the generalist class teachers in this study, it could be that these teachers have an intuitive musical understanding. 'Intuitive' is the term used by the researcher to indicate an inherent musical awareness and is seen as being the unofficial musical knowledge that a generalist class teacher might bring. Yet it is considered by the researcher to be more than a musical awareness, and involves enthusiasm, enjoyment, knowledge about composers and musicians and an understanding of the importance of making music together. The class teachers might not be conscious themselves of their potential for teaching the subject, as they consider that music teaching requires demonstrable performing skills which they lack, but they have an awareness of music which could be used in the classroom. Stunell, (2007) found in her research study that there were some generalist

teachers with musical knowledge which they had acquired through different musical activities, and as will be shown in Chapter 3, class teachers in this study also bring with them similar musical experiences.

Instrumentalists could be surrounded by a mystique, particularly in relation to their skills and performing abilities, which might result in others feeling inadequate. This then leads to a negative approach to music teaching and to a lack of interest in the subject, because the class teachers feel that they will never acquire the necessary knowledge and skills for teaching the subject. Yet as Mills (2005) contends

whichever way one defines a specialist, it does not follow that their teaching will necessarily be superior to that of other people. Good teaching leads to student learning. That can happen whether or not the teacher has a music degree and whether or not the teacher also teaches other subjects (2005:28).

Bamford and Glinkowski (2010b) found that there was a need for 'more direct engagement and participation from some class teachers in the WO [Wider Opportunities] programme' (2010b, full report:137). These findings could be linked to the class teachers' feelings of inadequacy when witnessing the instrumentalists' skills, and therefore result in some reluctance on their part to participate in lessons.

#### 2.4.7 Specialist knowledge.

In the Wider Opportunities programme the subject knowledge offered by the visiting instrumentalist could be seen as promoting pupils' musical knowledge, skills and understanding and influencing the curriculum to be taught. The instrumentalists have specialist knowledge of the instrument as well as an understanding of how to develop pupils' musical skills. This knowledge could be viewed as the 'official' musical knowledge gained as a result of the instrumentalists' professional training. In relation to subject knowledge Philpott and Wright (2012) cite Bernstein (1973) as stating that 'curriculum defines what counts as valid knowledge, pedagogy defines what counts as valid transmission of knowledge, and evaluation defines what counts as a valid realization of the knowledge on the part of the taught' (1973:85). Moore (2004) with reference to the work of Bernstein, considers that 'a traditional curriculum is organised by well-defined subject categories with strong boundaries, whereas a progressive curriculum promotes integration and has weak boundaries'

(2004:47). Bernstein's contribution on the boundaries of knowledge and to classification and framing are relevant to this study. Sadnovik (1995) considers that

the concept of classification is at the heart of Bernstein's theory of curriculum. Classification refers to the degree of boundary maintenance between contents...strong classification refers to a curriculum that is highly differentiated and separated into traditional subjects; weak classification refers to a curriculum that is integrated and in which the boundaries between subjects are fragile (1995:9).

Swanwick (1988) in explaining Bernstein's use of the term 'classification' in relation to music teaching states that it is to do with 'the exercise of selection over curriculum content...a teacher selecting only music from the western classical traditions for inclusion in the classroom, would be working to relatively closed musical boundaries, strong rather than weak classification' (1988: 121). Bernstein uses the term framing to mean 'the transmission of knowledge through pedagogic practices' (Sadovnik, 2001:15). Swanwick (1988) substitutes strong framing for 'instruction' and weak framing for 'encounter', considering that strong framing is linked to formal instruction and weak framing to allowing some choice for students as to 'what they will learn' (1988:121). Although there appears to be no overall policy statement about the way the Wider Opportunities programme has to be taught, in a Wider Opportunities lesson strong framing might be evident when an instrumentalist structures a sequence of learning. For example, in practising part of a scale on the instrument before moving on to learning a new piece in the same key. In weak framing more choice and decision making would be given to the pupils, by asking them for instance to compose a short piece in groups based on some of the notes of the scale they had practised. The visiting instrumentalists provide the official valid musical knowledge which has been obtained via a music degree or other relevant music qualifications and this knowledge is transmitted to pupils in the classroom. These act to maintain the boundaries of the subject and could be perceived by non-musicians as restricting access to the academic knowledge that these instrumentalists possess.

Although the instrumentalists' subject knowledge is evident, their knowledge of the curriculum might need updating for whole class teaching, as lessons also incorporate the National Curriculum (DfE, 2013) requirements. The researcher

considers that gaining a comprehensive understanding of the curriculum should be seen as an important part of the instrumentalists' training. The need for teachers to understand the curriculum to be taught is found in the Teachers' Standards (DfE, 2011a) where teachers are required to 'demonstrate good subject and curriculum knowledge' (TS3).

#### **2.4.8 Collaboration in the Wider Opportunities programme**

The second Music Manifesto (DfES, 2006b) suggested new frameworks for music education including 'a new strategic partnership between schools, music education providers, children's services and the music industry' (2006b:61). Whittington (2003a) maintains that the concepts of partnership and collaboration are closely related. He states that 'partnership is a state of relationship; collaboration is the active process, that is, of partnership in action' (2003a: 31). Gasper (2010) similarly argues that partnership brings together people with different skills, perspectives, expertise and experience. Working in partnership was again emphasised in an Ofsted (2009a) report in connection with the whole class ensemble teaching programme. The report found that

the very best practice recognised that the programmes were a partnership between the specialist music teacher and the specialist class teacher. Both bring expert skills and knowledge, planning together to ensure that pupils enjoy good progress in their learning (2009a: 21).

Importance was also placed on partnership working in the review of music education produced by Henley (2011). Henley advocates that

the best model for Music Education includes a combination of classroom teaching, instrumental and vocal music tuition and input from professional musicians. Partnership between organisations is the key to success (2011: 13, recommendation 8).

Similar reference to made to effective partnership working in the National Plan (DfE, 2011b). The document states that the key principles of partnership include 'trust, goodwill and commitment...being inclusive of all those who have the skills and knowledge to usefully contribute' (DfE, 2011b:25). This implies that those participating have to make a contribution and share their knowledge and expertise. However, although partnership is mentioned in the National Plan, no specific reference is made to collaboration.

As Whittington (2003a) maintains there is a difference between partnership working and collaboration. In the context of this study collaboration is seen as an important part of the Wider Opportunities provision, as it links together the pedagogical knowledge of the class teacher with the musical knowledge that the visiting instrumentalist brings, thereby presenting an ideal scenario for professional collaboration to occur. Adams (2001) considers that

the combination and acceptance of the different talents and skills of professional and teacher can form the basis of powerful collaborative projects, which may provide a significant experience for all participants (2001:191).

Collaboration is an important aspect of both teachers' and pupils' learning, whereby knowledge is shared, and gains are made through learning from each other. As Pritchard and Woollard (2010) maintain 'collaboration leads to learning' (2010: 27).

With reference to whole class instrumental teaching and collaborative teaching, Evans (2011c) considers that 'it is imperative that pupils are also given opportunities to work collaboratively' (2011c: 118). In the context of the Wider Opportunities programme there is an assumption that both pupils and teachers will learn together through collaborative engagement. The previously referred to CPD programme (Trinity Guildhall and The Open University, 2009, 2011) states that class teachers should be involved in

planning, supporting the lesson, learning alongside the pupils if appropriate, leading part of the session and running follow up activities between lessons. This collaborative approach allows everyone to pool their own unique expertise and enthusiasm (2011: 2).

Again emphasis is placed on the mutual exchange of expertise, and on the class teacher being actively involved and leading some of the lessons with the instrumentalist. This seems to be a good blueprint for collaborative practices in the Wider Opportunities programme, as both sets of teachers are sharing expertise and focusing on promoting pupils' musical learning in the classroom.

#### **2.4.9 Summary: The Wider Opportunities instrumental teaching programme**

This first section of the literature review has focused on the literature relating to the Wider Opportunities programme, and to some of the theoretical perspectives previously identified in connection with the research questions. One of the most important outcomes from the literature is the requirement for collaboration between

the teachers involved in the Wider Opportunities programme. Evidence from official reports referring to partnership working (DfE, 2011b; Henley, 2011), and to collaboration in the Wider Opportunities programme (Burt, 2011; Evans, 2011c) highlight these as being important features of the whole class ensemble teaching programme. The fact that the instrumentalist is a visitor to the school emphasises even more the need for effective professional collaboration to take place. As Zeserson (2012) maintains, one of the important aspects in any partnership working is an opportunity to explore and negotiate the roles. This seems particularly relevant to the Wider Opportunities programme when a visiting instrumentalist is involved in working with the class teacher. If both sets of teachers are regarded as specialists in their own right, either as a music specialist or a pedagogical specialist, then the prospect for professional learning and the sharing of expertise becomes a significant opportunity. With reference to their report on music education Ofsted (2012a) affirm that

where partnerships were strong, the musical skills of the visiting specialist were used to complement the generic classroom management skills of the nonspecialist in team teaching. These collaborations often provided excellent opportunities for colleagues to learn from one another, as ongoing CPD (Ofsted, 2012a:20).

It would appear that there is enormous potential in the Wider Opportunities programme for promoting high quality learning and teaching in music when the class teacher and the instrumentalist work collaboratively.

Critical issues have emerged in the discussion of the literature in relation to the Wider Opportunities programme. The first issue concerns the aims of the Wider Opportunities programme and whether they are to focus on promoting instrumental skill development or to offer a broader based curriculum where the instrument is used as a means of teaching music. The second issue relates to the musical activities that promote learning in the music classroom; the third issue to the instrumentalists' approach to whole class instrumental teaching, and the last issue to the way effective working relationships between the instrumentalist and the class teacher are established. Without rich professional collaboration a valuable opportunity is missed, not only for promoting pupils' musical learning, but for fostering the teachers' own professional development. Yet it remains as to whether

instrumentalists and class teachers seek professional collaboration and if so, what type of professional collaboration would be of benefit to pupils' musical learning. Evidence from the analysis of the data should provide teachers' views on professional collaboration and their opinions as to whether they consider that it is of value in the Wider Opportunities programme.

In conclusion, the original concept of pupils being provided with whole class instrumental tuition, as set out in the DfES, 2001 document, is in the researcher's opinion, a valid way to promote instrumental learning in the primary school. Although the pilot studies (Ofsted, 2004) provided guidance as to how whole class instrumental teaching might be accomplished, the researcher considers that they underplayed the value of professional collaboration. Official documents emphasised the learning opportunities that the Wider Opportunities programme provides for both sets of teachers (DfES, 2006; Ofsted, 2012a) but there has been no clear guidance in the documents concerning professional collaboration and the way that it can be embedded in the Wider Opportunities programme. This research study seeks to redress this and to provide an indication of how professional collaboration can be established and used to promote pupils' musical learning and progress.

## **2.5 Towards a conception of high quality professional collaboration**

### **Introduction**

Professional collaboration between the teachers involved in the Wider Opportunities programme is central to this study and is evident in the main research question '*What is the nature of professional collaboration between visiting instrumental and class teachers working in the Wider Opportunities programme?*' Therefore, this second section of the literature review presents and discusses the different literature relating to professional collaboration, and identifies specific characteristics that combine to form high quality collaboration which are applicable to the Wider Opportunities programme. Consideration is given to the professional identities of the teachers involved and, to whether these identities could impact on the collaborative process. The concept of 'othering' is discussed and aspects of professional learning for both sets of teachers are explored. Models of professional collaboration from the literature are presented.

### **2.5.1 Different perspectives on professional collaboration**

During the course of our lives we may all be involved in some form of collaboration, either intentionally or by chance. As social beings we learn from each other in what Lave and Wenger (1991) describe as communities of practice. According to Wenger (1998) people belong to several different communities of practice at the same time, for example the home community, the work community and the community based around leisure activities. Maynard (2001) in making reference to Lave and Wenger (1991) states that learning is not viewed as an individual process but 'as a process of participation in communities of practice' (2001:41).

Wenger, McDermott and Snyder (2002) define communities of practice as being groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis (2002:4).

This statement provides an example of a form of collaboration where there is a mutual sharing of ideas, knowledge and expertise, and where participants learn from each other. In connection with the Wider Opportunities programme, the music classroom could be viewed as a community of music learners, not only for pupils' learning, but for teachers' learning as well.

### 2.5.2 The factors that influence collaboration

In the context of this study collaboration in the Wider Opportunities programme is seen by the researcher as a challenging issue. This is due to the fact that there is a visiting instrumentalist and a generalist class teacher each with different skills, backgrounds and experiences who need to collaborate in order to provide the best quality music provision for pupils. As the literature shows, collaboration is a process which has to be established between the professionals concerned, and Keller and Norris (2013) maintain that 'for collaboration to be successful, teachers need some foundation of shared roles and goals for their shared work so that they feel adept and identify with one another' (2013:19).

Opinions about collaboration have been identified in the literature, with some of the common threads running through the arguments including shared values, a shared vision, trust and effective communication (Donaldson and Kozell, 1999; Scarbrough, 1999). Dalkir (2011) considers that collaboration involves



two or more individuals with complementary skills interacting to create a shared understanding that none had previously possessed or have come to on their own (2011:463)

Patel (2011) similarly regards collaboration as enhancing the capacity of another to achieve a common purpose, with the implication being that there will be some communication and sharing between those who participate.

The idea of collaboration being used to develop a shared understanding is applicable to the Wider Opportunities programme, where both sets of teachers could gain a deeper understanding of pupils' musical learning through collaborative engagement. Huxham and Vangen (2005) suggest that 'you can, in principle, achieve whatever visions you may have by tapping into resources and expertise of others' (2005:3). Huxham and Vangen also identify other factors which affect the collaborative process, being those of identity, culture, communication and language and having common aims. They argue that 'managing *to collaborate* involves actively *managing (in order) to collaborate*' (Huxham and Vangen 2005:4). This can be seen as an active process whereby participants work together and establish and maintain contact with each other. The active process of collaboration is supported by Meads and Ashcroft (2005) who state that

learning about collaboration is one thing: learning how to collaborate is quite another. It is active-interactive between the parties who need to collaborate (2005: 135).

The fact that in a collaborative relationship participants have to interact, implies that there has to be trust and positive relationships between them, and this is confirmed in the literature. An in-depth qualitative research project undertaken by Fielding, Bragg, Craig, Cunningham, Eraut, Gillinson, Horne, Robinson and Thorp (2005) which gathered information from over one hundred and twenty practitioners identified the factors that influence the transfer of good practice. They reported that 'many research participants saw trust as crucial within relationships...trust can involve both parties feeling that the process is being taken seriously and that the efforts being made are understood and appreciated' (2005:10). Bedford, Jackson and Wilson (2008) similarly place emphasis on relationships when outlining four inter-related elements for collaboration. These are seen as 'a supportive organisational culture, effectual systems in place, an appropriate skills set for the teachers and good

personal relationships' (2008:22). Fitzgerald and Kay (2008) regard clear organisational structures as being part of establishing the collaborative process. These organisational structures suggest that each participant's role has to be identified, that the way information is exchanged has to be clarified, and that some thought is given to the procedures used for evaluation. However, problems could occur in collaborative relationships when the roles are imposed without prior discussion or negotiation between those involved. Although clear organisational structures are important, without careful thought and cooperation they could present problems.

Another aspects of effective collaboration identified in the literature is that of communication. Hartas (2004) reported on a research study involving twenty-five teachers and seventeen speech and language therapists with the aim being to discover their perceptions of collaboration at a special school. The methodology used included questionnaires and group discussions, and as a result Hartas (2004) identified specific factors which assisted collaboration. These included communication flow, having time to collaborate, shared beliefs and values, a shared purpose, and an ability and willingness to adapt to change. School-based research by Greenstock and Wright (2011) involving fifty three participants looked at the way practitioners from different disciplines were involved in collaboration in the early years of schooling. They found that collaborative practices were reliant on 'explicit communication, diplomacy and respect, and a willingness to consider the professional and personal motivations of others' (2011:342). A research study by Rose (2009) which focused on dilemmas in inter-professional collaboration and involved eight teams working in different areas of children's services identified the importance of a common objective and of an agenda that is shared between all participants. This again links to the aspect of communication, of sharing information and of keeping each participant fully informed of what is taking place.

The literature has highlighted some of the possible benefits of collaboration and also included is the sharing and development of new knowledge. Skyrme (1999) suggests that before engaging in new collaborations consideration has to be given to what knowledge will be exchanged and what knowledge will be jointly developed. A similar opinion is offered by Handscomb (2007) when stating that engaging in collaborative practices provides opportunities for new professional knowledge to be

established. The emphasis placed on collaboration as a way of sharing knowledge is supported by Leathard (2003). She considers that professionals should recognise that what they have in common is more important than their differences, considering that professionals should 'acknowledge the value of sharing knowledge and expertise' (2003:9). Yet Scarbrough (1999) in writing about knowledge management includes trust as being needed for knowledge exchange. He writes that 'without trust, fears and anxieties proliferate making us reluctant to part with the knowledge we have acquired' (1999:90).

McAteer, Hallett, Murtagh and Turnbull (2010) consider that in order for collaboration to be effective it requires

an awareness of other's roles, excellent communication and negotiation skills, trust and a shared purpose in relation to outcomes for children and young people (2010:120).

McAteer et al. also suggest that collaboration with colleagues often leads to high quality learning and teaching for pupils.

In the Wider Opportunities programme there is the potential for high quality learning and teaching to take place through both sets of teachers sharing knowledge and expertise. The class teacher and the instrumentalist have different skills sets, and could develop new ways of working and new innovative practices in teaching music. Much would depend however, on the professional relationship between the two sets of teachers and on the opportunities provided in school for them to share their expertise through collaborative practices. However, there is the possibility that issues could arise concerning professional collaboration in the Wider Opportunities programme through a shortage of time in primary schools, an unwillingness on the part of both sets of teachers to collaborate, or a view in the schools that the need for collaboration would place an unnecessary burden on class teachers who already have a full timetable of work. The visiting instrumentalist may just teach the lesson and have no opportunity or wish to engage in any professional dialogue with the class teacher. This could impinge on pupils' musical learning and progress, because there would be no sharing of expertise between both sets of teachers, no sharing of information about the pupils concerned, and little attempt to evaluate the learning taking place in the Wider Opportunities classroom.

### 2.5.3 Professional identity

The following paragraphs concerning professional identity and 'othering' indicate that issues could arise in relation to professional collaboration which could result in becoming critical in any collaborative relationship. As will be shown, an important factor which could have a positive or a negative impact on collaborative practices relates to professional identity (Quinney, 2006; Whittington, 2005) and the way that this could be perceived by the participants involved in collaborative practices. The professionals may regard their identities as relating to their own backgrounds, experiences and status and may not wish to enter into any collaborative partnership where there could be difficulties in establishing positive relationships, and where each professional regards the other as a possible threat. In the Wider Opportunities programme the different professional identities of the class teachers and the instrumentalists could have an impact, not only on any collaborative relationship, but also on any opportunity for them to learn from each other. For collaborative practices to be successful there is an assumption that both professionals will be willing to work in partnership with the other, to exchange knowledge, and in the context of the Wider Opportunities programme to promote pupils' musical learning.

Browne (2011) considers that 'identity is about how individuals see and define themselves and how other people see and define them' (2011:10). Edwards, Daniels, Gallagher, Leadbetter and Warmington (2009) suggest that professional identity relates to the perceptions people have of themselves within their chosen profession and 'with the expectations held of them' (2009:25). Sachs (2003) in relation to communities of practice considers that

those that articulate around issues of professional practice can have profound impacts on teachers' lives both in terms of their classroom practice and in terms of how they construct their professional identities which are exercised both inside and outside of schools (2003:133).

Teachers' perceptions of themselves as subject experts and learning experts are some of the factors contributing to their professional identities (Forde, McMahon, McPhee and Patrick 2006). For Forde et al. (2006) professional identity is

constructed by the individual who carries out the role and is based on that person's values, beliefs, attitudes, feelings and understandings. It is also

based on our own personal history, ethnicity and culture... identity is partly individualistic; it is what makes us different to others (2006:6).

Forde et al. consider that teachers' professional identities are partly formed as a result of belonging to a community of teachers, which may influence their values and attitudes, their thinking and behaviour and their feelings about the job that they do. In this community people develop a common sense of identity and construct their own identities in relation to the community to which they belong (Wenger, McDermott and Snyder, 2002).

The literature has shown that collaboration involves many different factors that need to be in place for the collaborative process to function effectively. Yet collaboration might not be easy to establish and could involve different levels of participation depending on the context in which the collaboration occurs (Donaldson and Kozoll, 1999). It could be that problems occur in the collaborative relationship which impact on each teacher's relationship with the other (Biott and Easen, 1994; Quinney, 2006). Biott and Easen (1994) consider that although tensions may be beneficial in a relationship, they can cause conflict between participants and this has to be managed or tension can become a negative factor in the partnership.

In writing about health and social care Quinney (2006) suggests that different opinions about professional identity can create problems in collaborative practices. Quinney considers that

while a strong professional identity, for example as a social worker or nurse might be seen as important, it has also been found that this can create barriers to collaborative working when the different professionals do not share the same beliefs about the contribution that each can bring to the team (2006:32).

Yet Meads and Ashcroft (2005) argue that during collaboration specialist professional identities can be maintained, and that these different identities can be regarded as points of connection as opposed to points of division.

It would appear that teachers' perceptions of their own professional identities may have some influence on the outcome of professional collaboration. This could be due to the fact that each person may see himself/herself as an expert and may find difficulty in sharing knowledge and ideas with someone from a different professional background. For example, in the context of this study, instrumentalists may regard

their professional identities as musicians as being different from the professional identities of the generalist class teachers. The instrumentalists' experiences, both as instrumental performers and teachers, imply that musically they have more subject knowledge to offer and therefore regard class teachers as possibly having less musical knowledge and fewer skills. This leads to potential challenges in the classroom when both sets of teachers are working together. Alternatively, the class teachers may possess some musical knowledge, be used to teaching music to their classes and therefore see themselves as having almost equal abilities to those of the visiting instrumentalists. Yet this could be advantageous, resulting in class teachers sharing the teaching with the instrumentalists and through collaborative engagement develop new models of best practice in the Wider Opportunities programme.

#### **2.5.4 Othering**

In connection with professional identity, the concept of 'othering' may be relevant to teachers in the Wider Opportunities programme. To 'other' a person implies that they might not be 'one of us'; they do not fit in, and they are seen as someone different and possibly not having an equal status. Holliday (2011) defines 'othering' as 'constructing or imagining a demonized image of 'them' or the 'Other', which supports an idealized image of 'us' or the self' (2011:69). For Gabriel (2012)

Othering is the process of casting a group, an individual or an object into the role of the 'other' and establishing one's own identity through opposition to and, frequently, vilification of this Other (2012: 1).

The term 'othering' is used in sociology and by health care professionals (Johnson, Bottorff, Browne, Grewal, Hilton, Clarke, 2004; Guzys and Petrie, 2013). Johnson et al. (2004) consider that

Othering is a process that identifies those that are thought to be different from oneself or the mainstream, and it can reinforce and reproduce positions of domination and subordination (2004: Abstract)

It could be that 'othering' is relevant to the teachers involved in the Wider Opportunities programme and may be evident in the context of the classroom when class teachers witness the musical knowledge and skills of the visiting instrumentalists. Class teachers could feel that the presence of the instrumentalists

affects their professional status and places them in a lower position to the instrumental teachers, as persons without musical knowledge. On the other hand, the instrumentalists may feel the same when becoming aware of the class teachers' pedagogical skills, their rapport with the pupils and the way that pupils respond to them. Both sets of teachers may feel 'othered' in some way, particularly in connection with subject knowledge and pedagogical knowledge. As a result, either teacher might feel that the other person 'is not one of us' due to the particular knowledge and skills that he/she is able to demonstrate. If collaborative practices are established in the Wider Opportunities programme and both sets of teachers receive some form of professional development, then this should assist in making the perceived division between the two teachers less apparent. Through the class teachers sharing their pedagogical knowledge and the instrumentalists sharing their musical knowledge in collaborative practices, both teachers should feel that they are more of equal partners in the music classroom and appreciate the contribution that each brings to the Wider Opportunities programme.

#### **2.5.5 Professional learning**

The literature highlights the importance of establishing learning communities within a school, not only for pupils but for teachers. Edwards and Collison (2002) consider that 'being a class teacher is to play a major role as a full participant in the community of teacher practice that operates in a school' (2002:23). Forde et al. (2006) propose that a teacher's behaviour, thinking, values and attitudes is influenced by belonging to the community called teachers. The benefits of the professional learning community which promotes the transfer of good practice are discussed by Fielding et al. (2005). They maintain that

teachers sharing their work and collaboratively seeking to develop innovative practice are seen as powerful ways of improving learning experiences for students...practice may be learned by the less experienced from the more experienced, and from a process of reflection (2005:96-7).

The result of establishing collaborative practices in the Wider Opportunities provision could lead to innovative practices being developed, where teachers explore new ways of teaching which further promote pupils' musical learning. Bubb and Earley (2007) consider that building a body of new professional knowledge results in

innovative approaches being adopted which promote and benefit the learning of all participants. This statement could apply to learning for both teachers as well as for pupils, and is relevant to the Wider Opportunities programme.

The sharing of knowledge in the Wider Opportunities programme is related to the concept of master/apprentice (Lave and Wenger, 1991), in which the apprentice acquires skills from the master. In the Wider Opportunities instrumental programme there is an expectation that the class teacher as a master of pedagogy and the instrumentalist as a master of music will learn from each other. Pritchard and Woollard (2010) consider that the apprentice looks and learns and 'is guided in his efforts to master a new skill by the highly skilled master' (2010:17). Another example of professional learning was offered by Binch and Clive (1994) when referring to the professional artist working in the classroom. Binch and Clive suggest that 'the most important aspect of an artist's intervention is normally the introduction of fresh ideas and new ways of working' (1994:12). It is suggested that through watching the artist at work in the classroom, new ideas are introduced which benefit the class teacher and offer something new to his/her professional practice. In the Wider Opportunities programme Palmer, Evans and Spruce (2011) consider that as a result of engaging in successful collaborative projects, both the class teacher and the instrumentalist will gain 'new musical and pedagogical understandings' (2011:125). This should be regarded as a key aim of a collaborative partnership in which each participant benefits and increases their own level of knowledge and expertise.

The features of effective continuing professional development (CPD) identified by Taylor (2009) include 'establishing clarity of purposes at the outset in the CPD activity... ensuring collaborative approaches to CPD' (2009:34). Both these statements are applicable to the Wider Opportunities programme. The class teachers and the visiting instrumental teachers need to identify their own goals for professional learning and promote these through professional collaboration. Young (2012) contends that

wherever the provision for teacher development in music is located, we need to transform our understanding of it from a 'training' model to a 'learning' model (2012:255).

In this situation where each set of teachers are deemed experts in their own right, willingness to share expertise should not only promote professional development,



but be seen as a means of ensuring that the Wider Opportunities lessons engage pupils in high quality learning experiences in music through the promotion of high quality collaborative practices.

#### **2.5.6 Models of collaboration**

Models for establishing and implementing collaborative practices are evident in the literature. With specific reference to the whole class ensemble teaching programme, Evans (2011c) suggests four models of collaborative teaching which are progressive, with each building on the previous one. The first model is where one practitioner leads and the others support; the second is where one practitioner leads and the others support specific groups; the third is where each practitioner is responsible for part of a session, and the last model is where all practitioners share the teaching together. Evans (2011c) stresses that in collaborative practices there is a need for shared aims and objectives as well as for shared planning, in order to make sure that 'the pupils' musical learning is effective' (2011c:118). The models imply that teachers have to work together, that there is communication between them and that they are all involved in planning. For the last model to be successful there is an assumption that professional discussions have taken place, and that the aims for pupils' musical learning in the classroom have been shared.

In Whittington's model of inter-professional collaboration (2003b) the following requirements for collaboration are stated. Participants have to decide

what is *common* to the professions involved, the *distinctive contribution* of each profession, what may be *complementary* between them, what may be in *tension or conflict* between them, and *how to work together* ( 2003b:48).

In relation to the Wider Opportunities programme, it is possible to associate Whittington's model with the teachers involved. For example, the *common* element may be regarded as applying to the pupils concerned. Both sets of teachers are involved in teaching pupils, and pupils benefit from any collaboration that takes place. The *distinctive contribution* of each profession is where the visiting instrumentalist offers subject knowledge together with technical instrumental skills, although the instrumentalist's pedagogical skills may be in need of further development. The class teacher offers 'the tools of the trade', the pedagogical skills of the classroom, but may also have some intuitive musical knowledge and show an interest in the subject. Deciding what is *complementary* between the professionals

could be identified during discussion, but it is possible that both teachers offer a balance of skills which are used for sharing knowledge and expertise. Finally, learning *how to work together* should be a process in which participants exchange information, resolve tensions, and develop positive relationships through a process of active participation. Learning how to work together links into the previously quoted phrase of Huxham and Vangen (2005) when stating that 'managing to collaborate involves actively *managing (in order) to collaborate*' (2005:4). This implies that teachers should be responsive and willing to engage in collaborative practices, thereby valuing the impact that these can have on pupils' musical achievements.

### **2.5.7 Summary: Professional collaboration**

This second section of the literature review discussed the literature relating to professional collaboration, and to the main research question around the nature of the professional collaboration between the teachers involved in the Wider Opportunities programme. The discussions have also been linked to the theoretical perspectives previously identified ( see pages 11 and 12). Of the arguments presented in the literature, several are of significance in relation to the Wider Opportunities programme. These relate to professional identity and its possible impact on collaborative practices, and to the concept of othering. Both of these concepts will be considered when analysing and presenting the data in Chapter 4. The literature has also highlighted that effective communication between the teachers is one of the key requirements for professional collaboration. Purposeful discussions, the exchange of information, and understanding each other's role are essential components that contribute to establishing high quality collaborative practices. Professional collaboration is proactive, with a shared vision of what is to be achieved, and is considered to be an important requirement in the Wider Opportunities programme (Burt, 2011; Evans, 2011c).

Table 2.2 presents a summary of what are considered by the researcher to be the characteristics of high quality collaboration identified from the literature. They are seen as being relevant to the Wider Opportunities programme.

**Table 2.2. The characteristics of high quality collaboration which relate to the Wider Opportunities programme.**

**High quality collaboration includes:**

- clear organisational structures (Fitzgerald and Kay, 2008)
- sharing the aims and objectives (Evans, 2011c)
- establishing good personal relationships (Bedford, Jackson and Wilson, 2008)
- effective communication flow (Hartas, 2004)
- exploring and negotiating the roles (Zeserson, 2012)
- managing conflict and tension (Biott and Easen, 1994)
- discussions concerning what knowledge will be exchanged and what knowledge will be jointly developed (Skyrme, 1999)
- sharing knowledge and expertise (Leathard, 2003)
- collaboratively developing innovative practices (Fielding et al. 2005)
- creating a shared understanding through mutual involvement (Dalkir, 2011).
- acknowledging the distinctive contribution of each profession (Whittington, 2003b)

The characteristics act as guidelines for establishing the collaborative process and stress the importance of developing a shared understanding, not only of what collaboration involves, but on how it might be promoted within the Wider Opportunities programme. It should be remembered however, that the collaborative process is very much dependent on the community within which the collaboration is taking place.

## **2.6 Towards a conception of high quality learning and teaching in music.**

### Introduction

The third section of the literature review entitled 'Towards a conception of high quality learning and teaching in music' discusses the literature relating to music education and uses this to gain an understanding of the key factors that make up high quality learning and teaching in music which can be applied to the Wider Opportunities programme. Three learning theories or ideologies are presented and discussed which offer an insight into the nature of musical knowledge, what there is to learn, how learning takes place and how teaching brings about musical learning. This section connects to the subsidiary research question *'What is the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress?'*

In exploring the pedagogy of music education and the teaching of musical instruments, it is intended to establish the theoretical background to general teaching approaches and to assess their contribution to teaching music. In this section the researcher identifies, discusses and critically considers two ideologies, those of behaviourism and progressivism and their impact on music education in the classroom, together with their potential resolution in the ideology of constructivism. Tensions and conflicts exist between the ideologies in relation to how music is taught and the emphasis that each places on acquiring specific knowledge and skills. Although the researcher recognises that most teachers do not teach according to an ideological model of professional practice, the different ideologies of learning and teaching are used to assist in analysing their contrasting perspectives and to arrive at a philosophical justification for learning and teaching in music in the Wider Opportunities programme.

Carr (1998) identified two curriculum ideologies which are relevant to this section of the literature review. The two ideologies are shown in Table 2.3 below and link directly to behaviourism and progressivism. Carr (1998) considered that each of the ideologies 'expresses the way in which the relationship between education and society has been interpreted in particular times and places ... each is the product of a particular historical period, and emerged in response to new social circumstances and changing cultural conditions' (1998:327-330).

**Table 2.3: Comparison of curriculum ideologies**

	<b>Classical</b>	<b>Progressive</b>
<b>Types of School</b>	Grammar Schools/selection	Community Schools/Comprehensive
<b>View of Society</b>	Elitist	Egalitarian
<b>Guiding Educational Metaphors</b>	Academic Excellence	Learning from Experience
<b>Reproductive Function Of Education</b>	Cultural Continuity	Social Improvement
<b>Classroom Organisation</b>	Rigid grouping of pupils on the basis of intellectual ability	Flexible grouping of pupils on the basis of needs and interests

<b>Curriculum Content</b>	Subject centred: rigid subject differentiation	Child-centred: weak subject differentiation
<b>Teaching Methods</b>	Formal methods	'Discovery' instruction
<b>Assessment Procedures</b>	Traditional examinations to test the acquisition of knowledge	Informal evaluations of qualitative development in pupils' knowledge

Source: Two Curriculum Ideologies (adapted from Carr, 1998:329)

Certain aspects of Carr's curriculum ideologies have common features with those of music education and these will become evident when the ideologies are discussed. An ideology of music education is found in the writings of Plummeridge (2001, 2002), where he uses the term traditional to refer to what Carr describes as the classic, formal approach. Swanwick (1988, 1994, 1999) similarly refers to music ideologies, and in relation to the progressive curriculum considers that it involves an engagement with different musical encounters through creativity and exploration. The section begins by discussing the ideologies of behaviourism and progressivism in relation to music education and then reflects on how the tensions between the two can be resolved through the ideology of constructivism and its application in the Wider Opportunities programme.

### **2.6.1** The ideology of behaviourism

Behaviourism was the dominant perspective on learning until the 1960s (Pollard, 2005). Behaviourism was seen as a tradition concerned with observable behaviours and the acquisition of new behaviours (Pritchard, 2005). Pollard (2005) contends that behaviourist theory provides 'the foundations of work on a 'science of teaching' based on whole-class, didactic approaches through which knowledge and skills were to be taught' (2005:144). The behavioural psychologist Skinner (1938) believed education to be 'a procedure of processing, storing and retrieving information' (Bigge and Shermis, 2004:113). Skinner is cited by Husén (2001) as stating that 'teaching is the expediting of learning. Students learn without teaching, but the teacher arranges conditions under which they learn more rapidly and effectively' (2001:60). Skinner's theory of learning (1938) was regarded as having an impact on classroom practice, with positive and frequent reinforcement being essential for learning to be effective (Verma and Mallick, 1999). Gaining knowledge and skills appeared to be

an important aspect of behaviourist teaching, with learning being organised into small stages and in a logical sequence (Entwhistle, 1987).

Some of the following approaches to learning, as outlined by Woollard (2010), are evident in the behaviourist classroom. These approaches include clearly structured learning intentions, activities that stimulate, motivate and reward pupils, explicit outcomes and expected behaviours, and achievements which are celebrated with rewards. The teacher 'seeks to control the students' learning in order to produce the desired results' (Jarvis, Holford and Griffin, 2003: 30). This statement implies that by using a behaviourist approach to teaching, large numbers of pupils can be taught at the same time through a formal pedagogy in which the teacher is the key person in the classroom. There is also an assumption that in this didactic approach to teaching, the role of the pupil is that of a fairly passive recipient (Pollard, 2005), who responds and follows instructions. The term 'traditional' is used in relation to this style of pedagogy where everything is learnt in a formal way and where the teacher is the person whose sets the tasks and goals for learning.

Several critical issues emerge in relation to the ideology of behaviourism. The opportunity for pupils to explore, to creatively engage and to share learning with each other appears to be restricted due to the formal classroom environment, where the aspirations for pupils' learning is reliant on the teacher's directions. Swann (2012) sums up this model of pedagogy when he states that

a teacher who adopts Skinnerian behaviourism will plan for and monitor the student's learning in great detail, with the intention of developing a programme of tasks that will enable the student to progress from learning basic ideas, or skills (evidenced by the student's responses or behaviour ) to learning those that are more complex. At each stage, correct responses on the part of the student are reinforced (2012:77).

### **2.6.2 The ideology of behaviourism in relation to music education**

Fautley (2010) contends that it is possible to see 'the influences of behaviourism in many aspects of music teaching and learning' (2010:44). Garnett (2013) states that in the behaviourist tradition 'learning music consists of becoming proficient in a range of musical behaviours or skills' (2013:161). In discussing the behaviourist or traditional approach to music education which was influential in the 1950s and 1960s, Plummeridge (2001) considers that the teacher's aim is 'to introduce children

to the recognised 'rules' and procedures that constitute the discipline of music' (2001:25). The behaviourists' concept of music learning and teaching is centred on pupils' acquisition of skills and the role of the teacher is to make sure that tasks are set which focus on skill development. Lessons place emphasis on the acquisition of practical and aural skills, on teaching musical theory, on the reading and writing of notation, on musical appreciation and on singing as a practical activity (Plummeridge, 2001). For Swanwick (1988), most of the control in traditional teaching is with the teacher. He made reference to what he termed as traditional values when stating that 'perhaps the oldest and best established theory of music education is the one which emphasizes that pupils are inheritors of a set of cultural values and practices, needing to master relevant skills and information in order to take part in musical affairs' (1988:10).

In relation to instrumental teaching, Fautley (2010) maintains that the sequenced learning of an instrument and the model of practice and refinement exemplifies behaviourist principles and can often be seen in single one-to-one instrumental tuition. The master/apprentice model would be appropriate in this context (Lave and Wenger, 1991), with the instrumental teacher as the master and the pupil as the apprentice. Hallam (2006) in discussing instrumental teaching cites Hepler (1986) when stating that 'most music tuition is teacher directed. Even in individual instrumental tuition the teacher usually dictates the curriculum and selects the repertoire- and how it is to be played, technically and musically' (2006:16). This appears to be a formal approach in which pupils are given little opportunity to play what they wish and are taught in a structured way which makes sure that their progress is assessed and new goals for learning put in place. This is something which equates to Cain's (2001) idea of linear progression in instrumental learning, where pupils progress from 'easy to difficult and from simple operations to complex ones' (2001:106). For O'Neill (2012) behaviourist teaching is formal with a classical conservatoire approach to music learning. Gane (1996) considers that 'traditional approaches to instrumental teaching have tended to favour development of technical skills in preference to imaginative responses to musical encounters' (1996:49).

In the context of music education Fletcher (1987) cites Ben-Tovim (1979) who expresses the opinion that 'the only way to come to understand music properly is by learning to play an instrument' (1987:124), with Ben-Tovim regarding the voice as an

instrument. However, her statement could be viewed as contributing to an elitist perception of music education, where instrumental and vocal learning is seen as the only means of gaining an understanding of the complexity of music. Whilst Ben-Tovim's opinion could be regarded as containing some truth, it limits the other possibilities of developing a musical awareness through a variety of equally worthwhile experiences.

In relation to whole class instrumental teaching in the Wider Opportunities programme, a traditional approach would be evident when teaching methods are fairly formal, with emphasis placed on skill development, in reading notation, on aural training, and involve the '*how*' and '*about*' of musical knowledge. These aspects of musical knowledge are described as factual knowledge, for example, knowledge *how* to do something, referring to technical and notational skills, and knowledge *about* music, as relating to knowledge about composers, musical styles and music theory (Swanwick, 1999). They would be evident in a tightly structured music lesson when pupils listen to a piece of classical music, are told facts about the composer, and learn some theoretical aspects related to the music. Yet in the lesson opportunity for pupils to be creative, to share learning with others in collaborative group situations and to reflect on the expressive qualities of the music could be absent. By restricting the provision for creativity, the researcher considers that much would be lost in developing pupils' musical knowledge and understanding. As Kokotsaki (2012) argues, 'creativity and music are so closely interlinked that any aspect of music teaching and learning should have creativity as its heart' (2012:149). In addition, a lack of emphasis on the provision for gaining knowledge of music by acquaintance, on musical meaning and intuitive musical understanding, further adds to the ideology being somewhat limited in its classroom practices.

The behaviourist or traditional approach to classroom practice with the emphasis on skill development, theory and learning facts, although having much to offer in improving pupils' skills, when seen in the context of the Wider Opportunities programme might prove less beneficial to pupils' overall learning. A broader approach to the music curriculum was evident in the Wider Opportunities pilot programmes (Ofsted, 2004) whereby other activities were incorporated into lessons, as well as the skills needed to play the instrument. These indicate that the whole



class instrumental teaching programme requires the provision of a range of different musical activities which enable pupils to gain an understanding of what being a musician actually involves (Matthews, 2011; Beach, 2013), and suggests that a formal, traditional approach to learning might not be the most conducive to providing this classroom environment. Fletcher (1987) however, although referring to Swanwick's work (1979) makes a valid point about the benefits of teaching skills. Fletcher considers that 'skill acquisition is a basic factor in motivation' (1987:123). It could be contended that in any musical setting direct instruction from the teacher is a significant factor in promoting and sustaining pupils' progress and is relevant to the Wider Opportunities programme as to any other music classroom practice.

### **2.6.3 The ideology of progressivism**

In contrast to the behaviourist ideology, progressivism offers a more flexible approach to education in the classroom and to music education. The source of the progressive movement is found in the ideas of Rousseau in the eighteenth century and in his work *Émile* (Carr, 2003). Kerr (2007) states that Rousseau believed in 'the innate goodness of children and argued that they should be allowed to play and explore the world through their senses unconstrained by formal academic training' (2007: 3). This approach to children and their education found in the writings of Rousseau was continued in the work of Pestalozzi and Froebel (Darling, 1994). For Dewey (1956) education involved taking the activities of the child, giving them direction and providing opportunities for the child to use his/her imagination. Dewey regarded the interests of the child as involving 'communication, in inquiring and finding out things, in making things or construction and in artistic expression' (1956:47).

In the educational context progressivism places the child at the centre of learning, with the view that education should be planned to reflect the nature of the child (Darling, 1994). The Plowden Report (CACE, 1967) was regarded by Alexander, Rose and Woodhead (1992) as setting out a philosophy for primary education which stressed individual discovery through first-hand experience, and provided pupils with opportunities for creative work. In referring to the Plowden classroom Kerr (2007) states that

acquiring knowledge became less important than searching for it. The role of the teacher was not to impart information but to facilitate its discovery. As a

consequence, traditional teaching skills were undermined and the art of careful, systematic explanation was devalued (2007:55).

The progressive movement in education is in contrast to the behaviourist or traditional ideology of learning and teaching. Progressivism is an ideology which is seen as introducing new ideas and ways of working, of experimentation and exploration and of creative self-expression. The emphasis in the primary school classroom is on what is often described as a 'child-centred approach' with the interest of the child being seen as of particular importance and central to teaching (Lowe, 1997). This approach appears to encompass a less formal attitude in relation to pupils' learning and one where the teacher becomes more of a facilitator of learning. Although pupils are given freedom of choice, there are some disadvantages to the child-centred approach. These relate to pupils' progress and to a lack of direct instruction from the teacher which is necessary for building skills (Kerr, 2007).

Critical issues are also evident in this ideology, particularly in relation to the role of the teacher. Becoming a facilitator of learning implies that the teacher could have less control over pupils' progress, whereby the setting of goals and the charting of pupils' progress could either feature less prominently, or not at all.

#### **2.6.4 The ideology of progressivism in relation to music education**

Plummeridge (2001) considers that the emergence of the progressive movement in music education came about in the 1970s and 1980s and was influenced by the publication of the Plowden Report (CACE, 1967). The emergence of this new approach in the music classroom had much to do with the influence of the American composers Cage and Varèse, who engaged in experimenting with dissonant sounds, thereby pushing forward the boundaries of musical ideas and confirming the possibility of composing in the classroom. Several school music publications expounding the value of creative experiences were published (Schafer, 1965, 1967; Self, 1967). Plummeridge (2001) regarded the new approach as being 'more concerned with the development of certain qualities of mind such as sensitivity, imaginativeness, creativeness and a sense of the aesthetic' (2001: 26). There was an emphasis on personal expression 'rather than the technique through which that expression might be realised' (Garnett, 2013:162).

The seminal work of Paynter and Aston (1970) confirmed the place of composition in the classroom. Their writings were regarded as establishing a philosophy

at the heart of which is the conviction that 'schooling' should be characterized by education rather than instruction; the latter being concerned primarily with the transmission and acquisition of skills, whilst the former, by definition, should draw upon children's natural resources of wonder, imagination and inventiveness (Mills and Paynter, 2008:1).

Garnett (2013) with reference to the publication of Paynter and Aston states that

this grounds musical learning in the experience and manipulation of musical sound through performing and composing, and not in the transmission of notation and theory as a priori expression of musical knowledge (2013:165).

The researcher considers that Paynter and Aston influenced music education at that time. Their teachers' workshops enabled their ideas to be promoted in the classroom, thereby assisting teachers to gain an understanding of the advantages of pupils composing their own music. With the focus on pupils as composers, new roles emerged for both teacher and pupils, with teachers becoming facilitators for learning and pupils engaging in informal learning in the classroom.

Finney (2012: 35) states that 'the composition of music took a central position'. Musical knowledge was characterised by an ability to combine sounds into collages, to create and recreate compositions by using a set pattern of notes, and to produce descriptive pieces through the use of different instrumental techniques. In referring to the child-centred perspective Swanwick (1988) wrote that children were seen as inventors, improvisers and composers, and developed an understanding of how music works. For Bunting, pupils take responsibility for their own learning when they 'develop their confidence as generators and performers of their own music' (2011:114), thus indicating that the provision for creativity benefits pupils' musical development.

The ideology of progressivism in relation to music education however, raises critical issues concerning teacher instruction and skill development. Experimenting with different sounds, although possibly motivating pupils, does not necessarily mean that pupils are acquiring skills which enable them to progress in their music making.

There is a need for direct instruction from the teacher in order to develop compositional work and for pupils to gain an understanding of how their work might be improved. Although as Kokotsaki (2012) states creativity is central to teaching and learning, in the context of the Wider Opportunities programme pupils have to develop both instrumental and general musicianship skills if they wish to continue with their instrumental learning after the initial period of the Wider Opportunities provision has ended.

In summary, the researcher concludes that neither the behaviourist nor the progressive approaches to musical learning and teaching offer the best practice for the Wider Opportunities classroom. The following paragraphs which discuss constructivism, show a curriculum which is more conducive to instrumental learning and teaching in a whole class setting. Pedagogical practices feature the direct teaching of skills together with the opportunity for pupils to engage with music through creative experiences. In constructivism some features of both the behaviourist and progressive ideologies of learning and teaching are present.

### **2.6.5 The ideology of constructivism**

In discussing the ideology of constructivism Hoy (2009) states that 'there is no one constructivist theory of learning, but most constructivist theories agree on two central ideas...learners are active in constructing their own knowledge and social interactions are important in this knowledge construction process' (2009:311).

In writing about the influential work of the developmental psychologist and educator Vygotsky in the 1930s, Crain (2011) states that Vygotsky

tried to create a theory that allowed for the interplay between the two lines of development, a 'natural' line that emerges from within and a 'social-historical' or 'cultural' line that influences the child from without (2011:225).

Vygotsky considered that schooling was important it enabled children 'to develop greater awareness of themselves, their language and their role in the world order' (Schunk, 2012:244). The teacher was seen as someone who passes on the cultural cognitive tools from the culture to the child. For Vygotsky measuring the level of potential development was just as important as measuring the child's actual development (Wertsch, 1985). Vygotsky regarded teaching as only being effective

'when it points to the road for development' (Van de Veer and Valsiner, 1991:331). The way forward for pupils' development was identified by Vygotsky (1978) as being in the Zone of Proximal Development. Vygotsky (1978) explained the Zone of Proximal Development as involving 'a more experienced other'. He states that

the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (1978:86).

Bartlett and Burton (2007) point out that teachers need to be aware that the Zone of Proximal Development varies from pupil to pupil and 'it is the extent of this variation which constitutes the challenge for the teacher' (2007:128). This statement has an implication for teachers in the classroom, as it indicates that teachers need to know the level at which each pupil is working in order to offer sufficient input to promote his/her potential development.

According to the cognitive psychologist Bruner (1960) gaining knowledge of a subject is made easier by understanding the structure of the subject. Bruner believes that to learn structure is to comprehend the fundamental concepts and to learn how things relate to each other. He considers that

the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to that subject. The best way to create interest in a subject is to render it worth knowing, which means to make the knowledge gained usable in one's thinking beyond the situation in which the learning has occurred (1960:31).

One important concept related to learning is that of the spiral curriculum (Bruner, 1960), whereby the basic concepts of a subject are repeatedly built upon. It is a curriculum 'that turns back on itself at higher levels' (1960:13). As well as the spiral, another significant concept identified by Bruner (1960) was the contribution made by a more confident and knowledgeable person to a child's learning. Bruner (2006) describes this as 'scaffolding' and regards it as 'controlling those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate and complete only those elements that are within his range of competence' (2006:199). In relation to the role of the teacher, Wiggins and Espeland (2012) state that scaffolding includes 'everything a teacher might do to

support student learning, including framing and planning the learning experience...and assessing student understanding throughout the experience' (2012:342).

The constructivist's view of learning offers a bridge between the traditional and the progressive approach in which some features of both learning theories are present. For Schunk (2012) 'the goal of constructivist learning environments is to provide rich experiences that encourage students to learn' (2012: 275). The focus is on active learning with the teacher providing the scaffolding to support pupils' engagement in learning. In relation to constructivist teaching Muijs and Reynolds (2011) maintain that 'some form of teacher guidance and direction needs to be part of these approaches' (2011:87). This statement provides support for teacher instruction whereby pupils develop their understanding and make progress. In addition there is a requirement for group work in the constructivist classroom with Meade and Cubey (2008) explaining that 'the constructivist teacher will create opportunities for children to encounter the concept and explore it in groups' (2008:9).

Another aspect of pupils' learning is discussed by Catling (2015), when maintaining that 'creativity is a key element of constructivist learning' (2015:189). It is possible that in promoting creativity through group work and collaborative learning pupils become more aware of their own learning, as well as that of their peers. The constructivist vision is summarised by Fosnot (1996) when stating that

a constructivist view of learning suggests an approach to teaching that gives learners the opportunity for concrete, contextually meaningful experience through which they can search for patterns, raise their own questions, and construct their own models, concepts and strategies. The classroom in this model is seen as a minisociety, a community of learners engaged in activity, discourse and reflection (1996: ix).

#### **2.6.6 The ideology of constructivism in relation to music education**

The researcher maintains that the formal, traditional approach of behaviourism and the creative, less formal approach of the progressive ideology are brought together in constructivism. The writings of Swanwick (1979, 1988, 1994, 1999) on music education are seen by the researcher as being based on a constructivist approach to learning and teaching in the music classroom. Swanwick's theories have been specifically chosen to highlight his ideas on music teaching, on pupils' acquisition of

musical knowledge and on the underlying tension between what Swanwick terms as musical encounter and instruction. The next paragraphs discuss Swanwick's work, and in the context of music education knowledge is considered by the researcher as being associated with *what pupils learn*; learning as being associated with *how pupils learn*, and teaching as being associated with *pedagogy*.

Swanwick's (1979) thoughts on the acquisition of musical knowledge and development were introduced in a model of musical activities in which composing, literature studies, audition (listening as an audience) skill acquisition and performing were evident (referred to by the acronym, CLASP). The model is based on a holistic view of music education and could be seen as providing breadth and balance in the music curriculum. Skill acquisition for Swanwick has aural, instrumental and notational components, and performance is regarded as 'communicating music as a 'presence' (1979:45).

Swanwick (1994) contends that

musical knowledge is multi-layered; it has several strands, often woven together in our actual experience though they are separable for the purpose of closer analysis and understanding (Swanwick, 1994:14).

The central core of musical knowledge for Swanwick (1994) is learning by first-hand or personal experience, which he refers to as knowledge by direct acquaintance or knowledge 'of' music. Philpott (2016) concludes that knowledge 'of' music is seen as developing an understanding relationship with music through listening, responding, composing and performing.

The concept of music being multi-layered, together with the concept of the spiral, were explored by Swanwick and Tillman (1986). Fautley (2010) considers that the spiral is 'hugely important in music education' (2010:46). He states that the spiral

has found particular resonance with music educators as it provides a theoretical underpinning to the idea that musical topics can be undertaken with differing degrees of depth at different times in a learner's education career (Fautley, 2010: 46).

A theoretical model of musical development devised by Swanwick and Tillman (1986) was based on the spiral. The model was the result of their analysis of the musical compositions produced by pupils of different ages and provided an indication

of pupils' musical development. The four levels of development and engagement with music are explained by Swanwick (1999) as covering the range of pupils' musical experiences. These levels are awareness and control of sound materials, awareness and control of expressive character, awareness and control of musical form and awareness of the personal and cultural value of music.

Philpott (2016) considers that Swanwick (1988) developed 'a constructivist theory of musical learning in which the knowledge types are integrated into a spiral of musical development' (2016:40). Skills are taught in the context of musical experiences, so that pupils learn skills in order to be expressive, creative and to enhance their knowledge 'of' music. The concepts of encounter and instruction in music education are seen by Swanwick (1994) as important components of musical development and learning, and there is a constant to and fro between the two. The researcher suggests that the concept of 'encounter' by direct acquaintance with music can be found in the ideology of progressivism, and 'instruction' from the more formal behaviourist or traditional ideology. The ideology of constructivism could therefore be regarded as bringing together aspects of behaviourism and progressivism in the context of music education, with encounter and instruction being the overarching concepts that unify the two ideologies. In relation to the musical spiral, Swanwick (1988) explains that the left and right sides of the spiral relate to encounter and instruction, that tensions exist between the two, and that these tensions are always interactive. Cain (2001) suggests that the stages outlined in the spiral (Fig 2.2) are cumulative, with each stage building on and containing the stages that precede it.



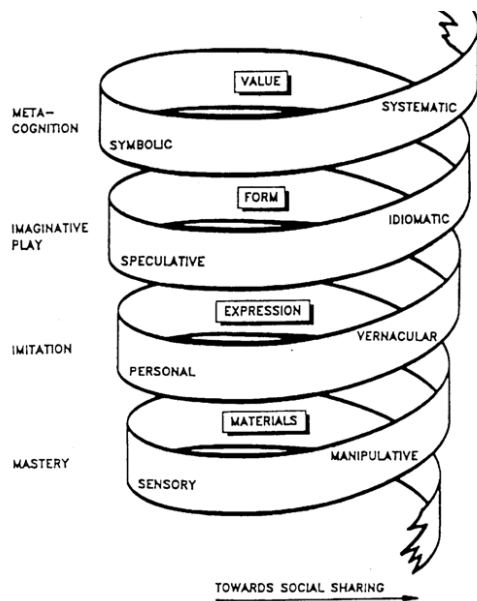


Fig 2.2: The spiral of musical development

(Source: Swanwick and Tillman, 1988:68)

In the context of the Wider Opportunities classroom and in relation to the musical spiral, there is a need for direct instruction and the setting of goals for learning, as well as providing opportunities for pupils to encounter music through creativity, music making, listening and engaging in informal learning. In discussing whole class instrumental and vocal teaching McCullough (2011) emphasises that pupils are developing musicians, and that it is important for teachers to understand how pupils acquire their musical knowledge during whole class teaching. McCullough considers that 'facts about a particular piece of music can influence the listener's appreciation of it; and technical skills can enable people to compose and perform in the ways they want' (2011: 22). McCullough is stressing the *how* and *about* of musical knowledge which contribute to pupils' acquisition of knowledge and skills and which are valid in the Wider Opportunities classroom. By providing a constructivist approach to musical learning where knowledge *how*, *about* and *'of'* music are evident, pupils gain an appreciation, not only of learning to play an instrument, but of all the aspects which make up music education.

### 2.6.7 Formal and informal approaches to learning and teaching

Although formal and informal approaches to learning and teaching could be viewed as promoting a new approach to pedagogy in the music classroom, they are

however evident in the behaviourist and progressive ideologies. The formal and informal approaches to learning and teaching are considered by the researcher as attempting to resolve the tensions between encounter and instruction; between the more flexible progressive approach of musical encounters and the more traditional formal approach where instruction is used to promote musical understanding and progress. In discussing music education Finney and Philpott (2010) express the view that 'in recent times, informal learning and pedagogy has become a significant theme in English music education, emanating from a concern that the 'ownership' of musical learning should be firmly located with pupils' (2010:7). In relation to pupils' learning, Folkestad (2006) states that in a *formal* learning situation

the activity is sequenced beforehand. That is, it is arranged and put into order by a 'teacher' who leads and carries out the activity. The *informal* situation is not sequenced beforehand; the activity steers the way of working/playing/composing, and the process proceeds by the interaction of the participants in the activity ' (2006: 141).

For Folkstad (2006) informal learning is making music and playing music, and formal learning involves how to play music and how to make music, implying that this involves a type of instruction. Folkstad states that

formal- informal should not be regarded as a dichotomy, but rather as the two poles of a continuum, and that in most learning situations, both these aspects of learning are in various degrees present and interacting in the learning process. This interaction between formal and informal learning, is quite often described to take place in a 'dialectic' way' (2006:143).

Spruce (2012) considers that

it is in the process of making music - and making music together - that the dialectical possibilities of music are fully realized' (2012:193).

An example of a music project in which pupils' learning is both informal as well as formal is evident in the Musical Futures secondary school project (Green, 2008). The aim of the project is to establish a closer link with the musical experiences of pupils outside school, with the musical practices within the classroom. Pupils choose their own music, work in friendship groups, set their own targets, and through aural learning and copying reproduce some of the popular music of the day. In addition, any formal instruction is left to the needs of the pupils and teachers support the compositional process as appropriate. With reference to learning and teaching in the project, Cain (2013) maintains that 'it is not necessary for teachers to abandon

formal pedagogies when they adopt informal ones' (2013:74). Mahoney (2001) suggests that 'our working styles can move from formal to informal within a session...the learning process then becomes a continuum switching from one to the other - informal to formal' (2001:31).

Enculturation plays a significant part in informal learning (Green, 2014), with Hallam (2001) regarding this as a way

in which individuals come to know the musical structures which underpin the music of different cultures, principally their own music....much of this is learnt without conscious awareness as we absorb the music which is being played around us. Much of this learning occurs outside school (2001:69).

For Philpott (2016) 'musical knowledge is developed through the interplay between encultured/ informal/intuitive learning and formal/ instructional learning' (2016:50).

In relation to the formal/informal approaches to learning, a critical issue is raised concerning progress. Much would depend on the teacher to make sure that progress is maintained as a result of pupils taking ownership of their own self-directed learning. Informal learning also raises an issue as to how much skill development occurs and whether there is sufficient direct teaching to promote success.

There appears to be a need therefore for a balance between informal and formal learning and teaching in the Wider Opportunities instrumental programme. This is in order for pupils to develop their musical understanding informally through creative engagement and exploration, and formally through traditional instruction which promotes the development of aural, notational, technical, perceptual and critical skills.

### **2. 6. 8. What does constructivism mean for the Wider Opportunities programme?**

The researcher maintains that constructivism as an ideology of music education provides the means of defining the characteristics of high quality learning and teaching in music. In relation to the Wider Opportunities programme, constructivism is seen when classroom provision involves pupils in gaining knowledge 'of ' music through direct encounter, together with formal instruction, and facilitates a classroom practice which promotes all aspects of pupils' musical learning and development.

In the following paragraphs constructivism as an ideology of learning and teaching is discussed in relation to the Wider Opportunities programme, and to whether it

offers the potential for promoting learning when pupils are involved in learning to play an instrument in a whole class setting. In addition, the characteristics of high quality learning and teaching in music which emerged from the literature, and which are deemed to be important aspects of the Wider Opportunities programme, are discussed.

As Swanwick (1999) maintains, knowledge 'of' music by direct acquaintance is evident when pupils engage in playing instruments, in listening, performing and composing, and in being fully integrated into different musical experiences which promote their understanding of what music is all about. Philpott (2007) suggests that knowledge 'of' music is 'particularly important in a constructivist approach to musical learning, when pupils build meaningful connections with their own music and the music of others' (2007:40). Through this practical and creative engagement pupils come into direct contact with musical discourse and with the language that makes up the discipline of music. Philpott (2016) considers that in music education constructivism embraces both enculturation and instruction. In the constructivist approach to lessons learning is both formal and informal, with pupils experiencing making music together, collaborating in compositional tasks and gaining an understanding and knowledge 'of' music through an integrated approach to musical learning. The personal experience of learning 'what it is to be a musician' (Beach, 2013, 2011; Matthews, 2011) involves social interaction, as well as integrating new learning experiences within the knowledge already acquired. A similar opinion about linking new knowledge to previous understandings was stated by Scott (2006) with reference to the constructivist classroom. In relation to specific subjects Marlowe and Page (2005) contend that constructivism involves 'integrating current experiences with our past experiences and what we already know about a given subject' (2005:7). In the Wider Opportunities classroom this might be seen when pupils build on their previous instrumental and musicianship learning and apply this knowledge in different ways to reinforce their understanding.

Spruce (2011) acknowledges the constructivist approach to music teaching where a relationship is established with music through direct encounters and where pupils are able to develop a deeper understanding as they connect with a variety of different learning experiences. In relation to the whole class ensemble programme Spruce (2011) argues that

integration is important because it enables children to understand how different musical encounters relate to each other and how each contributes to their developing relationship with, and knowledge of, music (2011:63).

Garnett (2013) suggests that 'the principle feature of a curriculum based on constructivist principles is that it defines learning in terms of what students understand rather than in terms of what they can do' (2013:164). The researcher contends however, that in addition to developing musical understanding it is also important for pupils to gain skills to enable them to make progress. In addition, musical experiences and musical knowledge promote musical understanding, and direct instruction in musical techniques enhances pupils' musical progress.

As the National Curriculum requirements (DfE, 2013) are incorporated into instrumental tuition in the Wider Opportunities programme, pupils enter into the activities associated with being a musician and gain experience of music making both as performers and composers. This connects to Swanwick's (1979) view that 'students should take up different roles in a variety of musical environments' (1979:42). Similarly, Elliott (2005) supports the idea that pupils should engage in understanding what it is to be a musician through activities which include being listeners, composers and performers.

A constructivist teacher in the Wider Opportunities classroom would promote rich musical experiences through the use of the instrument. Pupils would have the opportunity to develop an understanding of what it is to be a musician (Matthews, 2011) and to learn by first-hand experience. Scott (2006) considers that in the constructivist view of music education pupils 'are actively involved as composers, performers and listeners' (2006:18). It would seem that a constructivist approach to learning and teaching would offer pupils in the Wider Opportunities programme a range of musical experiences, and provide an opportunity for them to gain a broader knowledge and understanding of music. In addition, the tensions that exist between the ideologies of behaviourism and progressivism would find a resolution in the ideology of constructivism, and provide an opportunity for pupils to engage in learning to play an instrument in a Wider Opportunities classroom which promotes all aspects of pupils' musical development.

The characteristics of high quality learning and teaching in music identified from the literature are shown in the table below. Although constructivism is regarded as a powerful pedagogical model, the characteristics contain aspects from the ideologies of behaviourism and progressivism. These characteristics provide guidance for teachers in making sure that pupils' involvement, motivation and progress is maintained in the Wider Opportunities instrumental programme.

**Table 2.4 The characteristics of high quality learning and teaching in music which relate to the Wider Opportunities programme**

**High quality learning for pupils includes:**

- learning the 'how' and 'about' of musical knowledge (Swanwick, 1999; McCullough, 2011)
- gaining knowledge 'of' music by direct acquaintance (Swanwick, 1999)
- developing aural, notational, technical, perceptual and critical skills (Swanwick, 1979, 1999)
- linking new learning to previous understandings (Scott, 2006)
- becoming generators and performers of their own music (Bunting, 2011)
- experiencing informal learning (Green, 2008)

**High quality teaching includes:**

- providing opportunities for pupils to be actively involved as composers, performers and listeners (Scott, 2006)
- providing opportunities for pupils to develop an understanding of how different musical encounters relate to each other (Spruce, 2011)
- providing opportunities for pupils to engage in social interaction through music making (Swanwick, 1999).
- providing opportunities for pupils to work collaboratively (Evans, 2011c)
- providing opportunities for pupils to experience both formal and informal teaching (Swanwick, 1988; Beach, 2011)
- providing instruction in order for pupils to develop skills and understanding (Swanwick, 1979, 1999)

Summary.

It is evident that there is some similarity between Carr's ideologies (table 2.3) and the three ideologies of music education set out in table 2.5. below. In this table the connection between learning and teaching in music and the music curriculum offered is shown. Table 2.5 presents a summary of each ideology and provides examples of the learning and teaching taking place.

**Table 2. 5. Three ideologies of music education**

<b>Behaviourism</b>	<b>Progressivism</b>	<b>Constructivism</b>
<b>Learning</b>	<b>Learning</b>	<b>Learning</b>
Learning is formal in whole class settings (Pollard, 2005)	Learning is through social interaction and peer learning (Swanwick, 1988; Green, 2008)	Learning is through social interaction and peer learning (Swanwick, 1988).
Learning is through instruction. Learning by rote, and questions and answers (Plummeridge 2001) are evident Pupils are passive learners (Pollard, 2005)	Learning is by discovery, with informal and self-directed learning practices (Green, 2008). Pupils set their own learning goals (Green 2008) Pupils work in friendship groups (Green, 2008).	Group work and collaboration between teachers and pupils is evident. Learning is based on gaining a knowledge 'of' music by direct acquaintance, but there is also a need for instruction (Swanwick, 1988)
<b>Teaching</b>	<b>Teaching</b>	<b>Teaching</b>
Teaching is traditional, formal, and sequenced. (Swanwick, 1988; Pollard, 2005)	Teaching is both informal or formal, depending on the context (Mahoney, 2001; Green, 2008)	Teaching is both formal and informal (Swanwick, 1988; Beach, 2011)
The teacher is an instructor (Swanwick, 1988).	The teacher becomes a facilitator of learning (Green, 2008; Beach, 2011,2013)	The teacher becomes a facilitator of learning (Beach, 2011, 2013)
Teachers' interactions with pupils are formal. Pupils' interactions with teachers are also formal. (Plummeridge, 2001,2002)	Teachers' interactions with pupils are informal. Pupils' interactions with teachers are informal (Folkestad, 2006)	Teachers' interactions with pupils are formal and informal. Pupils' interactions with teachers are formal and informal (Folkestad, 2006, Finney and Philpott, 2010).
<b>The music curriculum</b>	<b>The music curriculum</b>	<b>The music curriculum</b>
The cultural heritage of music from the western classical tradition is evident. (Plummeridge, 2001)	A varied approach to the music repertoire to include a range of styles from avant-garde, music of popular musicians and pupils' interests (Mills and Paynter 2008; Green 2008)	There is an eclectic mix of music, including world music (Plummeridge, 2001)

In referring to the traditional approach to teaching, Richardson (1997) contends that it promotes 'neither the interaction between prior or new knowledge, nor the conversations that are necessary for internalization and deep understanding' (1997: 3). In the Wider Opportunities programme pupils are active learners when engaging in learning to play a musical instrument and participating in other musical activities. Pupils gain knowledge of music through direct and meaningful experiences and develop their understanding. They build on their prior knowledge through

collaboration, peer learning and discussion, and in making music together. In the behaviourist or traditional pedagogy pupils' progress is maintained through direct instruction, target setting and identifying goals for learning. In the ideology of progressivism pupils engage in creativity and adopt informal learning. Constructivism is the ideology that combines the two, thereby promoting pupils' learning and understanding in the Wider Opportunities programme and ensuring that pupils develop knowledge 'of' music, gain skills and make progress.

In summary, the researcher contends that in order for the Wider Opportunities programme to have an impact on pupils' musical learning and progress, much depends on what pupils learn, on how they learn, and on the pedagogical practices of the teachers. When viewed from a constructivist standpoint, the Wider Opportunities classroom becomes an active learning environment, where pupils collaborate, share ideas, engage in both formal and informal learning and where the teacher involves pupils in a range of musical activities which promote and develop their skills and musical understanding. Constructivism is seen by the researcher as providing a powerful pedagogical model for learning and teaching in the Wider Opportunities programme.

## **2.7 Conclusion to the literature review.**

The literature review has provided the theoretical background to the research questions by focusing on the Wider Opportunities programme, conceptions of high quality professional collaboration, and three ideologies in relation to education and to learning and teaching in music. Evidence from previous research studies involving the Wider Opportunities programme, namely those of Bamford and Glinkowski, (2010) and Fautley, (2011) have been discussed, and have shown that pupils enjoyed their Wider Opportunities lessons and made gains in musical learning. The research by Fautley et al. (2011) based on the Trinity Guildhall and The Open University CPD programme has also been considered. Research findings involving professional collaboration by Hartas (2004), Rose (2009) and Greenstock and Wright (2011) have provided evidence on aspects of collaboration, and research reports by McCullough (2005), Holden and Button (2006) and Stunell (2007) have identified issues concerning the generalist class teacher and music teaching.

Kelly (2010), although not referring specifically to the Wider Opportunities programme, states that



there is still a long way to go to discover a definitive answer of what engages children in the primary music classroom, but a better understanding of this engagement could be key in improving pedagogy and children's musical experiences (2010:84).

In answer to Kelly's statement the Wider Opportunities programme has the potential for promoting pupils' musical engagement in the primary classroom, and for offering a new perspective on instrumental learning. The constructivist approach to learning and teaching in which pupils experience a range of musical activities which enable them to understand what being a musician involves, is considered by the researcher as providing a powerful pedagogical model for the Wider Opportunities programme. Constructivism is regarded as a model for learning and teaching, as well as a model for collaboration.

As Scott (2006) states

genuine constructivist environments reflect approaches for deep learning. This represents challenges for **music** teachers who must balance direct instruction to provide students with relevant information about **music** with opportunities for students to apply this knowledge toward musical results as independent performers, composers and listeners-a laudable goal for any general **music** program (2006:22).

In conclusion, this chapter has presented the literature relating to the research questions and has identified various critical issues. In Chapter 4 'Data presentation, findings and discussion' this literature will be discussed in connection with the analysed data and the findings that emerge from the data. The characteristics of high quality collaboration (table 2.2) and high quality learning and teaching in music (table 2.4.) identified in the literature will be used as benchmarks to guide the critical analysis of the data. Other theoretical perspectives from the literature will also be considered. These relate to the Wider Opportunities programme and 'what it is to be a musician', (Matthews, 2011; Beach, 2013), to the model of professional collaboration proposed by Whittington (2003b), and to Swanwick's theories of music education (1979, 1988, 1994, 1999).

The next chapter, **Chapter 3 Methodology**, outlines the researcher's own approach to the study, the data collection process, and the methods used for the analysis.

## **Chapter 3 Methodology**

### **3.1 Introduction.**

The aim of this study is to explore the way that class teachers and instrumentalists involved in the Wider Opportunities programme collaborate together. Class teachers and instrumentalists are seen as specialists in their own right, with each bringing knowledge, different skills sets and experiences to the partnership. The intention is to gain an insight into participants' perceptions of professional collaboration and to discover how collaborative practices evolve in the Wider Opportunities programme. The design chosen for this research is based on a small- scale qualitative case study within an interpretive paradigm. This approach provides an opportunity to build up a picture of collaboration in the Wider Opportunities programme, with the intention of gaining sufficient evidence to answer the research questions. Although quantitative methods are used for the design and analysis of 15 questionnaires, the research does not warrant being described as a mixed methods approach, due to the small sample size of the questionnaires.

For Denscombe (2010b) the choice of a research strategy depends 'on identifying one that works best for the particular research project in mind' (2010b:4). This chapter describes, explains and discusses the methodology used for the study and justifies the way that the methods are considered to be the best for answering the research questions. The theoretical framework on which the research is based is clarified. The reasons for choosing particular types of research tool are outlined, together with a description of the methods employed for collecting the raw data and the processes undertaken for the data analysis. In addition, the chapter explains the ethical issues associated with the research.

### **3.2 The research questions.**

Stake (1995) states that 'perhaps the most difficult task of the researcher is to design good questions, research questions, that will direct the looking and thinking enough and not too much' (1995:15). In this research study the research questions are interrelated, in that one question leads to another. For example, if class teachers and instrumental teachers work together it is possible that both sets of teachers will gain some form of professional development from their interactions. Successful collaboration between teachers could be linked to how teachers perceive their own

professional identities and the way these affect collaborative relationships. It is important therefore, to ensure that the right research questions are asked in order to gain the relevant information for answering these questions. The 'what' questions focus on exploring, understanding and describing. These types of question are applicable to investigating the professional collaboration taking place in the Wider Opportunities programme, as well as the other factors that make up the professional relationship. The last subsidiary research question, which is a 'how' question, is used to indicate in what way can something be changed or improved. It is considered that the nature of the data which is most appropriate for answering the research questions is qualitative. The data collection contains participants' perceptions and opinions, as well as first-hand experiences of classroom practice obtained during lesson observations.

#### The Main Research Question.

*What is the nature of professional collaboration between visiting instrumental and class teachers working in the Wider Opportunities programme?*

#### The Subsidiary Research Questions

- 1. What learning opportunities does the Wider Opportunities programme provide for instrumental and class teachers?*
- 2. What is the role of professional identity in collaborative practices between instrumental and class teachers?*
- 3. What is the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress?*
- 4. How can these insights impact on future developments in music education policy?*

### **3.3 The theoretical framework on which the research is based.**

Denscombe (2010a) considers that 'there are three concepts which researchers need to understand because they lie at the heart of the discussions and controversies surrounding research philosophies. These are 'ontology', 'epistemology' and 'paradigm' (2010a:118). Usher (1996) regards ontology and epistemology as the philosophical underpinnings of research. Ontology could be considered as concerning 'what' am I looking at, and epistemology about 'how' am I looking at it (Thomas, 2009). Denzin and Lincoln (2005) contend that the researcher approaches the world 'with a set of ideas, a framework (theory, ontology) that specifies a set of questions (epistemology) that he or she then examines in

specific ways (methodology, analysis)' (2005:21). For Davies (2003) ontology is 'the study of the kinds of things that are in the world' (2003:155). According to Crotty (1998) ontology is the study of being and epistemology 'is a way of looking at the world and making sense of it...it is *how we know what we know*' (1998:8). For Creswell (2007) epistemology is a philosophical assumption for it 'addresses the relationship between the researcher and that being studied as interrelated, not independent' (2007:247).

A view that is identifiable with this study is that there are multiple realities which are dependent on people's perception, their past experiences and how they regard themselves in the world. Creswell (2007) considers that when researchers conduct qualitative research 'they are embracing the idea of multiple realities' (2007:16). Equally, in writing about a social constructivist perspective, Robson (2011) argues that it relates to the view that 'reality is socially constructed i.e. that the phenomena of the social and cultural world and their meanings are created in human social interaction' (2011:533). I wanted to ensure that my research enabled participants to express their perceptions of these realities and that my ontological and epistemological perspectives enabled these perceptions to be gathered. Ontology and epistemology form part of a paradigm and for Burton and Bartlett (2009) a paradigm contains a set of ideas and approaches which are permeated with values and beliefs. Before establishing the research process the selection of the paradigm which forms the theoretical perspective for the study became a critical issue, as the choice is dependent on whether the appropriate kind of data are collected so as to facilitate the answering of the research questions.

With reference to research in music education, Laurence (2013) contends that

we as researchers...need first to locate for ourselves what kinds of basic philosophies and sets of values we hold and are bringing to bear before we set out about trying to find things out, 'prove' an idea we may have, or even design our research in the first place (2013:15).

In the early stages of the development of the design for this study, I considered four research paradigms, positivist, post-positivist, interpretive and critical theory. In relation to the choice of paradigm the positivist, post-positivist and critical theory paradigms were both judged to be unsuitable for the data I wanted to collect. The positivist paradigm is based on scientific and quantitative methods and may be used to explore cause and effect (Creswell, 2007). Griggs (2010) considers that in a

positivist paradigm, statistical tools are used and the research is approached in an objective manner. The positivist views the social world as 'out there', as something that is measurable, with researchers retaining a 'detached, impartial position in relation to the thing being studied' (Denscombe, 2010a:132). For Robson (2011) 'post-positivists believe that reality does exist but consider that it can only be known imperfectly and probabilistically in part because of the researcher's limitations' (2011:22). The critical theory paradigm is often associated with attempting to transform society and is concerned with disadvantaged and oppressed groups. Griggs (2010) believes that these critical researchers seek to address inequalities. According to Cohen, Manion, and Morrison (2007) 'critical theorists would argue that the positivist and interpretive paradigms are essentially technicist, seeking to understand and render more efficient an existing situation, rather than to question or transform it' (2007:27).

The interpretive paradigm was chosen for this study as it is based on using qualitative methods for gathering data which is considered by Cohen et al. (2007) to be more suitable for small-scale research. In discussing interpretivism Thomas (2009) states that

the social world is *not* straightforwardly perceivable because it is **constructed** by each of us in a different way. It is not simply 'out there', it is different for each of us, with words and events carrying different meanings in every case... we are interested in people and the way that they interrelate—what they think and how they form ideas about the world; how their worlds are constructed...the key is understanding (2009: 75).

This statement appears to concur with that of Bassegy (1999), when he affirms that 'people perceive and so construct the world in ways which are often *similar* but not necessarily the *same*, suggesting that there can be different understandings of what is real' (1999: 43). Denscombe (2010a) however, warns of the dangers associated with interpretivists' accounts of research, because interpretivists 'do not claim an objective position in relation to the things they are studying...another researcher might see things differently and produce a different account' (2010a:123).

Oliver (2004) believes that there has to be a connection between the aims of the research, the epistemological stance, the methodology and the data gathering. From the above statements relating to paradigm, ontology and epistemology, it became evident that consideration should be given to a researcher's own philosophical

stance before undertaking research (Laurence, 2013). Therefore, in explanation, this study is based on the ontological position that reality exists for individuals and that these vary according to different people's perceptions. For Bassey (1999) 'reality is seen as a construct of the human mind' (1999:43). Views of reality may be socially constructed, influenced by people's experiences, by their culture, or by other aspects that impact on their opinions. It could be contended that there are multiple realities and that the research participants may have different understandings of reality from that of the researcher. Scott (2000) states that 'any piece of research is underpinned by a view of knowledge (its epistemology) and a conception of what the world is like (its ontology)' (2000:50). When considering the world of education in which this study sits, it appears that taking an interpretative, constructivist position is appropriate. As a researcher I am interested in participants' perceptions, in how their experiences influence their views and what they consider to be important and relevant to their work in schools. Berger and Luckmann's conception (1967) that knowledge is socially constructed has much to do with the link between constructivism and professional collaboration. In the Wider Opportunities programme this could be evident through teachers sharing expertise both in and out of the classroom and thereby developing their knowledge and understanding. Similarly, pupils socially construct knowledge when working collaboratively in groups and learning from each other. It seems therefore, that a constructivist perspective is the one most suited to looking at a data set which contains different perceptions of learning and teaching in music and of professional collaboration.

Stake (1995) considers that 'most contemporary qualitative researchers nourish the belief that knowledge is constructed rather than discovered' (1995:99). He further states that 'because they emphasize experiential and personal determination of knowledge most qualitative researchers are relativists...their opponents interpret this to mean that they consider all views, all interpretations, of equal importance' (1995:102). Cain (2012) contends that 'the interpretative view resonates with another important idea in education- the idea that knowledge is constructed by individual minds, in unique ways' (2012:413). This could be interpreted as a statement about constructivism which is viewed by Gray (2009) as 'a perspective that assumes that people construct the realities in which they participate' (2009:575). My epistemology from a constructivist perspective enables me to consider and

interpret a variety of different views concerning the Wider Opportunities programme, but in relation to this study, some views may be more significant than others.

### **3.4 The Case Study**

My methodological approach is that of a qualitative case study. Cain and Burnard (2012) consider that 'the aim of case study is to investigate something important in detail...and its research methods include interviews and observations in natural settings' (2012: 226). Yin (2009) considers that a case study is relevant if the questions seek to explain in-depth a present circumstance. I judge my case to be 'The Wider Opportunities Programme' and to discover how it operates in five primary schools within an outer London borough. For Patel (2011) a case study puts a spotlight on a subject and in this study it is used to provide a picture of a particular phenomenon, namely the professional collaboration between teachers involved in the Wider Opportunities programme. Gray (2009) considers that this approach 'is particularly useful when the researcher is trying to uncover a relationship between a phenomenon and the context in which it is occurring' (2009:247). In this case study the context is the primary school music classroom.

Stake (1995) suggests that the case study is a bounded system and outlines three types of case study. The collective case study concerns 'studying several cases within the same project' (1995:169); the instrumental case study as being 'research on a case to gain understanding of something else' (1995:171) and the intrinsic case study where 'our primary task is to come to understand the case' (1995:77). By making the Wider Opportunities programme the centre for my case study, Stake's definition (1995) of the intrinsic case study appears to fit the purpose. Thomas (2011) concludes that 'in an intrinsic case study, the subject is being studied not with a secondary purpose in mind but out of interest, pure and simple'... it is curiosity-driven research' (2011:98). For Thomas (2011) the case study provides a focus and has to be looked at from many different ways. In the context of my research where the focus is the Wider Opportunities programme, I am looking at 'the case' from a number of different viewpoints including school staff, pupils and visiting instrumentalists, as well as external people who have a connection to the Wider Opportunities programme, but who do not form part of the data. My research questions relate to collaboration and I am focusing on the characteristics of high

quality collaboration within the case itself. As a result, this intrinsic case study should provide a picture of what is taking place concerning collaboration, and what is occurring in relation to the promotion of high quality learning and teaching in music in the Wider Opportunities programme.

### **3.5 Limitations of a case study.**

Cohen et al. (2007) state that the weakness of case studies is that 'they are not easily open to cross-checking, hence they may be selective, biased, personal and subjective' (2007: 256). Patel (2011) maintains that case studies can become anecdotal rather than evidential and so stresses the need to analyse the data in a rigorous manner. As well as emphasising the importance of rigour in analysis, Yin (2009) also suggests that a case study must challenge assumptions and consider alternative perspectives. In relation to this case study of the Wider Opportunities programme it is looked at from different perspectives, so as to ensure that a systematic and rigorous approach to data analysis produces the evidence from which reliable and valid conclusions are drawn. The importance of ensuring that the processes of triangulation, validity and reliability are carried out thoroughly became an important part of the research. These processes are viewed as being of particular significance in educational research (Cohen et al. 2007; Denscombe, 2010b).

#### **3.5.1 Triangulation, validity and reliability.**

Roberts (2012) considers that 'triangulation means studying a situation using two or more different methods' (2012:114). In this case study I used three main methods of investigation, those of questionnaires, Wider Opportunities lesson observations and interviews. Stake (1995) considers that triangulation involves 'working to substantiate an interpretation or to clarify its different meanings' (1995:173). I considered that triangulation was an important factor in this study so as to justify my judgements and to ensure that the results were well-founded and credible. For example, I used interviews to gain participants' opinions about professional collaboration in the Wider Opportunities programme and lesson observations to compare and contrast the interview evidence and to witness what was taking place. Similarly, interviews were used to probe deeper into issues which seemed to emerge, and to clarify participants' views in order to ensure that the overall results



were reliable. Although not part of the data collection process and analysis, the triangulation provided by the opinions of experts further added another way of looking at the Wider Opportunities programme. According to Cohen et al. (2007), reliability relates to whether each participant is given the same opportunity, stating that two researchers who are studying the same thing may both produce different findings, yet both findings may be reliable. I tried to ensure that all participants had a similar opportunity to contribute.

Another important factor in the research process is validity, which seeks to establish whether a particular research design measures what it claims to measure, whether the data collection methods are reliable and if there is accuracy in the questions asked (Denscombe, 2010a). As Cohen et al (2007) emphasise, 'validity is an important key to effective research' (2007:133). Cohen et al. consider that in interviewing, it is important to minimise bias on the part of the researcher. Although it is impossible to eliminate bias completely as each researcher brings to a research study his/her own values and opinions, occasionally during the process I took a step back and reflected on what had taken place. According to Robson (2011) reflexivity is 'the process of researchers reflecting upon their actions and values during research (e.g. in producing data and writing accounts) and the effects that they may have' (2011:531). I used reflexivity to review the data collection process, to identify areas where additional information was required, and to consider if my actions in schools had been professional and in keeping with the established learning environment.

### 3.6 The Preliminary Investigation.

During the taught phase of the EdD programme in 2012 I submitted an assignment entitled 'Preliminary Investigation' which had been given ethical clearance and which served as a pre-pilot to scope the area of interest. This was based on the Wider Opportunities programme, and involved two local primary schools, two instrumental teachers and two generalist class teachers and served to identify what was happening in the schools where the Wider Opportunities programme was in operation, and to suggest a possible topic for this research study. I carried out the assignment by contacting the two instrumentalists who had been recommended by the local music education hub, and the two schools where the instrumentalists

taught. The schools, instrumentalists and generalist class teachers agreed to take part, and participants signed a consent form. Two lessons were observed in each school and one interview was held with each of the two instrumentalists and each of the two class teachers. The assignment acted as a form of pilot and had an impact on this research study in a number of ways. Firstly, it provided a basic structure for the design of this current study. As a researcher I gained experience of interviewing 4 participants and in observing 4 Wider Opportunities lessons. The assignment also enabled me to focus on what I wanted to research in the Wider Opportunities programme for this current study, namely the collaboration between the class teacher and the visiting instrumentalist. No interviews were held with head teachers or pupils at the schools during the assignment. I realised afterwards that interviewing pupils would have enabled me to gain more of an insight into the Wider Opportunities programme from the pupils' perspective. As a result of the assignment, I slightly altered my design for this research study to include time for interviewing pupils and head teachers. I also developed an observation schedule for this current study for recording what was taking place during Wider Opportunities observations (see appendix H and appendix Ha for a completed schedule). This was in order to provide examples of collaboration between teachers and to indicate pupils' musical learning. Having had the experience provided by the assignment, I felt more confident in planning this research study.

### **3.6.1 The procedures used for the selection of participants**

Approval was received for this study from the university's Research Degrees Committee and the Research Ethics Committee by the end of 2012 (see appendix L) and the data collection process began in January, 2013. Once approval for the research had been received from the university, I made contact with the local music education hub that employs the instrumental teachers and received permission from them to contact their teachers. The music education hub provided a list of their instrumentalists as well as the schools where they were teaching. At first eight instrumentalists were approached, and of those, five instrumentalists agreed to take part. In each school I decided that the involvement of two class teachers was required as this would provide a wider range of data. However, it restricted the choice of schools, because not every school had two classes receiving the Wider Opportunities programme. In the primary schools it is possible that there could be a

coordinator for music or someone termed a subject leader, or a teacher referred to as a music specialist. I deliberately decided that the class teachers should be generalist teachers without a specific responsibility for music in the school. The purpose of this was to understand if the generalist class teachers felt confident in teaching class music, and whether they regarded the Wider Opportunities programme as providing some form of professional development. In the end the sample consisted of five primary schools, and in each there was one instrumental teacher and two generalist class teachers. A different instrument was taught in each school with the instruments being the African drums, brass instruments, the recorder, the ukulele and the violin. This enabled me to see a range of different instruments taught by experienced instrumentalists, and was an intended part of the selection of instrumentalists. To preserve anonymity each of the five chosen schools was referred to by the name of a composer. In Bartok school the violin was taught, in Gershwin the ukulele, in Purcell the recorder, in Reich African drumming and in Walton brass instruments. All schools were located in different areas of the same outer London borough. The school sample was a hand-picked, purposive sample, with Robson (2011) describing a purposive sample as one 'which enables the researcher to satisfy their specific needs in a project' (2011:275). Overall the research involved a total of 49 participants; 40 from the five primary schools, and nine external people referred to as associates and experts who did not form part of the data.

### 3.6.2 The rationale for the inclusion of 9 external participants who were not part of the school sample.

In addition to the interviews held in schools, interviews were held with three external people referred to as associates, and six external people referred to as experts. I was not researching the associates or the experts, but wished to find out their opinions about various aspects of the Wider Opportunities programme. Two of the associates had connections with the sample schools via their management role in the local music hub and through their work in the local community, and the third associate was an officer for the local education authority with a particular interest in the Wider Opportunities programme. The six experts had connections in some way to the Wider Opportunities programme, either as authors, consultants or researchers. They were not part of the data but were used as a means of

contextualising and theorising the field. One of the experts was a Professor of Education with a particular interest in music education, two were senior lecturers in music education at different universities, one was a director of an international examination board, one was a music education consultant and chair of a large music organisation and one, at the time of the research, was a director of a large performance centre in the north of the country.

Although my original intention had been only to interview associates, towards the end of the research in the schools I identified a need to consult additional people knowledgeable in the field (experts) who were not part of the school sample. The reason for these extra interviews was to provide a broader picture of what was happening across the country where the Wider Opportunities programme was taught. Both individually and collectively the experts were able to provide an overview of the collaborative practices they had seen in other areas, as well as providing their thoughts on music education in the primary school. The experts could be considered as playing a role rather like that of a 'Greek Chorus', by emphasising certain issues and offering a broader perspective to the Wider Opportunities programme. In Chapter 4 'Data presentation, findings and discussion' their opinions are presented in a series of boxes to enrich the findings section and to clearly indicate that they are not part of the analysed data. I consider that the opinions of experts added a valuable dimension to the study. They enriched the understanding of what was being supplied by the real data, but never led the analysis or contributed directly to the findings and the knowledge being generated.

The two associates from the local music education hub and the one from the local education authority did not form part of the data, but were interviewed in order to provide a broader perspective, particularly in relation to their connections with the local music education hub. The associates were contacted by the university's email and then telephoned. They all agreed to participate. The experts were contacted in a similar way and arrangements were made for visiting. Even though the associates and experts were not part of the data, the same procedures concerning confidentiality were applied. The associates and experts were sent a copy of the

information sheet and the interviews were arranged at a place of their choice. They were asked to sign the consent form, were informed of the confidentiality of the interview and were told that they could withdraw at any time. They all consented to the interviews being digitally recorded. The associate interviews were held during the period May/July, 2013, and the expert interviews between the period August/November, 2013. The majority of the interviews with associates and experts lasted for 40 mins each. These longer interviews with the associates and experts enabled me to explore questions in more depth, as I was not limited by time constraints as in the schools. The interviews were held at their places of work when other people were around. I deemed that the views of the associates and the experts would enrich the findings and would form a unique part of the thesis. Examples of the questions asked to associates is at appendix K and the transcript of an interview with an expert at appendix M.

### 3.7. The sample used for the data collection.

I considered that the sample from the schools together with the instrumentalists, was large enough for the small-scale study, and would provide sufficient evidence to satisfy the research needs. As previously stated, the study involved five instrumentalists each teaching different instruments who I had chosen on the recommendation of the music education hub. I specifically asked the instrumentalists to indicate schools where two generalists class teachers were involved who did not have a responsibility for the subject in the school. The class teachers should be present in lessons and considered by the instrumentalists as being willing to be involved in the research. After the initial investigation I judged that the final group of instrumentalists and the class teachers within the schools were appropriate for the requirements of the study. The added inclusion of interviews with head teachers and pupils would provide a broader base for the research. The sample of participants is listed below:

- 10 class teachers
- 5 instrumental teachers
- 5 head teachers
- 20 pupils (5 groups of 4)

The research began by sending letters to the head teachers of each of the schools and including a participants' information sheet relating to the purpose of the research

(see appendix B). Once the head teachers had responded I arranged an initial visit and met either the head teacher or the member of staff who had been appointed to oversee my visits. I contacted the instrumental teachers to ask for their permission to observe some of the Wider Opportunities lessons in the schools. Table 3.1 below provides details of the schools, the class teachers and the instrumentalists. The Ofsted ratings indicate that a school met the inspection criteria to be rated as good overall.

**Table 3.1** Details of the five primary schools

<p><b>Bartok.</b> A large primary school in the south of the borough. Age range 4-11 with nursery. Approximately 690 pupils. Largely white British heritage. Rated as good by Ofsted in 2010. Three Year 4 classes receive the Wider Opportunities provision. Two classes were in the sample. A senior member of staff was the contact for the research. Extra-curricular activities include a choir and an orchestra. There was an average of 30 pupils in each class. The choir varied in size according to the piece to be performed and the orchestra had an average of 20 players.</p>
<p><b>Gershwin.</b> A large primary school located in the west of the borough. Over 600 pupils. Age range 4-11 with nursery. Largely white British heritage, with a wide variety of different ethnic groups. Two Year 4 classes receive the Wider Opportunities provision. Both were in the sample. Rated as good by Ofsted in 2010. One of the ukulele classes occasionally performs in assemblies. A senior member of staff was the contact for the research. There was an average of 30 pupils in each class.</p>
<p><b>Purcell.</b> A community school located in the west of the borough. Age range 4-11 with nursery. Over 600 pupils. Largely white British heritage. Three Year 4 classes receive the Wider Opportunities provision. Two classes were in the sample. Rated as good by Ofsted in 2011. The head of Year 4 was the contact for the research. Extra-curricular activities include a senior and junior choir. There was an average of 30 pupils in each class.</p>
<p><b>Reich.</b> A larger-than-average community school located in the west of the borough. Age range 4-11. Over 800 pupils. Largely white British heritage, with a variety of ethnic groups. Two Year 4 classes receive the Wider Opportunities provision. Both classes were in the sample. Rated as good by Ofsted in 2013. Extra-curricular activities include an African drumming group. The music coordinator was the contact for the research. There was an average of 30 pupils in each class.</p>
<p><b>Walton.</b> Located in the north of the borough. Age range 4-11 with nursery. Over 450 pupils. Largely white British heritage, with a variety of ethnic groups. Two Year 5 classes receive the Wider Opportunities provision as well as some classes in Year 4. Two Year 5 classes were in the sample. Rated as good by Ofsted in 2012. Extra-curricular activities include brass groups. Two Year 5 class teachers were the contact for the research. There was an average of 30 pupils in each class and a small brass group conducted by an instrumental teacher.</p>

**Table 3.2 Details of the class teachers and the instrumental teachers involved in the study**

**(analysis of the questionnaires, appendix G, page 242)**

*Length of time instrumental and class teachers have been teaching.*

		<b>Less than a year</b>	<b>1 to 5 years</b>	<b>6 to 10 years</b>	<b>More than 10 years</b>	<b>Totals</b>
<b>Class Teacher</b>	Male	0	0	0	0	<b>0</b>
	Female	0	5	1	4	<b>10</b>
	<b>Totals</b>	<b>0</b>	<b>5</b>	<b>1</b>	<b>4</b>	<b>10</b>
<b>Instrumental Teacher</b>	Male	0	0	0	1	<b>1</b>
	Female	0	1	2	1	<b>4</b>
	<b>Totals</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>5</b>

Table 3.2 shows the length of service of each teacher and indicates that all have had experience of teaching. Although the instrumentalists had been specifically chosen, the generalist class teachers were the ones who were present when the lessons took place in the instrumentalists' schools, and according to the instrumentalists showed an interest in the Wider Opportunities programme. None of the class teachers had responsibility for music in their schools.

In contextualising the work of the instrumentalists, it was noted that they came from a variety of different backgrounds. Three of the instrumentalists taught individuals or small groups of pupils and were involved in teaching in the local music education hub. The male instrumentalist was a performer, but also ran drumming groups, and one of the female instrumentalists was a qualified class teacher, as well as an instrumental teacher. The majority of the instrumentalists were experienced in whole class teaching. Only two of the instrumentalists however, had completed the CPD programme offered by Trinity, Guildhall, The Open University. Although some of the instrumentalists spoke of receiving training from the local music education hub before taking part in whole class instrumental teaching, no documentation related to this was available.

### **3.7.1 The data collection process**

I developed a strategy for the data collection process. The data included questionnaires, Wider Opportunities lesson observations and interviews. The strategy used for the process is indicated in the timeline below. The interviews with the associates and experts are not shown in the timeline below as they did not form

part of the collected data ( May/July, 2013, for the associates' interviews and August/November, 2013 for the experts' interviews).

**Table 3.3 Timeline for the data collection.**

November, 2012	December, 2012.	January 2013	February 2013	March, 2013	April, 2013
An associate from the local music education hub gave permission to contact the instrumental teachers.	Instrumental teachers were contacted, and suggestions made about the schools to use	Questionnaires given to two class teachers and one instrumental teacher in Bartok and Walton schools	Questionnaires given to two class teachers and one instrumental teacher in Reich, Gershwin and Purcell schools	First Interviews arranged in schools.	First Interviews arranged in schools.
	Letters sent to schools and emails via the university website.	Wider Opportunities lesson observations begin in Bartok and Walton schools.	Wider Opportunities lesson observations begin in all schools.	Wider Opportunities lesson observations continue in all schools.	Wider Opportunities lesson observations continue. Second interview for class teachers begin.
May, 2013	June, 2013	July, 2013	August, 2013	September, 2013	October, November, 2013
Wider Opportunities lesson observations continue.	Wider Opportunities lesson observations continue.				
Second interview arranged in schools	Second interview arranged in schools	End of data collection in schools		Scrutiny of data to gain an overview	Data analysis begins in October

### **3.7.2 The data collection techniques**

In this study qualitative data is the dominant feature and was collected from interviews and lesson observations, with quantitative data evident in the questionnaire responses. As Denscombe (2010a) maintains, it is possible to use both qualitative and quantitative data in the same research study, although mixed methods is generally associated with pragmatism. I did not consider the study to be using a mixed methods approach as the sample size of the questionnaires (15) was deemed to be too small. Although Denscombe (2010b) indicates that questionnaires



are best for 'large number of respondents in many locations' (2010b :156), I considered that a questionnaire would provide an effective way of collecting background information from the class teachers and instrumental teachers.

I used three main sources for gathering the qualitative data. These were the questionnaires for class teachers and instrumentalists, interviews in schools, and the observation of Wider Opportunities lessons. Once permission had been received from the schools the following arrangements were made:

In each school

- Two class teachers and one instrumentalist completed a questionnaire at the beginning of the data gathering process.
- Each instrumentalist and class teacher had two interviews each.
- The head teacher had one interview
- Four pupils were interviewed in a group. The pupils were selected by the class teacher. Details of this selection process is at 3.10.1. The pupils were asked a different set of questions from those of the adults.
- Four Wider Opportunities lessons were observed.

Time allocation in each school.

- Class teacher and instrumental teacher questionnaires, approximately 35 minutes for each teacher to complete.
- Two class teacher and two instrumental teacher interviews, approximately 20 minutes each interview.
- One head teacher interview, approximately 30 minutes.
- Four Wider Opportunities lesson observations, 40 minutes each.
- One group interview with four pupils, approximately 15 minutes each.

**Table 3.4 Overview of the data collection techniques and how they relate to the research questions.**

<u>Research Question.</u>	<u>Data Collection techniques.</u>	<u>Details of the overall sample size.</u>
What is the nature of professional collaboration between visiting instrumental and class teachers working in the Wider Opportunities programme?	Questionnaires, lesson observations and interviews with class teachers, instrumental teachers, head teachers and pupils	<b>TOTAL FROM 5 SCHOOLS.</b> 15 questionnaires (10 class teachers and 5 instrumental teachers). 20 lesson observations (4 in each school). 5 interviews with head teachers 20 interviews with class teachers, 10 interviews with instrumental teachers
What learning opportunities does the Wider Opportunities programme provide for instrumental and class teachers?	Questionnaires, lesson observations and interviews with class teachers,	15 questionnaires (10 class teachers and 5 instrumental teachers). 20 lesson observations (4 in

	instrumental teachers, and head teachers	each school). Five interviews with head teachers 20 interviews with class teachers, 10 interviews with instrumental teachers
What is the role of professional identity in collaborative practices between instrumental and class teachers?	Interviews with class teachers, instrumental teachers, and head teachers.	20 interviews with class teachers, 10 interviews with instrumental teachers, 5 interviews with head teachers.
What is the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress?	Lesson observations, pupils' interviews, class teachers, instrumental teachers, head teachers and pupils.	20 lesson observations (4 in each school). 5 sets of pupil interviews (4 pupils from each school). 20 interviews with class teachers, 10 interviews with instrumental teachers.
How can these insights impact on future developments in music education policy?	Data evidence concerning professional collaboration and pupils' musical learning.	

Another important question that was relevant to this study was the extent to which the class teachers and instrumentalists sought to collaborate. This question was followed up during interviews.

### **3.7.3 The questionnaires (see appendix E and appendix F)**

Although the previously completed assignment enabled this study to have a well founded structure and contributed to establishing what should be asked in interviews and observed in Wider Opportunities lessons, no questionnaires were designed for the instrumentalists and class teachers to complete. Therefore, there was a necessity for the questionnaires for this study to be piloted beforehand in order to gauge both clarity and whether they would provide sufficient data. The class teacher questionnaire was given to two research students who were teachers to complete, and two instrumentalists from the music education hub, who were not involved in this study, completed the instrumental teacher questionnaire. As a result, a slight difference was made in the wording of two of the questions in the class teacher questionnaire to ensure that there was a clear focus as to what was being asked. One of the questions for the instrumentalist questionnaire was also changed to enable the phrasing of the question to become clearer. A space was added at the bottom of each questionnaire where class teachers and

instrumentalists could offer their own opinions as to any changes they thought should be made in the Wider Opportunities programme. As a result of piloting both sets of questionnaires for this study, the addition of the word 'rank' was added to one of the questions in each questionnaire. In both sets of questionnaires the same question was asked stating '*Please rank the following in terms of how much impact you consider the Wider Opportunities instrumental lessons have on pupils' musical development*' (see instrumentalist questionnaire, question 12, and class teacher questionnaire, question 13, appendix E and F). This was in order to obtain a more accurate picture of the class teachers' and instrumentalists' views on pupils' musical learning.

The revised questionnaires for this study were given to 10 class teachers and five instrumental teachers during the period January to February, 2013. Each questionnaire was placed in an envelope addressed to the relevant member of staff and handed to the school office for distribution. The instrumentalists were handed their questionnaires during the initial visit and collected at the next visit to the schools. The questionnaires were used as a means of providing background information about the class teachers and the instrumentalists involved and about their opinions concerning collaboration and the Wider Opportunities programme. I knew what questions I wanted to ask, but as Robson (2011) contends, the problem lies in ensuring that the wordings of the questions 'mean the same thing to all respondents' (2011:256) and that the ordering, design and layout are clear to facilitate completion. In the questionnaires the written questions were related to the research questions and also reflected other aspects of music education which had become evident in the research studies on the generalist class teacher and music teaching (McCullough, 2005; Holden and Button, 2006; Stunell, 2007). The questions in the questionnaires were tightly structured, but there was one open question where participants could make their own statement. Both the class teachers and instrumental teachers received slightly different questionnaires in relation to their role in the schools (appendix E and F).

The sections of the questionnaires were

- demographic information
- the experience of class teachers and instrumental teachers
- views and opinions of class teachers and instrumental teachers in relation to teaching music

- benefits and impact of the Wider Opportunities lessons for pupils
- provision for the professional development of instrumental teachers and class teachers
- collaboration between instrumental teachers and class teachers and the exchange of information
- class teachers and instrumental teachers working together
- suggestions for improving the delivery of the Wider Opportunities programme.

Denscombe (2010b) considers that 'questionnaires offer little opportunity for the researcher to check the truthfulness of the answers given by the respondents' (2010b:170). I had no means of checking how the questionnaires had been completed or whether this had been done in a haphazard way. Yet, the results of the questionnaires were a useful means of providing a general overall background of the class teachers and instrumental teachers, as well as information about their perceptions of the Wider Opportunities programme (see appendix E and F for the questionnaires). In relation to collaboration between teachers, the analysis of the questionnaires (appendix G), indicated a section detailing the collaboration between the class teachers and the instrumental teachers (under heading 6, appendix G) and entitled 'Collaboration between instrumental teachers and class teachers and the exchange of information'.

#### **3.7.4 Wider Opportunities lesson observations.**

My experience of carrying out the Preliminary Investigation gave me practice in observing 4 Wider Opportunities lessons, and this enabled me to identify specific points that I wanted to look for in a lesson. In this current study these related to the collaboration in lessons between the class teacher and the visiting instrumentalist, and the musical activities which promoted pupils' learning.

The Wider Opportunities lesson observations took place during the period January to June, 2013. Some flexibility was required as the lesson observations had to fit in with the schools' timetables and with the instrumentalists' commitments. I organised a schedule, made direct arrangements with the instrumentalists, and confirmed these with the class teachers. Participants were informed about the date and time of the lesson observations for each school and these dates were forwarded to the school office. Lesson observations formed an important part of the data collection as they provided first-hand experience of what was taking place in the Wider Opportunities classroom. My aim when visiting the five schools was to conduct the research 'so as to minimize interruption of actors' ordinary activity' (Stake,

1995:172). I organised my visits carefully so that they fitted into the schools' arrangements without causing any disruption. In the lesson observations I focused on the collaboration between the teachers and used a lesson observation schedule to record my findings (see appendix H and appendix Ha). The procedures of the lesson were noted under three headings, the instrumental teacher, the class teacher, and pupils' musical learning and progress. I made comments on how the instrument was being used to teach music and what types of activity were being taught. Corbin and Strauss (2008) consider that 'observations put researchers right where the action is, in a place where they can see what is going on' (2008:29). Roberts (2012) argues that observations are of unique value, because in an interview 'what people say may differ from what they actually do' (2012:123). However, observations can have drawbacks and as Pring (2000) states 'observations are 'filtered', as it were, through the understandings, preferences and beliefs of the observer' (2000:35).

It was not easy to apply a non-judgemental approach to what I was observing in the classroom, so I considered using both observations and interviews in order to check if I was interpreting situations correctly. Unfortunately, due to the schools' timetables it was not always possible for lesson observations and interviews to coincide, and I had to accept whatever the schools were able to arrange. In the context of my study the Wider Opportunities lesson observations provided rich data as to what was occurring in the schools, not only in connection with professional collaboration but also in relation to pupils' musical learning and progress. With reference to other research studies based on the Wider Opportunities programme, Bamford and Glinkowski (2010) and Fautley (2011) reported on pupils' instrumental progress and Lamont, Daubney and Spruce (2012) on pupils' vocal progress.

### **3.7.5 Semi-structured interviews.**

A sample of interview questions for this study were piloted beforehand with a group of research students including teachers, together with the two instrumentalists who had previously looked at the questionnaires, but were not involved in the study. As a result, there was a need to adjust the order of certain questions, in particular those for class teachers relating to collaboration, so as to ensure that they were asked about the opportunities for professional discussions. Similarly, a question was inserted for instrumentalists asking for their opinions about high quality musical learning. One question in the pupil interviews (see appendix K) was adjusted to

enable the pupils to have a clearer understanding of what the question was about. Also, as a result of an aspect of musical learning indicated in the literature review, an additional question was added to the pupil interviews concerning pupils' music making out of school. In relation to this, Spruce (2011) states that 'connections have to be made between these experiences and the music they are involved with in school' (2011: 63). The piloting of the questions proved to be a valuable exercise and enabled this current study's interviews to be carried out more effectively.

I bore in mind the guidance by Miles and Huberman, (1994) that 'the looser the interview strategy the less comparable your data' (1994:89). Initially, I had constructed questions to which I wanted to find answers, but as the interviews progressed I tended to adapt the interview questions according to the various evidence I had collected. For example, the completion of the questionnaires had provided useful data, which although too small a sample to use on its own, was employed to supplement other evidence. I wanted to ensure that my interviews produced rich data and that they were well-structured and relevant for the person/pupils being interviewed. To begin with I drew a spider graph of possible questions and used this to hone in on important aspects, and to put the questions into some sort of order. Thomas (2011) states that in a semi-structured interview 'you provide the structure with a list of issues to be covered and you have the freedom to follow up points as necessary' (2011:163). I found that as the interviews progressed I was following this advice and occasionally adding an additional question depending on the participant's response.

In the school-based interviews I wanted to gather factual information, but also to listen to participants' opinions and concerns. Therefore, I selected the interview questions for this study with a specific purpose in mind. The questions had some theoretical relevance as both collaboration and musical learning had been discussed in the literature review, and had highlighted specific aspects which were pertinent to this study. The interview questions were also related to the research questions, and were particularly focused on gaining data concerning collaboration both in and out of lessons, as well as pupils' musical learning and progress. For example, some of the interview questions for instrumentalists were about lesson planning, sharing ideas and information with the class teacher, and the opportunity for discussions after lessons. The interview questions for head teachers also included a question relating

to whether, in their opinion, the Wider Opportunities programme contributed to the provision for pupils' spiritual, moral, social and cultural development, as this is relevant to the current Ofsted (2015) school inspection handbook ( Ofsted 2015:29: 98). (Interview questions are at appendix K).

The school interviews were carried out during the period March to June, 2013. In the schools another member of staff provided cover for the class while the class teacher was being interviewed. Pupils were accompanied by a member of the school staff when their interviews took place. I realised the importance of establishing some rapport with the participants during the interview (Cohen et al. 2007), but in the context of the school setting there was little time to build a relationship. This was due to the pressure of the timetable on class teachers and the availability of the instrumentalists, who tended to go quickly from one school to another.

Drever (1995) considers that interviewing requires skill. He defines the interview as 'a formal encounter on an agreed subject and 'on the record' (1995:13). Yin (2009) considers that a researcher should be a good listener and 'must have a firm grasp of the issues being studied' (2009:69). Following the advice of Roulston (2010) that during an interview the researcher needs to take a neutral role, I tried not to respond either positively or negatively to answers. However, this was not always easy to do as occasionally I agreed with what a participant was saying. I overcame this by referring back to the question being asked, in order to gain greater clarification on what was being said. Before the interviews began participants were asked if they were willing for the interview to be digitally recorded, and at the end of the questions they were provided with an opportunity to add any further information if they wished. All interviews were transcribed as soon as possible and then checked for accuracy against the digital recordings.

Denscombe (2010a) questions the accuracy and the truth of the information gathered in interviews. In the case study interviews there was no way of knowing if the participants were providing accurate information. All participants had received an information sheet and knew the aims of the research, so I had to rely on their professionalism and believe that they were expressing their own views. In two schools the class teachers were unable to attend a second interview due to other

commitments, and the head teachers gave permission for the teachers concerned to answer questions via email. Another disadvantage in schools was the fact that teachers had to be released from their classes in order for interviews to take place. The interviews had to be held in whatever private free space was available in the school, with several interviews taking place in school corridors, staff rooms and in one instance, in the playground before morning break. Also instrumental teachers had problems when arranging to be interviewed, as they tended to have other commitments in local schools. On two occasions their interviews were held in the local music education hub.

The interviews with pupils (n=20) were held in different locations around their respective schools according to whatever member of staff was available to accompany the pupils. The interview locations included the library, the staff room and the corridor. The ethical considerations concerning pupils are discussed further in sections 3.10. and 3.10.1. (See seeking permission of parents under 3.10. and the BERA (2011) guidance under 3.10.1).

### **3.8 Strengths and limitations of the methodology.**

My philosophical stance for the research study is based on an ontology that there are multiple realities and an epistemology that considers that people construct their own knowledge through social interaction and social discourse (Denscombe, 2010a). The choice of an interpretive paradigm and qualitative data emphasised these perspectives and provided a means of obtaining and understanding participants' perception and views. Much of the work relied on interpreting the data, and on looking at it from different angles in order to ascertain what was being conveyed. I consider that my data gathering tools provided the best method of doing this and the questionnaires, interviews and Wider Opportunities lesson observations ensured that a rich source of raw data was collected. One of the strengths of the methodology was in deciding to gather evidence from Wider Opportunities lessons. Not only did I have a first-hand experience of what was occurring, but I was also able to gain an understanding of pupils' responses to the teaching, and in particular, to learning to play an instrument. Another strength of the methodology was in the use of interviews which provided a broad range of information and allowed particular points to be followed up.



I was aware of the critical issues relating to case studies identified by Burton and Bartlett (2009). They state that 'a major criticism of case studies is that they lack a representativeness of the wider population and thus researchers are unable to make generalisations from their findings' (2009:64). I acknowledge that in comparison to previous research into the Wider Opportunities programme (Bamford and Glinkowski, 2010a, b; Fautley, 2011 and Lamont et al. 2012) my research involved a much smaller sample, yet it provided a comprehensive picture of what was taking place in the case study schools through its in-depth nature.

I tried to adopt a reflective approach to the research, whereby I thought critically about 'how it was done and why, and how it could have been improved' (Wellington, 2000: 42). I considered that there were some things that could have been better. I had little evidence of the documentation used by the instrumentalists, apart from one instrumentalist who provided me with a Wider Opportunities lesson plan, pupils' record sheets and other information related to her work in the classroom. Although I was shown some information by an associate from the local music education hub, this did not appear to be readily available in the schools. The only other limitation concerning the data collection was in relation to the interviews in schools. Originally I had planned to have one long interview with the school staff, but I realised on my initial visits that this was not possible as the class teachers' lessons had to be covered by other members of staff and the instrumentalists had other teaching commitments. As a result, I organised two fairly short interviews which seemed to be a better arrangement for the schools.

### **3.9 The data analysis process. An overview.**

By the end of the data gathering process there was a total of approximately 12 hours of taped interviews, 223 pages of transcripts, 20 documented lesson observations and 15 completed questionnaires. Apart from the associates' and experts' interviews, which did not form part of the data, the data set from the case study schools were ready for analysis using a variety of different procedures. As well as reading the questionnaires and interview transcripts, two software programs the Statistical Package for the Social Sciences (SPSS) and the Computer Assisted Qualitative Data Analysis (CAQDA) program NVivo 9 were also used, one for analysing the questionnaires and one for analysing the interviews. The 20 Wider

Opportunities lesson observations were read individually and then a summary was made of each school's observations. Holliday (2007) contends that 'it is essential to success in writing about raw data to understand why raw data cannot simply be left as it is, and why the researcher must organize it and develop a strategy for writing about it' (2007:91). According to Oliver (2014)

new data does not of itself constitute new knowledge. The data has to be analysed and interpreted before it can be said to have yielded fresh insights and understanding (2014: 23).

In considering how best to approach the analysis from a constructivist perspective, I read various writers' views relating to case study analysis. In writing about case studies Thomas (2009) indicates that 'the aim in using an interpretative approach is to emerge with the meanings that are being constructed by the participants' (2009:172). I followed the advice of Thomas (2009) by reading, re-reading and making comparisons with the collected data. Corbin and Strauss (2008) consider that 'the same analyst might look at the same data differently at different times. It all depends upon the angle or perspective that the analyst brings to the data' (2008: 50). Corbin and Strauss (2008) suggest that flip-flopping enables a different perspective to be considered. They state that 'flip-flopping consists of turning a concept 'inside out' or 'upside down' to obtain a different perspective on a phrase or word (2008:79). I used this technique in the analysis to see if anything could be interpreted in a different way in relation to the beliefs and attitudes of the participants. The process involved a careful scrutiny of what was being said in order to see if a different version was more accurate.

I devised an overall strategy for analysing the data and for deciding what data to select and what data to reject. This was based on the data's value in answering the research questions (Patel, 2011). Silverman (2007) considers that there has to be a critical sifting of data in order to develop an argument. During the research I kept a diary of the process and recorded dates and times of lesson observations and interviews, as well as any points to consider in relation to the evolving evidence. Field notes made during visits to schools formed part of the collection and these occasionally raised queries to be followed up. The gathering of further information to be added to the existing data evidence enabled me to see an overall picture and to begin to develop an argument.

**Table 3.5 An Overview of the data and the methods used for the analysis.**

<u>Data</u>	<u>Method of analysis</u>	<u>Timeframe for analysis</u>
Questionnaires	<b><u>Quantitative data using SPSS</u></b> 15 questionnaires. Class teachers' questionnaires analysed using SPSS and instrumental teachers' questionnaires analysed using SPSS and then both sets of the statistical analysis combined into one 'word' document.	September to November, 2013.
Lesson observations	<b><u>Qualitative data- Lesson observations.</u></b> 20 lesson observations. Initial reading of each lesson observation and then a summary of the four lesson observations for each school made into a word document.	October, 2013 onwards.
Interviews. Schools	<b><u>Qualitative data Transcripts of interviews.</u></b> <u>Total</u> 20 class teachers, 10 instrumental teachers, 5 head teachers. Four pupils from each school were interviewed in a group, making a total of 20 pupils. Transcripts read through for each school and then all transcripts imported into NVivo 9 as word documents. .	September, 2013 onwards.

Once the questionnaires had been analysed, the interviews transcribed and a summary produced of each school's Wider Opportunities lesson observations, I began to read through the transcripts and mark any relevant passages, following the guidance of Gray (2009) and Thomas (2011). This gave a general impression of the data and provided an insight as to the evidence obtained. However, this was at a fairly early stage and I realised that a more in-depth approach was required to highlight what seemed to be potentially rich data. I considered that computer software programs would provide a more accurate way of analysing what had been produced and of identifying and confirming the themes emerging from the data. By using the program SPSS for the questionnaire analysis, and the program NVivo 9 for the interview transcripts, other means were provided of further developing my understanding of the data (see below).

### **3.9.1 The analysis of the questionnaires using SPSS. (see appendix G, page 242).**

The questionnaires were distributed to class teachers and instrumental teachers at the beginning of the research study. They produced statistical quantitative data which were analysed using the computer software program SPSS. Due to the size of the sample (15) it was not possible to undertake an advanced statistical analysis. Using SPSS a data file was created for the class teachers' questionnaires and another file for the instrumental teachers' questionnaires. The data entered contained numeric and string data. A basic descriptive analysis was made of each

set of questionnaires using tables and bar charts. The final results of both sets of questionnaires were cut and pasted into a single word document and then detailed comments made about the findings (analysis of the questionnaires, appendix G).

According to Bartlett and Burton (2007)

statistics may show trends but they do not explain why people have done or said certain things. They are unable to yield detailed accounts of people's reasons thus the meanings obtained for statistical data remain superficial (2007: 37).

Using SPSS enhanced the analysis because it provided a statistical structure for entering and recording the data. I found the questionnaire data useful even though the questionnaires contained a small sample, and occasionally made reference to them in interviews so as to gain a better understanding of what was being conveyed in the statistical data.

### **3.9.2 The analysis of the Wider Opportunities lesson observations.**

Field notes made during visits to the sample schools, together with lesson observations, were used to record what was taking place in the Wider Opportunities classroom and to provide an up-to-date picture of collaborative practices. Each lesson observation was recorded on a lesson observation schedule (appendix H), read several times throughout the analysis process and then combined into a summary with other schedules from the same school and made into a word document (an example of a completed schedule is at appendix Ha). The summaries from the five schools were imported into NVivo 9, although they were not used as part of the software program's analysis and were there only to aid reference. Some of the data from Wider Opportunities lesson observations are presented in the form of vignettes in Chapter 4 and used to provide a snapshot of what was happening in lessons. In relation to the vignette, Miles and Huberman (1994) consider that

a vignette is a focused description of a series of events taken to be representative, typical, or emblematic in the case you are doing. It has a narrative, story like structure that preserves chronological flow and that normally is limited to a brief time span, to one or a few key actors, to a bounded space, or to all three (1994:81).

Miles and Huberman (1994) later referred to Erickson (1986) who stated that although vignettes can mislead as well as inform 'they can be powerful means for surfacing and clarifying your own perspective on what is happening' (1994:83).

### **3.9.3 The analysis of the interviews.**

I used thematic analysis (Braun and Clarke, 2006, 2012 and Howitt and Cramer, 2011) for analysing the data and I used two methods. These involved reading the transcripts of interviews and using the computer software program NVivo 9. First I read through all the transcripts in each set, i.e. class teachers, pupils, head teachers and instrumentalists and highlighted various sections according to what I considered to be important points. I then sorted the transcripts of each school and read those through to see if there were any particular discrepancies in the data between the schools. I used the software program NVivo 9 to check what I had done and to provide a more in-depth approach to analysing the data. This enabled me to gain a more coherent picture of the data and to check whether my initial findings through reading the transcripts were accurate.

The following sections provide an account of how the data analysis was carried out. The first section explains the principles of thematic analysis and the second section the way data was organised in NVivo 9. Thematic analysis was used throughout for the interview transcripts. Although not part of the data, the transcripts from the associates' and experts' interviews were organised in the same way.

### **3.9.4. Using thematic analysis.**

I had originally intended to use a grounded theory approach (Corbin and Strauss, 2008), but considered that thematic analysis was more appropriate, as the collected school data contained many short length interviews. Howitt and Cramer (2011) state that

there is a crucial difference between thematic analysis and grounded theory...theory development is not the intention of thematic analysis. Of course, any process which leads to a better understanding of data may lead subsequently to the development of theory (2011:332).

A pre-analysis coding based around the theoretical framework identified in the literature review and the research questions enabled the whole school data set to be approached with some initial ideas in mind. I followed the guidelines for thematic analysis presented by Braun and Clarke (2006, 2012) and Howitt and Cramer (2011). Thematic analysis requires that the whole of the data set is frequently reviewed in order for the researcher to be fully conversant with the data and to be aware of any implications that may arise (Braun and Clarke, 2006). I used this

approach in the analysis to ensure that I could identify any underlying arguments which could be used in the presentation of the data. Howitt and Cramer (2011) consider that there are three elements in thematic analysis, the data, the coding of the data and the identification of themes. They state that

a good thematic analysis can be quantified in terms of the rates of the prevalence and incidents of each of the themes. Prevalence is the number of participants who say things relevant to a particular theme and incidence is the frequency of occurrence of the theme throughout the data set or the average number of times it occurs in each participant's data (2011:242).

During the analysis it became evident that certain ideas were recurring in the transcripts in relation to particular aspects of the Wider Opportunities programme and to professional collaboration. For example, inclusion, special educational needs pupils and professional learning were frequently being mentioned. These were highlighted in the text and referred to as codes, which were associated with one specific idea or phrase used by several participants. Braun and Clarke (2012) believe that

codes are the building blocks of analysis...codes can go beyond the participants' meanings and provide an *interpretation* about the data content (2012:61).

As I was concerned with interpreting participants' views, the codes enabled me to separate out important extracts and to see how they fitted into the overall picture provided by the data.

Braun and Clarke (2012) believe that the analysis 'needs to be driven by the question, 'So what?'. What is relevant or useful here to answering my question?' (2012:67). Eventually significant themes began to emerge from the school data which could be seen as relating to the research questions. In addition subthemes were identified which were linked to the main themes. For Braun and Clarke (2006) the main themes capture the recurring patterns across a data set and the subthemes usually focus on one specific element.

### **3.9.5 Using NVivo 9**

I gathered the transcripts from interviews and then imported each word document into the internal sources of the NVivo 9 software program. Creswell (2007) considers that NVivo is an organised file storage system in which it is easy to locate

the material. The software makes it easier to search the text, to code, to identify themes and to write memos as a reminder of what had been found. Gray (2009) maintains that the computer program does not generate the codes. It is the researcher who has to interpret the data. However, there are issues in using a computer program, one of which is that the software 'puts a machine between the researcher and the actual data' (Creswell, 2007:165). The software program helped to confirm that the themes I had highlighted when reading the different transcripts were also prevalent in NVivo 9.

Once the NVivo 9 software was in operation I began to develop codes. The content of each of the documents was coded by highlighting ideas or themes and dragging and dropping them into different nodes which I had created with the software. The nodes provided a better picture of the data and enabled patterns to be identified. It became a question of discovering what was interesting about each data extract and moving from the description to the interpretative level. I created over 110 nodes, with each node being given a name and eventually clustered together into 30 larger nodes, under the headings for example of 'class teachers', 'professional development', 'collaboration', and 'creativity'. These larger nodes allowed a closer scrutiny of the data to be undertaken and to see what main themes were emerging. Using the NVivo 9 program I wrote memos to illustrate my thoughts about the data as the process continued. Examples of the memos included:

- class teacher and collaboration
- do class teachers want to be more involved in lessons?
- what involvement from class teachers would instrumentalists like?
- comment on head teacher interviews
- instrumentalists and first interviews
- memo on collaboration from class teachers' point of view
- pupils' musical learning
- some confusion re roles

Finally an overall picture emerged of themes and subthemes and these formed the basis for Chapter 4 'Data analysis and discussion'.

### **3.10 Ethical issues.**

Wellington (2000) considers that ‘the main criterion for educational research is that it should be ethical’ (2000:54). The University Research Ethics Committee gave approval for the research and the letter is to be found at appendix L.

From the outcome of the research I identified specific problems that might arise in connection with ethical issues. Once the instrumental teachers had been selected I wrote to the head teachers of each school recommended by the instrumentalists explaining the research and asking permission to visit the schools. On the initial visit to meet the head teachers I left an information sheet for each participant in the school which gave an overall picture of the research requirements (see appendix B). The following is a short extract from the information sheet.

I am looking at the collaboration that exists between the visiting instrumental teacher and the class teacher and the impact this has on pupils’ musical learning. I am also investigating whether the programme provides learning opportunities for both instrumental and class teachers, and considering the way that teachers view their roles in relation to the programme

In addition:

- An information letter was left for parents/guardians asking permission to interview their son/daughter (see appendix C).
- A separate information sheet was available for pupils who were to be interviewed, with a space to indicate if they were willing to take part (see appendix D).
- A timetable for lesson observations and interviews was prepared and discussed with each school. This was to ensure that the schools were aware of my visits in advance.

Before the data collection began I identified specific ethical issues which needed to be addressed. These are listed below

**Table 3.6 Potential ethical issues and how they were addressed**

<b><u>Ethical issues</u></b>	<b><u>How they were addressed.</u></b>
Contact details	I gave my email address at the university together with the university’s telephone number to participants.
Gaining entrance to the schools	I handed in my CRB clearance to the school office and they made a photocopy.
Lesson observations in the classroom	I introduced myself to the class teacher, sat at the back of the room and remained there until the end of the lesson.
Gaining informed consent from minors	Parents/guardians had to sign a form to say that they were willing for their child to participate (appendix C). Pupils had to sign



	a form before being interviewed (appendix D).
Having a safe place to interview pupils	I was always accompanied by a member of staff.
The right for participants to withdraw	Participants were informed of this in the information sheet I had provided.
Ensuring the confidentiality of the process	This was written in the information sheet and on the university's consent form.

### **3.10.1 Health and safety.**

At each school the Visitor's Book was signed and I wore a badge provided by the school. My Enhanced Disclosure Certificate from the Criminal Records Bureau was shown to each school.

#### **School participants.**

Pupils. Four pupils in each school were selected on the recommendation of the class teachers. Information obtained from the class teachers indicated that the criteria used for selecting pupils depended on whether the class teachers thought that a pupil would speak well in an interview, whether a pupil played a musical instrument out of school, or whether a pupil would benefit from the experience of talking in a group situation. The intention was to gain the pupils' perceptions of the Wider Opportunities programme, as the pupils were the consumers of the provision. Letters were sent to parents/guardians with an information sheet and a letter for them to sign if they gave approval for their child to contribute to the research (see appendix C). Pupils also received written information and were asked to sign their name if they agreed to take part (see appendix D). All parents/ guardians were willing for their child to participate and pupils also gave their permission by signing the form. Before the interview began, the pupils were asked if they wanted to participate and told that their names would not be revealed. The pupils were also told that they could leave the interview at any time. Also, if they changed their minds, the pupils could stop the interview and leave without needing to give any explanation, and there would be no consequences for their actions. I was accompanied by a member of the school staff when the pupil interviews took place. The member of staff stayed for the entire interview. As pupils are regarded as a vulnerable group, I followed the guidelines provided by the British Education

Research Association (BERA, 2011:16). ( An example of the interview questions for pupils is at appendix K).

Another point that had to be considered in relation to ethical issues was my presence in the classroom during Wider Opportunities lesson observations. Pupils in schools are usually familiar with external individuals being present (Ofsted; teacher training supervision; other teachers carrying out class observations) so it was not anticipated that my presence during the Wider Opportunities lessons would affect the pupils' response to their learning.

### **3.10.2 Class teachers, instrumental teachers and head teachers.**

The following documents were consulted before the research began: Voluntary informed consent (BERA, 2011: 10-1); Openness and disclosure (BERA, 2011:14); Right to withdraw BERA, 2011:15; Privacy concerning participants' data (BERA, 2011: 25-28). Security of data (BERA, 2011:26) and the Data Protection Act (1998, ICO). This was to ensure that the correct procedures were followed, and that matters concerning the confidentiality of information were carefully considered before the research began. Electronic data was held in a password protected computer and hard copies of data and other confidential information were locked away in a filing cabinet. The class teachers, instrumental teachers and head teachers who agreed to take part in the research were asked to sign the university's consent form which indicated that a participant's name would not be revealed (see appendix A). Participants were told that they could leave the research at any time. Permission was sought from the local music education hub to use their premises if required, to interview instrumental teachers. In the head teachers' interviews I ensured that no criticism was offered about a member of staff, no information relating to the outcome of lesson observations was given, and that the lesson content or my view about the quality of teaching was not disclosed. At the beginning of interviews all participants, including the pupils, were asked if the interview could be digitally recorded, and they all agreed. Participants were made aware that all the information gathered was confidential. My intention was to treat all participants fairly, with consideration, respect and honesty (Wellington, 2000). I focused on maintaining confidentiality during the data collection which I considered to be an essential part of the process.

Confidentiality was stressed in a statement at the beginning of the questionnaires and similarly emphasised to each participant before an interview began.

### **3.11 Conclusion**

The methodology chapter has provided an outline of the philosophical perspectives on which the research is based, the benefits and limitations of a case study approach and an overview of the methods used to collect and analyse the data. The aim of the methodology for this study was to provide a means of collecting raw data from the schools by using the questionnaires, interviews and Wider Opportunities lesson observations. The data collection techniques were appropriate for gathering qualitative data and for the quantitative data used for the questionnaires. The outcome could be considered as being successful in that the data were collected in the available time and all the participants were willing to make a contribution to the research. The small problems that arose during the data gathering process were quickly resolved due to the cooperation of the schools involved, and the willingness of the participants to make a contribution to the research.

At all stages of the research I bore in mind the statement by Stake (1995) that 'good research is not about good methods as much as it is about good thinking' (1995:19). I consider that my research was an active process and that it involved finding an effective way to manage, organise and interpret the collected data. By thinking and reflecting throughout the data-gathering process I became more aware of what was being revealed by participants, and how these findings could be best used for answering the research questions.

The next chapter, **Chapter 4: Data presentation, findings and discussion**, considers the implications of the findings in relation to the research questions, the literature, and the characteristics of high quality collaboration (table 2.2), and high quality learning and teaching in music (table 2.4) as identified in Chapter 2.

## **Chapter 4: Data presentation, findings and discussion**

### **4 Introduction.**

This chapter examines in turn the individual research questions drawing on the data sets presented in table 3.4 in the methodology chapter. The data are presented, discussed and considered in relation to emergent critical themes and with reference to the literature.

The research questions that frame the study are as follows:

#### **The Main Research Question**

- i. What is the nature of professional collaboration between visiting instrumental and class teachers working in the Wider Opportunities programme?*

#### **The Subsidiary Research Questions**

- ii. What learning opportunities does the Wider Opportunities programme provide for instrumental and class teachers?*
- iii. What is the role of professional identity in collaborative practices between instrumental and class teachers?*
- iv. What is the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress?*
- v. How can these insights impact on future developments in music education policy?*

In order to structure the analysis, reference will be made to the characteristics of high quality collaboration (see table 2.2) and high quality learning and teaching in music (see table 2.4) from the literature review. They will be used to cross-examine the data in relation to both the main and subsidiary research questions. The two key tables have been identified as giving 'a priori' codes, explained by Hartas (2010) as 'the use of concepts and ideas that are specified and defined prior to the generation and interrogation of data' (2010:438). The two key tables are shown again and referred to as table 4.1 and table 4.2.

**Table 4.1 Characteristics of high quality collaboration which relate to the Wider Opportunities programme**

**High quality collaboration includes:**

- clear organisational structures (Fitzgerald and Kay, 2008)
- sharing the aims and objectives (Evans, 2011c)
- establishing good personal relationships (Bedford, Jackson and Wilson, 2008)
- effective communication flow (Hartas, 2004)
- exploring and negotiating the roles (Zeserson, 2012)
- managing conflict and tension (Biott and Easen, 1994)
- discussions concerning what knowledge will be exchanged and what knowledge will be jointly developed (Skyrme, 1999)
- sharing knowledge and expertise (Leathard, 2003)
- collaboratively developing innovative practices (Fielding et al. 2005)
- creating a shared understanding through mutual involvement (Dalkir, 2011).
- acknowledging the distinctive contribution of each profession (Whittington, 2003b)

**Table 4.2 Characteristics of high quality learning and teaching in music which relate to the Wider Opportunities programme**

**High quality learning for pupils includes:**

- learning the 'how' and 'about' of musical knowledge (Swanwick, 1999; McCullough, 2011)
- gaining knowledge 'of' music by direct acquaintance (Swanwick, 1999)
- developing aural, notational, technical, perceptual and critical skills (Swanwick, 1979, 1999)
- linking new learning to previous understandings (Scott, 2006)
- becoming generators and performers of their own music (Bunting, 2011)
- experiencing informal learning (Green, 2008)

**High quality teaching includes:**

- providing opportunities for pupils to be actively involved as composers, performers and listeners (Scott, 2006)
- providing opportunities for pupils to develop an understanding of how different musical encounters relate to each other (Spruce, 2011)
- providing opportunities for pupils to engage in social interaction through music making (Swanwick, 1999).
- providing opportunities for pupils to work collaboratively (Evans, 2011c)
- providing opportunities for pupils to experience both formal and informal teaching (Swanwick, 1988; Beach, 2011)
- providing instruction in order for pupils to develop skills and understanding (Swanwick, 1979, 1999)

There is much to be praised about the Wider Opportunities programme in the case study schools and head teachers and class teachers appreciate its contribution to pupils' music education. The following presentation and discussion of the data from the schools acknowledges these positive aspects, but also identifies critical issues relating to professional collaboration and to pupils' musical learning in the Wider Opportunities programme.

The chapter is divided into two sections, with the main research question being covered first, followed by the four subsidiary research questions. However, the sections are interrelated, in that data associated with answering one research question occasionally provides additional evidence for another. The nature of the professional collaboration provides the focus of the chapter and serves to identify what is taking place in the case study schools, highlighting examples from the data where the researcher considers the collaboration to be effective. The theoretical positioning of the study previously referred to in the literature review, is used as a guide for interrogating the data and for making comparisons with what is occurring. The theoretical perspectives concerning professional collaboration centre on the provision for teachers to communicate through professional discussions, to develop a shared understanding of the purpose of the collaboration, and to recognise the value of exchanging knowledge and expertise. In relation to music education, the theoretical perspectives are based around the provision for pupils to develop their musical knowledge and understanding, and to gain an appreciation of what learning to play an instrument and making music together involves. References will be made to these theoretical perspectives as they occur in the presentation of the data.

The extracts from interviews with the associates and experts do not form part of the data, but are used as a means of enriching the findings. The comments from experts are boxed in to indicate that they are not part of the data. The researcher considers that the contribution of experts provides a unique addition, not only to this chapter, but to the thesis.

## **Main Research Question 1**

**4.1** *What is the nature of professional collaboration between visiting instrumental and class teachers working in the Wider Opportunities programme?*

Table 4.3 Theme and subthemes for research question 1

Theme: Impoverished collaboration
<u>Subthemes:</u> Detached collaboration Difficulties in establishing rich collaboration Uncertain aims Incomplete discourses of music education

The theme emerged from the data and has been identified as 'Impoverished collaboration'. It indicates that certain aspects of professional collaboration in the case study schools are lacking. This section is related to the main research question concerning the nature of professional collaboration in the Wider Opportunities programme.

The theoretical perspectives are based on the provision for collaboration both in and out of the classroom; discussions between teachers around pupils' musical learning and progress; an understanding of the goals to be achieved for pupils' musical learning; shared planning, and professional learning for both sets of teachers through the exchange of expertise.

### **4.1.1 Subtheme: Detached collaboration**

This subtheme presents the data evidence from questionnaires and classroom observations, together with participants' perceptions of professional collaboration discussed in interviews. Several positive aspects emerge from the Wider Opportunities lesson observations; class teachers provide support to individual pupils, engage in classroom management, and show good personal relationships with the visiting instrumentalists. However, in the Wider Opportunities lesson observations the class teachers and instrumentalists worked almost independently in the classroom. Therefore the term 'detached collaboration' is used by the researcher to convey the sense that teachers carry out their own unspoken roles, with no real interaction or mixing of knowledge and skills taking place. Although

collaboration occurs to some extent, it appears that in the case study schools collaboration between class teachers and visiting instrumentalists is not prioritised, with little opportunity for teachers to meet outside the classroom. Thus some of the characteristics of high quality collaboration such as the sharing of knowledge and expertise (Leathard, 2003), the opportunity to create a shared understanding through collaborative interaction (Dalkir, 2011) and deciding what knowledge will be exchanged and what knowledge will be jointly developed (Skyrme, 1999) were not apparent. As will become evident, detached collaboration has an impact on many aspects of the Wider Opportunities programme, and may affect pupils' musical learning and progress and limit what can be achieved in the way of professional development for the teachers concerned.

The questionnaires were used as a means of obtaining participants' opinions concerning various aspects of the Wider Opportunities programme (analysis of the questionnaires, appendix G, 242). In the questionnaires ten class teachers (CTs) were asked if they were involved in planning with the instrumental teachers (ITs) or involved in teaching part of the lesson. All CTs responded that they were not involved in planning or teaching (appendix G, page 252, table 8). In response to a question about their role in lessons (appendix G, page 252) CTs agreed that their role should be to support pupils with special educational needs, and nine out of ten CTs consider that they should be involved in class management (appendix G, page 253, table 9.) The results show a clear demarcation of responsibility, with the instrumentalists providing the planning and teaching and the class teachers the support. Fautley et al. (2011) in discussing their research into the optional continuing professional development programme (CPD) provided by Trinity Guildhall and The Open University between 2007 and 2011 reported that in the Wider Opportunities programme the visiting instrumentalists saw their role as going in to teach music 'and someone else's to deal with all the peripherals' (2011:70). A clear delineation of responsibility is evident in this statement and could be interpreted as the visiting instrumentalists seeing themselves as specialists and therefore leaving the non-musical tasks of classroom management to others.



When CTs were asked in the questionnaire if they thought they *should* be involved in teaching with the ITs, four out of ten agreed. Three out of five ITs also agreed with this involvement (appendix G, page 253, table 9). Yet in the interviews no mention was made of shared teaching or of a wish for this to happen. The results show that collaboration is perceived as being based on a division of labour separated by the skills and knowledge of the two professionals. Two domains of professionalism are established and from the questionnaire results it is evident that rarely is there any crossover of expertise or any blending of skills. As will be seen, professional identities and a lack of time to share expertise, help maintain these positions and consequently the barriers to genuine and fruitful collaboration. Other aspects which ought to be taken into consideration and which could impact on professional collaboration, include the difference in the musical knowledge of the generalist class teacher when compared to that of the visiting instrumental teacher, and the status afforded to music and arts education in the case study schools.

In order to establish the nature of the professional collaboration between the teachers involved in the Wider Opportunities programme, head teachers were asked in interviews about professional collaboration in their schools. The following extracts present a picture which suggests that when compared to the models of collaboration found in the literature (Evans, 2011; Whittington, 2003c) (see 2.5.6), little high quality collaboration is taking place. The comments could be referred to as providing further examples of detached collaboration, with each professional carrying out his/her own role in the classroom, probably without prior discussion or sharing of ideas. In these lessons the instrumentalist teaches and the class teacher is involved in class management. Outside the classroom it would seem that little if any collaboration takes place, resulting in limited opportunities for teachers to communicate with each other. Although this situation could be deemed by the schools to be a perfectly satisfactory arrangement, the situation does not fully exploit the potential that the Wider Opportunities programme offers for professional collaboration and for professional development.

A deputy head teacher in referring to Wider Opportunities lessons outlined her expectations for collaboration. She said

*'I would expect the instrumentalist that comes in to lead the lesson, and I would expect the class teacher to be there to oversee the class if necessary, and to join in, to fully participate in the whole process'* (Gershwin, deputy head).

The deputy head teacher regards the class teacher as being present and following her normal role, but there seems to be little collaboration occurring outside of this. No mention is made of shared aims (Evans, 2011c), exploring and negotiating roles (Zeserson, 2012) and collaborative planning (Burt, 2011). More in the way of collaboration is definitely possible and desirable.

With reference to whole class ensemble teaching Evans (2011c) considers that class teachers should be 'fully involved in the learning process, learning alongside pupils. This will ensure that ...learning is not a 'bolt on' but is fully related to the pupils' curriculum music' (Evans, 2011c:118). A head teacher similarly considered that class teachers should be taking an active part indicating that

*'I would have expected teachers to be joining in and actually taking part in this learning with the children, then following it up with the children just through discussion throughout the week... it's not time out for the teacher, it's a music lesson'* (Bartok, head teacher)

The head teacher suggests that by '*learning with the children*' class teachers might increase their own musical knowledge and skills, thereby implying that this would be beneficial to those class teachers.

The next two extracts express similar views concerning class teachers as learners in Wider Opportunities lessons. A head teacher remarked

*'I would expect the class teacher to be encouraging the children, to be sitting next to children who are perhaps struggling or children who are really doing well. In an ideal situation I would like a teacher to be learning an instrument alongside a child.'* (Walton, head teacher)

An expert also considered that class teachers should be learning with the pupils. He said

*'I think that it is quite important that the class teacher isn't just there to ride shotgun... there have been some good examples where class teachers have learned alongside the kids and have been up front and saying that 'I can't do this and that I am going to learn with you'.* (expert 3)

The idea of class teachers learning with their pupils was emphasised in the Ofsted (2004) evaluation of the Wider Opportunities pilot studies. Ofsted found that there was value in promoting both pupils' and class teachers' musical skills. Yet although mention is made of class teachers supporting and learning to play instruments, no reference is made by the head teachers in the case study schools of class teachers contributing to teaching or having collaborated with the instrumentalists beforehand. Collaboration appears to stop at this detached form, with no sharing of knowledge or expertise, and with the class teacher seen in a weaker position than the instrumentalist, that of a learner with the pupils. This again emphasises the lack of opportunity for teachers to communicate and to discuss pupils' musical learning in the Wider Opportunities lessons.

The result of the interview comments suggest that many of the characteristics of high quality collaboration (table 4.1) are missing, in particular creating a shared understanding (Dalkir, 2011) and what knowledge will be exchanged and what knowledge will be jointly developed (Skyrme, 1999).

In the next extract a head teacher confirms that there is very little opportunity for teachers to meet outside the classroom. He acknowledges that this is an issue, but in his school no time is set aside for this to take place.

*'We would like to think that the collaboration also extends to classroom management in terms of behaviour, the teacher doesn't hand over, they stay in there, and they don't regard it as a time to mark books, they are actively involved in how they support it...there is very little scope for our teachers to meet the instrumentalist and discuss the programme in detail and the planning, and that is an issue'* (Purcell, head teacher).

The fact that class teachers and instrumentalists have limited opportunity to meet raises several issues. It could be that the Purcell head teacher does not wish to burden his class teachers with any additional timetable commitments, or that he considers that the local music education hub who oversees the Wider Opportunities programme should make the necessary arrangements. As a result, it seems that teachers keep to their own designated roles with no opportunity to acknowledge the value of sharing knowledge and expertise (Leathard, 2003) and no chance of collaboratively seeking to develop innovative practice (Fielding et al. 2005). Meads and Ashcroft (2005) consider that collaboration is an active-interactive process, but from the interview comments above it seems that part of this process is not in place.

An expert painted a vivid picture of what could occur in the Wider Opportunities programme when effective collaboration between the class teacher and the instrumentalist was missing, when saying that

*‘in the worst configured approaches I view these as where the instrumental teacher is, I would use the phrase, parachuted in and then bids a hasty retreat at the end, and that’s not what I consider to be good practice’. (expert 3)*

It could be that the instrumentalists in the case study schools have to move quickly from school to school and have little time to meet with the class teachers outside the classroom. Similarly, class teachers have teaching commitments and might not be available to liaise with the instrumentalists when they are in school. Overall, the opportunity for professional dialogue outside the classroom appears very limited; this hinders communication flow (Hartas, 2004), and restricts the chance of both teachers exploring and negotiating their roles (Zeserson, 2012).

Although there had been a briefing session for head teachers from the local music education hub concerning the Wider Opportunities programme, little written information was seen in the schools regarding the expected role of each of the teachers. In interviews head teachers had indicated what they anticipated would be happening in the classrooms during the Wider Opportunities lessons. In order to judge if their descriptions of collaborative practices were occurring in the lessons, notes were made during lesson observations, recorded on an observation schedule (appendices H) and then collated and produced in the summary below.

**Table 4.4 The involvement of class teachers in 20 Wider Opportunities lesson observations**

<b>Wider Opportunities lessons.</b>	<b>Class teacher’s involvement</b>
Total of 20 lesson observations	16 class teachers were present in 16 lessons 3 lessons were covered by a supply teacher and one lesson by a teaching assistant
<b>The nature of the involvement</b>	<b>Evidence from observations.</b>
Involvement in lesson planning	No evidence from 20 lesson observations
Delivering part of the lesson	No evidence from 20 lesson observations.
Working with groups in the lesson Supporting individual pupils.	In 5 out of 20 lessons class teachers were involved in working with pupils in groups. In the majority of lessons class teachers assisted individual pupils when required.

Involvement in class management	In 19 out of 20 lessons, apart from the one when a teaching assistant was present, class teachers were involved in class management.
Assessing pupils' progress	One class teacher made notes about pupils' progress for her records
Exchanging information with the instrumentalist	In 4 lessons class teachers and instrumentalists had a brief discussion during lessons.
Playing an instrument	In 10 lessons teachers played either the African drum, the recorder, the trumpet or the violin
Discussing the outcome of the lesson	In 4 lessons very briefly at the end.
No involvement of the class teacher.	In one lesson when a teaching assistant was present

In relation to the table above, although the class teachers were not involved in teaching, it was evident that they were carrying out some of the requirements set out in the Teachers' Standards (TS) (DfE, 2011a), (listed in Chapter 2 under 2.4.4.). These included working with groups or individual pupils (TS5); being involved in class management (TS7), and with one teacher assessing pupils' progress (TS6). Each professional made their own distinctive contribution (Whittington, 2003b) but maintained their professional boundaries and only exchanged information briefly. Both sets of teachers understood their roles, but no evidence in lessons indicated that the roles had been discussed or negotiated beforehand (Zeserson, 2012). Also there was little indication that class teachers had received lesson plans or knew of the instrumentalists' schemes of work for the Wider Opportunities lessons. Some instrumentalists mentioned in interview that they had to report pupils' progress (Teachers' Standards, DfE, 2011a, TS2) in the Wider Opportunities lessons to the local music education hub.

The following vignette presents a picture of detached collaboration in the classroom, with both teachers keeping to their own designated roles.

#### 4.1.2 Vignette: an example of detached collaboration

##### **Vignette of a brass lesson. Year 5 pupils. Walton school.**

The instrumentalist has prepared the lesson with clear learning objectives which relate to the pupils' previous work. These are explained to the pupils at the beginning. The lesson focuses on playing by ear, on identifying and repeating different rhythmic patterns and on

improvising a two bar phrase with a backing track using the notes DEF. The class teacher is present and it is obvious from her actions that she knows the pupils well. On one occasion she moves two pupils to different areas of the room, presumably she thinks that they might not work well together. Throughout the lesson the majority of the pupils are engaged, but at one point a few are chatting at the back of the room which causes a slight problem for the instrumentalist. The class teacher quickly intervenes and deals with the interruption. From then on the class teacher keeps a close eye on a few pupils while the instrumentalist continues teaching. At one point the class teacher assists the instrumentalist with the white board and with operating the CD player. This is to enable the pupils to use a backing track, to follow the notes written by the instrumentalist on the white board and to try and improvise a two bar riff. The instrumentalist then splits the class into groups, with each group working out their own riff and then demonstrating this to the other pupils. The class teacher appears attentive and occasionally makes a positive comment about the pupils' playing. The instrumentalist continues the lesson by asking the pupils to play through a short piece that they have been learning the previous week. Although the notes are written on the white board, most pupils appear to play the piece from memory. The lesson ends and the class teacher thanks the instrumentalist. As the brass instruments have to be shared with another class, the instrumentalist explains that two pupils are given the task of cleaning the mouthpieces during the lunchtime break.

In the vignette the class teacher used her knowledge of the pupils to assist in class management and to maintain the rules of the classroom, and the instrumentalist provided the teaching. Although the support of the class teacher was highly professional and competent in ensuring that pupils were focused and working, it emphasised the necessity for instrumentalists to be able to deal with behaviour problems themselves and to learn how best to accomplish this. The need to manage behaviour effectively is set out as one of the requirements for teachers in the Teachers' Standards (DfE, 2011a, TS6). In the brass lesson there was no mixing of skills or shared teaching, and in addition the class teacher had no indication of what the instrumentalist was going to teach. Later in interview the class teacher commented

*'ultimately I am responsible for my class and the curriculum they are being taught and at this point in time I actually have no idea what [the instrumentalist] is going to come in and deliver to my children and it's really a bit wrong if I'm ultimately responsible for the curriculum'* (Walton, class teacher).

The lack of what could be termed 'communication flow' (Hartas, 2004) hindered the class teacher from preparing the pupils for the Wider Opportunities lesson and could explain the detached collaboration, whereby the class teacher is placed in a weaker position in the classroom and is unaware of what musical learning is to take place.

Hartas (2004) identified communication flow and the exchange of information as being important factors which assist collaborative practices. In the questionnaires, CTs were asked about exchanging information and what type of information was shared with the ITs (appendix G, p 250). Seven out of ten CTs claimed that they provided some information about special educational needs pupils and higher attaining pupils, as well as a class list (appendix G, page 251, table 7). However, four of the ITs indicated that they had not received any written information (appendix G, page, 251). This raises a question about communication flow and whether the information provided by the class teachers is shared verbally or is documented, and if this information is passed to the relevant instrumentalist. Another instrumentalist mentioned receiving a class seating plan from the teacher, but later added

*'you do feel when you go in that the teachers are stressed anyway with their jobs and to put any more pressure on them might be too much'* (Purcell, instrumentalist).

Other concerns relating to a possible issue in communication flow were expressed by head teachers saying that

*'I think if he [instrumentalist] could tell them about his planning for that particular lesson, the aim of the lesson and what he would be covering, and what he would expect from the children, that would be helpful'* (Reich, head teacher).

*' We do have to put down in our weekly plans everything that's happening... whether Ofsted would be happy with lessons with no extra planning I don't know, but it would be lovely just to say what they think they will be covering'* (Gershwin, deputy head).

Although the associates did not form part of the data, their interviews enabled certain points to be clarified and provided additional background information. In interview an associate from the local music education hub which employs the five instrumentalists was asked what instrumentalists were expected to provide for the schools. He responded

*'I think again it goes both ways, we would like a copy of what the school is doing as well, so that we can be as much use to the school as humanly possible (associate 2).*

His comment suggests that whole class instrumental teaching should link into other curriculum areas and as Harrison (2011) states, be part of 'an integrated approach to music in the curriculum' ( 2011:82). The associate added that he would expect the instrumentalist to provide

*'a lesson plan, I don't care what format it is in at the moment as long as they enter the classroom with a clear idea about what they want to achieve. That preparation has to be documented and evidenced in some way and we ask for lesson plans... and certainly a scheme of work, where we are planning to get to and how we are going to get there'* (associate 2)

In connection with whole class ensemble teaching, Burt (2011) stresses the need for joint planning between class teachers and visiting instrumentalists. This process provides an opportunity for professionals to learn from each other, but in the case study schools no joint planning between teachers takes place. This indicates a missed opportunity for professional development and adds a further possible reason for detached collaboration in the classroom, with the class teacher unaware of what is to take place and the way the lesson has been planned to promote pupils' musical learning. Another class teacher from Walton school, similarly referred to a need for more collaborative involvement in planning and sharing knowledge about the pupils. She said

*'one of the ways I think would be beneficial to both the teachers involved and the children would be to discuss the planning of the lessons either before the session and after the session has taken place; to discuss the following week's lesson. I think both the class teacher and the music teacher could suggest ideas – suggest different strategies. To share that knowledge about the children's learning and abilities is very important'* (Walton class teacher).

It appears therefore that in the case study schools there is little effective communication flow or exchange of information, resulting in schools being unaware of exactly what the Wider Opportunities lessons are to cover or the objectives set for pupils' musical achievement. The limited provision for teachers to develop a shared understanding of musical learning through collaborative practices again impacts on partnership working in the classroom.

There is evidence in the comments above of instrumentalists and class teachers wanting more collaborative involvement, but these appear to be restricted by pressure on time in the case study schools.



#### **4.1.3 Vignette: an example of a class teacher assisting group work.**

There were however examples of classroom practice which indicated richer forms of collaboration. The following vignette illustrates a slightly different perspective on collaboration in a Wider Opportunities lesson. Although the instrumentalist teaches the lesson the class teacher does more than her designated role of class manager. She goes round supporting groups of pupils during a composing task and becomes a learner herself with the pupils. This is a different form of pupil support in a lesson from that previously seen, the class teacher is sharing ideas with the pupils and learning collaboratively with them. This has a positive impact on pupils' musical learning and progress during the Wider Opportunities ukulele lesson.

##### **Vignette of a ukulele lesson. Year 4 pupils Gershwin school.**

The class have been learning a set of chords on the ukulele to accompany a melody. The instrumentalist has written the chordal pattern on the white board and the pupils have rehearsed this to ensure that they are familiar with the fingering of the chords. The pupils then move into groups and each group is asked to write their own set of words to fit the melody. The class teacher sits with one group to help them in writing down their ideas. The room is lively due to the level of work taking place, but the class teacher does not interfere and the class quickly respond to the instrumentalist's instructions. The class teacher appears happy to be involved in the lesson and the pupils respond to her help. The class teacher takes on the role of a learner with the group of six pupils and quickly becomes part of the collaborative work taking place through sharing her ideas with the group and helping the pupils to suggest new words to use which are appropriate for the melody. The class teacher stays with the group and practises fitting in the words the group have devised, while the instrumentalists plays the melody with the chordal accompaniment. The instrumentalist then suggests that the group's words might be improved at one point, in order to create a better flow. The class teacher then continues to work with the group so that the words fit more easily with the melody. At the end of the lesson the instrumentalist thanks the class teacher and asks if she enjoyed working with the pupils.

It was evident that the class teacher had no prior warning of what the Wider Opportunities lesson involved or how the activities were to be organised. She used her own initiative to go and support pupils and her own creative skills to guide pupils in using their imaginations. Although the class teacher and the instrumentalist were

able to make their own distinctive contribution (Whittington, 2003b) they mostly remained independent of each other.

When referring to the Wider Opportunities programme in other parts of the country an expert provided an example of what could be interpreted as detached collaboration. The expert said

*'in my experience I'm disappointed by a couple of aspects of what I see. I'm disappointed by in most cases the fact that the relationship between the visiting musician and the class teacher doesn't seem to go beyond helpful classroom practice... I don't really see much of it as team teaching' (expert 2)*

The expert's comment reflects a rather similar picture to what has so far become evident in this study's data, and indicates teachers working almost in forms of isolation from each other, with no truly collaborative involvement.

#### **4.1.4 Summary of the subtheme: Detached collaboration**

In the Wider Opportunities lessons teachers carry out their own roles with little mixing of expertise or skills, resulting in collaboration in the classroom being undertaken in a detached way. As later data evidence shows (see 4.1.5) class teachers and instrumentalists would like more time for professional discussions, but there is limited opportunity for this to occur. As Meads and Ashcroft (2005) contend, collaboration is an active-interactive process. In the case study schools there appeared to be little interaction between teachers other than a brief word before or after lessons or in the staff room. The opportunity for professional discussions around pupils' musical learning and progress in Wider Opportunities lessons was missing. When a head teacher was asked if teachers had time to collaborate outside lessons, she replied, *'it's incidental, it's not an allocated time'* (Bartok, head teacher). As more data are presented the consequences resulting from detached collaboration in the classroom will become evident, but the effects impinge on many aspects of the Wider Opportunities programme and convey the sense that partnership working is not effectively established in the case study schools.

#### **4.1.5 Subtheme: Difficulties in establishing rich collaboration**

This subtheme identifies an issue concerning the process of establishing rich collaborative practices. It appears that the case study schools do not regard effective professional collaboration as a necessary part of the Wider Opportunities

programme, and a shortage of written information from the local music education hub as to how collaboration can be promoted compounds this problem. Data evidence confirms that in the schools rich collaborative practices are not successfully established outside the classroom. This could be due to the strictures of time and an overcrowded curriculum which limits these opportunities. Yet the lack of professional discussions between teachers could eventually impact not only on the promotion of pupils' musical learning, but on pupils maintaining progress in the Wider Opportunities provision.

A lack of time for professionals to collaboratively engage with each other was found in research by Hartas (2004) involving speech and language therapists. Hartas (2004) highlights time constraints as hindering collaborative practices. Hartas (2004) found that staff required time 'not only to collaborate but also to negotiate collaborative workings and reach a mutual understanding of what collaboration entails' (2004:42). In interviews in the case study schools two class teachers and an instrumentalist said that they would like more time for professional discussions, for sharing information about pupils' musical progress and for collaborative engagement. The extracts from interviews provide examples of teachers wanting more collaborative involvement. The teachers said

*'We just do not have the crossover time. A longer handover time would also be useful so that issues re children could be discussed on an ongoing basis'. Collaboration is important, well most crucial at the beginning, because it is really useful for her (instrumentalist) to have a knowledge of the pupils and things to look out for' (Bartok, class teacher)*

The instrumentalist from the same school said in her interview that

*'Collaboration is the best way, because the class teacher knows the pupils very well by being with them every day, so it would definitely be beneficial if we collaborated' (Bartok, instrumentalist)*

*'A chance to talk with the teacher would be really nice. I would like to have longer to discuss what we are doing and how the teacher (instrumentalist) feels that the children are progressing. We have a snatched moment that's all, so really we don't have a lot of time to collaborate... I would like to have worked with the instrumentalist and discussed exercises to help the lower attainers'. (Purcell, class teacher)*

The researcher considers that the use of the phrase 'snatched moment', is an effective way of describing what took place. In this situation lack of time prevents teachers from exchanging information, and could result in instrumentalists receiving

few details about the pupils they teach. Similarly, the time factor could impact on the information class teachers obtain from instrumentalists about the music provision for lessons. Another class teacher confirmed in interview that the time issue was a problem. She commented

*'We tend to have a chat in play time, after the lessons, and have a discussion of what went well and whether there is anything we need to change for the following week, trying to fit in time to discuss and plan is really important, and I think it's really hard as well, with so many constraints'* (Reich, class teacher).

A head teacher said

*'I think there is not as much time as one would like, but the teacher comes in beforehand anyway there is a little bit of time... so during their lunch break they can have a little time beforehand'* (Gershwin, head teacher).

The head teacher's comment implies that there are no formal arrangements for promoting collaborative practices other than a lunch break. This could be seen as a 'snatched moment' when both teachers are in the staff room together, but could not be regarded as effective provision for rich collaborative engagement.

When reporting on the whole class ensemble teaching programme Ofsted (2009a) highlighted the need for professional discussions between teachers. They found that 'there was insufficient dialogue between specialist instrumental teachers and classroom teachers and their involvement in programmes was too short to have any lasting impact' (2009a:21). Ofsted (2009a) also referred to limited professional development for teachers in the programme, but as this study suggests, this could be resolved through collaborative practices both in and outside lessons where expertise could be exchanged and teachers' professional learning promoted. Professional dialogue can only take place if sufficient time is set aside for the process and in the case study schools time appears to be at a premium, and indeed this study appears to confirm this to be true. As Huxham and Vangen (2005) contend, collaboration is about 'tapping into the resources and expertise of others' (2005:3). For Hartas (2004) and Rose (2009) collaboration is seen as an active process of sharing. The exchange of expertise in the Wider Opportunities programme can only effectively occur through professional dialogue, and in the case study schools time constraints limit what can take place outside the classroom.

Time for professional dialogue was mentioned in interviews when instrumentalists spoke of sharing plans and ideas with class teachers and gaining an understanding of their views in relation to pupils' progress. Instrumentalist said

*'it would be just good to have the relationship with the teacher and just to sit down and talk about these things, for them to see how they can best help the children to progress'* (Walton, instrumentalist).

*'I think a little bit more time spent with the class teacher, there was a lot of finding out as the term went on which children had special needs, and I should have known that right at the beginning'*. (Purcell, instrumentalist).

*'perhaps meeting before the lessons start and perhaps sharing my ideas for the lessons with the teacher would be good – showing my plans to the teacher to see if that would be suitable and for any children identified with special needs'* (Bartok, instrumentalist).

These comments suggest a lack of communication flow (Hartas, 2004) as well as a concern that instrumentalists might have received too little information about pupils to assist them in planning lessons. Again there is a sense of detached collaboration, with both sets of teachers wanting more involvement, but as this does not happen to the extent they wish, they maintain their own designated roles in the classroom.

Overall the data evidence does not indicate what may be described as a truly collaborative partnership and together with references to a 'snatched moment' further adds to disquiet concerning collaborative practices in the case study schools. With reference to the characteristics of high quality collaboration (table 4.1) no clear organisational structures appear to be in place (Fitzgerald and Kay, 2008), no sharing of aims, objectives and teaching (Evans, 2011c), no exploration and negotiation of roles (Zeserson, 2012) and no opportunities for acknowledging the value of sharing knowledge and expertise (Leathard, 2003). Although collaboration is to some extent evident in the classroom, there is little data to suggest that collaborative engagement between the teachers involved takes place outside lessons, and therefore the process of establishing effective collaboration becomes restricted in the case study schools.

Further data concerning collaboration in the classroom however, present a slightly more encouraging picture and became evident when pupils spoke about the Wider Opportunities programme. In pupil interviews a more positive impression was

provided of collaborative practices which had not been revealed so far in other data. One of the questions the researcher asked pupils was *'You have two teachers in your Wider Opportunities lessons, tell me what each teacher does?'* The pupils responded by explaining that

*'the recorder teacher like teaches us how to read them and like where to put your fingers and our teacher she helps too...she goes round and corrects us if we go wrong and our teacher plays it with us'.* (Purcell, recorder)

*'when you don't do it right she (the class teacher) comes over and does the fingers for you'.* (Bartok, violin).

*'one of the teachers (class teacher) helps you, so like you are doing it and if you couldn't keep up she would tell you what to do'.* (Gershwin, ukulele).

*'our class teacher plays with us, but sometimes when children are struggling with rhythms she helps them to learn the rhythm, when we did it in our class my friend was struggling and the teacher helped him and now he knows it'.* (Reich, African drumming)

These comments illustrate that some form of collaboration is happening in lessons with the class teacher supporting individual pupils and learning to play the instrument. In Reich school the class teacher is scaffolding the learning for the pupil and breaking down the task into easier steps so that the pupil can achieve success. One lesson observation provided an example of positive collaboration developing between the visiting instrumentalist and the class teacher. In interview the class teacher who was present in the lesson said that she was gaining confidence as a result of being involved in the Wider Opportunities African drumming. She considered that

*'I am gaining confidence, and I have realised that it doesn't matter if I make mistakes, that music can just be fun. I would be very intimidated by music'.* (Reich, class teacher).

The following vignette, seen from the researcher's perspective, shows the class teacher working with the instrumentalist and provides an example of a more effective collaboration. It highlights the impact on pupils' musical learning when both teachers and pupils work collaboratively in the classroom and provides a picture of linking collaboration with learning for both class teacher and pupils.

#### 4.1.6 Vignette: an example of a more effective collaboration

##### **Vignette of an African drumming lesson. Year 4 pupils Reich school.**

The visiting instrumentalist is already in the classroom as the pupils file in each carrying an African drum called a djembe. The pupils sit in a circle with the class teacher joining them in the circle. The instrumentalist says 'good morning' to the class and from then on the lesson is focused on developing pupils' aural and rhythmic skills. The pupils appear to be familiar with many rhythmic patterns and play these fluently, only corrected by the instrumentalist when required. The instrumentalist plays a four bar rhythmic pattern repeated by the pupils, and then improvises above this pattern while the pupils perform their own parts. Opportunity is provided for each pupil to play the djembe and the class teacher assists those pupils who require help by playing with them when it is their turn. The class teacher is an active participant throughout, repeating patterns on the djembe played by the instrumentalist and showing confidence when playing by herself. She is very aware of the pupils in her class and occasionally assists one particular pupil who struggles with hand co-ordination. The instrumentalist has also spotted a few pupils who find difficulty with the rhythmic patterns and provides a simpler version so that they can achieve success. Towards the end of the lesson pupils split into groups and the class teacher assists in the organisation of this with the instrumentalist. Each group devises their own short composition to perform to the others and the class teacher joins in with several pupils, sharing ideas and becoming an active member of the group. As the work progresses, the instrumentalist assists individual pupils to ensure that they understand the task. After each group has performed their piece, the instrumentalist congratulates all the pupils on their performances and tells them that their drumming skills are improving. Before the class depart the class teacher has a very brief word with the instrumentalist and thanks him for the lesson. The class teacher's actions and involvement in the lesson have provided the instrumentalist with a positive role model for a class teacher in a Wider Opportunities lesson.

The djembes are left on the floor for the next class to use. As the class walks through the narrow corridor to their classroom next door, they admire their own work on the walls about a project on Africa.

The need for visiting instrumentalists and teachers in schools to work in partnership in the whole class ensemble teaching programme was emphasised in two Ofsted reports (2009a; 2012a). The African drumming lesson shows partnership working, with both teachers focused on promoting pupils' musical learning and progress. Burt

(2011) maintains that whole class instrumental teaching 'has brought a new focus for collaboration, with a common model being one where the classroom teacher and visiting instrumental specialist work together' (2011:131). This was apparent in the lesson with both teachers collaborating as a team to provide pupils with relevant musical experiences. There was a connection to a few of the characteristics of high quality collaboration (table 4.1) even though these had possibly not been planned beforehand. It was evident in the lesson that there were shared aims and objectives (Evans, 2011c), the distinctive contribution of each profession (Whittington, 2003b) and good personal relationships (Bedford, Jackson and Wilson 2008) which were evident in the way both teachers addressed each other in the classroom. Yet in the African drumming lesson more might have been accomplished if both sets of teachers had shared the teaching. The class teacher could have taught part of the lesson and provided some of the musical activities, while the instrumentalist helped individual pupils with their drumming techniques. In this way both teachers would have benefited and enhanced their professional skills. Evans (2011c) maintains that shared teaching is relevant to the whole class ensemble teaching programme, with opportunity given for the class teacher to teach with the instrumentalist. Shared teaching could lead to the development of innovative practices in teaching music, whereby the class teacher and the instrumentalist blend their knowledge and skills through exchanging expertise. However, shared teaching involves allocating time for professional discussions outside the classroom, and in the case study schools these discussions occur haphazardly.

Another Wider Opportunities lesson provided an example of where shared teaching could have taken place. A class teacher (Purcell) who had indicated in the questionnaire (see appendix G, p. 242) that she had some musical knowledge and played the piano, could have been involved in sharing some of the teaching. However, in the lesson observation no indication was given by the class teacher that she had these musical skills and she maintained a similar role to those of the other class teachers observed in the Wider Opportunities classroom.

Establishing rich collaborative practices in the Wider Opportunities programme is dependent on a number of aspects being in place. Palmer et al. (2011) consider that reviewing and evaluating are essential parts of any collaborative project.



An expert highlighted the need to review and evaluate the Wider Opportunities provision regarding this as being

*'where the teacher and the instrumental teacher sit down together and they evaluate and feedback and all that kind of thing...some form of preparation, of shared aims about what they are trying to do and about how each sees it working and about what each is actually trying to get from it'. (expert 5)*

The comments offer what are considered to be a collaborative partnership, where aims are discussed and teachers identify their own professional learning needs, but data evidence from the case study schools suggests that this does not occur to any extent in the Wider Opportunities provision. Similarly, there appears to be limited opportunity for feedback. A class teacher mentioned this in an interview when commenting

*'I would say that feedback would be very helpful. If we had time to feedback that would be great'.(Purcell, class teacher).*

Another issue was highlighted in school interviews concerning the way the provision was being monitored. It seems unlikely that in the core subjects of English and mathematics there would be a lack of monitoring due to the emphasis placed on their importance and status in the primary school curriculum. Yet in the Wider Opportunities programme, although accepting that the provision was in place, two head teachers said that they were not completely sure as to what was occurring and what collaborative practices were taking place in the classrooms. In the following school (Bartok) three Year 4 classes receive the Wider Opportunities provision. The head teacher commented

*'as I'm talking to you I'm thinking I actually have just let it happen and while I pop in... I haven't actually made my expectations clear...I expect them to take part and I know it's happening certainly with two, but I don't know with the third one, and I haven't followed that one up' (Bartok, head teacher).*

In interview another head teacher said that

*'one of the things that my music leader and I are doing, is to go and do some paired observations so that we can have an understanding of what is going on, and I think my feeling at the moment is where it started off the teachers were very much more involved. I think the teachers have begun to take a bit of a step back' (Walton, head teacher).*

The head teacher's comment above could mean that when the instrumentalists are in the classrooms the class teachers step back from the intense job of teaching, or

that they become less interested in what is happening, possibly due to the pressure of other subjects on their time and efforts. What is apparent from both head teachers however, is that little if any reviewing, evaluating and monitoring of the Wider Opportunities programme takes place in their schools. These additional factors could work against establishing and sustaining rich collaborative practices in the Wider Opportunities provision.

#### 4.1.7 Summary of the subtheme: Difficulties in establishing rich collaboration.

The provision for establishing rich collaboration might not be as straightforward as at first appears. Collaboration between the visiting instrumentalist and the class teacher is a complex matter and one which this study has identified. The issues which affect collaborative practices are compounded when the other factors which are presented in the next subthemes are introduced. In fact providing extra time for teachers to engage in collaboration outside lessons may be too simplistic a solution. Consideration has to be given to the personalities of the teachers, to their willingness to become involved in collaborating and to the way they perceive their own professional identities. Yet the researcher considers that there is huge potential for collaboration in the Wider Opportunities programme.

It is as one expert said in interview when referring to the instrumentalist and the class teacher, a case of

*'musical expertise coming alongside educational expertise' (expert 6).*

The blending of skills between teachers, the exchange of knowledge and expertise which promote professional practice, and the development of innovative ways of teaching music are all accessible if the teachers are willing to work in partnership with each other. The impact of these initiatives should have a positive result on pupils' musical learning and progress in the Wider Opportunities programme.

Although no data evidence was found to support the fact that rich collaborative practices were well established, to some extent collaboration in the classroom took place, even though in a detached way. The subthemes that follow, 'uncertain aims' and 'incomplete discourses of music education' all add to the problem of establishing rich collaborative practices, and could be contributing factors for detached collaboration in the classroom. In addition, the other aspects of subject

knowledge, professional identity and 'othering', as shown later (see 4.3.1) may well have a bearing on establishing rich collaborative practices in the case study schools.

#### **4.1.8. Subtheme: Uncertain aims.**

This subtheme relates to the main research question of professional collaboration, as any uncertainty about the aims of the Wider Opportunities programme could impact on collaboration both inside and outside the classroom. The critical issues emerging are connected to whether the aims of the Wider Opportunities lessons are to focus on teaching instrumental skills or on teaching music through the use of the instrument.

In interview an expert was asked if he considered that the Wider Opportunities programme was doing what it was originally intended to do. The expert replied that there could be a lack of clarity about the aims of the Wider Opportunities programme. He added that

*'I think that there has arisen some confusion in some local authorities as to whether Wider Opportunities is a means of delivering whole class instrumental and vocal tuition, or is it a means of delivering the music National Curriculum, or is it a way of getting more kids to learn to play an instrument... or to treat it as a taster course for what they would call proper instrumental music lessons later on... it's about delivering music as a subject through an instrument ...so I think all those are jumbled... but I think they have become confused in a way that people see them... it's not as clear as it could be' (expert 3).*

There is a difference between focusing lessons on teaching instrumental skills or on combining instrumental teaching with the National Curriculum requirements. The previous research by Bamford and Glinkowski's (2010a) found that there was some uncertainty relating to the aims of the Wider Opportunities programme. They stated that

*'there are those people who argue that WO [Wider Opportunities] is aimed at instrument learning and others who claim that WO is aimed at music learning through the instrument' (2010a: 5).*

Davies and Stephens (2004) consider that the Wider Opportunities programme was designed to link to the National Curriculum (1999) requirements. In their report on the Wider Opportunities pilot programmes Ofsted (2004) provide examples of lessons which involved vocal work, improvising, composing and performing, thereby linking to the National Curriculum. The examples provided in the Ofsted (2004) report present the view that more was happening in the Wider Opportunities pilot

programmes than just teaching instrumental skills. Yet comments from interviews in this study further add to a state of uncertainty. Two instrumentalists remarked

*'I think in a lot of ways it's kind of why have we given all these children all these instruments? I think there is a lack of understanding perhaps'* (Walton, instrumentalist).

*'It would be very interesting to see the paperwork they [schools] get beforehand and it would nice to know exactly what they have been told... it would be quite nice to know exactly what they are expecting'* (Purcell, instrumentalist).

The instrumentalists' comments imply that the aims of the Wider Opportunities programme may not have been clearly stated to the primary schools by the local music education hub, resulting in a sense of doubt as to what the programme actually provides. When another instrumentalist was asked about the aims of the programme he indicated that

*'the main benefit I found from Wider Opportunities in general is the opportunity for children to, as it says on the tin, to access a musical instrument... I found that they are sort of relying on the Wider Opportunities as their music programme...so they have asked me if I can include certain things in the curriculum like singing'* (Reich, instrumentalist).

The instrumentalist is making several points here. It appears that he originally regarded the purpose of the Wider Opportunities programme as teaching pupils how to play a musical instrument. However, he found that as the schools were relying on the Wider Opportunities programme to cover most of the National Curriculum requirements, he was asked to include other musical activities into lessons. Yet the instrumentalist made no mention of aims or goals for pupils' musical learning, presumably because he was not required by the schools to state these.

A question was asked to an expert as to whether learning goals should be set for pupils to achieve by the end of the Wider Opportunities provision. The expert who had observed the Wider Opportunities provision in other areas of the country commented

*'I think it's totally contextual. I think goals for pupils by the end of the year are not generic, they may be similar, but I would be surprised if you took fourteen schools in different areas of the country and if some of the goals were not similar. So I mean, things like immersing children in music, but there is nothing stated as such... general musicianship is developed through involving the use of an instrument... the best programmes have always been the ones where the children are doing musical things all the time'* (expert 4).

Highlighted in the above comments is the fact that pupils should be engaged in the activities associated with being a musician (Beach, 2011, 2013; Matthews, 2011), although whether goals should be set for pupils' learning in the Wider Opportunities provision remains a query. Burt (2011) in providing an example of collaborative planning, maintains that there should be a scheme of work with learning objectives and expected outcomes, thereby inferring that there ought to be some objectives for pupils to achieve. These objectives could be related to the development of instrumental skills, to musicianship skills, to vocal ability and to creative aspects of the Wider Opportunities programme. The Teachers' Standards (DfE, 2011a) endorses the requirement for setting goals when stating that teachers should 'set goals that stretch and challenge pupils of all backgrounds, abilities and dispositions' (DfE, 2011a: TS1).

A slightly different opinion was put forward by an expert concerning pupils' achievement by the end of the Wider Opportunities programme. The expert referred to his earlier experiences in the promotion of the optional continuing professional development programme for teachers (Trinity Guildhall and The Open University, 2009, 2011). In answering a question in relation to the achievement of pupils by the end of their first year of whole class instrumental teaching, the expert stressed that providing pupils with the experience of learning to be a musician was more important than setting specific goals for learning. The expert commented that

*I think the sort of things that we should be expecting of them [pupils] are more to do with the expectations of the type of experiences that they will have had, rather than of the overall standard that they will achieve. I want them to have exercised their creative energy. I want them to feel what it is like to be a musician... acting like musicians was driving everything that we did in the training programme, supporting children to act like musicians, not to pretend they are musicians, but supporting them' (expert 1)*

In relation to the aims for pupils' musical learning in the Wider Opportunities programme, another expert emphasised that pupils should be engaged in a range of musical experiences. The expert indicated that pupils should

*'have their awareness raised of music; if they have listened to some music, if they have sung some songs, if they have done some performing and they are able to do these things to a good entry standard, then that I think is a good outcome. If there is a continuation on an instrument that's good, but equally it's good that the children have had some sort of appreciation of musical learning'. (expert 3).*

In discussing the provision in lessons, two instrumentalists were asked for their views on the aims of the programme and the musical activities that should be taking place in the Wider Opportunities classroom. Both instrumentalists mentioned that they included vocal and aural activities and one referred to teaching pupils to read

notation, but they did not refer specifically to any stated aims. It appears from their comments that these instrumentalists are not just teaching instrumental skills, but including other musical activities into their lessons which relate to the National Curriculum requirements. This indicates that they are teaching music through the use of the instrument. The instrumentalists said

*'in my lessons obviously they are learning the instrument, but I try to build in other aspects of music they don't have any other music provision. So I try to make sure they are singing and developing their aural skills, and learning to read notation'* (Walton, instrumentalist).

*'I like to have a broad range of the musical curriculum so I like to include cross-curricular activities. I include rhythmic and warm up games to begin the lessons and I include singing as well, it's really important every child can try to sing... I also include composition in my lessons ...I think every child if they aren't an instrumentalist they might enjoy writing music...a lot of children enjoy doing that'* (Bartok, instrumentalist).

The instrumentalist from Bartok is emphasising that she teaches notational skills from the very beginning of pupils' instrumental learning. The instrumentalist later added

*'how to read music is really important from my point of view in learning the violin so I teach the musical notation from the very first lesson – we learn about musical rhythm - we learn the different value of the notes, the basic music theory that can then be taken forward to another instrument should they wish to learn it in the following years. I think reading the music notes on the treble clef is really important for me and I like to teach that to the children from the first lesson, that's what I find important'*. (Bartok, instrumentalist).

In relation to the expectations for lessons, an associate from the local music education hub said in interview :

*'I see the whole class instrumental teaching as the opportunity to teach music through the medium of an instrument and that's our ethos here. I would expect the music to refer to the National Curriculum as well, so in terms of activities they would have been involved in, I would have expected them to be involved in performing, individual or small groups and class performances, and holding a part where others are doing other things. I would have expected them to have composed and improvised and listened to a wide variety of music and evaluated and appraised their work and that of other children'* (associate 1).

This seems to be quite a demanding list of requirements from the associate when considering that pupils only receive one Wider Opportunities lesson a week. However, her comments highlight the need for instrumentalists to ensure that they provide integrated activities which incorporate performing, listening and composing,

as well as the skills of playing the instrument. The table below indicates the musical activities observed in lessons and considers their connection to the requirements of the local music education hub outlined in the above comment. The term 'acquiring skills' has been used to indicate that pupils are in the process of learning skills in a range of different musical activities, including performing, composing and appraising. The researcher considers that the use of the term 'skill acquisition' indicates the outcome of pupils' learning, not the continuing process.

**Table 4.5 The musical activities taking place in 20 Wider Opportunities lesson observations**

<b><u>National Curriculum requirements 1999</u></b>	<b><u>Frequency of activities</u></b>	<b><u>Brief examples</u></b>
<b>Performing</b>	In all 20 lessons pupils were involved in instrumental performances either individually, in small groups or as a class.  Vocal performances were also evident.	singing rounds (Bartok) learning to sing a song taught by rote to be performed with a ukulele accompaniment (Gershwin). rhythmic and aural activities. Playing a short piece on violin as a class performance
<b>Acquiring Skills</b>	Evident in all 20 lessons. Developing instrumental skills was a strong feature in Purcell and Reich Less emphasis was placed on developing vocal skills, but it was a strong feature in 8 lessons.	technical skills of breath control and tonguing for the recorder, and hand/eye coordination in African drumming. general musicianship skills and instrumental skills evident in all lessons. aural skills- pupils repeating a four bar pattern played on the recorder by the instrumentalist (Purcell). learning notational skills- use of note names, reading simple treble clef notation.
<b>Composing and improvising</b>	Evident in 12 out of 20 lessons. A strong feature in Bartok and Gershwin. Some seen in Reich and Walton. No composing was seen in Purcell.	composing a short piece for the violin based on the open strings (Bartok) composing a chord sequence on the ukulele to accompany a melody (Gershwin) composing a short riff in pairs to accompany a melody played by the trumpets (Walton) improvising a short phrase with a backing track (Walton) inventing short rhythmic patterns for the African drums together with dance movements (Reich)

<b>Listening and appraising</b>	Evident in 20 lessons as a way of developing musicianship skills. Listening to pupils' compositions. Little evidence of listening to music played on a CD. Only seen in 8 out of 20 lessons.	a few examples of pupils appraising music performed or listened to. For example, listening to music and appraising different musical styles (Gershwin). commenting on short extracts of music (Bartok). listening to the instrumentalists' demonstrations and to each other's instrumental performances (Bartok, Gershwin, Purcell, Reich, Walton)
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The summary above shows that during the Wider Opportunities lessons the instrumentalists used the instruments not only to teach instrumental skills, but also to teach music. In some lessons a different emphasis was placed on the musical activities provided, with more focus given to developing pupils' instrumental skills. During the lesson observations pupils received instruction in other aspects of musical learning for example, in the 'how' and 'about' of musical knowledge (see table 2.5) and engaged in the musical activities associated with the CLASP model (Swanwick, 1979), previously referred to in the literature review (see 2.6.6). The social aspects of playing together in ensemble practice (Swanwick, 2002) were evident in the observed lessons. Out of 20 lesson observations a more integrated, holistic approach to teaching was observed in Bartok and Gershwin schools, where in the lessons a range of musical experiences was provided. Lessons in these schools enabled pupils to see how different musical encounters related to each other (Spruce, 2011), thereby developing their knowledge and musical understanding, as well as engaging in the activities associated with being a musician (Beach, 2011, 2013; Matthews, 2011).

In relation to the musical activities provided in lessons and the lesson observation summary, opportunity for pupils to compose and improvise was not so evident in the observed lessons in Purcell school. In a written response to a question about providing for pupils' creative development, a class teacher from Purcell school wrote

'there hasn't been the time for pupils to be creative. If we had more time, some children would enjoy composing their own pieces' (Purcell, class teacher).



In responding to a similar question about creativity, the instrumentalist who visits the Purcell school remarked

*'Yes, I do think it is important and I probably haven't done it enough this year and I think that is one thing I would like to make more of next year it is vital and it empowers them as soon as they can make their own music up and they feel they are in control of what they are doing'* (Purcell, instrumentalist).

It could be assumed that as the National Curriculum for music (DfE, 2013) requires pupils to be involved in composing, this aspect of pupils' musical development would feature more prominently in some Wider Opportunities lessons. As Swanwick (1999) maintains, composing is a necessity and 'not some optional activity when time permits' (1999:55). For Kokotsaki (2012) creativity is at the heart of music teaching and learning. In the Wider Opportunities programme creativity can be encouraged even though pupils are beginner instrumentalists.

There were some examples in observed lessons of pupils being creative however, and the vignette below is used to illustrate a composing activity in an African drumming lesson. The pupils in the class had been taught by the instrumentalist for a term and were considered to be making good progress. In the lesson ideas were shared through collaborative group work and skills were gained in playing the djembes.

#### 4. 1.9 Vignette: an example of a composing activity.

##### **Vignette of an African drumming lesson. Year 4 pupils**

The lesson begins with the pupils playing a series of rhythmic patterns on the djembes with the instrumentalist providing a syncopated rhythmic accompaniment to add variety to pupils' rhythmic playing. The instrumentalist then divides the class into groups and asks the pupils to create different rhythmic patterns which could be used as an accompaniment to a short dance. The noise in the room is considerable, but each group concentrates on their own task. Different rhythmic patterns are created by the groups and some pupils in each group make up a short dance sequence to accompany the group's rhythmic playing. The benefits of the collaborative group work result in ideas being exchanged and in some learning taking place through the sharing of skills. The class teacher assists one of the groups and helps the pupils to rehearse for their performance. After about 15 minutes the instrumentalists asks each group to perform the rhythmic patterns they have created, together with the

dance sequence performed by a few of the pupils. The instrumentalist asks for pupils' views about each group performance and offers his own advice as to how a performance might be improved. The pupils are obviously pleased with their own efforts and seem to have enjoyed the experience. As the pupils put away the djembes the instrumentalist congratulates the pupils on their performances and tells them that their djembe skills are improving.

#### **4. 1.10 Summary of the subtheme: Uncertain aims.**

This subtheme has shown some division of opinion in relation to the aims of the Wider Opportunities programme, but Fautley (2011) emphasised that the programme was to teach music through the use of an instrument. The fact that there was some confusion about the aims could result in consequences which affect the way the Wider Opportunities programme is perceived in the case study schools. The first consequence could relate to the visiting instrumentalists' understanding of what they are trying to achieve in Wider Opportunities lessons, and whether there should be a focus on developing pupils' instrumental techniques as opposed to providing a more balanced and integrated music curriculum. Whereas some lesson observations showed a more formal, traditional approach to instrumental skill development, others demonstrated a broader approach.

This could be related to what an expert described as a lesson where pupils  
*'had their awareness raised of music'* (expert 3).

Another consequence arising from an uncertainty about the aims of the Wider Opportunities programme could connect to class teachers' perceptions of the purpose of the provision, and affect the way they perceive their role in the classrooms.

In addition, another issue was raised in this subtheme which related to the setting of goals for pupils' musical learning and the standards that pupils were expected to achieve by the end of the Wider Opportunities provision. It could be contended that providing pupils with a range of musical experiences in the Wider Opportunities lessons was more important than the overall standard that pupils achieved. Nevertheless, it seems that some goals should be set for pupils which relate not only to developing their instrumental skills, but also to the other musical activities which promote musical learning, knowledge and understanding (Burt, 2011).

#### **4.1.11 Subtheme: Incomplete discourses of music education**

This subtheme is linked to the main research question concerning collaboration, as it presents data which imply that class teachers do not possess a language of music education which they can use to communicate effectively with the instrumentalists. In the extracts from interviews it seems that the benefits associated with learning music for its own sake are mostly missing, and are being replaced by reference to the non-musical advantages, including access and inclusion and pupils' personal and social development. The discourse used when referring to the Wider Opportunities programme appears to be incomplete, as the participants' discourse provides little evidence of an educational discourse around the teaching of music as a subject, as identified by Swanwick (1999). Participants appear to focus on aspects related to the non-musical advantages, and seem to forget that the Wider Opportunities programme provides music lessons, together with the skills of playing a musical instrument. The literature provides examples of the benefits of a music education (Mills and Paynter, 2008; Plummeridge, 2001; Swanwick 1994, 1999) yet in the case study schools these benefits are rarely mentioned. It could be that participants in schools make more frequent mention of the non-musical advantages, as they are unsure of the aims and purposes of the Wider Opportunities programme and have not considered what music as a subject actually offers to pupils in the way of aesthetic and creative development (Witchell, 2001). This state of uncertainty could result in an unwillingness to be involved in collaborative practices, and further add to the sense of detached collaboration in the Wider Opportunities classroom.

It might be predicted that when referring to the Wider Opportunities programme and to music education the use of a more musical discourse would be apparent. One of the critical issues emerging from the data was that the discourse associated with music education as found in the literature, was rarely mentioned. For example, Witchell (2001) refers to 'music's unique role in developing imagination and creativity' (2001:203). A strong discourse would place emphasis on music benefiting pupils' musical, creative, cultural and aesthetic development (Swanwick, 1999); and as Fletcher (1987) stated, provide opportunities for fostering the emotions and offering a

means of personal communication. However, in the following section participants' appreciation of the non-musical advantages of the Wider Opportunities programme is being widely expressed.

In interviews participants spoke of the Wider Opportunities programme as providing access and inclusion for pupils, and offering an opportunity to learn to play an instrument. A head teacher spoke of the Wider Opportunities programme as giving pupils

*'an experience that might bypass many of the children without this programme...every child is involved and every child has an opportunity to perform'* (Purcell, head teacher)

The next comments refer to the value of the Wider Opportunities programme in offering something which previously had been unavailable to the majority of primary school pupils. A class teacher said

*'most pupils in Year 4 probably wouldn't have any experience with a musical instrument until much later, if at all, so I think it's very nice if they get that opportunity early on'*. (Bartok, class teacher)

*'being given the opportunity to have access to music playing, which could lead you into wanting to learn more about music'*. (Reich, instrumentalist)

In relation to the Wider Opportunities programme an associate remarked

*'I think it is of great benefit, I think it brings a world of music to children who possibly might not have any connection with it, not know much about it'*. (associate 3).

In the associate's comments no mention is made of the benefits of a music education, for example in developing creativity, and in fostering an emotional response to music, but is viewed as an opportunity for providing a closer connection to the music all around. Although this is a valid point, there appears to be an incomplete discourse around the value of a music education, as opposed to the Wider Opportunities programme just providing an opportunity for pupils to get to know more music.

The next head teacher accepts that only a few pupils will want to continue with instrumental lessons once the Wider Opportunities programme has ended, but she considers that learning to play a musical instrument broadens pupils' perceptions of

the subject, and that this is provided in the Wider Opportunities programme. The head teacher said

*'I think there are some children at the end of the year who might think I don't want to learn the violin, but that's fine--they have had access to a greater understanding of music...there are no pupils I have come across who cannot access it'* (Bartok, head teacher)

Other participants talked about the inclusive nature of the programme. They commented

*'I think the strengths of it are the inclusion, that everybody has the opportunity to learn an instrument'* (associate 3).

*'I think you can offer it to everybody. I think there is the quality aspect in there, it's just brilliant'* (Reich, head teacher)

The Reich head teacher is referring to the African drumming lessons. The comment could imply that as the lessons are taught by a specialist they have a certain quality which is not so evident when music is taught by the school staff. However, the instrumentalist is a specialist in playing the African drums; a skill which would not normally be found among a school's generalist class teachers.

In interviews class teachers similarly mentioned the programme's inclusive nature.

*'even the low ability children are able to take part, even if they do not achieve as much as the rest of the class'*. (Purcell, class teacher).

*'even some of the special educational needs children and the less able really enjoy joining in with all the activities'* (Gershwin, class teacher).

The last two comments suggest that the Wider Opportunities programme helps the less able pupils and therefore they are not excluded from the provision. This was evident in a few of the Wider Opportunities lesson observations, when less able pupils were being supported by the class teachers. One class teacher said

*'we have a child in the class who has...syndrome, so he has got some quite specific physical needs as well as learning difficulties and even he can join in and enjoy it as well – it's really good'* (Gershwin, class teacher)

As Cooke (2011) maintains, it is important that pupils feel that they can make an individual contribution and this is achieved when teachers 'plan effectively for musical learning which promotes inclusion' (2011:37).

There is research evidence from Hallam (2001, 2006, 2015) indicating that learning music promotes different aspects of pupils' development. Hallam (2001) considers that music brings many other benefits, stating that 'very few subjects offer this range of opportunities for personal development' (2001:74). Similarly Fautley (2011) in his Wider Opportunities research project, found that the programme developed pupils' social skills through improving concentration and enhancing higher order thinking skills. In this study participants' comments indicate that in the Wider Opportunities programme pupils make gains in confidence, perseverance and teamwork and in individual success. Although these aspects are important for pupils' overall development, the benefits that are gained by learning music for its own sake are frequently missing from the participants' comments. Again this was evident when discussing the value of the Wider Opportunities programme with one head teacher. She said that it provided opportunities for those pupils who found accessing the curriculum more challenging than others, and therefore she appreciated its inclusive nature. The head teacher added

*'I have certainly seen some of the children who perhaps are our more challenging, that it is more difficult to get them to focus on more academic things, really go for it, really have learnt a lot from this'* (Gershwin, head teacher)

The comment suggests that music is acting as a form of therapy by helping some pupils to take part and make a contribution. It could be as Fletcher (1987) states that 'music communicates in a way that is unique to itself' (1987: Xii), with Fletcher adding that 'music provides an alternative means of communication-- through the emotions' (1987:125). These statements could be relevant to the more challenging pupils, and when engaging in musical activities they receive additional benefits which contribute to their sense of wellbeing. An instrumentalist confirmed that the Wider Opportunities programme offered other advantages for some pupils. She commented

*'I think it makes those children shine who don't always shine in others ways'* (Walton, instrumentalist)

In interviews the discussions mostly centred on the non-musical, therapeutic advantages of the Wider Opportunities programme, with little mention made of the musical benefits being offered by the provision. Participants in schools rarely referred to music as a means of developing pupils' aesthetic awareness, in

promoting creative and imaginative development, and in contributing to cultural education, thereby adding to the evidence that there were incomplete discourses in schools around music education. A comment from a head teacher similarly adds to this opinion. With reference to the Wider Opportunities programme the head teacher said

*'it helps to build pupils' confidence, working together as team members, learning to listen carefully and really using their ears'* (Reich, head teacher,)

Another class teacher in referring to a special educational needs pupil said

*'I've got one child in my class who gets very upset if he makes a mistake in mathematics for example and that's it for the rest of the lesson if he's made a mistake, but through the drumming he's learning perseverance and attempts things again, which I think is lovely'* (Reich, class teacher)

An associate, although not part of the data, also made a comment in relation to the benefits of the Wider Opportunities programme. She said

*'it is quite powerful for some children, where you might see yourself failing in reading or writing or something like that'* (associate, 3)

Even though it is appreciated that music as a subject provides the positive, non-musical advantages highlighted by participants, it could be that in the case study schools music is rarely regarded as promoting intellectual, aesthetic and creative development. As the participants exclusively discussed the benefits of music education in non-musical terms, the researcher was left to conclude that there was an incomplete discourse in the schools around music education. Yet Swanwick (1979) contends that music has an important place in the curriculum. In referring to music he states that

the reason for its existence in history and human culture, and the reason for the development of its special skills is that it affects the quality of life. Aesthetic means that we perceive and feel something...an aesthetic experience is self-enriching (1979:60).

Music as affecting the quality of life also benefits the promotion of creativity, of innovative thinking and of social integration (European Association for Music in Schools, undated).

There is another factor that has to be taken into consideration when discussing the data around incomplete discourses of music education. As will be shown later (see

4.2.1 ) some class teachers in the case study schools accepted that they had limited knowledge, skills and confidence for teaching music, and to some extent this restricted their musical understanding and their use of a strong musical discourse when talking about music education. This raises a question about the class teachers' awareness of the nature of musical knowledge and how pupils acquire musical understanding. It emphasises even more the need to provide opportunities for professional discussions in which class teachers develop a deeper insight into what high quality learning and teaching in music actually involves. Through the instrumentalists sharing their expertise, the class teachers would gain an appreciation of the nature of pupils' musical learning, and enhance their knowledge of the language associated with music education.

#### **4.1.12 Summary of the subtheme: Incomplete discourses of music education.**

The data in this subtheme showed that although participants placed emphasis on the non-musical advantages of the Wider Opportunities provision, infrequent mention was made of the programme enhancing pupils' aesthetic, creative and expressive development and of contributing to their musical understanding through learning to play an instrument. Philpott (2012) in writing about music's place in the curriculum, states that 'in a culture of outcomes and accountability ministers are more likely to look favourably on music if it can be shown that it has an impact on child development and wellbeing' (2012: 53). The previously quoted comments from participants confirm that the Wider Opportunities programme does support other aspects of pupils' development, but the fact remains that in the case study schools mention is rarely made of the benefits of a music education.

Swanwick (1999) considers that music is a form of discourse, a symbolic system for the expression and reception of ideas. Yet mostly the remarks from participants were about music providing the means to achieve other ends. The musical language used in schools had little in common with the discourse used by a musician when referring to music education. If effective provision was in place for rich collaborative practices, then schools might gain some further understanding of the benefits provided by music as a curriculum subject. This could then provide a common language in which music education could be discussed, thereby fostering a greater



awareness of the benefits of a music education and how it can impact on the overall quality of pupils' development.

#### **4. 1.13 Summary of the main research question 1**

In answering the main research question 'What is the nature of professional collaboration between visiting instrumental and class teachers working in the Wider Opportunities programme?' it is concluded that collaborative practices are not well established in the case study schools and this restricts the overall quality of the Wider Opportunities provision. The theme of impoverished collaboration together with the subthemes of detached collaboration, difficulties in establishing rich collaboration, uncertain aims and incomplete discourses of music education, provide evidence to support this judgement. The data show that although collaboration occurs to some extent in the classroom, there is limited opportunity for collaboration to take place outside the classroom. As a result, there is little exchange of expertise, blending of skills or shared teaching. The study identifies that both sets of teachers would like more collaborative involvement (see 4.1.5), but time constraints prevent this from being fully embedded in the case study schools. The subthemes have raised critical issues which impact on the nature of the professional collaboration taking place, and these are indicated below.

##### The impact of uncertain aims on detached collaboration

Class teachers may have been unclear that the focus of the Wider Opportunities lessons is to teach music through the use of the instrument and not just to teach the instrument. Class teachers are not involved in planning or in sustained professional discussions with the instrumentalists, and evidence shows that they are unaware of the curriculum to be taught and unclear about the aims for pupils' musical learning. Lack of effective communication between these teachers appears to result in detached collaboration in the classroom.

##### The impact of incomplete discourses of music education on professional collaboration

In interviews with school participants there was a lack of a common musical discourse in relation to music education. Professional development opportunities for

both sets of teachers obtained through engaging in the Wider Opportunities programme could promote both musical and pedagogical knowledge and the use of a shared, rich musical discourse. However, in the case study schools, as will be shown (see 4.2.1 and 4.2.3), the potential offered by the Wider Opportunities programme for professional development is not being fully explored.

In summary, it is apparent that the phrase used by Huxham and Vangen (2005) concerning collaboration of 'tapping into the resources of another' is not evident in the case study schools in relation to the class teacher and the instrumentalist exchanging expertise. In addition there is little opportunity for teachers to establish collaborative practices in the schools, resulting in insufficient occasions for them to learn how to collaborate (Mead and Ashcroft, 2005) or how to work together (Whittington, 2003b). Overall, the data evidence so far has painted a bleak picture of collaborative practices taking place outside the classroom.

#### **4.2 Subsidiary research question 2**

*4. 2: What learning opportunities does the Wider Opportunities programme provide for instrumental and class teachers?*

Table 4.6 Theme and subthemes for research question 2

Theme: Underdeveloped provision for professional learning.
Subthemes: Differences in subject and pedagogical knowledge. Missed opportunities.

The theme emerged from the data and has been identified as 'underdeveloped provision for professional learning'. It indicates that professional development for teachers involved in the Wider Opportunities programme is not being fully explored in the case study schools. This section is related to the research question concerning learning opportunities for instrumental and class teachers, and is also linked to professional collaboration.

The theoretical perspectives are based on teachers' subject and pedagogical knowledge; the provision for professional development for both sets of teachers, and the sharing of expertise through collaborative involvement.

#### **4.2.1 Subtheme: Differences in subject and pedagogical knowledge**

Data are presented in relation to participants' perceptions of musical and pedagogical knowledge and the possible way that these affect teachers' professional development. Critical issues concerning the specialist and generalist teachers in teaching music are discussed, and queries are raised as to whether these issues work against collaboration. This subtheme also connects with the issue of teacher identity and the concept of 'othering' which are discussed in the data findings for the next research question (see 4.3.1).

In order to discover about the musical knowledge of class teachers in the case study schools, a question was asked to a head teacher as to whether the Wider Opportunities programme made a contribution to the class teacher's professional development. In response the head teacher commented

*'Well, you don't see progression across the school in teaching music, people haven't got the subject knowledge, but this is giving the teachers some subject knowledge isn't it?... I think the class teachers have a respect for the music teacher and know that they can't do it, and they are very grateful to have someone coming in to do the music, they don't feel that they can do it very well'* (Head teacher, Bartok).

A critical issue is raised by this comment the head teacher suggests that the class teachers in her school are not secure in teaching music. Another head teacher made a similar comment when talking about the class teachers, and expressed a concern about their musical knowledge and ability to read notation. She said

*'I think that the subject knowledge of our teachers is quite limited. There are some teachers who can read music, but there are a lot of teachers who can't, and actually I think it would be that side of things, actually developing the teacher's subject knowledge in terms of being able to read some musical notations, to have an understanding of some aspects – that's where I would like to develop the teacher's subject knowledge'* (Head teacher, Walton).

The head teacher (Walton) confirms that class teachers in the school have limited music subject knowledge and the head uses the lack of ability to read notation as an example. Consequently the perceptions of both head teachers as to what is 'official' and valid knowledge may be clouded by what they see as being offered by the visiting instrumentalist, a person who has been trained to a high standard of musical expertise. Fautley (2011) in his research project identified musical knowledge as 'knowing about', (for example, understanding the characteristics of the musical elements); 'knowing how', (including the development of practical skills) and 'knowing

of', all of which lead to musical understanding. The visiting instrumentalists would be conversant with these terms as they would have formed part of their musical training, as opposed to the generalist class teachers who might be apprehensive about promoting this musical knowledge in the classroom.

Music as a subject in the curriculum and the knowledge associated with it appears to be thought of as having specific subject boundaries defined by the people in power, such as the universities and music colleges, and based on research and learning. A degree in music could be considered to give formal access to this knowledge base. Therefore, the boundaries surrounding musical knowledge are defended by those people involved in defining this knowledge.

Bernstein's concept of the curriculum (Moore, 2004) and to the boundaries of knowledge referred to in the literature review (see 2.4.7) are relevant to the subject knowledge offered by the visiting instrumentalists. This knowledge is regarded by the schools as being the 'official' knowledge that should be passed to pupils. Wright (2012) in discussing Bernstein's contribution to the curriculum (Bernstein, 1996), and applying it to musical knowledge and teaching, considers that teachers bring into the classroom their own backgrounds, preferences, experiences and values. Wright states that it is possible 'for teachers to transmit to pupils, consciously or unconsciously; that they value this music more than that, this response over that; that this type of creativity is allowed but not that' (2012:28). This is applicable to the visiting instrumentalists who determine what is to be taught in the Wider Opportunities lessons, and who could be influenced by their own cultural backgrounds and values both as instrumental teachers and practising musicians.

There seems to be a distinction in the musical knowledge of the instrumentalist with that of the class teacher. The musical knowledge of the instrumentalist would be gained through professional training in music, and that of the class teacher through a general interest in music, without necessarily being able to play an instrument.

In relation to the Wider Opportunities programme and to musical knowledge, there appears to be a need to establish a link between the formal valid musical knowledge of the instrumentalist and what the researcher calls the unofficial musical knowledge of the class teacher, gained through a musical interest, but not necessarily via a

music qualification. Although a concern was raised by head teachers relating to the class teachers' musical knowledge, there is evidence from the questionnaires that the class teachers in the case study schools do have some musical interests, but the head teachers made no mention of this intuitive, unofficial musical knowledge in interviews. The table below taken from the questionnaire findings shows that in the case study schools class teachers are involved in some musical activities and that an interest in music exists, even though it could be considered as being unofficial musical knowledge when compared to that of the instrumentalists. These musical interests would be of value in promoting the development of shared teaching in the Wider Opportunities programme and in sustaining pupils' musical involvement.

**Table 4.7 The involvement of class teachers in musical activities**  
(appendix G, p 242)

<b>Musical activities</b>	<b>Yes</b>	<b>No</b>	<b>No response</b>	<b>Totals</b>
Enjoy singing	8	1	1	10
Play a musical instrument	1 (Piano Grade 5)	9	0	10
Play in a group	0	8	2	10
Sing in a group	1	8	1	10

Three class teachers from different schools commented on their own musical abilities and the professional learning they had acquired. They stated

*'my music knowledge is very lacking, so I have learnt a lot myself about reading music, playing the violin. I have been given loads of ideas for rhythm games with the children and singing games'. (Bartok, class teacher)*

*'it puts me in a learning position rather than a teaching position...I wouldn't have felt confident this time last year to teach music lessons, however, I would now'.(Walton, class teacher).*

*it's given me my first opportunity ever to learn a musical instrument. I didn't learn any at school and don't play an instrument now, so I'm getting exactly the same skills as the children'. (Reich, class teacher).*

The comments demonstrate that some learning is occurring as a result of the class teachers' presence in lessons, but the comments also show that the head teachers' opinions that class teachers in their schools are insecure in their musical knowledge, skills and confidence are justified. The difference in music subject knowledge is

another possible reason for detached collaboration in the classroom, with the class teachers feeling insecure in their own musical skills and therefore hesitant in making a contribution to shared teaching. (Further evidence of class teachers' insecurities about teaching music can be found under 4.3.1).

Yet the Wider Opportunities programme can potentially establish the link between different musical knowledge by enabling the specialist musicians to work alongside the class teachers and to encourage the application of the class teachers' own musical skills. An example of this was evident in a Wider Opportunities brass lesson when the instrumentalist asked the class teacher to assist several pupils who were struggling to understand the correct valves to press on their trumpets in order to obtain certain notes. The class teacher was learning to play the trumpet with the pupils and was quickly able to provide the correct instructions. The class teacher appeared to realise that she had gained some knowledge about the trumpet and said to me as she passed *'I didn't know I could do that!'*

Not only do class teachers in the case study schools consider that they are lacking in musical skills, but instrumentalists might feel that their own pedagogical skills for whole class teaching need developing.

An expert made reference in interview to the pedagogical skills of instrumentalists stating that  
*'instrumental music teachers aren't necessarily whole class educators by history and may or may not have a formal qualification in teaching...I know from interviewing some of them that the idea of teaching a whole class is quite worrying for them... they said 'the reason I became a peripatetic teacher was I didn't want do whole class teaching' (expert 3).*

Data evidence from the case study schools indicate that not all instrumentalists are happy about teaching music as well as basic instrumental skills to a whole class of pupils (see 4.2.3), and may lack professional training in the pedagogical skills of the classroom. In contrast to teaching small groups or individual pupils, two of the instrumentalists confirmed that they had to revise their teaching strategies, with one instrumentalist saying that she was learning how to deal with behaviour issues.

*'I feel that I have had to adapt in many ways, and as I have said previously, not having classroom experience before... what I needed to teach on such a large scale*

*was very difficult at first, and also realising that not every child would get it straight away, so having to explain in many different ways' (Bartok, instrumentalist).*

*' I think it would be helpful if they [class teachers] were checking if they were all understanding my instructions or if they were explaining things in a different way, if they know they could understand it better in a different way. Also on behaviour, as that is one thing that I don't think I am good at, so to have the class teacher, for me to be able to learn that from the class teacher, would be helpful'. (Walton, instrumentalist).*

As pedagogical specialists, class teachers can offer support and guidance to the visiting instrumentalists, as well as encouraging them to apply their own pedagogical skills. An example of a class teacher offering advice was apparent in an interview when a class teacher commented

*'a couple of times the instrumentalist said something and I have known, I know my children, that they haven't actually understood that and I said 'why don't we do it this way?'' (Purcell, class teacher).*

Here the class teacher is drawing on her already well established knowledge of the pupils to assist the instrumentalist in communicating effectively during a Wider Opportunities lesson.

An issue mentioned by instrumentalists in this study related to dealing with behaviour issues. Bamford and Glinkowski's (2010b) found that this was an aspect of classroom pedagogy which occasionally caused difficulties for visiting instrumentalists. They reported that the musicians in their research said that class teachers were required to be in the room during lessons, instrumentalists felt that 'if the class teachers need to be controlling kids, there is no time to learn themselves' (2010b: 66). Similarly, Fautley et al. (2011) found in their research involving the optional continuing professional development programme, that instrumentalists needed more help with behaviour management. In this study problems could be dealt with if opportunities were provided for both sets of teachers to engage in shared teaching. The exchange of knowledge and expertise and the blending of skills could result in teachers gaining new skills, whereby their confidence in their own abilities could be enhanced and strengthened.

#### **4. 2 .2 Summary of the subtheme: Differences in subject and pedagogical knowledge**

This subtheme has considered critical issues concerning subject and pedagogical knowledge in relation to teachers' professional learning. There appears to be little

doubt that both sets of teachers would benefit from continuing professional development, as class teachers and instrumentalists have indicated that they are lacking in certain skills. One identified issue related to the official musical knowledge of the instrumentalist, and the unofficial, intuitive musical knowledge of the generalist class teacher. There is potential in the Wider Opportunities programme to increase class teachers' confidence in teaching music and to promote instrumentalists' pedagogical skills for whole class teaching. As has been suggested, a solution could be through shared teaching, whereby each teacher learns from observing the other working in the classroom and incorporates the ideas into his/her own professional practice. However, it is difficult to see how the teachers involved in the whole class ensemble teaching programme will gain 'new musical and pedagogical understandings' (Palmer et al. 2011:125), unless more provision is made for teachers to share ideas and expertise through collaborative practices.

#### **4. 2. 3 Subtheme: Missed opportunities**

This subtheme presents the analysed data from questionnaires and interviews concerning professional learning opportunities in the Wider Opportunities programme. The aspects that might impinge on professional learning could be related to professional identity (see 4.3), to an unwillingness to exchange expertise, or simply to a lack of time in which goals for professional learning could be identified and shared. It could be that one of the key factors impacting on professional learning is an opportunity to engage in professional discussions, whereby each teacher learns from the talent and skills offered by the other.

The Ofsted survey (2012b) on partnership working found that when schools bought in instrumental and vocal teaching programmes

partnerships were used to develop both school teachers' and visiting musicians' practice. Clear strategies were in place so they could learn from each other. This led to sustained, high-quality musical experiences for pupils during and beyond the partnership (2012b: 6 key findings).

There is an indication in the findings of the Ofsted survey that when visiting instrumentalists work in the schools there is an expectation that learning for both pupils and teachers takes place. Ofsted make reference to 'clear strategies',



possibly implying that some formal arrangements have to be made for professional learning, and that this learning does not always happen by chance.

In this study the questionnaires were used as a means of obtaining views about professional learning in the Wider Opportunities programme (appendix G, page 249, question 5). ITs were asked if the programme enabled them to gain more knowledge about whole class teaching, to be a better instrumental teacher or supported their own professional development (appendix G, page 249, question 5). Four out of five ITs stated that gaining more knowledge about whole class teaching was the most beneficial (appendix G, page 250 table 5). For CTs, gaining more knowledge about music had the most benefits (appendix G, page 250, table 6). The results are not surprising, as it could be assumed that the teachers' answers would relate to the ones most advantageous to their own role as practitioners.

Evidence from the literature supports the fact that effective collaborative practices have some learning advantages for the participating teachers. As Huxham and Vangen (2005) maintain, although collaborations are set up to pursue a joint activity, they can also provide mutual learning benefits. Similarly, Palmer et al. (2011) in referring to whole class ensemble teaching programmes consider that 'effective and rich collaborations will provide opportunities for learning by all those involved' (2011: 123). During interviews questions were asked in relation to learning opportunities for teachers in the Wider Opportunities programme. An associate from the local music education hub said

*'it is provision for CPD [continuing professional development] for the teacher [school] as one aspect of it, and also CPD for our teachers [instrumentalists] the class teacher has a wealth of experience, so it's very much a two way process--when it works well it works brilliantly but you I'm sure having observed will see a huge variation of it...I think the potential is enormous. I am not convinced at the moment that it is being taken up by the schools or that it is being exploited by our teachers'* (associate 1)

The associate acknowledges the pedagogical expertise of the class teacher, but also indicates a missed opportunity for both sets of teachers to learn from each other.

In relation to professional learning, an expert agreed that there was provision in the programme for teachers' professional development, yet the opportunities might not always be taken up. The expert said

*'you have got a perfect opportunity for two people with really different kinds of backgrounds and skills to really enrich each other's practice, so I think it certainly creates brilliant conditions for professional development that are not always realised'. (expert 2).*

A similar view about professional development in the Wider Opportunities programme was expressed by another expert. He said

*'I think it is a travesty if there isn't any. The nature of the professional development will depend on the skills, and the individuals, and what they need. So a part of it should be identifying part of that, but it is an incredible missed opportunity if it doesn't happen and it was always intended it should be part of the programme' (expert 6).*

The above comments raise a query as to whether time constraints in schools due to a crowded curriculum, limit opportunities for teachers to engage in collaborative learning, or whether other factors affect these practices. As teachers have insufficient time to be involved in professional discussions outside the classroom, both sets of teachers have no opportunity to identify their own learning goals for professional development or to share these with each other. This lack of opportunity prevents teachers from incorporating any new learning into their existing classroom practices.

In interviews head teachers were asked about the provision for teachers' professional development and whether they considered that it was offered in schools through the Wider Opportunities programme. Two head teachers believed that class teachers were gaining knowledge as a result of their involvement in lessons. They said

*'I think they learn from him,[instrumentalist] so they are learning from the specialist... it's giving them additional skills and they can use them then in a more limited fashion with the children they teach' (Reich, head teacher)*

*'I think that inevitably it will make the class teacher more confident at running a musical activity...most teachers regard themselves as learners and are excited about the opportunity to pick up new skills in the curriculum that they have to teach, so yes, I think it has helped their professional development' ( Purcell, head teacher)*

Again in the last comment there is an indication that class teachers in the school are lacking confidence in teaching the subject and that the head teacher regards the Wider Opportunities lessons as providing a learning experience for them.

Another instrumentalist mentioned her experiences when teaching the Wider Opportunities programme in other primary schools. She considered that the programme provided a worthwhile experience for class teachers, but that these opportunities were not always taken up. The instrumentalist's comments also confirm that some class teachers are possibly apprehensive about teaching music. She remarked

*'I think it is a really good opportunity for teachers, as unless you have been musical, then music is one of the skills that as a classroom teacher a lot of them shy away from, or don't feel as confident teaching'* (Walton, instrumentalist)

A similar comment was made by another instrumentalist when saying that

*'the ones who don't know and who are still a little bit worried don't get involved which is a shame, they are the ones who should really be involved in it'* (Purcell, instrumentalist)

Both instrumentalists appear to consider that they can offer some professional development for the class teachers, but make no mention of any reciprocal arrangement whereby they learn from the class teachers' pedagogical expertise.

When a class teacher was asked in interview if the Wider Opportunities lessons provided any professional development for her she responded

*'it is a learning experience for me as much as it is for the children. I would definitely do some of the things she has introduced (the instrumentalist) if I were left to my own devices'* (Gershwin, class teacher).

There is an indication in the comment that some form of professional learning takes place, even though this appears to be at a fairly low level of musical knowledge, and is the result of the class teacher becoming a musical learner with the pupils.

Problems were identified with the generalist class teacher's lack of confidence for teaching music in the research report by Holden and Button (2006), previously referred to in the literature review (see 2.4.6). However, they found that involvement in lessons with a specialist assisted these teachers in their musical learning. Yet in connection with the Wider Opportunities programme, Bamford and Glinkowski (2010a) considered that

despite the ambition that class teachers would receive considerable professional development by participating in WO [Wider Opportunities]

lessons this has not occurred to the extent that it was initially envisaged (2010a:10).

It could be that the class teachers in the Bamford and Glinkowski research were not so involved in collaborating with each other, and as a result the benefits offered by the Wider Opportunities programme for promoting professional development were not so prominent.

As well as some feelings of insecurity for teaching music expressed by the class teachers in this study, there were also indications that instrumentalists might need assistance in developing their pedagogical skills. In relation to professional learning for the instrumentalists, a head teacher said

*'if you are doing a one-to-one lesson with a small group with children who are keen and enthusiastic... that is very different to managing a whole class lesson with a whole range of abilities and attitudes and motivations, so in that sense it offers them a different experience in terms of their teaching'.* (Purcell, head teacher)

This confirms some of the comments made by the instrumentalists, that their change of role to whole class teaching had brought some problems. In interviews instrumentalists spoke about their own professional learning, with one instrumentalist saying that she had gained in confidence. Instrumentalists mentioned the need to adjust their planning and instrumental teaching to whole class situations, as well as finding effective ways to communicate with a class of pupils. An instrumentalist said

*'it has given me more confidence... I realised I can do it, and I really do enjoy it, but I didn't realise that before...I think working in a classroom and being able to pick up from the class teacher obvious things like classroom management, obviously they handle things in different ways, has been wonderful'.* (Purcell, instrumentalist)

In this comment the instrumentalist implies that she is learning pedagogical skills from the class teacher. The next two instrumentalists, although referring to their concerns about large group teaching, do not mention the class teacher, but make comparisons with their work of teaching individuals or small groups of pupils. The instrumentalists commented

*'dealing with classroom management and with children of all abilities was very difficult at first, planning as well, longer lessons and having a particular order for lessons'.* (Bartok, instrumentalist)

*it's a different way of teaching...I have had to think about the way in which I teach children and the way to teach different skills'. I think it is very easy as an instrumental teacher to get stuck just in routines of teaching an instrument and not thinking of ways to communicate with children. (Walton, instrumentalist).*

Of the five instrumentalists teaching in the case study schools only two had completed the previously offered optional continuing professional development programme from Trinity Guildhall and The Open University (appendix G, page 243). Yet there could be an assumption that prior to their involvement in the Wider Opportunities whole class instrumental lessons, instrumentalists would have received some form of professional guidance from the local music education hub and not be required to pick up the pedagogical skills needed for whole class teaching as they went along.

#### **4.2.4 Summary of the subtheme: Missed opportunities**

Professional learning opportunities in the case study schools appear to happen by chance and had not been planned beforehand by the teachers involved. Yet Palmer et al. (2011) in relation to collaboration and professional development consider that there should be aims for professional development. In the case study schools teachers' professional learning needs could be regarded as being in forms of isolation, instead of being part of what Wenger (1998) describes as a community of practice, where each teacher benefits from sharing learning with the others. The concept of master/apprentice (Lave and Wenger, 1991) in respect of the instrumentalist and the class teacher appears to be relevant here. The visiting instrumentalist could be regarded as the master of music, sharing musical knowledge with the class teacher, and the class teacher as the master of pedagogy, sharing pedagogical knowledge with the instrumentalist. In this situation both teachers become apprentices as well as masters and learn from each other. Again this could result in detached collaboration in the classroom unless both sets of teachers are willing to cooperate, to share expertise, to exchange skills and to work in partnership.

The missed opportunities for some teachers to fully engage in professional development through the Wider Opportunities provision, once more add to the view that in the schools rich collaborative practices are minimal. The characteristics of

high quality collaboration identified in the literature (table 4.1) which relate to collaboratively seeking to develop innovative practice (Fielding et al. 2005), acknowledging the value of sharing knowledge and expertise (Leathard, 2003) and what knowledge will be exchanged and what knowledge will be jointly developed (Skyrme, 1999), appear to be missing. However, there is evidence to suggest that as a result of their involvement in the Wider Opportunities lessons, both sets of teachers are gaining some knowledge. The class teachers said that they have acquired more musical knowledge through learning to play an instrument with the pupils, in reading simple notation, in the use of rhythm and singing games and through being in a lesson taught by a musician. Instrumentalists spoke of having more confidence in classroom management and organisation, in planning for a large group of pupils, in structuring lessons and in communicating with pupils, yet none of this professional learning had been planned beforehand.

In answering the subsidiary research question '*What learning opportunities does the Wider Opportunities programme provide for instrumental and class teachers?*' it became apparent that the Wider Opportunities programme offered a range of learning opportunities for both sets of teachers, but these were not always being taken up. Any learning that did occur was as a result of both teachers being present in the classroom together. Although class teachers said that they were gaining some musical knowledge and the instrumentalists some pedagogical skills, there was little exchange of expertise or the blending of skills, and no shared teaching. As a result, the potential for continuing professional development offered by the Wider Opportunities programme was not being fully explored in the case study schools.

### **4.3 Subsidiary research question 3**

**4.3:** *What is the role of professional identity in collaborative practices between instrumental and class teachers?*

Table 4.8 Theme and subthemes for research question 3

Theme: Reflections on identity
Subthemes: Knowing about a subject Changing status

The theme emerged from the data and has been identified as 'reflections on identity'. It indicates that although on the surface professional identity does not appear to intrude on collaborative practices, critical issues begin to emerge. This section is related to the research question concerning the role of professional identity in the Wider Opportunities programme, and is linked to partnership working in the classroom.

The theoretical perspectives are based on the relationship between teachers; the possibility of conflict in the professional relationship, and the way that professional and musical identities affect each teacher's perceptions.

#### **4.3.1 Subtheme: Knowing about a subject .**

There could be an issue around the way the class teacher and the visiting instrumentalist view their own professional identities, possibly resulting in some problems which might impact on their partnership in the classroom. As Browne (2011) maintains, professional identity concerns 'how individuals see and define themselves and how other people see and define them' (2011: 10). In the case study schools the instrumentalists are regarded as 'specialists', not necessarily for their pedagogical skills, but for the demonstration of their depth of musical knowledge and performing abilities. The instrumentalists are thought to know all about the subject of music, and the following interview comments from class teachers provide relevant examples. Class teachers said

*'having those professionals with musical ability and skills is beneficial to children'* (Walton, class teacher).

*'it's an opportunity for pupils to be taught by someone who knows what they are doing'* (Gershwin, class teacher)

*'I am not at all musical, so I am very happy to let somebody who has got specialist expertise take the lessons and teach the children to a much better standard than I would be able to do'* (Gershwin, class teacher)

*'I think it is really important for skilled teachers to be able to come in and teach a very specific subject to children. I think they gain a lot more from it'* (Reich, class teacher).

Although it is accepted that the presence of a trained music specialist brings additional benefits to the schools, it appears to highlight even more clearly the class teachers' perceptions of themselves as musicians. They consider that they do not

possess these skills and clearly believe that the instrumentalists offer something in lessons that they would struggle to achieve. Class teachers appear content with the division of roles during Wider Opportunities lessons, with the instrumental teacher as the music teacher and the class teacher as the support. Yet class teachers could be, as Mills (2009) states, 'dazzled by the musical skills of visiting musicians' (2009:5) and therefore feel less confident in their own musical abilities. There appears to be strong feelings of insecurity about teaching music in the case study schools, and this affects the way class teachers regard their own musical identities and musical achievements. However, class teachers appear to be content with the arrangement, and resolved to their deficit in musical knowledge.

The class teachers' comments imply that although they may feel insecure about their own abilities as music teachers, they believe that at least the instrumentalists 'know what they are doing'. This again connects to class teachers comparing their own musical knowledge and skills with those of the instrumentalists. In the context of this study the term 'other' is used to refer to the way class teachers perceive themselves to be 'not' music experts and so 'not' possessing much knowledge of music. The instrumentalists are seen as being different; they do have musical knowledge and skills. For the teaching of music, the class teachers are the 'other', as they suffer from a shortage of musical knowledge. However, although there appeared to be no indication in interviews that class teachers wanted to reject what the instrumentalists offered, from the researcher's perspective 'tacit othering' seemed to be occurring in a few lesson observations. In addition, class teachers in interviews appeared to be 'self-othering' by the perceptions of themselves as lacking in musical knowledge in comparison with the instrumentalists.

In reference to Wider Opportunities lessons, the next extract from a class teacher's interview indicates that she accepts that a specialist with musical expertise is teaching, and gives the impression in her comment of not wishing to interrupt the flow of the lesson.

*'she has got the expertise in what she is teaching and I would hate to butt in'* (Bartok, class teacher)



Another view of the instrumentalist as a specialist was mentioned by an instrumentalist herself in an interview, when referring to the Wider Opportunities programme. She said

*'I think the strengths are that you are getting real musicians with real instruments'*  
(Gershwin, instrumentalist)

Palmer et al. (2011) contend that 'visiting musicians can bring a musical 'authenticity' to the classroom' (2011:122). This suggests that instrumentalists offer the valid knowledge of the trained musician together with instrumental expertise, and provide something different from what might be described as 'the normal primary school class music lesson'.

In interviews, head teachers also made reference to the specialism of the instrumentalists in relation to the Wider Opportunities programme saying,

*'I think they get the benefit of the specialist teaching...learning together as a class ... the collaborative learning is also very beneficial'* (Walton, head teacher)

*'in primary schools where there can be a lack of specialist teaching in music, it has enabled a large number of children to have access to specialist teaching and also our teachers have been able to observe the instrumentalist, learn from that and feel more confident to follow it up themselves'*. (Purcell, head teacher)

*'I think we have been lucky that we have now had a couple of year groups go through and we have been able to offer the drumming club as well, but I think it's very elitist isn't it music, it does tend to be'* (Reich, head teacher).

The last head teacher's comment suggests that music is different from other subjects and possibly requires a different style of teaching. The word 'elitist' conveys the sense that music is seen as a specialist subject with specialist training, which the generalist teacher could not acquire. It goes against the notion of 'music for all', regarded by Hennessy (2001) as 'a movement which argued that all class teachers should teach music at least to their own class' (2001:243). Mills (2005) similarly supports the view that music teaching is part of the role of the generalist class teacher, contending that class teachers 'who do not see themselves as musicians often greatly overestimate the range of musical skills - in particular instrumental skills - that music graduates possess' (2005:29). This concurs with an opinion offered by Biasutti, Hennessy and de Vugt-Jansen (2015) who found that non-music specialist trainee primary teachers 'often believed that they needed high levels of technical mastery (in playing an instrument and reading music) before they could do anything in music' (2015: 144). Yet as one class teacher (Bartok) in a case

study school said, *'being a primary school teacher is that you are a jack of all trades and master of none'*, thereby adding to the view that although generalist class teachers might teach music, they do not always consider that they possess the knowledge and skills of the visiting specialists. The requirement to teach all subjects does not necessarily mean that generalist teachers feel confident in each. As research has shown (McCullough, 2005; Holden and Button, 2016; Stunell, 2007), some of these teachers are less confident in teaching music in the classroom. Yet class teachers do have pedagogical skills which could be used to guide visiting instrumentalists in the procedures of the classroom, and together with their own musical interests, as evidenced in the class teachers' questionnaires, could contribute to shared planning and teaching.

In the following extract from an interview an instrumentalist is speaking about her own expertise and role in the classroom, together with how she views the role of the class teacher.

*'my strength is that I am a musician and I know how to teach instruments so I need to be allowed to do that. I am not a trained teacher so I may not explain things in a way in which the children are used to, so the class teacher could use their skills in that way and also in behaviour management. Using your strengths and learning how to better your weaknesses would be the best way to collaborate'* (Walton, instrumentalist)

The instrumentalist is commenting on the contribution of each professional, but does not indicate that there should be any sharing of knowledge or skills, thereby implying that each teacher carries out his/her own designated role in lessons. In the Wider Opportunities classroom it could be that the differences in the music subject knowledge of the instrumentalist and the pedagogical knowledge and skills of the class teacher are too great and might prove barriers to collaborative practices. However, shared teaching could promote the exchange of expertise, and potentially reduce the gap between the two different sets of teachers' professional knowledge and skills.

In the previous interviews with pupils (see 4.1.5 ) they recounted how the class teachers helped them during Wider Opportunities lessons, but did not contribute to teaching music. Yet data evidence from the questionnaires indicates that four out of

ten class teachers considered that they *should* be involved in teaching and three out of five instrumentalists agree that class teachers *should* be involved (appendix G, page 253, table 9) In spite of this, as the following data show, there is still a feeling of apprehension among some class teachers about teaching music, and this possibly affects the way they perceive their own music identities.

In interview an associate from the local education authority said

*'some teachers are quite frightened of teaching music; it is way out of some people's sphere of understanding'* (associate 3).

An instrumentalist commented in relation to the Wider Opportunities programme

*'I think a lot of teachers don't feel comfortable doing it themselves, so I think in that respect it is appreciated, it's a specialist taking charge of the music education'* (Walton, instrumentalist).

Here the instrumentalist regards herself as the specialist and considers that she is responsible for teaching. A class teacher appeared to confirm this when saying

*'Personally, my musical knowledge is not much, so I am reliant on the instrumentalist leading the sessions and providing the ideas and skills for the lessons'* (Bartok, class teacher).

In this comment the class teacher is clearly stating that the instrumentalist is the music teacher. Yet class teachers could increase their own musical knowledge and confidence by working more closely with the instrumentalists in lessons. Shared teaching could develop the skills, not only of the class teachers, but also of the instrumentalists, when each teacher's talents and expertise are combined. In interviews class teachers spoke of their own learning in lesson through playing an instrument. They remarked about their musical knowledge saying that

*'It's a bit of a worry, actually. I still have to go good dogs [reference to a rhyme used to remember the names of the open strings on a violin] so actually if I had more practice like the children do, it would be better...but yes, I have got a little bit of knowledge. I had no musical notation knowledge before'* (Bartok, class teacher, playing the violin)

*'I have become more sort of aware of sounds in general--you know notes, rhythm, but I still can't read music. The children are very good at that, but my awareness of that is now much stronger'* (Walton, class teacher, playing the trumpet)

*'I am completely unmusical...and as I've said I am gradually becoming better'* (Reich, class teacher, playing the African drums)

It seems that the way forward is by using the pedagogical skills of the class teachers together with their developing musical interests gained through playing an instrument, with the musical knowledge and skills of the instrumentalists, thereby promoting pupils' musical learning and possibly leading to shared teaching.

#### **4.3.2 Summary of the subtheme: Knowing about a subject**

The subtheme has discussed the instrumentalists and class teachers as music teachers and has highlighted some shortcomings. There is no doubt that in the case study schools the visiting instrumentalists are perceived as the specialists; the musical experts who bring the official musical knowledge into the schools. Participants' views might suggest that with the music specialist teaching in the classroom and the music curriculum being covered, there is no need for rich collaborative practices. However, the literature and the characteristics of high quality collaboration (table 4.1), imply that more could be achieved through collaborative engagement, enabling both sets of teachers to develop a shared understanding of how best to promote pupils' musical learning and progress in the classroom.

#### **4.3.3. Subtheme: Changing status**

In the context of the Wider Opportunities programme professional identity is also seen as including perceptions of musical identity. As Hargreaves, Macdonald and Miell (2012) state, 'the extent to which we view ourselves as 'musicians' is an essential part of our musical identities' (2012:221).

In interviews class teachers were asked if they felt that the presence of the instrumentalist in the classroom had any impact on their own professional and musical identities as class teachers. Overall, class teachers present a positive picture of their relationships with the instrumentalists, and appear happy to take a less prominent role and allow the instrumentalists, whom they regard as specialists, to do the teaching. One class teacher commented

*'I think if you have a very good professional relationship with another teacher then you could work well together. It just so happens that myself and the teacher that comes in have a really good relationship and therefore we bounce off each other, and the children respond well to that as well--so no, absolutely no impact on my own professional identity' (Walton, first class teacher).*

Establishing effective relationships is one of the characteristics of high quality collaboration (Bedford, Jackson and Wilson, 2008) and in this instance positive relationships appear to be in place. The class teacher's comment confirms that she sees no problem with the instrumentalist's distinct professional identity. As Meads and Ashcroft (2005) maintain, different identities can be points of connection as opposed to points of division.

In relation to professional identity another class teacher said

*'I suppose it depends very much on the teacher involved... I am very happy to be there in the background and let her take charge and if I need to intervene and help in any way with setting up the music or any of the technology or anything like that then I will intervene, but the majority of the time she is just in control of the lesson and I'm very happy with that'* (Gershwin, class teacher).

It could be that even with the positive attitude of class teachers to the presence of the instrumentalists, there may still be an 'othering' process underway. An example of what could be described as 'othering' occurred during the third visit to a brass lesson at Walton school. The class teacher sat at the teacher's table and only moved from there to deal with a spillage from a pupil's water bottle. She appeared content for the instrumentalist to be in charge and did not intervene again. In interview the same class teacher confirmed that her own professional identity was not affected as a result of the instrumentalist's presence. Her comment implies that she trusts the instrumentalist and knows that she can teach music, and therefore there is no necessity to intervene, other than to assist in a supporting role. The same class teacher said

*'as far as us being two professionals in a room together I have never had any problem with it. I am quite happy to hand over the reins to her'*. (Walton, second class teacher).

It was evident in the Wider Opportunities lesson that the instrumentalist was in charge, and that the class teacher could almost have been considered to be a bystander-fading away into the background. Again this suggests a picture of detached collaboration, of no real partnership between the two teachers and no sense of any prior discussion as to the aims of the lesson for promoting pupils' musical learning. It also indicates from the class teacher's perspective that all is well in the class when it is being taught by a specialist. In interviews class teachers further added to this impression. They commented

*'pupils have the opportunity to be taught by someone who knows what they are doing...to be honest the instrumentalist runs the lesson very well. She is very organised; the children follow her and she gives the command to be quiet and it is very rarely that I have to sort of intervene at all'* (Gershwin, class teacher).

*'the instrumentalist is used to directing a whole class and she has their behaviour management totally under control'* (Purcell, class teacher).

*'we are very lucky with the instrumentalist she is a good classroom teacher'* (Bartok, class teacher).

Although these are positive comments about the instrumentalists, they raise a critical issue. The class teachers' remarks could be interpreted as implying that they feel redundant in the classroom because the instrumentalist is in charge of the teaching. The instrumentalists appear to be so good that class teachers are not required to deal with any behaviour problems and therefore sit silently in lessons unless they are involved in learning to play an instrument with the pupils. This could put class teachers in a weaker position in the Wider Opportunities classroom, with no real involvement and with the possibility of 'tacit othering' taking place. A similar comment about 'tacit othering' was expressed in the previous subtheme (4.3.1), with a feeling of class teachers being overshadowed by the demonstrable skills of the instrumentalists. This situation might also be viewed as a change of role for the class teacher, from one who is normally teaching and in charge, to one that is mostly passive and occasionally on the sidelines.

Another feature of professional identity that became evident during interviews was the way that the status of the visiting instrumentalist had changed in the schools.

In interview an expert commented on the professional identity of the visiting instrumentalist. He said

*'I would hope that one of the significant things to come out of this [the Wider Opportunities programme] would be enhancing the professional identity of the instrumental teacher'* (expert 6).

An associate from the local music education hub, in referring to the change of role for the instrumentalists to those of class teachers, spoke of how their new role had affected their professional identities. The associate said

*'I think it's very interesting to discuss with the instrumentalists their professionalism, and the way they are treated when they have gone into schools as instrumental*

*teachers, compared with when they are Wider Opportunities teachers...they always say that they are treated much more professionally' (associate 1).*

When an instrumentalist was asked if the change of role had any bearing on her own professional identity she replied

*'If I am going in as an instrumental teacher they do not really know what goes on, I am there for a small group. When I am there as a class teacher and they can see me teaching, we are there for the same cause. You are not a visitor from outside; you are part of the team, which is great!'* (Purcell, instrumentalist)

The instrumentalist's comment suggests that she is appreciated in the school because she teaches classes, as opposed to teaching individual or small groups of pupils, and in the school her professional status seems to have improved.

#### **4.3.4. Summary: Reflections on identity**

This section considered the views of participants in relation to specialism, perceptions of professional and musical identity and to status. The data showed that class teachers were content for the instrumentalists to be teaching in the classroom and spoke of the skills the instrumentalists displayed in relation to their instruments, regarding them as 'specialists'. Class teachers did not expect to be able to teach music to their classes as well as the visiting instrumentalists, and therefore were content to '*let somebody who has got specialist expertise take the lessons*'.

In a few lesson observations there was a sense that a process of 'othering' was taking place, where class teachers were placed in a weaker position and became more aware of their own shortcomings as music teachers. The visiting instrumentalists were perceived as how music teachers should be, and this appeared to impinge on the class teachers' awareness of their own musical identities. It was evident that the instrumentalists were appreciated by the class teachers for being able to teach the music curriculum, but this highlighted even more the class teachers' own feelings of insecurity for teaching the subject. There was little indication in the data to suggest that strong professional identities created barriers (Quinney, 2006), because both sets of teachers seemed happy to be in the classroom together.

In answering the subsidiary research question ' *What is the role of professional identity in collaborative practices between instrumental and class teachers?*' the evidence suggests that the professional relationships between the class teachers and the visiting instrumentalists are good and that the class teachers appreciate the instrumentalists' contribution to pupils' music education. The instrumentalists mentioned that their own professional identities had improved as a result of their involvement in the Wider Opportunities programme, due to their recognition in schools as being class teachers. However in contrast, the class teachers' perceived musical identities could have diminished as a result of observing the instrumentalists teaching, whereby they become more aware of their own weaknesses. Yet class teachers do possess intuitive knowledge and skills together with an interest in music, which could be of use in the classroom. The aim might be for both sets of teachers to share the teaching, thereby increasing their own knowledge and skills, and through partnership working promote and develop the overall quality of the Wider Opportunities provision.

#### **4.4 Subsidiary research question 4**

**4.4:** *What is the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress?*

Table 4.9 Theme and subthemes for research question 4

<u>Theme:</u> Providing a new musical experience
<u>Subthemes:</u> Integrating the process Time and priorities Traditional versus constructivist pedagogy

The theme emerged from the data and has been identified as 'providing a new musical experience'. It indicates that the Wider Opportunities programme offers pupils an opportunity to learn to play a musical instrument for the first time in a whole class setting and in this way pupils extend their musical understanding. This section is related to the research question concerning the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress. It is necessary to consider pupils' musical learning and progress in some detail in this section, as the Wider Opportunities programme is a musical initiative designed to promote instrumental learning. However, rich collaborative practices can have a significant



impact on pupil's learning, and therefore the extent to which professional collaboration is occurring will be referred to where relevant.

In the Wider Opportunities programme the theoretical perspectives relate to pupils' instrumental learning, to their musical knowledge and understanding, to the teachers' subject and pedagogical knowledge, to the provision for performing composing and listening, and to formal and informal learning and teaching. These perspectives will be explored in the analysed data.

#### **4.4.1 Subtheme: Integrating the process**

There may be an assumption that as pupils are learning to play an instrument for the first time in Wider Opportunities lessons, high quality musical learning for pupils would not be so evident. However, when questioned in interviews two instrumentalists were able to give examples of what they considered high quality learning to be. They commented

*'listening and understanding what they are listening to...using their ears and listening to what they hear and analysing it...showing improved skills in finger coordination, breath control and rhythm'* ( Purcell, instrumentalist-recorder)

*'I would hope they would produce a sound and be able to change a sound, and I would hope that they or some of them at least would have a range of a fifth in a year...they would be able to hold an instrument properly, make a good sound and be able to hear when their pitching is correct and when it's not. I think their singing improves, especially if they haven't done a lot of singing, and recognising rhythms'* (Walton, instrumentalist-brass)

Both sets of comments are skills focused, with mention made of developing technical and aural skills, which as Fautley (2010) states, are often linked to individual or small group instrumental tuition.

An associate from the local music education hub whose comments did not form part of the data, also spoke about high quality learning commenting

*'I would say by the end of the year you would hope that they [pupils] would have it in their heads that music is an integrated process and that actually you don't take these different processes and divide them up they are all intertwined – they would understand that it's active and it exists in the sound...so I think we are also trying to get away from the idea that if you read music you're musical and if you don't you are not'* (associate 1).

The associate who has overall responsibility for the way the Wider Opportunities programme is delivered in the schools, sees high quality learning as pupils developing their understanding through an integrated approach, whereby they realise that music involves many different strands which go towards being a musician. The associate also refers to the ability to read notation, implying that many well-known practising musicians do not read music.

In order to clarify pupils' views about their musical learning they were asked in interviews about their learning in Wider Opportunities lessons. In answer to the question *'What do you feel you are learning in your lessons?'* pupils responded

*'I like playing the B's and the A's because normally you don't get to play them a lot, because normally people like us at the start we only get to I think it was G, D, A, E'. (pupils Bartok)*

*'Well what happened was when I started ukulele I wasn't that good at anything I was just like strumming it and not touching any of the strings just making bits up, but now I can play songs like 'Forget You' and I can play the chords of 'We Can Rock You'. (pupils Gershwin)*

*'What we was learning today was strawberry short cakes and some lemonade, because we were doing it on the drums and we were singing it as well. Every syllable has one beat on the drums so that's why have songs to help us'. (pupils Walton)*

From the pupils' perspective, they consider that they are learning something in the Wider Opportunities lessons, gaining skills and making progress.

In addition to the opinions above experts, although not part of the data, were asked about musical learning in the Wider Opportunities programme.

*'Do you think that it is possible to achieve high quality musical learning for pupils in these lessons?'* An expert replied

*' That's a really interesting question... I like the phrasing of your question you talk about high quality musical learning and I think that's the key to it and I think that people confuse high quality music making with high quality musical learning... it's entirely reasonable given the way in which the programme is set up that progress isn't as rapid traditionally as it has been in individual or small group tuition ... but that doesn't prevent them from having high quality musical learning' (expert 3).*

A clear distinction is made between high quality music making and high quality musical learning. Although high quality musical learning might be evident in the Wider Opportunities lessons, it would be doubtful if pupils would be able to produce

high quality music making, as the majority of pupils are beginner instrumentalists. However, high quality music making might be evident during pupils' vocal performances.

In relation to a similar question, another expert said

*'I think it is absolutely possible to achieve high quality musical learning for pupils learning in whole classes, but I think I'd go back to my concern earlier, that it needs high quality instrumental teachers and leaders' (expert 4).*

Teaching is seen as one of the contributing factors to promoting high quality learning for pupils, and further comments indicate the necessity for providing pupils with integrated musical experiences through the use of their instruments.

An expert said

*'I see no reason why high quality musical learning shouldn't take place. It means that their relationship with music is enriched, they come to understand music both in terms of their own identity and of course what it means to other people; that they are able to use the instrument as one means of expressing that identity, but they can use it as performers, in composition and improvisation, and of course listening to each other. You have a classroom of children generally pretty motivated and they got their instruments and hopefully got an 'expert' and another teacher, and they are making music and it strikes me as an ideal scenario for high quality musical learning... I worry about saying that it should be this or it should be that or should be the other, a lot would depend upon where the children are, the teacher, all that kind of thing, so it's sort of **situated really**'. (expert 5).*

Some of the characteristics of high quality learning and teaching in music identified from the literature (table 4.2), which the researcher considers to be relevant to a constructivist approach to learning and teaching, are indicated in the above comments. They are:

- pupils gain knowledge of music by direct acquaintance (Swanwick, 1999)
- pupils can make music as they develop their instrumental skills (Mills, 2005)
- ensemble practice is the heartland of music making (Zeserson, 2011)
- the social aspect of ensemble playing (Swanwick, 2002)
- integration--how different musical encounters relate to each other (Spruce, 2011)
- pupils develop their confidence as generators and performers of their own music (Bunting, 2011)

In the Wider Opportunities lesson observations there were a few examples of pupils attaining high quality learning. The following vignette which is presented from the

researcher's perspective, illustrates high quality learning and teaching and an approach to music teaching in which pupils experience the activities associated with being a musician (Matthews, 2011), gain knowledge of music, and receive instruction in developing their musical skills (Swanwick, 1999).

#### **4.4.2 Vignette: an example of high quality learning and teaching in music**

##### **Vignette of a violin lesson. Year 4 pupils. Bartok school.**

The pupils are seated in desks with their violins open in the cases. The instrumentalist briefly goes round to check the tuning of each instrument. The lesson begins with the pupils repeating rhythmic patterns clapped by the instrumentalist which increase in difficulty. They then join in practising the vocal round 'Hey, Mr Miller' singing this confidently in two parts. Both of these activities develop pupils' aural and listening skills. Pupils then use their instruments to play through a piece with a backing track that they had practised the previous week. The piece involves open strings and first finger positions, with a bar of pizzicato at the end. Each pupil has a sheet of manuscript paper with the tune written out. The instrumentalist rehearses several of the bars and the pupils repeat these to ensure accuracy. Some of pupils are assisted by the class teacher who has been playing a violin. The instrumentalist then demonstrates how the piece can be brought to life by the use of dynamic shading and the pupils play the piece through again trying to give attention to the instrumentalist's suggestions. Their playing provides an example of pupils making music together even though they are only at the beginner stage of instrumental learning. The class then split into small groups, with each group being given the task of writing a short composition using open strings and first finger positions, as well as pizzicato. The classroom then becomes engulfed in a range of different musical sounds with most pupils focused on their group task. During the activity pupils discuss and exchange ideas and through collaborating with each other manage to compose a short piece in the time available. A few pupils notate their work either by writing down the names of the notes or using treble clef notation. In the group activity the instrumentalist becomes a facilitator for learning, allowing each group to work out their own ideas, but providing help when needed. Each group then give a performance of their own composition. It is evident that the pupils have enjoyed the composing task and gain confidence when performing it is 'their own music'. The instrumentalist occasionally plays some of the pupils' compositions and checks to see if she is playing the piece as the group intended. The other pupils are asked to comment on each of the pieces which they had listened to and to point out anything that they thought was interesting. Pupils are then given a short piece to practise for the next lesson, and the class

teacher gives the pupils some spellings of words from the lesson to learn at home, such as violin, arco, pizzicato and dynamics. The instruments are put back in their cases and the pupils go out to play, with some pupils singing the round as they go along.

The vignette provides an example of pupils' enjoyment in making music, and links to a statement from Bamford and Glinkowski's (2010a) that

within the Wider Opportunities practice there was a greater emphasis given in most cases to enjoyment and experience of making music rather than a strong focus on musical and instrumental skills development (2010a: 5, summary of results).

The integrated approach to musical learning in the 45 minutes violin lesson enabled pupils to understand how different musical encounters related to each other (Spruce, 2011). Pupils gained knowledge of music by direct acquaintance (Swanwick, 1999) and received instruction in the 'how' and 'about' of musical knowledge. There were examples of formal teaching during the teaching of skills, and informal teaching and interactions with pupils during composing tasks. Collaborative group work, peer learning and ensemble practice further promoted pupils' social development (Swanwick, 2002). The fact that the instrumentalist demonstrated to pupils provided an example of Odam's view (1995) that 'it is from the teacher's own example as a musician that pupils learn best' (1995:120). Mills (2007) similarly considers that through the teacher's musical demonstrations pupils are able to see and hear a musical role model. For Price and Savage (2012) modelling musical performance rather than using verbal instruction is part of teaching music musically. The class teacher's presence and support in the violin classroom added to the overall impact and to the quality of pupils' musical learning and progress. Although the two professionals collaborated effectively in the violin lesson, both indicated in interviews that they would like more professional dialogue with each other, so that planning and provision for individual pupils could be discussed in more detail.

In summary, both instrumentalists and experts consider that it is possible for pupils to achieve high quality musical learning in the Wider Opportunities programme, but it is dependent on a number of aspects being in place, for example the quality of teaching and the provision for a range of integrated activities which develop pupils' musical understanding. The researcher considers that the quality of pupils' musical

learning is sustained through effective collaborative practices, in which sufficient time is allocated outside the classroom for teachers to discuss the musical learning taking place in the Wider Opportunities lessons.

#### **4.4.3 Subtheme: Time and priorities**

In the questionnaires both sets of teachers were asked if they considered that the Wider Opportunities programme was of benefit to pupils' musical development. CTs indicated that developing pupils' musical and instrumental skills had the most impact on pupils' musical development (appendix G, page 248, figure 4). When ITs were asked a similar question they considered that developing pupils' musical skills had the most impact compared to developing pupils' instrumental skills (appendix G, page 248, figure 5). It could be expected that the instrumentalists in the Wider Opportunities programme would regard the provision for pupils' overall musical development as being the most beneficial. If the Wider Opportunities programme is to teach music through the use of an instrument, then pupils' musical progress would not be determined solely by pupils' technical abilities on their instruments, but also by other aspects of their overall musical learning. In response to another question, only two CTs out of ten reported that they taught music to their class (appendix G, page 247, table 4). One other issue that might affect pupils' musical progress is the opportunity for practising the instruments. In the questionnaire three out of five ITs indicated that pupils had sufficient time for practising (appendix G, page 246, table 3). Although the smaller instruments were allowed to be taken home, the larger ones had to be practised in school, and there appeared to be limited supervised time available for this to happen.

A question was asked in interviews as to whether the pupils involved in the Wider Opportunities programme received an additional music lesson during the week. This extra provision could have a positive impact on pupils' progress and provide an opportunity for practising vocal and aural skills and for making music together. A class teacher said

*'I would like to have time in the perfect world to do another follow up lesson but it just doesn't seem to happen' (Purcell, class teacher).*

The following head teachers' comments similarly indicate that time is at a premium.

The head teachers said

*'we rely on Wider Opportunities lessons almost completely. The curriculum is very tight, a lot of pressure... so it's the music timetable that has been given over to it'. (Bartok, head teacher, Year 4)*

*'There's no other music lesson, that's all they have' (Gershwin, head teacher, Year 4)*

*'The timetable and curriculum pressures make it virtually impossible to envisage them having an additional music lesson on top of that'. (Purcell, head teacher, Year 4)*

*'At the moment it is the only music that those children are receiving, simply of the amount of time on the timetable' (Walton, head teacher, Year 5)*

These comments present a less than perfect picture of the provision for music education in the case study schools. The Wider Opportunities programme could be seen as 'filling the gap', of taking care of the music and enabling the schools to concentrate on the other parts of the curriculum, which are deemed by external agencies and schools, to be more important for pupils' successes. It also raises an issue about the position of music in the curriculum and how the time factor affects both the allocation for music, and for collaborative practices outside the classroom. The Henley review (Henley, 2011) endorsed music as being part of the statutory curriculum, but highlighted the fact that the subject might eventually vanish from the curriculum.

without the obligation for music lessons to be a part of the school curriculum, there is a very real concern that the subject might well wither away in many schools – and in the worst case scenario, could all but disappear in others (DfE, 2011:15)

The literature review (see 2.3.1) made reference to the arts in schools (Harman 2014; Morgan, 2014; Zeserson et al. 2014) and to an expression of unrest as to how the arts were being marginalised within the curriculum.

In interview an expert gave an opinion about the provision for music in the primary schools she had visited. The expert's comment raises a concern that music might not be receiving its full entitlement in the schools. The expert said

*'I'd say having visited a huge number of schools in Kent that sadly many of the First Access[Wider Opportunities] programmes are becoming the children's sole musical experience in schools' (expert 4)*

The response from two class teachers when asked about providing an additional music lesson further adds to a sense of unease about the provision for music in the case study schools. The class teachers commented

*'It's one of those subjects that would kind of drop off the curriculum, there is such a lot of pressure on all the other subjects'* (Bartok, class teacher).

*'but as you well know we're trying to get them to read and write and their music unfortunately comes down the line'* (Walton, class teacher)

An instrumentalist spoke in interview of her experiences in visiting local schools and offered her opinion about primary school music in general. She said

*'there is still a feeling as you talk to most other teachers throughout the school that music is not a priority and it's not seen as important as other things'* (Gershwin, instrumentalist).

The instrumentalist is referring to the value placed on music education, and her comment contributes to the evidence that music might be forced into the background so as to enable the standards set for the core subjects of English and mathematics to be achieved.

An extract from a report on primary education by Alexander (2010) makes reference to creativity and the arts, and further adds to the concern about music education in primary schools. Alexander states that

deep concern was also expressed about the state of music in primary schools...Teacher trainers argued that music had become so marginalised that it could disappear from the curriculum altogether. Yet children themselves said that they wanted more opportunities to learn about and enjoy music in school (2010:228).

Alexander's comment connects to concerns about the provision for the arts in schools, and to the unease expressed by Zeserson et al. (2014) and Laurence (2010) (see 2.3.1). Not only that, but the concerns impinge on the overall quality of the musical experiences pupils receive in schools, and possibly relate to the class teachers' lack of a musical language with which to talk about music education, thereby resulting in an incomplete discourse around the subject of music.

The fact that music could be marginalised, together with the concern that for the majority of pupils in the case study schools the Wider Opportunities lesson is the



only one that pupils receive during the week, highlights a cause for concern and may restrict pupils' progress. Ofsted (2012c) state that 'progression in music is, simply, about improving the quality, depth and breadth of pupils' musical responses over time' (2012c:2). It may be that the depth and breadth of pupils' learning and progress in the Wider Opportunities programme is affected by time constraints. Other curriculum subjects appear to take priority, resulting in limited opportunities for further music making to reinforce pupils' musical learning.

Yet there is evidence to indicate that pupils do make progress, as the following comments show. A class teacher remarked about pupils' musical learning and progress in African drumming saying

*'I am very happy with the progress they have made and they are quite keen as well to show what they have done to the rest of the school... they have learnt a completely new skill and instrument, they are more co-ordinated and on task, and they enjoy it, which I think is a big thing and they are working as a team'* (Reich, class teacher)

When instrumentalists were asked about pupils' progress, one instrumentalist indicated that her pupils were developing a critical awareness through their engagement with music. She commented

*'I think what is really good is that they are able to be quite critical and reflective about things as they have listened a lot, and they are able to pick out different elements of music. They have got a real awareness now of what sounds good and what doesn't sound good'* (Gershwin instrumentalist).

Another instrumentalist said

*'they have learnt how to read music and also ensemble skills, develop their listening, composition and general building on their confidence as well within lessons. A lot of children wouldn't have stood up on their own at the beginning of the lesson but they are more than confident to do it now, so that is really nice to see'*. (Bartok instrumentalist)

In these two extracts the instrumentalists make reference to aspects of pupils' musical learning which suggest that pupils are developing as trainee musicians. The fact that pupils are able to offer opinions about music, develop confidence as performers and contribute to ensemble playing, shows that they are gaining some musical awareness.

Four class teachers forwarded written information about pupils' musical progress. They wrote

'some children are able to compose their own simple pieces to play themselves... some can play a simple tune by sight-reading...they have a better knowledge of rhythm, vocal techniques and the violin' (Bartok, class teachers)

'they have learnt about reading music and reading the rests and the timing of the musical notation as well as the actual notes, which they didn't know anything about beforehand...almost everyone has made good progress...they are able to accompany a CD, keeping time and playing with the correct rhythm' (Purcell, class teachers.)

These written comments demonstrate that class teachers do have some understanding of the musical learning taking place. Their comments support the researcher's impression made in lesson observations that progress is being made by pupils (Teachers' Standards, DfE, 2011a, TS2) not only in developing instrumental skills, but in pupils' overall musical understanding.

However, pupils' musical learning and progress may be affected by the way the instrumentalists regard whole class teaching and whether they consider that it should promote both instrumental and general musicianship skills. Instrumentalists were asked in interviews for their opinions about teaching an instrument to a large group of pupils. An instrumentalist said

*'I teach classroom music as well...personally I find it [Wider Opportunities] more effective than classroom music... I think that in terms of progression it's a lot more obvious and easier for the child to progress and for them to actually see themselves progressing'* (Gershwin, instrumentalist,)

When asked a similar question about the Wider Opportunities programme another instrumentalist remarked

*'I think it's a very effective way to start off, yes, but it is limited as to how far you can go... to get them [pupils] when they are little and get them going, I think it is very effective'* (Purcell, instrumentalist)

The implication in this comment might be that the Wider Opportunities programme only lasts for a set number of weeks and therefore this limited provision has an impact on what can be achieved in lessons. On the other hand, her comment could suggest that instrumental progress is not so fast compared to individual or small group tuition, because pupils are learning to play the instrument in a whole class setting. This concurs with a point made by Fautley (2011) when stating that instrumentalists in his research project considered that as a result of whole class instrumental teaching pupils made slow progress.

In relation to pupils' progress in this study the next instrumentalist said

*' they are gaining a new skill aren't they, and you sometimes forget you know, that feeling you had when you first picked up an instrument and that's a really good way to their music...and its practical music making isn't it... that's the biggest things for me' (Walton, instrumentalist).*

The three instrumentalists' comments above offer slightly different opinions about the Wider Opportunities programme. It seems that the Gershwin instrumentalist is referring to teaching a broader based curriculum, whereas the Purcell and Walton instrumentalists are giving opinions in relation to instrumental progression. This relates back to the subtheme of 'uncertain aims', and to whether the Wider Opportunities programme it is to focus on developing pupils' instrumental skills or to teach music through the use of the instrument.

Another comment offered by an instrumentalist in connection with whole class teaching, provides a picture of a very active classroom where pupils gain different skills as a result of their musical learning. The instrumentalist said

*'I really enjoy teaching in a whole class situation. I find the energy in the classroom is really exciting and the ideas that the children have. Also learning in a big group gives the children lots of confidence...it's a different way of teaching, so I might not necessarily get the most wonderful violinist from the whole class technically... the main point is it's the first time they might have learnt a musical instrument, they learn coordination skills, they learn together and definitely ensemble listening skills ... so it's really teaching music through the medium of an instrument' (Bartok instrumentalist)*

The instrumentalist confirms her views of teaching music in the Wider Opportunities programme, and admits that although pupils' instrumental progress might not be so rapid when learning to play the instrument in a large group, pupils gain other musical benefits from their involvement in lessons.

#### **4.4.4. Subtheme: Traditional versus constructivist pedagogy**

In relation to pedagogy in the Wider Opportunities programme, the majority of the ITs recorded in the questionnaire that they felt most confident about whole class teaching and least confident about planning for different pupils' needs (appendix G, page 244, figure 2). An associate from the local music education hub who was not part of the data emphasised that there were issues with curriculum planning and differentiation. She commented in relation to the music education hub that

*'we are trying to get some more consistency across our teachers [instrumentalists] and what they deliver--the quality of what they deliver-- the rate at which they work--*

*the differentiation that they include in their lessons and then the outcomes as a result of all of that and the planning. There is a lot to do' (associate1).*

Coll and Lamont (2009) contend that part of the Wider Opportunities provision should include planning time, in order for class teachers to exchange their knowledge of the pupils with the visiting instrumentalists. This is similar to an opinion expressed by The Open University (2007) in relation to the optional continuing professional development programme, and to Burt's (2011) statement that it is necessary for class teachers and visiting instrumentalists to share in collaborative planning. In the case study schools no time is allocated for teachers to meet outside the classroom and to plan lessons together. Planning differentiated tasks for pupils is one of the requirements of the Teachers' Standards (DfE, 2011a, TS5 ), but this could cause problems for instrumentalists without the guidance of the class teachers. Instrumentalists themselves expressed concern about planning for differentiation in the questionnaires (appendix G, page 244, figure 2). As Reid (2005) maintains, 'differentiation should make the child's learning experience more meaningful' (2005: 119). The Teachers' Standards (DfE, 2011a) are relevant here, as they state that a teacher has to 'adapt teaching to respond to the strengths and needs of all pupils' (DfE, 2011a, TS5)

In interview an expert made reference to the Wider Opportunities lessons she had observed in other parts of the country and mentioned that differentiation was a concern in connection with instrumental teaching. She said  
*'I think one of the biggest issues that I see emerging is that it's quite difficult to build in really good quality differentiation in instrumental teaching... instrumental teachers who perhaps have never thought about the idea that some pupils forge ahead and some pupils need additional support in all sorts of ways.'* (expert 4).

Class teachers also spoke of the need for differentiation in the Wider Opportunities lessons. They commented

*'I would include differentiation in the lessons as the children are easily turned off the violin if they find it too hard'. (Bartok, class teacher).*

*'suggest different strategies, and also differentiate the lessons of the children involved, there is little of that taking place'. (Walton, class teacher)*

A class teacher also wrote in the questionnaire that there was a need to

*'provide more differentiation in lessons for different groups of pupils.'* (appendix G, page 253).

It is evident from the comments above that differentiated tasks are not well established in the Wider Opportunities lessons. As Ofsted (2009b) state, an effective teacher should be 'adapting work to meet the different needs of pupils and using simple ways to check all are progressing' (2009b:3). By promoting collaborative practices in the schools both sets of professionals would be able to ensure that pupils' experiences were meaningful, and that they received appropriate tasks which were related to their different abilities. As Zimmerman (2011) maintains, with reference to special educational needs pupils and whole class instrumental teaching, the challenge 'is to meet individual needs ...whilst not losing the essence of what makes "music making together" a rich and meaningful musical experience' (2011:53). Although planning for differentiation might appear to be a problem for the instrumentalists, they are all experienced in teaching their instruments to pupils, and it might be assumed that they are used to teaching pupils with a range of differing abilities either individually or in groups. Therefore, providing for differentiation, even in a whole class setting, should not prove too difficult a task for the instrumentalists to accomplish.

Another issue relating to pedagogy and lesson planning is the opportunity provided for pupils to be creative. Beach (2011) and Bunting (2011) stress the importance of providing creative experiences for pupils in the whole class instrumental teaching programme. A few examples of pupils being involved in creative work in the classroom were seen during lesson observations (see 4.1.3), and in particular in the African drumming lesson (see 4.1.9).

In interview an expert spoke of a holistic approach to Wider Opportunities lessons that enable pupils to be creative. He said  
*'it involves improvisation and working with other elements of creativity and all those things perhaps not obviously present in traditional models of teaching... as part of an holistic music education'* (expert 5).

Instrumentalists provided further examples of the way the instruments were used to support pupils' creative development. Instrumentalists said

*'you can still address the musical elements and you could still use it [the instrument] hugely creatively in terms of composition'* (Gershwin, instrumentalist)

*'I just think it's a big part of learning isn't it, learning to be creative and to think in a different way – I have been doing lots of work with them with improvising from pictures and symbols and all that kind of stuff and then giving them a framework to try... improvisation is the way that I have been trying to get them to be creative and a bit of composing we have been doing as well this year ... we did a lot of work on riffs and we took that idea and I wanted them to compose their own 4 bar riff that we could play again'* (Walton, instrumentalist)

It was evident when watching a brass lesson in the Walton school that the instrumentalist promoted active music making, even though the pupils were at the beginner stages of learning to play an instrument. As a result, the instrumentalist encouraged the pupils to use the trumpet and baritone to improvise short phrases or invent four bar compositions. The following instrumentalist provides examples of using art work to stimulate pupils' creativity. The instrumentalist said

*'composition would be the best way to see creative skills and also with graphic scores as well, you can really see the imagination. I have used various different pieces of art work as well...what music might fit with a certain piece of art work and to develop that in that way'* (Bartok, instrumentalist)

Bunting (2011) considers that through creativity pupils develop their confidence as creators of their own music and as performers. It could be that in providing these creative experiences for pupils in the classroom, the instrumentalists as teachers become more like facilitators of learning (Beach, 2011), by offering guidance to pupils when needed, but also allowing them to try out their own ideas on their instruments first. There appeared to be two approaches to pedagogy in the Wider Opportunities lesson observations; one where the teaching was formal and the other where the teacher became more of a facilitator of learning. Beach (2013) outlined two models of pedagogy applicable to the whole class teaching programme, referring to these as the skills path and the multiple paths. The skills path is where the teaching programme is seen more as a recruitment exercise and one which has 'a single success pathway - getting better at the skill...the prime aim is to develop instrumental skill' (2013:6-7). This could be considered as being a traditional, didactic model associated with the instrumental teaching of individuals or small groups of pupils. The following vignette provides an example of an effective skill-based approach where pupils improve their recorder playing by engaging in a carefully structured sequence of activities. The lesson may be described as a behaviourist or more traditional approach, because it focused on developing pupils' instrumental skills. In the lesson however, there was little opportunity for pupils to

experience how different musical encounters related to each other (Spruce, 2011), and for pupils to develop an understanding of the range of activities associated with being a musician (Beach 2011, 2013; Matthews, 2011). Yet the lesson could be thought of as being successful in improving pupils' recorder skills and enabling them to gain an insight into how practising improved their playing. Although the class teacher was present in the lesson and playing the recorder, she maintained her own designated role and did not appear to have a copy of the lesson plan.

#### **4.4.5 Vignette: an example of traditional pedagogy.**

##### **Vignette of a recorder lesson Year 4 pupils Purcell school.**

The pupils are ready with their recorders together with photocopies of the music as the instrumentalist enters the classroom and is welcomed by the class teacher. The instrumentalist provides clear instructions at the beginning of the lesson as to what she hopes pupils will achieve and the pupils then rehearse the music they had played the previous week. The majority of pupils appear to have taken their recorders home for practice and the instrumentalist comments on how their playing has improved. The class teacher sits at the desk and plays the recorder with the pupils and occasionally moves around the class to assist individuals. The instrumentalist emphasises developing pupils' recorder skills by practising individual notes, playing scales, reading basic notation and following a simple score. Pupils appear to be making good progress in gaining skills and confidence in playing the recorders, and the instrumentalist praises them for their achievements. The good ability of some pupils in recorder playing is noticeable when either playing individually or in a group. There are a few other pupils who are not so well coordinated and find playing difficult, but the class teacher assists them with the fingering. The pupils go through their repertoire of pieces and the instrumentalist uses her own skills to demonstrate the way certain passages should be played, paying particular attention to breath control and finger coordination. A piece of music is then rehearsed which pupils are to perform at a concert. A CD is used as a backing track and pupils practise the piece, with the instrumentalist occasionally stopping them to correct a mistake or to check that they are using the correct fingers to obtain the notes. The pupils particularly enjoy following a simple score and counting the seventeen bars played on other instruments before entering with their recorder part. The pupils are then given the short section of music to practise for the following week. The pupils appear to be pleased with their efforts and before the

instrumentalist leaves the class teacher says that she will remind the pupils to keep practising.

The recorder lesson illustrated a more traditional pedagogy. It was however, an example of one Wider Opportunities lesson observation out of four, where the other three lessons tended to offer a more varied programme of activities. In the vignette pupils gained the 'how' knowledge of music, for example, technical skills and notational skills, as well as knowledge 'about' music, as in factual knowledge and music theory. Pupils were engaged in making music together and in ensemble practice, although their interactions with the instrumentalist were fairly formal.

Beach's (2013) description of the multiple paths model enables pupils to explore a range of musical activities including singing, composing, performing and listening, together with developing their instrumental skills. The teacher in this model becomes, as Beach (2011) describes, more a facilitator of learning. The multiple paths model of pedagogy could be regarded as being associated with a constructivist approach to teaching. In the constructivist classroom the teacher promotes activities which engage pupils in new learning experiences through group participation and collaborative learning. It provides pupils with opportunities to gain knowledge of music by direct acquaintance, combined with enabling pupils to receive direct instruction from the teacher (Swanwick, 1999). The next vignette of a ukulele lesson could be seen as an example of a multiple paths model (Beach, 2013). It presents a different style of teaching to the one observed in the recorder lesson and from the researcher's perspective provides an example of a constructivist teacher in the classroom. In the lesson the instrumentalist is using the instrument to teach music.

#### **4.4.6 Vignette: an example of constructivist pedagogy**

##### **A ukulele lesson. Year 4 pupils, Gershwin school.**

The pupils are sitting at their desks and reading their books, but these are quickly put away when the class teacher says that the instrumentalist has arrived. The ukuleles are given out with one for each pupil, and the instrumentalist goes round the class and checks the tuning of each ukulele. The classroom noise increases as each pupil begins to practise the piece given to them from last week's lesson. The instrumentalist plays C, F, and G major chords,



carefully going through the fingering for each of these chords, and then the pupils quickly join in repeating each one in time with the instrumentalist. The whole of the practised piece is performed with the chords, and at the end the pupils give their own opinions about their performance. The class teacher assists two less able pupils by sitting with them and helping them to understand the instrumentalist's instructions. This support enables the pupils to make a contribution to the lesson.

In the next activity the pupils listen to a recording of an Hawaiian song. The instrumentalist asks pupils to describe what they have heard and pupils mention the type of singing voice and the background accompaniment. A few pupils offer opinions about the style of the music, with some saying that it sounds dreamy and reminds them of the sea, they can hear the sound of the ocean in the accompaniment. The instrumentalist then teaches the melody of the song by rote and encourages pupils to think about the chords they might use to provide an accompaniment. The pupils have plenty of ideas and individual pupils demonstrate a sequence of chords that they think might fit the opening two phrases of the song. The pupils join together in groups and rehearse the pattern of chords suggested by the class, which the instrumentalist has written on the white board. The pupils in the groups help each other with fingering the chords, although the majority of pupils can play these fairly accurately. The instrumentalist visits each group offering advice if required, and enabling each pupil to gain confidence in performing to her. Finally, the pupils perform the song with the instrumentalist, and provide a chordal accompaniment on the ukuleles. The first performance does not go too well, but the pupils practise several more times and appear to enjoy making music together. Just before the end of the lesson the instrumentalist records the class's performance of the Hawaiian song and then plays it back to the pupils. They enjoy listening to it, and the class teacher says how well the pupils have done and thanks the instrumentalist for the lesson.

There was evidence in the lesson that pupils enjoyed playing the ukulele, as well as the experience of making music together. At one point the instrumentalist became a facilitator of learning (Beach, 2011) and only provided support when needed, permitting the pupils to make their own decisions in group work. It was an example of 'allowing the pupils to direct their own learning' (Andrews, 2013:125). The vignette of the ukulele lesson demonstrated an integrated approach to pupils' musical learning where pupils were involved in composing, listening, skill acquisition and performance (CLASP, Swanwick, 1979). In the group work pupils engaged in learning from each other. For Pritchard (2005) 'working collaboratively in pairs or

small groups, is an obvious socially constructive approach to learning' (2005:32). The pupils gained knowledge of music by direct acquaintance (Swanwick, 1999) as well as learning about the activities associated with being a musician (Matthews, 2011). The lesson provided evidence that many pupils could play three chords on the ukulele with some fluency, that they were acquiring skills as performers, and that they could offer suggestions about the style of a piece of music. Pupils were also happy to play either individually, in groups or as a class and readily took part in ensemble practice (Zeserson, 2011). Allen (2014) states that constructivist teaching is associated with 'linking new material with ideas that learners have already in place' (2014:4). In the ukulele lesson this was evident when pupils were answering questions or making suggestions, and applying their prior knowledge to help them. Another class teacher in the same school whose pupils receive ukulele lessons from the same instrumentalist said

*'I enjoy watching the children joining in--she has got some really good ideas to get them involved and I love the rhythm things that she does and the singing things. The children are so enthusiastic about participating'* (Gershwin, class teacher).

The vignette of the ukulele lesson could be viewed as the instrumentalist providing high quality teaching and had much in common with Swanwick's (1999) description of an effective music teacher. Swanwick defined the effective teacher as one who possesses

this strong sense of musical intention linked to educational purposes; skills are used for musical ends, factual knowledge informs musical understanding (1999:45).

The statement by Swanwick illustrates what may be described as a constructivist's perspective on music teaching which is based less on skill acquisition and more on developing pupils' musical knowledge and understanding. Scott (2011) in comparing constructivist and traditionalist forms of teaching concludes that they can work together. She states that

constructivist perspectives for teaching and learning can work in tandem with traditional teacher-directed methods of instruction to help students acquire musical skills and knowledge and apply these proficiencies as independent learners (2011:193).

Although the two vignettes of the recorder and ukulele lessons demonstrated different pedagogical approaches, both teachers used the instruments effectively and pupils appeared to enjoy their time in class.

#### **4.4.7 Summary: Providing a new musical experience**

Contrasting approaches to pedagogy in the Wider Opportunities lesson observations presented in the two vignettes, showed from the researcher's perspective, a behaviourist, traditional approach and a constructivist approach to learning and teaching in music. The researcher contends that a powerful pedagogical model is found in the constructivist approach. This model promotes high quality learning and teaching in music, develops pupils' musical knowledge, skills and understanding, and provides an integrated musical experience in the classroom. However, some critical issues were highlighted in this section concerning the lack of shared planning, the lack of shared teaching, the lack of differentiated tasks, and the lack of time available for instrumental practice. Also evident was the lack of an additional music lesson to reinforce pupils' musical learning. These factors all impinge on the overall quality of the provision for the Wider Opportunities programme.

In answering the subsidiary research question *'What is the perceived impact of the Wider Opportunities programme on pupils' musical learning and progress?'* the data show that there is evidence to suggest that pupils learn and make progress both instrumentally and musically in the Wider Opportunities programme. However, the fact that rich collaborative practices are not well established, further impacts on learning and teaching in music in the case study schools.

#### ***4.5: How can these insights impact on future developments in music education policy?***

**Table 4.10 Theme for research question 5**

<b><u>Theme:</u> Highlighting concerns</b>
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The theme emerged from the school data and has been identified as 'highlighting concerns'. Evidence for answering this research question was gained from participants' opinions during interviews, and from the researcher's observations

during Wider Opportunities lessons. These were gathered together in order to identify specific aspects relating to the Wider Opportunities programme which would be worthy of inclusion in a future music education policy.

#### **4.5.1 Highlighting concerns.**

In answering the subsidiary research question *'How can these insights impact on future developments in music education policy?'* several critical issues were evident in the data collected from the case study schools. The most crucial issue related to the researcher's opinion that in the case study schools there was impoverished collaboration. Much more could have been done to support collaborative practices both in and out of the classroom through professional discussions between teachers concerning pupils' musical learning and progress. There could be a lack of understanding as to what collaboration involves in relation to the Wider Opportunities programme, and clear guidance from the music education hub would be of benefit to both the schools and the teachers.

Other critical issues also became evident as the study progressed. These related to the generalist class teachers' perceived lack of knowledge, skills and confidence for teaching music and indicated the need to provide additional professional development for these teachers. Instrumentalists spoke of some uncertainty concerning planning differentiated tasks in the Wider Opportunities lessons, as well as dealing with issues involving behaviour management. It is considered a necessity for instrumentalists to receive some form of professional training in the pedagogical skills of the classroom, in order to develop their classroom practice before they embark on whole class instrumental teaching. It became apparent that there were missed opportunities for professional learning in the Wider Opportunities programme which, if taken up, would have aided both sets of teachers professional enhancement. Although there was evidence of some professional learning taking place in the classroom, the full potential offered by the Wider Opportunities programme was not being fully explored in the case study schools.

Another area that appeared to be of significance during the course of the study concerned the role of the music education hub. Evidence from interviews raised a query as to how much information the case study schools received from the local music education hub concerning the aims and expectations of the Wider

Opportunities programme, and whether this information was forwarded to the teachers concerned. It would appear that a closer link between the schools and the music education hub would benefit not only the schools, but the music education hub as well.

The study found that in the majority of the case study schools the Wider Opportunities lessons was the only music lesson that pupils received during the week. This indicated that music was not seen as a priority subject due to the pressures placed on the other subjects of the curriculum deemed to be of greater importance. With the introduction of free schools and academies who set their own curriculum, there is the possibility that music, as a curriculum subject, might fade into the background.

In summary, it is considered by the researcher that the critical issues highlighted above raise several concerns about the Wider Opportunities programme. These issues related to the generalist class teacher and music teaching; the need for instrumentalists to receive training in the pedagogical skills of the classroom; the promotion of professional learning for teachers, and the sharing of information. A future government music education policy would need to consider any identified issues in relation to the Wider Opportunities provision, if the programme is to continue to receive government funding.

#### **4.6 Conclusion to Chapter 4 'Data presentation, findings and discussion'.**

The Wider Opportunities programme is a collaborative pedagogical initiative that enables pupils to learn to play a musical instrument in a whole class setting. The researcher contends that collaboration between the two specialists, the class teacher and the visiting instrumentalist is an important factor in achieving and sustaining high quality learning and teaching in the Wider Opportunities programme. As an associate from the local music education hub said in interview when referring to the Wider Opportunities programme,

*'the amazing strength that could be gained in a classroom from a qualified class teacher working with an expert in music' (associate 1).*

Although the Wider Opportunities programme is appreciated for its contribution to pupils' music education in the case study schools, issues have been highlighted

concerning the nature of the professional collaboration between the class teacher and the visiting instrumentalist. The data highlighted that professional collaboration was restricted due to detached collaboration in the classroom, difficulties in establishing rich collaborative practices, uncertain aims and incomplete discourses of music education. All these impacted on the provision for professional collaboration in the Wider Opportunities programme. Overall, the researcher judged that there was impoverished collaboration in the case study schools. The overall quality of the Wider Opportunities provision is dependent on the establishment of high quality collaboration between the class teacher and the visiting instrumentalist, and in the case study schools these rich collaborative practices were not effectively in place. Music as a curriculum subject appeared to be in a weaker position in the case study schools, resulting in collaborative practices in the Wider Opportunities programme not being considered by the schools to be of prime importance. Therefore, much of the potential offered by the Wider Opportunities programme for developing pupils' musical learning and for teachers' professional development was lost.

The researcher contends that in the case study schools professional collaboration between the class teacher and the visiting instrumentalist was not good enough and this impacted on pupils' overall musical learning and progress. Pupils could achieve more in the Wider Opportunities lessons if rich and effective collaborative practices were in place. The researcher also considers that the role of the local music education hub in making sure that the provision for the Wider Opportunities programme is of high quality is underdeveloped, and is in need of further improvement.

The final chapter, **Chapter 5: Conclusion and Recommendations** presents the conclusions of the study and relates these to the Wider Opportunities programme and to primary music education.

## **Chapter 5: Conclusion and Recommendations**

### **5.1 Introduction**

The chapter brings together the findings of the research and discusses how these findings relate to the provision for the Wider Opportunities programme in the case study schools. The limitations of the study and the original contribution to knowledge are explained; recommendations are made concerning the critical issues raised in the study, and topics for future research in music education are suggested.

The study entitled *'Teachers working together in the Wider Opportunities instrumental programme in the primary school'* set out to investigate the nature of the professional collaboration between the generalist class teacher and the visiting instrumentalist involved in the Wider Opportunities programme in five primary schools. In this study both sets of teachers were regarded as specialists in their own right due to the distinctive knowledge and skills that each offered. Although on a small-scale, the study provided evidence about the nature of, and possibilities for, professional collaboration in the Wider Opportunities programme, which had not been investigated before in any real depth in the research studies of Bamford and Glinkowski, (2010); Fautley, (2011); Fautley et al. (2011) and Lamont, Daubney and Spruce, (2012). The researcher considers that high quality professional collaboration between the class teacher and the visiting instrumentalist leads to high quality learning and teaching in music in the Wider Opportunities programme, and both these aspects will be discussed in this chapter.

The following sections set out the conclusions to the study. As will become apparent, many of the critical issues previously identified in Chapter 4 were interrelated, and impacted on the overall quality of the provision for the Wider Opportunities programme in the case study schools.

### **5.2 Conclusion**

This study highlighted that music as a curriculum subject did not appear to receive the recognition it deserved, due to the emphasis placed on other curriculum subjects deemed to be of greater importance. Music as part of arts education, seemed to have a less prominent status in the schools and not regarded as a priority subject. The previously identified research by Zeserson et al. (2014) when reporting on

recent education policy changes, found that these 'had the effect of lowering the status of the arts in schools... Ofsted targets and progress measures can lead to music really being squeezed' (2014:30). Similar statements concerning the arts (Alexander, 2010; Harman, 2014; Warwick Commission, 2015) present a picture of arts education being a cause for concern in English primary schools. This study found that in the majority of the case study schools the Wider Opportunities programme was the only class music lesson that pupils received during the week, and therefore there was little opportunity for follow-up work to reinforce pupils' musical learning. This further added to the sense that the pressure of other curriculum subjects restricted the time available for music. A class teacher referred to music as one of the subjects that could '*drop off the curriculum*', due to the focus given to other subjects, namely literacy and numeracy, making music appear to be in a weaker position in the curriculum. In some schools little monitoring took place of what was happening in the Wider Opportunities classroom; something which would not normally occur in other subjects. In addition, there was an absence of timetabled provision for teachers to meet outside the classroom to discuss pupils' musical learning in the Wider Opportunities programme. The researcher contends that the lower status assigned to music was one of the key factors for the Wider Opportunities provision in the case study schools not being as effective as it could have been. As will be shown, time constraints and incomplete discourses of music education, as well as a lack of commitment for, and to, collaboration, affected the overall quality of the Wider Opportunities provision. All of these may be linked to the overall state of arts education in primary schools. The lack of effective musical and pedagogical collaborations were significant factors, and led to the conclusion that in the case study schools there was impoverished collaboration.

In the Wider Opportunities programme, the presence of a visiting instrumentalist with expertise in music, together with the pedagogical expertise of a class teacher, suggests an ideal situation for collaborative partnership working. The crucial link which leads to high quality learning and teaching in music in the Wider Opportunities programme is considered by the researcher to be high quality collaborative practices. The literature provides evidence that effective collaboration is based on the provision for professional discussions (Burt, 2011), for sharing information



(Hartas, 2004), for developing an understanding of each other's role (Zeserson 2012), and for exchanging knowledge and expertise (Leathard, 2003). Collaboration is also founded on establishing clear organisational structures (Fitzgerald and Kay, 2008) and on sharing the overall aims and objectives to be achieved (Evans, 2011c). In this study, the lack of any meaningful collaboration outside the classroom meant that in the Wider Opportunities provision there was no shared understanding between teachers relating to pupils' musical learning and progress; no reviewing and evaluation of what was taking place (Palmer et al. 2011), and no action planning and target setting for pupils (Philpott, 2011). As Meads and Ashcroft (2005) state, 'learning about collaboration is one thing: learning how to collaborate is quite another. It is active-interactive between the parties who need to collaborate' (2005: 135). Few examples of the characteristics of high quality collaboration identified from the literature (table 2.2 in Chapter 2 and table 4.1 in Chapter 4) were present in the case study schools. The characteristics that were evident however were good personal relationships (Bedford, Jackson and Wilson, 2008) and the distinctive contribution of both professional groups (Whittington, 2003b).

As much as the Wider Opportunities programme was appreciated by the schools for its contribution to pupils' music education, significant critical issues were found in the case study schools concerning professional collaboration. These issues related to detached collaboration in the Wider Opportunities classroom, difficulties in establishing rich collaboration, an uncertainty about the aims of the Wider Opportunities programme and incomplete discourses of music education. Detached collaboration was seen with teachers carrying out their own unspoken roles without any prior discussions as to the nature of these roles. There was little evidence to indicate that lesson plans containing aims and objectives for learning had been shared, or that class teachers had been provided with a scheme of work. In the Wider Opportunities lessons class teachers oversaw class management, and instrumentalists provided the music teaching, with little blending of knowledge and skills or the sharing of practice. There was no joint planning or shared teaching, resulting in both sets of teachers appearing to work in forms of isolation from each other. All this added to the view that in the Wider Opportunities lesson observations there was detached collaboration between the class teacher and the visiting

instrumentalist. However, lesson observations and interview comments confirmed that a good personal relationship existed between the two professionals.

Another issue influencing detached collaboration was the class teachers' perceived lack of knowledge and skills in music when compared to those of the visiting instrumentalists. In the Wider Opportunities lessons there was a sense that the class teachers were being overshadowed by the instrumentalists, because they were not involved in teaching and appeared to be unaware of what musical activities were to take place in the lesson. A few examples of class teachers using their own initiative and undertaking a more active role, thereby benefiting pupil's learning, were seen ( 4.1.3 and 4.1.6), but these interventions happened by chance, and had not been planned beforehand. Participants in schools considered the visiting instrumentalists to be music specialists, and regarded them as music teachers 'who knew what they were doing'. As Palmer et al. (2011) maintain, the visiting instrumentalists bring a musical authenticity to the classroom related to their instruments, their own culture backgrounds and their experiences as professional musicians. These specialist music qualities could emphasise even more the class teachers' feelings of insecurity for teaching music. When class teachers were learning to play an instrument with the pupils however, it became evident that class teachers had some intuitive musical knowledge and skills, and could have been involved in shared teaching with the instrumentalists. The class teachers knew their pupils, had pedagogical expertise and would have benefited professionally from this opportunity.

Although it was apparent that each instrumentalist in the Wider Opportunities lessons had his/her own style of teaching in relation to the instrument, there was no data evidence to suggest that the class teachers found it easier to contribute in any particular lesson. The class teachers' participation did not appear to depend on the instrument being taught. Therefore, the different musical traditions and backgrounds for example of the drummer and the violinist did not affect the class teachers' responses or how effectively they worked with the instrumentalist in a lesson.

The fact that class teachers were not responsible for teaching in the Wider Opportunities lessons could affect their own musical and professional identities, as

well as their status in the classroom. In some lesson observations it seemed that class teachers were somewhat redundant unless they were learning to play an instrument with the pupils. As the instrumentalists were regarded in schools as the specialists, this emphasised even more the class teachers' own perceived weaknesses as music teachers. It placed them in a position where they could be 'othered' by the presence of the specialist instrumentalists because they realised that they might never acquire that knowledge or teach music that well. Johnson et al. (2004) regard 'othering' as identifying those that are considered to be different from oneself. In this instance, class teachers realised that they did not have the musical knowledge and performing abilities that the instrumentalists possessed. As instrumentalists were regarded by the schools as bringing in the approved musical knowledge, in the classroom this was resolved by the class teachers voluntarily relinquishing authority to the instrumentalists. The difference in the perceptions of subject knowledge of both sets of teachers could have been a contributing factor to the reason for detached collaboration in the classroom.

Another critical issue concerned difficulties in establishing rich collaboration in the case study schools. Both sets of teachers wanted more collaborative engagement where ideas could be shared and pupils' musical learning discussed, but time constraints prevented this from happening. Consequently communication between the class teacher and the visiting instrumentalist occurred haphazardly, with no timetabled provision for teachers to meet outside the classroom. When discussions did take place, they were usually during a snatched moment before and after lessons or occasionally in the staff room. As both the instrumentalists and class teachers had other on-going commitments, the lack of time for effective communication between them became even more of a critical issue. The limited opportunity for teachers to discuss pupils' musical learning, to provide feedback about lessons and to consult together about planning, together with the absence of a shared language with which to talk about music, also impacted on the provision for professional collaboration in the case study schools. Although the professionals expressed concerns in interviews, they did not offer any positive solutions to the problem, apart from one instrumentalist who highlighted a need for class teachers and instrumentalists to meet for discussions prior to the commencement of the Wider

Opportunities provision. Yet neither set of teachers indicated that they had reported their unease about their limited time for collaboration to the schools or the music education hub.

There appeared to be a lack of written information for class teachers as to the purpose of professional collaboration in the Wider Opportunities programme. There could have been an assumption that the local music education hub who employed the instrumental teachers would communicate this information, but this was not evident in the case study schools. Shortage of information concerning the Wider Opportunities programme could be an additional factor contributing to detached collaboration in the classroom, with the minimal exchange of information seen as hindering collaborative practices (Hartas, 2004). Yet lack of written information for teachers was not the only factor. Although the music education hub had probably informed head teachers about the expectations for professional collaboration, there was a need for the music education hub to provide training to enable teachers to develop a shared musical vocabulary, as well as an understanding of how to collaborate both pedagogically and musically. These critical issues were regarded by the researcher as a significant problem in the case study schools.

Issues concerning pupils' musical learning were identified in the study, and related to whether the Wider Opportunities programme was to focus solely on teaching instrumental skills or to provide a broader based music education, where the instrument was used to teach music. It became evident in the Wider Opportunities lesson observations that there were two contrasting models of pedagogy. In a few lessons a specific focus appeared to be given to developing pupils' instrumental skills, with emphasis placed on improving instrumental techniques. These lessons were regarded by the researcher as providing a more traditional approach to music learning where pupils increased their skills in a more formal setting. However, it was considered to be more advantageous to pupils when a constructivist approach to learning and teaching was used, enabling pupils to gain knowledge of music through direct encounter (Swanwick, 1999) and to experience the activities associated with being a musician (Beach, 2011, 2013; Matthews, 2011). Although traditional teaching had some merit, in the constructivist classroom where pupils

encountered music through music making, developed creative skills through collaborative group work and peer learning, and engaged in the integrated experiences of performing, composing and listening, pupils gained a greater musical understanding. Importantly these experiences allowed pupils to apply their new learning to previously acquired knowledge, and to receive instruction from the instrumentalists leading to the development of knowledge and skills. The constructivist lessons could be described as providing activities which raised pupils' awareness of music. In these lessons more of the characteristics of high quality learning and teaching in music identified from the literature (table 2.4 in Chapter 2 and table 4.2 in Chapter 4) were present. The researcher considers that the key factor required for promoting high quality musical learning for pupils in the Wider Opportunities programme is the establishment of high quality collaborative practices between the class teachers and the visiting instrumentalists.

Another critical issue concerned the discourse used in schools when referring to music education and the Wider Opportunities programme. The researcher used the term 'incomplete discourses of music education' as indicating that there was little reference by school participants to the language associated with music education, and that the benefits that music education provided were rarely mentioned. Several different factors seemed to contribute to this issue. When talking in interviews about the Wider Opportunities programme, school participants made reference to the programme as providing access and inclusion for the majority of pupils. Although the comments confirmed that the non-musical advantages of the programme were welcomed, they seemed to outweigh the musical benefits that the Wider Opportunities programme provided. Head teachers and class teachers also referred to the personal and social advantages and to the therapeutic benefits offered to pupils through the Wider Opportunities programme. As much as these non-musical advantages are of value in promoting pupils' overall development, they do not present a picture of what music education provides as evidenced in the literature (Mills and Paynter, 2008; Plummeridge, 2001; Swanwick 1979, 1988, 1994, 1999; Witchell, 2001). Aspects relating to developing pupils' aesthetic awareness, fostering creativity, extending musical understanding, providing opportunities for self-expression and promoting cultural development were often missing in participants'

comments. Consequently, when referring to the Wider Opportunities programme in the case study schools, the musical discourse used appeared to be incomplete. The use of a rich musical discourse could be considered as being important as it conveys people's perceptions about a subject, and in this study a strong discourse would be evident when the language used was related to the benefits of a music education. It is considered that this discourse would underpin a constructivist pedagogy leading to high quality learning and teaching in music.

The interview data suggested that more understanding of what music as a curriculum subject actually offered pupils was needed. Perhaps participants were unsure of the musical benefits, or had given them insufficient thought, but either way, there seemed to be an incomplete musical discourse in relation to the Wider Opportunities programme and to music education in general. These issues could impact on collaborative practices in schools as without having the musical language with which to communicate, as well as an understanding of what music education provides, the Wider Opportunities programme could be regarded as just covering the National Curriculum and fulfilling the statutory requirements, with no necessity for collaborative involvement. Yet the Wider Opportunities programme offers significant potential for developing pupils' musical awareness through learning to play an instrument and engaging in music making. Little reference was made in interviews however, to convey the idea that participants understood the musical benefits of a music education.

The Wider Opportunities programme was intended to provide scope for class teachers and instrumentalists to learn from each other and to develop their professional practice (Ofsted, 2012a). Yet this study showed that professional learning opportunities for teachers involved in the Wider Opportunities programme were underdeveloped in the case study schools. The missed opportunities for teachers' professional development were mainly due to a lack of provision for sharing expertise through professional discussions; to learn from each other through shared practice and to develop a common musical discourse with which to engage. However in interviews, class teachers accepted that they were learning something, and made reference to gaining some knowledge and skills as a result of their

presence in lessons and in learning to play a musical instrument. Yet neither set of teachers had identified the targets for professional learning or had shared these with the other teacher. The researcher considers that class teachers should value and feel empowered by what they already know 'of' music, and by working alongside the instrumentalists both musical and pedagogical knowledge could be shared and combined. This would be an example of professional development being built into the experiences of two professionals working together in the Wider Opportunities classroom. The benefits of collaborative practices, partnership working and exchanging ideas would have been advantageous for both sets of professionals and encouraged the sharing of expertise. If planned opportunities and strategies had been provided for professional discussions outside the classroom, more professional learning might have occurred. Although it is accepted that class teachers might not be able to acquire the musical knowledge and skills of the visiting instrumentalists, it is still possible that they could increase their musical understanding through collaborative involvement. In the case study schools more could have been done to promote professional learning both inside and outside the classroom through timetabled provision for teachers to meet. Consequently, the full potential that the Wider Opportunities programme offered for accessing professional learning was not being fully used in the case study schools. Yet both sets of teachers considered that some improvement had been made in their professional practice as a result of being present in Wider Opportunities lessons. Class teachers reported that their understanding of basic music notation had improved, as well as gaining knowledge of how rhythmic and singing games could be used in the classroom. In addition, instrumentalists spoke of increasing their pedagogical skills, including how to structure and adapt lessons for large number of pupils; how to communicate in the classroom, and how to deal more effectively with organisational and behavioural issues. During interviews pupils were able to confirm that they were making progress in the Wider Opportunities lessons by providing examples of what they had learnt, and speaking of their growing confidence in playing their instruments.

The critical issues previously identified, those of detached collaboration, difficulties in establishing rich collaboration, an uncertainty about the aims of the Wider Opportunities programme and incomplete discourses of music education, all impacted on the provision for the Wider Opportunities programme in the case study

schools. Yet other factors impinged on collaborative practices, including music's weaker place in the curriculum, class teachers' perceived insecurities for teaching music, and underdeveloped professional learning. As a result of these issues rich collaborative practices seemed difficult to establish and maintain in the case study schools. Collaboration relies on the availability of time, on commitment and a willingness for each partner to make a contribution. Therefore, in the case study schools the Wider Opportunities programme did not provide an example of effective partnership working, where the two professionals, the class teacher and the instrumentalist worked together both inside and outside the classroom. If partnership working had been systematically promoted in the case study schools through rich collaborative practices, then it is considered by the researcher that the provision for pupils' musical learning in the Wider Opportunities programme would have been enhanced.

One significant critical issue was that some class teachers and instrumentalists wished for more collaborative involvement. This showed that there was a willingness on their part for professional discussions and for the sharing of ideas. However, it appeared that time constraints in schools and possibly a lack of understanding as to what collaboration actually involved, hindered the establishment of the collaborative practices that the teachers wanted.

### **5.3 Limitations of the study**

Although this was considered to be a small-scale study, 40 participants were involved in the school-based research. In addition, 3 people referred to as associates and 6 people referred to as experts also participated, although they did not form part of the data. The researcher acknowledges that what has been found in five primary schools in the Wider Opportunities programme does not necessarily apply to other areas of the country where the programme is in operation. Yet the findings do suggest that there could be some room for improvement in the collaborative practices taking place in the Wider Opportunities provision. If the researcher were to repeat the study, more emphasis would be given to discovering the instrumentalists' perceptions of what collaborative practices were taking place in the other schools where they taught the Wider Opportunities programme. Mention was made of this by some instrumentalists during interviews, but the restricted time



in schools meant that this could not be pursued. A further limitation of the study was that although two lengthy interviews took place with the two associates from the local music education hub who were not part of the data, it was difficult to arrange any additional interviews to clarify certain points, due to the busy schedules of the two associates.

#### **5.4. The study's original contribution to knowledge**

This study makes an original contribution to knowledge by providing evidence of the nature of the professional collaboration taking place in the Wider Opportunities programme in five primary schools, and thereby contributing to the existing knowledge about the Wider Opportunities programme and primary school music education. Previous research studies based on the Wider Opportunities programme, those by Bamford and Glinkowski, (2010); Fautley, (2011), Fautley et al. (2011) and Lamont, Daubney and Spruce, (2012), although adding to the existing knowledge about the Wider Opportunities programme, did not report on professional collaboration in any significant detail.

This study contributes to new knowledge by firstly identifying that in the Wider Opportunities programme in the case study schools there was detached collaboration. The class teachers and the instrumentalists carried out their own designated roles in lessons with little exchange of knowledge, skills or expertise.

Secondly, there were difficulties in establishing rich collaboration, as the pressure of other curriculum subjects placed constraints on the time available for collaboration outside the classroom, thereby making music not seen as a priority subject. As a result, there was little evidence of professional discussions taking place between the teachers centred on pupils' musical learning and progress.

Thirdly, there was some uncertainty about the aims of the Wider Opportunities programme, relating to whether lessons were to focus specifically on teaching instrumental skills or to provide a broader based music education. Finally, there were incomplete discourses of music education. Participants appreciated the non-musical advantages of the Wider Opportunities programme, but made little reference to the musical benefits that a music education provides.

It would seem that many of the issues identified above could be related to the state of music as part of arts education in the primary schools, where accountability cultures based around the core subjects of reading, writing, and maths affect the quality of the overall provision for the Wider Opportunities programme.

The study also contributes to new knowledge by identifying constructivism as a powerful pedagogical model for promoting high quality learning and teaching in music in the Wider Opportunities programme.

### **5.5. Recommendations**

As a result of this study, the following recommendations have been identified in relation to the Wider Opportunities programme, and are considered to be of importance by the researcher.

#### **Recommendation 1**

Schools need to consider making timetabled provision for class teachers and visiting instrumentalists to engage in professional discussions related to pupils' musical learning and progress, and to promote the exchange of teachers' expertise through shared planning and shared teaching.

#### **Recommendation 2**

Music education hubs need to outline their procedures and provide guidance for developing rich collaborative practices in the schools which receive the Wider Opportunities programme. In addition, there is a need to provide training for class teachers and instrumentalists in order to develop a shared vocabulary with which to talk about music, and training in how to collaborate both pedagogically and musically. Further training in schools needs to be provided in order to develop the generalist class teacher's musical knowledge, skills and confidence for teaching music.

#### **Recommendation 3**

In relation to music education policy, there is a need to make sure that music, as part of arts education, is given its rightful place in the primary school curriculum, and that sufficient time is available in schools for teaching, assessing and evaluating. The music education hubs need to take responsibility for monitoring any

government initiatives involving music education which are promoted in their schools, and provide continuing professional development for all teachers involved in music education. Finally, the governing body of each primary school should appoint a governor with special responsibility for arts education, as recommended by the Warwick Commission (2015), to oversee the provision. The governor needs to be provided with training in order to undertake this role.

This research study identified that rich collaborative practices were underdeveloped in the case study schools. Therefore, a set of collaborative criteria has been formed for use by class teachers and instrumentalists to assist in developing collaborative practices in the Wider Opportunities programme, leading to the provision for high quality learning and teaching in music. Some of the characteristics of high quality collaboration ( table 2.2 and table 4.1), and high quality learning and teaching in music (table 2.4 and table 4.2) are evident in the set of collaborative criteria.

**Table 5.1** List of collaborative criteria for use in the Wider Opportunities programme

<b><u>A set of collaborative criteria for use in the Wider Opportunities programme leading to high quality learning and teaching in music.</u></b>
<p><b><u>Establish the aims and objectives of the collaboration</u></b> by ensuring that professional discussions identify the expected outcomes, and by clarifying how information can be exchanged.</p> <p><b><u>Recognise the expertise that each teacher brings</u></b> by acknowledging the musical expertise of the instrumentalist and the pedagogical skills of the class teacher, and by sharing knowledge and skills through discussion.</p> <p><b><u>Identify the expectations for pupils' musical learning</u></b> by setting goals for instrumental learning and aspects relating to the National Curriculum, and by action planning and target setting.</p> <p><b><u>Engage in collaborative planning</u></b> by promoting the activities of performing, composing and listening; by identifying the 'how' 'about' and 'knowledge of ' music, together with the aural and notational skills to be taught; by promoting collaborative group work and peer learning, and by producing schemes of work with clear learning objectives.</p>

**Outline the procedures for classroom practice**

by establishing each teacher's role and responsibilities, and by promoting shared teaching and classroom management.

**Record pupils' musical progress**

by devising a system for assessing and recording pupils' musical progress.

**5.6 Future research in music education**

This research study highlighted four topics which warrant further investigation. These relate to the Wider Opportunities programme and to primary music education.

The four topics are:

1. To investigate different models of professional collaboration in the Wider Opportunities programme.
2. To explore the professional development opportunities for teachers involved in the Wider Opportunities programme.
3. To investigate the changing role of the peripatetic instrumental teacher to one of a whole class instrumental teacher in the Wider Opportunities programme.
4. To compare pupils' instrumental progress in the Wider Opportunities lessons with their progress in individual or small group tuition.

**Summary**

Although this study has identified positive aspects of the Wider Opportunities programme, it has also emphasised areas for improvement, the most significant being the need to develop the professional collaboration between the visiting instrumentalists and the class teachers. Some teachers expressed concerns about a lack of time for professional discussions, whereby information can be exchanged and discussions held based on pupils' musical learning and progress. Interview data confirm that both sets of teachers wished for more collaborative involvement. The lack of sufficient opportunities for teachers to communicate, to clarify aims and approaches and to establish clear objectives for pupils' musical learning, all impact on the provision for the Wider Opportunities programme. The researcher contends that professional collaboration is a necessary requirement in the Wider Opportunities

provision in order to promote and sustain high quality learning and teaching in music. The potential offered by the Wider Opportunities programme for promoting pupils' musical learning and both sets of teachers' professional development is not being fully explored, and results in missed opportunities in the Wider Opportunities provision. The overall conclusion to the study is that insufficient attention is given to supporting collaborative practices in the case study schools which would further extend pupils' musical learning and progress in the Wider Opportunities programme.

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## Appendices

### Appendix A

#### **PARTICIPANT CONSENT FORM**

To be completed by the participant.

<ul style="list-style-type: none"><li>• I have read the information sheet about this study</li><li>• I have had an opportunity to ask questions and discuss this study</li><li>• I have received satisfactory answers to all my questions</li><li>• I have received enough information about this study</li><li>• I understand that I am / the participant is free to withdraw from this study:<ul style="list-style-type: none"><li>○ At any time (until such date as this will no longer be possible, which I have been told)</li><li>○ Without giving a reason for withdrawing</li><li>○ (If I am / the participant is, or intends to become, a student at the University of Greenwich) without affecting my / the participant's future with the University</li></ul></li><li>• I understand that my research data may be used for a further project in anonymous form, but I am able to opt out of this if I so wish, by ticking here. <input type="checkbox"/></li><li>• I agree to take part in this study</li></ul>	
Signed (participant)	Date
Name in block letters	
Signed (parent / guardian / other) (if under 18)	Date
Name in block letters	
Signature of researcher	Date
This project is supervised by: Professor Andrew Lambirth and Mr Chris Philpott.	
Researcher's contact details (including telephone number and email address): <b>Barbara Johnstone Phone School of Education 020 8331 8000</b> <b>Email <a href="mailto:jb007@gre.ac.uk">jb007@gre.ac.uk</a></b>	

## **Appendix B**

### **Participants' Information sheet.**

I am a retired teacher in the third year of the Doctorate in Education programme at the University of Greenwich and just beginning the thesis stage. My research for the thesis involves the Wider Opportunities/First Access programme in Key Stage 2. I carried out a Pilot Study in March this year with two primary schools in the London Borough [ name deleted]. I am now widening the research to include more schools and instrumental and class teachers. [Name deleted] who employs the instrumental teachers working in the programme, is aware of my research project.

I am looking at the collaboration that exists between the visiting instrumental teacher and the class teacher and the impact this has on pupils' musical learning. I am also investigating whether the programme provides learning opportunities for both instrumental and class teachers, and considering the way that teachers view their roles in relation to the programme.

I anticipate using five primary schools, with permission from head teachers, and with the involvement of one instrumental teacher and two class teachers in each school. I propose to interview instrumental and class teachers, head teachers and pupils, together with external people who are connected with the Wider Opportunities/First Access programme. There will also be a questionnaire for instrumental and class teachers to complete. I anticipate observing four Wider Opportunities/First Access instrumental lessons in each school. Participants will be selected according to their interest and their willingness to make a contribution. As well as the observation of Wider Opportunities/First Access lessons which take place during the normal school timetable, the additional time for instrumentalists will be 1hr 45 mins, and for class teachers 1hr 15mins.

Opportunity will be provided to ask questions about the research. Participants will have a right to withdraw at any time. The collected data will be confidential, held securely and treated correctly. The data will be destroyed 6 months after the final thesis has been written.

I would very much appreciate your involvement in the research, which I anticipate beginning in January, 2013. If you do agree to take part you will need to sign a consent form.

The University of Greenwich is overseeing the research and my supervisors are:-  
Professor Andrew Lambirth University of Greenwich. Professor of Education.  
Director of Research for the School of Education. Vice President of the United  
Kingdom Literacy Association.

Mr Chris Philpott University of Greenwich. Dean of School. School of Education.  
Reader in Music Education.

My contact details are:-

Barbara Johnstone. Email [jb007@gre.ac.uk](mailto:jb007@gre.ac.uk) Phone University of Greenwich  
School of Education 020 8331 8000

## **Appendix C**

### **Information letter for parents /guardians**

Address of school.

Dear Parents/Guardians,

I am seeking your consent for your child to be interviewed by me in connection with the research project that I am carrying out in ----- The head teacher has given permission for this project to take place in school.

My project concerns the Wider Opportunities/First Access instrumental programme. Your child is a member of the class where the instrumental programme is being taught. With your permission, and those of the head teacher and the teachers involved, I anticipate observing some of the Wider Opportunities/First Access instrumental lessons when your child will be present. I would also like to interview your child together with three other pupils for around 15mins. I will ensure that a member of staff is present during the interview. I will be asking questions about the Wider Opportunities/First Access programme and your child's views about learning to play an instrument in class. I will ensure that each pupil has sufficient time to express their opinions. Before the interview I will explain to pupils exactly what is going to happen and ask them to sign a consent form if they wish to take part. I will also explain that they can withdraw from the interview at any time.

To ensure confidentiality and to protect your child, I will ensure that the interview notes remain confidential and that your child's name cannot be identified.

I am a retired classroom teacher and my research project is part of the Doctorate in Education programme that I am undertaking at the University of Greenwich. I enclose an information sheet explaining the focus of my research. I would be very happy to answer any further questions you may have, and this can be done by contacting the school.

If you agree to your child taking part would you please sign the tear-off slip at the bottom of the page and return it to the class teacher.

Yours sincerely,

Barbara Johnstone

I agree to my child -----being interviewed by Barbara Johnstone in connection with the Wider Opportunities/First Access instrumental programme which is being taught in my child's class. I also agree to Barbara Johnstone being present as an observer during some of the lessons.

Signed

Date



## **Appendix D**

### **Information sheet for pupils.**

Dear Pupils,

I used to be a teacher, but I am now a student at the University of Greenwich. I am doing some writing about pupils playing musical instruments in school and wonder whether you would help me. I would like to visit your instrumental lessons when your class teacher is present and later to talk to you in a small group. I have been allowed by your head teacher, class teacher and parents to ask your permission about this. I know that you are learning to play an instrument and would like to ask you some questions. Perhaps four of you could talk to me in a group and explain how you feel about learning the instrument. I play an instrument myself, so I know what it's like to have to practise in order to be a better player. My work at university involves a great deal of writing, and I am doing this. I hope to receive a higher university degree once I have finished.

I would like to ask you questions, to listen to your views and to find out if you are enjoying learning to play your instrument. If you would like to take part that would be good, but you will be able to leave the interview at any time. I will make sure that all the information you give me will be confidential. I would like to record the interview so that I can listen to it again later, and will make sure that your names are not mentioned.

I do hope that you will talk to me. If you would like to, then please write your name at the bottom of this page.

I am happy for Mrs Johnstone to visit my instrumental lessons and would like to talk to her about learning to play an instrument.

Name

Class

## Appendix E

Thank you for agreeing to complete this questionnaire as part of my research concerning the Wider Opportunities/First Access instrumental programme. Only myself and my supervisors will have access to the collected data. Your name will never be used in any publication or report.

### Class teacher questionnaire.

All answers will be treated in confidence.

1. **What is your gender?** (Please tick as appropriate)

Male	<input type="checkbox"/>
Female	<input type="checkbox"/>

2. **How long have you been teaching?** (Please tick as appropriate)

Less than one year	<input type="checkbox"/>
1 – 5 years	<input type="checkbox"/>
6 to 10 years	<input type="checkbox"/>
More than 10 years	<input type="checkbox"/>

3. **Do you enjoy singing?** (Please tick as appropriate)

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

4. **Do you play any musical instruments?** (Please tick as appropriate)

Yes	<input type="checkbox"/>
No (Go to question 6)	<input type="checkbox"/>

**If yes, please state these below:**

Musical instrument 1:	
Musical instrument 2:	
Musical instrument 3:	

**5. Please select at which level you play each instrument.**

(Please tick as appropriate and select only one level per instrument):

	<b>Beginner</b>	<b>Grade 1-5</b>	<b>Grade 6 and above.</b>
Musical instrument 1:			
Musical instrument 2:			
Musical instrument 3:			

**6. Do you participate in any musical activity? (Please tick as appropriate)**

Playing in a group	Yes	
	No	
Singing in a group	Yes	
	No	

**7. Apart from being present during the Wider Opportunities/First Access lessons, do you teach another music lesson to your class during the week? (Please tick as appropriate)**

Yes	
No	

**8. Do you use music in any cross-curricular activities during the week? (Please tick as appropriate)**

(Please tick as appropriate)

Yes	
No	

If Yes, can you state how music is used, and in what subject/s?

**9. On a scale of 1 - 5 (with 5 being the highest) how would you rate your ability to teach music to a class (independent of a specialist):** (Please circle as appropriate)

1	2	3	4	5
---	---	---	---	---

**10. On a scale of 1 - 5 (with 5 being the highest) how confident are you at teaching music to a class (independent of a specialist)?** (Please circle as appropriate)

1	2	3	4	5
---	---	---	---	---

**11. Do you think that music should be part of the National Curriculum for primary school aged children?** (Please tick as appropriate)

Yes	
No	

**12. On a scale of 1 - 5 (with 5 being the highest) how beneficial do you consider the Wider Opportunities/First Access instrumental lessons to be to pupils?** (Please circle as appropriate)

1	2	3	4	5
---	---	---	---	---

**13. Please rank the following statements from 1 to 5 (with 5 being the highest) in terms of how much impact the Wider Opportunities/First Access instrumental lessons have on pupils' musical development?**

<b>Please enter a number between 1-5 in the space provided</b>	
Developing musical skills	
Providing enjoyment	
Taking part with others	
Learning to play an instrument	
Improving listening skills	

**14. On a scale of 1 - 5 (with 5 being the highest) how far do you agree that the Wider Opportunities/First Access lessons provide an opportunity for you to gain more knowledge about music?** (Please circle as appropriate)

1	2	3	4	5
---	---	---	---	---

**15. On a scale of 1 - 5 (with 5 being the highest) how far do you agree that the Wider Opportunities/First Access lessons enable you to understand the way different musical activities may be taught.? (Please circle as appropriate)**

1	2	3	4	5
---	---	---	---	---

**16. On a scale of 1 - 5 (with 5 being the highest) do you think that the Wider Opportunities/First Access lessons enable you to be a better music teacher? (Please circle as appropriate)**

1	2	3	4	5
---	---	---	---	---

**17. On a scale of 1 - 5 (with 5 being the highest) how far do you believe that the Wider Opportunities/First Access lessons contribute to your own professional development as a class teacher? (Please circle as appropriate)**

1	2	3	4	5
---	---	---	---	---

**18. On a scale of 1-5 (with 5 being the highest) how far do you consider that the Wider Opportunities/First Access instrumental lessons have provided professional development for the instrumental teacher? Please circle as appropriate)**

1	2	3	4	5
---	---	---	---	---

**19. Have you provided information about the needs of the pupils in your class to the instrumental teacher? (Please tick as appropriate)**

Yes	
No (Go to question 21)	

**20. If yes, please select which types of information you have provided:**

Class list	
Special Educational Needs information	
Higher attaining pupils	
Pupils with musical interest	
Other (please state)	

**21. How involved do you think you should be in Wider Opportunities/First Access lessons, as a class teacher?** (Please tick all that apply)

Lesson planning	
Supporting instrumental teacher in delivery of lesson	
Taking groups on their own in the lesson	
Class management during the lesson	
Encouraging pupils to practise between lessons	
Providing support for pupils with Special Educational Needs during the lesson	
Providing information about pupils' differing abilities	
Providing related information about other work pupils are involved in	
No involvement	
Other (please state)	

**22. Please select how involved you are in working with the instrumental teacher from the list below:** (Please tick as appropriate)

Are you involved in planning lessons with the instrumental teacher?		
Are you involved in teaching part of the lesson?		
Are you involved in assessing pupils' musical progress with the instrumental teacher?		
Do you exchange information with the instrumental teacher concerning pupils' progress in lessons?		
Do you have an opportunity to discuss the outcome of lessons with the instrumental teacher?		

**23. On a scale of 1 - 5 (with 5 being most important) how important do you consider it is for instrumental and class teachers to work together during Wider Opportunities/First Access instrumental lessons?** Please circle as appropriate)

1	2	3	4	5
---	---	---	---	---

**24. If you could change one thing in the way the Wider Opportunities/First Access instrumental lessons are delivered, what would it be?**

**Many thanks for your contribution.**

## Appendix F

Thank you for agreeing to complete this questionnaire as part of my research concerning the Wider Opportunities/First Access instrumental programme. Only myself and my supervisors will have access to the collected data. Your name will never be used in any publication or report.

### Instrumental teacher questionnaire.

All answers will be treated in confidence.

2. What is your gender? (Please tick as appropriate)

Male	<input type="checkbox"/>
Female	<input type="checkbox"/>

2. How long have you been involved in instrumental teaching? (Please tick as appropriate)

Less than one year	<input type="checkbox"/>
1 – 5 years	<input type="checkbox"/>
6 to 10 years	<input type="checkbox"/>
More than 10 years	<input type="checkbox"/>

3. Did you complete the Trinity/Guildhall/Open University CPD training? (Please tick as appropriate)

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

4. Have you taught whole class music lessons previously? Please tick as appropriate)

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>



**5. On a scale of 1-5 (with 5 being the highest) please answer how you feel about the Wider Opportunities/First Access programme:** (Please circle as appropriate for each question)

How confident do you feel about teaching whole class instrumental lessons?	1	2	3	4	5
How confident do you feel about managing pupil behaviour?	1	2	3	4	5
How confident do you feel about planning for different pupils' needs?	1	2	3	4	5
How confident do you feel about assessing pupils' musical progress?	1	2	3	4	5
How important do you think your instrumental expertise is in contributing to pupils' overall musical development?	1	2	3	4	5

**6. Which one of the following statements do you consider to be the most relevant in relation to your role within the school?** (Please tick only ONE answer)

I regard my role in the school as that of a visiting music teacher	
I regard my role in the school as that of a visiting instrumental specialist	
I regard my role in the school as that of a music educator	
I regard my role as someone who makes a contribution to the musical life of the whole school	
None of these	
Other (please state)	

**7. What syllabus do you use in planning Wider Opportunities/First Access lessons?** (Please tick only ONE answer)

My own devised syllabus	
A syllabus based on instrumental teaching	
A number of different sources which relate to the National Curriculum.	
A syllabus that has been suggested by my Trinity/Guildhall/ Open University training	
None of these	
Other (please state)	

**8. Do you keep a written record of your Wider Opportunities/First Access lessons?** (Please tick as appropriate)

Yes	
No	

**9. Do you think that music should be part of the National Curriculum for primary school aged children?** (Please tick as appropriate)

Yes	
No	

**10. Do you consider that pupils have sufficient opportunity for practising between Wider Opportunities/First Access lessons?** (Please tick as appropriate)

Yes	
No	

**11. On a scale of 1 - 5 (with 5 being the highest) how beneficial do you consider the Wider Opportunities/First Access instrumental lessons to be to pupils?** (Please circle as appropriate)

1	2	3	4	5
---	---	---	---	---

**12. Please rank the following statements from 1 to 5 (with 5 being the highest) in terms of how much impact you consider the Wider Opportunities/First Access instrumental lessons have on pupils' musical development?**

Please enter a number between 1-5 in the space provided	
Developing musical skills	
Providing enjoyment	
Taking part with others	
Learning to play an instrument	
Improving listening skills	

**13. On a scale of 1 - 5 (with 5 being the highest) how far do you agree that the Wider Opportunities/First Access lessons provide an opportunity for you to gain more knowledge about whole-class music teaching? (Please circle as appropriate)**

1	2	3	4	5
---	---	---	---	---

**14. On a scale of 1 - 5 (with 5 being the highest) how far do you think that the Wider Opportunities/First Access lessons enable you to be a better instrumental teacher? (Please circle as appropriate)**

1	2	3	4	5
---	---	---	---	---

**15. On a scale of 1 - 5 (with 5 being the highest) how far do you agree that the Wider Opportunities/First Access lessons support your professional development as an instrumental teacher? (Please circle as appropriate)**

1	2	3	4	5
---	---	---	---	---

**16. On a scale of 1-5 (with 5 being the highest) how far do you consider that the Wider Opportunities/First Access instrumental lessons have provided professional development for the class teacher? (Please circle as appropriate)**

1	2	3	4	5
---	---	---	---	---

**17. Have you been provided with information about the needs of pupils in the class (es) you teach by the class teacher?** (Please tick as appropriate)

Yes	
No (Go to question 19)	

**18. If yes, please select which types of information you have been provided with:**

Class list	
Special Educational Needs information	
Higher attaining pupils	
Pupils with musical interest	
Other (please state)	

**19. Please select how involved the class teacher is in working with you from the list below:** (Please tick as appropriate)

	Yes	No
Are they involved in planning lessons with you?		
Are they involved in teaching part of the lesson?		
Are they involved in assessing pupils' musical progress with you?		
Do you exchange information with the class teacher concerning pupils' progress in lessons?		

**20. How involved do you think class teachers should be in Wider Opportunities/First Access lessons? (Please tick all that apply)**

Lesson planning	
Supporting instrumental teacher in delivery of lesson	
Taking groups of their own in the lesson	
Class management during the lesson	
Encouraging pupils to practise between lessons	
Providing support for pupils with Special Educational Needs during the lesson	
Providing information about pupils' differing abilities	
Providing related information other work pupils' are involved in	
No involvement	
Other (please state)	

**21. Do you think that you are given sufficient time to collaborate with the class teacher, to the extent that you consider necessary? (Please tick as appropriate)**

Yes	
No	

**22. If you could change one thing in the way the Wider Opportunities/First Access instrumental lessons are delivered, what would it be?**

**23. If you would like to make any other comments concerning the Wider Opportunities/First Access instrumental programme, please do so in the box below.**

**Many thanks for your contribution.**

## Appendix G

### Analysis of the Instrumental Teachers' and Class Teachers' Questionnaires using the Statistical Package for the Social Sciences (SPSS).

The research was conducted in five primary schools, with one instrumental teacher and two class teachers in each school. A different instrument was taught in each school.

#### 1. Demographic Information for all responses:

Ten class teachers completed the class teacher questionnaire. All of these teachers were female. Five instrumental teachers completed the instrumental teacher questionnaire. Four of these teachers were female and one was male.

Table 1 shows the length of time they have been teaching. It shows that five of the class teachers have been teaching for less than six years and five have been teaching for six years or more. It also shows that no instrumental teachers or class teachers have been teaching for less than a year. The majority of instrumental teachers have been teaching for six years or more.

#### Involvement in teaching

Table 1: Length of time instrumental and class teachers have been teaching.

		<b>Less than a year</b>	<b>1 to 5 years</b>	<b>6 to 10 years</b>	<b>More than 10 years</b>	<b>Totals</b>
<b>Class Teacher</b>	Male	0	0	0	0	<b>0</b>
	Female	0	5	1	4	<b>10</b>
	<b>Totals</b>	<b>0</b>	<b>5</b>	<b>1</b>	<b>4</b>	<b>10</b>
<b>Instrumental Teacher</b>	Male	0	0	0	1	<b>1</b>
	Female	0	1	2	1	<b>4</b>
	<b>Totals</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>5</b>

#### 2. Experiences of class teachers and instrumental teachers.

##### Musical backgrounds of class teachers

Class teachers were asked if they enjoy singing, if they play a musical instrument, and if they play or sing in a group. Table 2 shows that most class teachers enjoy singing, one class teacher plays a musical instrument to Grade 5 standard, and no class teacher plays in a group and one class teacher sings in a group. It may be that the majority of class teachers enjoy singing with their classes and enjoy singing as a leisure activity.

Table 2: How involved class teachers are in musical activities.

Musical activities	Yes	No	No response	Totals
Enjoy singing	8	1	1	10
Play a musical instrument	1 (Piano Grade 5)	9	0	10
Play in a group	0	8	2	10
Sing in a group	1	8	1	10

### Instrumental teachers' previous experience

Two of the five instrumental teachers had completed the Trinity/Guildhall/Open University Continuing Professional Development programme and three had not. Four of these teachers had taught whole class lessons previously. One instrumental teacher did not answer the question relating to whole class teaching.

The results indicate that there may be scope for additional continuing professional development for instrumental teachers involved in delivering the Wider Opportunities/First Access programme.

### 3. Views and opinions of class teachers and instrumental teachers

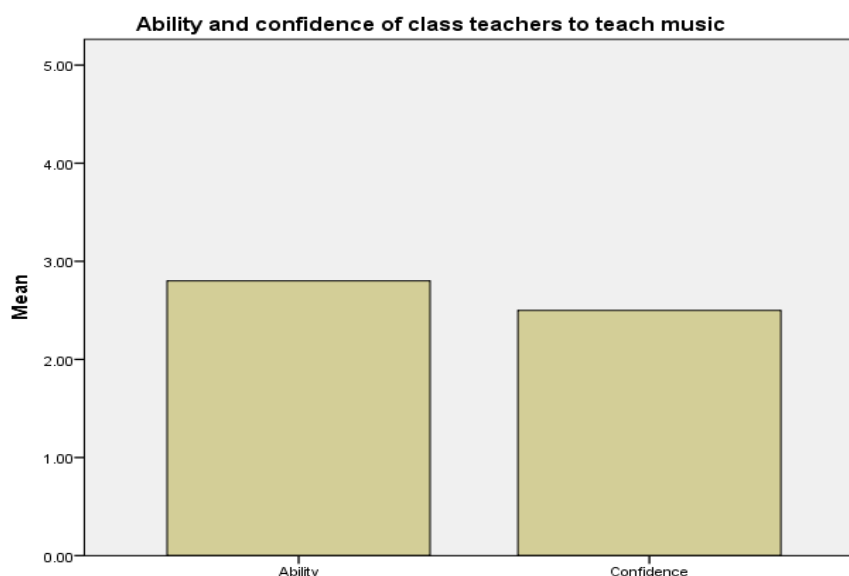
#### Class teachers' views on teaching music.

Class teachers were asked to rate their ability to teach music to a class and how confident they were about teaching music.

Figure 1 shows that class teachers rate their ability to teach music to a class as higher than their confidence to teach music.

The results show that there may be room for improving the confidence of class teachers in teaching music.

Figure 1: Bar chart to show the ability and confidence of class teachers to teach music.





Instrumental teachers' views on whole class instrumental teaching.

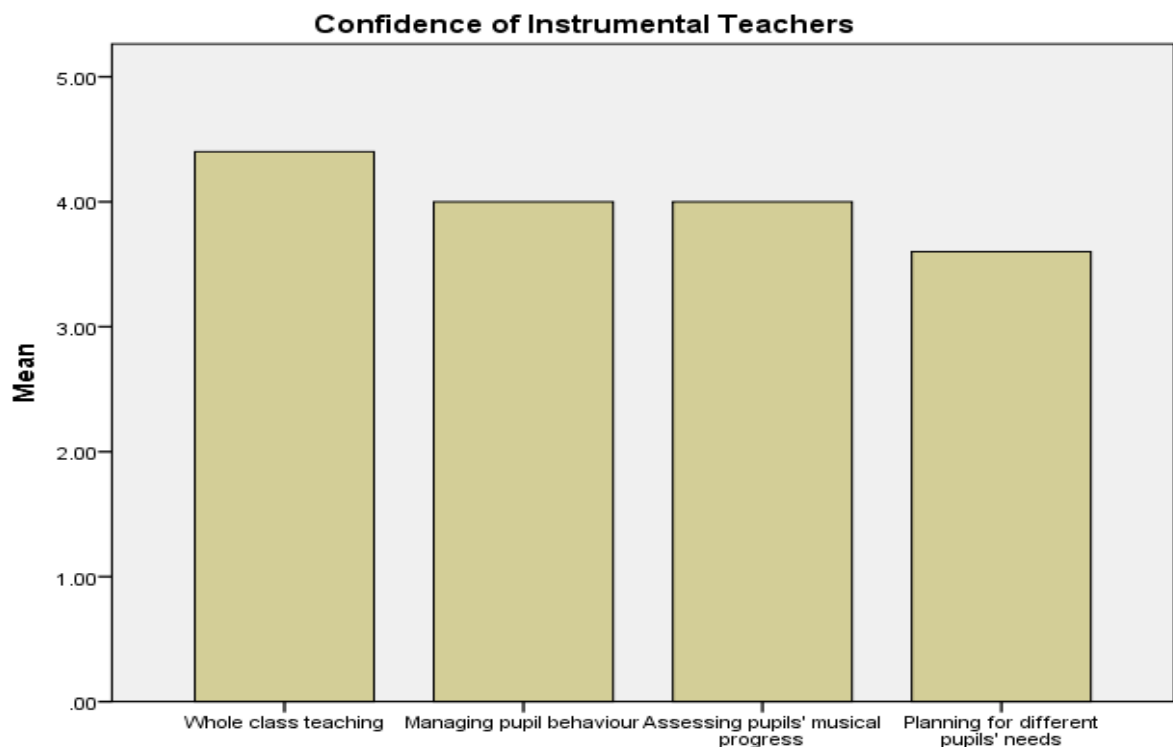
Instrumental teachers were asked, in relation to the Wider Opportunities/First Access programme, how confident they felt about:

- Whole class teaching
- Managing pupil behaviour
- Planning for different pupils' needs
- Assessing pupils' musical progress

They were also asked how important they considered their instrumental expertise to be. Figure 2 shows that instrumental teachers felt most confident about teaching whole class Wider Opportunities/First Access lessons, and least confident about planning for different pupils' needs. Instrumental teachers gave the same rating to managing pupil behaviour and to assessing pupils' musical progress.

It is not possible to make a direct comparison between the responses of class teachers with those of instrumental teachers, both sets of teachers were asked slightly different questions. However, the responses from instrumental teachers indicate that there is room for improving their confidence in planning for different pupils' needs. Responses are shown in the bar chart below.

Figure 2: Bar chart to show how confident instrumental teachers feel in the Wider Opportunities/First Access programme

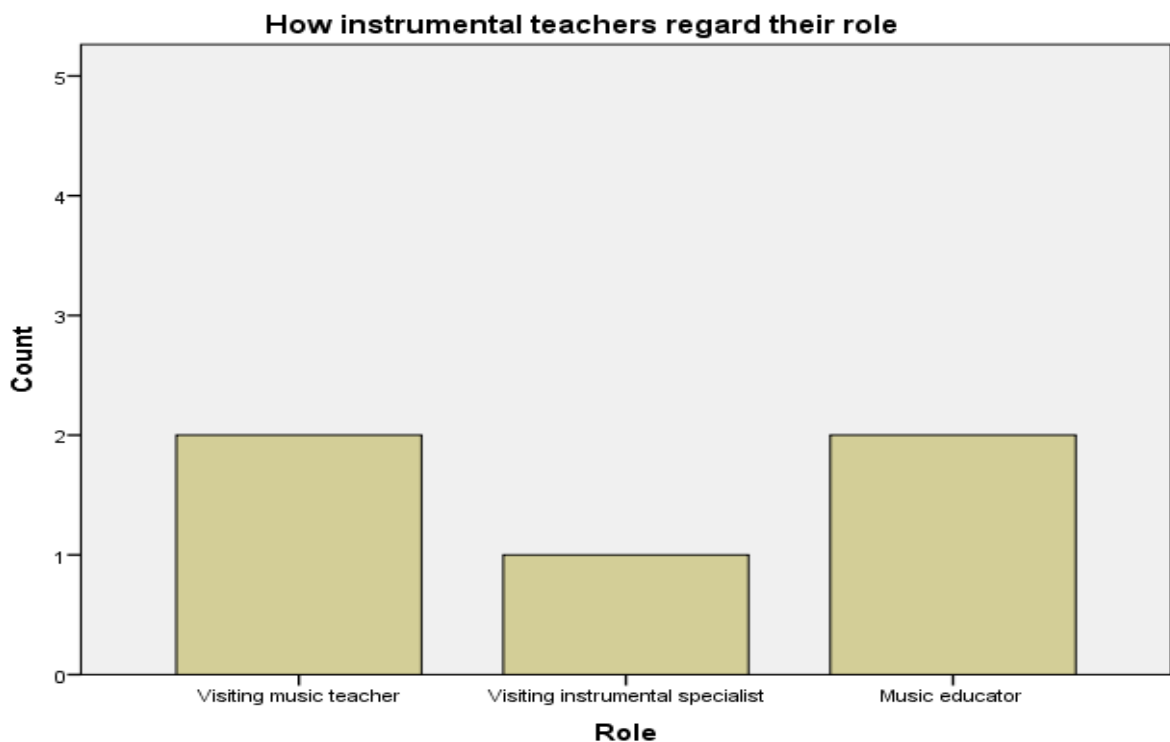


In relation to instrumental teachers' views about the importance of their musical expertise, a mean score of 4.0 out of 5.0 was recorded. This indicates that not all instrumental teachers consider their musical expertise to be that important.

The role of the instrumental teacher.

Instrumental teachers were asked how they regard their role in the school. Figure 3 shows that two instrumental teachers consider their role to be a visiting music teacher, two consider their role to be a music educator, and one considers the role to be that of a visiting instrumental specialist. This shows that there are differences of opinion in the way that they regard their role in the school. Instrumental teachers' responses are shown below:

Figure 3: Bar chart to show how instrumental teachers regard their role in the school.



Instrumental teachers were also asked if they:

- Keep a written record of the Wider Opportunities/First Access lessons
- Think that music should be part of the National Curriculum
- Consider that pupils have sufficient opportunity for practising between Wider Opportunities/First Access lessons.

Table 3 shows that all instrumental teachers thought that music should be part of the National Curriculum. When class teachers were asked if music should be part of the National Curriculum, nine out of ten agreed and one teacher disagreed. Four out of five instrumental teachers keep a written record of lessons.

Table 3 also shows that three instrumental teachers consider that pupils have sufficient time to practise between lessons and two instrumental teachers think that they do not. For an instrumental teacher opportunity for pupils to practise between lessons may be regarded as an important part of making progress in learning to play an instrument.

*Table 3: Whether instrumental teachers think that music should be part of the National Curriculum, whether they keep a written record and whether they consider that pupils have sufficient time to practise between lessons.*

	Yes	No	Totals
<b>National Curriculum</b>	5	0	5
<b>Written record</b>	4	1	5
<b>Practising between lessons</b>	3	2	5

Instrumental teachers were asked what syllabus they use for lessons. Four instrumental teachers said that they devise their own syllabus which is related to the National Curriculum. One instrumental teacher uses different music publications which are related to the National Curriculum.

The results show that instrumental teachers use different syllabuses. However, much would depend on the instrument being taught. In this research project five different instruments are taught in five different schools. Therefore, the syllabus used by each instrumental teacher may vary, not only for the instrument being taught, but in relation to the individual teacher's experience of teaching whole class instrumental lessons. However, all instrumental teachers agreed that their own syllabus was related to the National Curriculum.

### Music in the curriculum.

Class teachers were asked if they teach another music lesson to their classes in addition to the Wider Opportunities/First Access lessons, or if they use music in any cross-curricular activities. Table 4 shows that two class teachers teach music to their classes and seven do not. One answer was left blank. Six class teachers use music in cross-curricular activities and four do not.

Cross-curricular activities include -

- using music as a background for writing activities.
- using instruments to make a soundscape of a rainforest.
- singing number songs and songs in French.
- looking at the rhythms in Indian dance music.

The results indicate that few class teachers teach an additional music lesson to their classes. However, music is used in some cross-curricular activities.

The results may indicate that the majority of the schools used in the research are relying on the Wider Opportunities/First Access lessons to deliver the music curriculum, and that they consider that the instrumental programme covers most of the National Curriculum requirements. As well as the cross-curricular activities mentioned above, it may also be assumed that music is used as part of school assemblies.

Table 4: To show if class teachers teach music and if they use music in cross-curricular activities.

<b>Music in the curriculum</b>	<b>Yes</b>	<b>No</b>	<b>No response</b>	<b>Totals</b>
Teach music to the class	2	7	1	10
Use music in cross-curricular activities	6	4	0	10

#### **4. Benefits and impact of the Wider Opportunities/First Access lessons for pupils.**

##### **Benefits of lessons.**

Class teachers were asked to rate the benefits of lessons for pupils. There was a mean score of 4.7 out of 5.0 in terms of benefits of lessons across all class teachers. This shows that class teachers are very positive about the benefits of the Wider Opportunities/First Access lessons for pupils.

When instrumental teachers were asked the same question, there was a mean score of 4.4 out of 5.0 in terms of benefits of lessons for pupils across all instrumental teachers.

Both mean scores indicate that most class teachers and instrumental teachers involved in Wider Opportunities/First Access lessons consider that they are of benefit to pupils. However, class teachers consider that lessons are slightly more beneficial to pupils than instrumental teachers. This may be due to the fact that class teachers consider that they do not have the musical expertise of instrumental teachers and therefore believe that instrumental teachers' lessons are of more benefit to pupils.

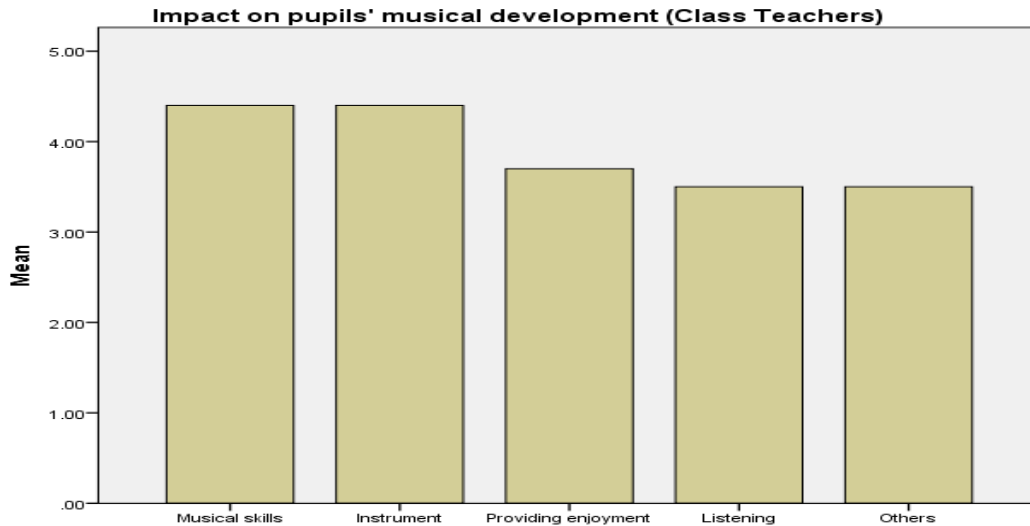
##### **Impact of the Wider Opportunities/First Access lessons on pupils' musical development.**

Class teachers were asked about the impact of lessons on pupils' musical development in terms of developing musical skills; providing enjoyment; taking part with others; learning to play an instrument; developing listening skills. They were asked to rank these statements in order of importance.

Figure 4 shows that class teachers think that developing pupils' musical and instrumental skills have the most impact, and developing listening skills and taking

part with others the least impact on pupils' musical development. However, all the rankings were higher than 3, suggesting that overall class teachers felt that the lessons had a positive impact on pupils' musical development.

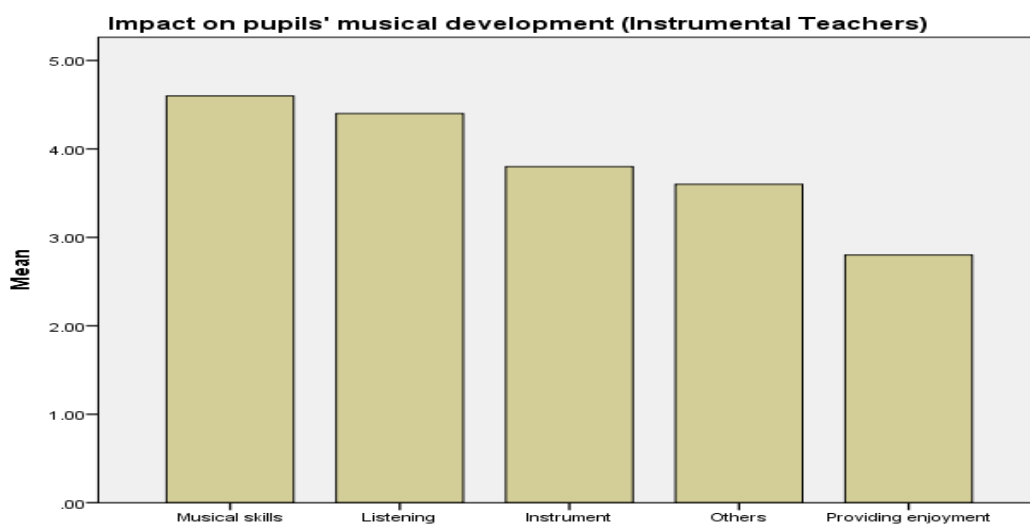
Figure 4: Bar chart to show the impact of the Wider Opportunities/First Access lessons on pupils' musical development.



Instrumental teachers were also asked about the impact of lessons on pupils' musical development in terms of developing musical skills; providing enjoyment; taking part with others; learning to play an instrument; developing listening skills. They were asked to rank these statements in order of importance.

Figure 5 shows that instrumental teachers think that developing pupils' musical skills has the most impact, and providing enjoyment for pupils as having the least impact on pupils' musical development.

Figure 5: Bar chart to show the impact of the Wider Opportunities/First Access lessons on pupils' musical development



Comparing the responses to these questions showed that both class teachers and instrumental teachers consider that 'developing pupils' musical skills' had the most impact. Class teachers gave the lowest joint ranking to 'developing listening skills' and 'taking part with others', whereas instrumental teachers gave the lowest ranking to 'providing enjoyment'.

There appears to be a difference of opinion shown in the results for 'developing pupils' listening skills'. It may be that class teachers consider that 'developing pupils' listening skills' is also evident in the provision for other curriculum subjects. However, instrumental teachers may regard this question as being related to musical listening, and to what they understand as developing pupils' aural ability. There may be further evidence about developing pupils' listening skills when analysing the teacher interviews.

### **5. Provision for the professional development of instrumental teachers and class teachers.**

As well as being asked about benefits for pupils, instrumental teachers were also asked about their own development as a result of engaging in the Wider Opportunities /First Access lessons. They were asked, on a scale of one (lowest) to five (highest) how far lessons:

- provide an opportunity for them to gain more knowledge about whole class music teaching
- enable them to be a better instrumental teacher
- support their professional development as an instrumental teacher
- provide professional development for the class teacher

Table 5 shows that the greatest mean score of 4.2 out of 5.0 from instrumental teachers was related to gaining knowledge about whole class teaching. The lowest mean score of 3.0 out of 5.0 was related to providing professional development for the class teacher.

Similar questions were asked of class teachers in relation to Wider Opportunities/First Access lessons. They were asked if lessons:

- provide an opportunity for them to gain more knowledge about music
- enable them to understand the way different musical activities may be taught
- enable them to be a better music teacher
- contribute to their own professional development as a class teacher
- provide professional development for the instrumental teacher

Table 6 shows that on a scale of one (lowest) to five (highest), the highest mean score of 4.6 out of 5.0 across all class teachers was recorded for gaining more knowledge about music. The lowest mean score of 3.5 out of 5.0 was for providing for instrumental teachers' professional development.

Table 5: Mean score of the answers to these questions by instrumental teachers

	<b>Gain more knowledge re whole class music teaching</b>	<b>Better instrumental teacher</b>	<b>Improved professional development as instrumental teacher</b>	<b>Provided professional development for the class teacher</b>
<b>Mean rating</b>	4.2	3.8	3.8	3.0

Table 6: Mean score of the answers to these questions by class teachers

	<b>Gain more knowledge about music</b>	<b>Enable you to be a better music teacher</b>	<b>Contribute to your own professional development as a class teacher</b>	<b>Understand the way different musical activities may be taught</b>	<b>Provide professional development for the instrumental teacher</b>
<b>Mean rating</b>	4.6	3.9	3.7	3.6	3.5

Both instrumental teachers and class teachers gave the highest scores to gaining more knowledge. The instrumental teachers gave the highest score to gaining more knowledge about whole class teaching and the class teachers gave the highest score to gaining more knowledge about music. The two sets of teachers gave providing professional development for the other teacher the lowest scores.

## **6. Collaboration between instrumental teachers and class teachers and the exchange of information.**

Instrumental teachers were asked whether they thought they were given sufficient time to collaborate with the class teacher to the extent that they considered necessary. Out of five instrumental teachers, two said they were, and three said they were not.

Class teachers were asked if they provide information about the needs of pupils in their class to the instrumental teacher. Seven class teachers said that they provide information and three class teachers said that they do not. They were further asked for the details of this information: and whether they provide a class list; information about special educational needs pupils; information about higher-attaining pupils; information about pupils with musical interests; and other information. Most teachers provide information about Special Educational Needs (SEN) pupils. The results are shown below.

Table 7: The types of information provided

Types of information	SEN	Pupils with musical interest	Class list	HA pupils	Other
(Out of seven teachers)	6	3	2	2	2

The other types of information were listed as verbal information (one class teacher) and information about behaviour (one class teacher).

In contrast, only one instrumental teacher said that information had been received from the two class teachers in their school. These class teachers (in the same school) also recorded that they provide information to the instrumental teacher. The information included a class list, special educational needs information and information about pupils with musical interests. However, information about higher-attaining pupils or other information was not provided.

Four instrumental teachers reported that they had not received any written information from class teachers, although two class teachers from different schools said that they provided it. This may raise an issue concerning the sharing of information between the instrumental teacher and the class teacher. There may be some confusion as to what information is regarded as necessary by the instrumental teacher, and what information the class teacher is required to provide by the school. This may also raise a question as to whether information provided by class teachers had been passed on to instrumental teachers. The results of the questionnaires may also suggest that there might be a need to improve communication between both sets of teachers.

## **7. Class teachers and instrumental .**

Class teachers and instrumental teachers were asked how involved they are in working with each other. Results are shown in Table 8 below. The table shows that both class teachers and instrumental teachers agree that they do not plan together and that class teachers do not teach part of a lesson with the instrumental teacher.

Two instrumental teachers said that class teachers were involved in assessing pupils' progress with them. However, only two class teachers out of ten said that they were involved in assessing pupils' progress. In four of the schools out of five there was agreement between the class teachers and instrumental teachers concerning the assessment of pupils' progress.

All instrumental teachers said that class teachers were involved in exchanging information concerning pupils' progress during lessons, whereas only five class teachers said that this happened.

Therefore, both sets of teachers appear to agree on what they are not doing, but not on what they are doing.

Three class teachers said that they were involved in discussing the outcome of lessons with the instrumental teacher. This question was not asked in the



instrumental teacher questionnaire, but was mentioned during the instrumental teachers' interviews.

Table 8: Table to show how involved each teacher reports being with the other

Involvement in lessons	Class teachers			Instrumental teachers		
	Yes	No	Totals	Yes	No	Totals
Exchanging information about pupils' progress in lessons	5	5	10	5	0	5
Discussing the outcome of lessons	3	7	10	N/A	N/A	N/A
Assessing pupils' progress	2	8	10	2	3	5
Planning lessons with the instrumental teacher	0	10	10	0	5	5
Teaching part of lesson	0	10	10	0	5	5

In addition, class teachers were asked on a scale of one (lowest) to five (highest) how important they thought it was for instrumental teachers and class teachers to work together during Wider Opportunities/ First Access lessons. The mean score recorded for the importance of was 3.8 out of 5.0. The results show that not all class teachers consider that it is important to work with instrumental teachers during lessons.

Instrumental teachers and class teachers' views on how involved they *should be* in lessons

Both sets of teachers were asked how involved they think class teachers *should be* in Wider Opportunities/First Access lessons; involvement in lesson planning; supporting delivery of the lesson; taking groups of pupils; class management; encouraging practising; supporting special educational needs; providing information about different pupils' needs; information about other related work. They were also given the option to say if there should be any involvement or to provide another answer. Table 9 shows that all instrumental teachers think that class teachers *should be* involved in class management, in supporting special educational needs pupils, in providing information about different pupils' needs and in providing information about other related work. All class teachers think that they should provide support for special educational needs pupils, and nine out of ten class teachers think that they should be involved in class management

There appears to be some consensus of opinion between both sets of teachers concerning the class teacher supporting special educational needs pupils and being involved in class management. Both sets of teachers rate this as being important. However, the majority of teachers consider that involvement in planning is unnecessary, with only one instrumental teacher and one class teacher rating this as important. It may appear therefore, that class teachers are happy to leave the planning of lessons to the instrumental teachers.

Table 9: Table to show how involved the teachers think the class teachers should be

Level of involvement	Class teachers			Instrumental teachers		
	Yes	No	Totals	Yes	No	Totals
SEN support	10	0	10	5	0	5
Class management	9	1	10	5	0	5
Providing information about different pupils' needs	6	4	10	5	0	5
Providing information about other work	6	4	10	5	0	5
Encouraging pupils to practise	5	5	10	5	0	5
Teaching part of the lesson	4	6	10	3	2	5
Other	2	8	10	0	0	5
Lesson planning with the instrumental teacher	1	9	10	1	4	5
Taking groups of pupils	0	10	10	3	2	5
No involvement	0	10	10	0	5	5

### **8. Changing the delivery of the Wider Opportunities/First Access programme.**

Class teachers were asked to make suggestions for changing the delivery of the programme. Three respondents wrote:

- 'provide more opportunity to discuss the lesson/ pupils with the instrumental teacher.' (one respondent)
- 'provide more time to reflect and plan with the instrumentalist.' (one respondent)
- 'provide more differentiation in lessons for different groups of pupils.' (one respondent)

A similar question was asked to instrumental teachers. Three respondents wrote:

- 'more involvement from the class teacher especially with regard to planning.' (one respondent).
- 'class teachers do not understand their role in lessons. They should attend a meeting and be told what is expected of them.' (one respondent).
- 'to be provided with a large space without desks and chairs, but with a piano.' (one respondent).

Three out of six responses relate to collaboration between class teachers and instrumental teachers.

### **Summary.**

#### **Points of agreement.**

- Both class teachers and instrumental teachers agree that Wider Opportunities/First Access lessons are of benefit to pupils.
- Both class teachers and instrumental teachers agree that lessons have a positive impact on developing pupils' musical skills.
- All class teachers consider that they should support pupils with special educational needs (SEN) and the majority consider that they should assist with class management. Instrumental teachers gave a similar response.
- Class teachers agree that lessons provide an opportunity for them to learn more about music.
- Instrumental teachers agree that lessons provide an opportunity for them to learn more about whole class teaching.

#### Points of disagreement.

- Not all class teachers consider that they should be working together with instrumental teachers.
- There appears to be a difference of opinion between class teachers and instrumental teachers as to whether lessons provide an opportunity for developing pupils' listening skills.

#### What are the greatest concerns?

- There appears to be some inconsistency in exchanging information between class teachers and instrumental teachers. They do not agree on what information is sent by class teachers and what information is received by instrumental teachers.
- Class teachers are not involved in planning Wider Opportunities/First Access lessons with instrumental teachers. This appears to be a missed opportunity for instrumental teachers to gain more knowledge about pupils' differing needs in the classes they teach.
- Class teachers are not involved in teaching part of Wider Opportunities/First Access lessons. Again, this appears to be a missed opportunity. Involvement in teaching part of a lesson might improve class teachers' confidence in teaching music.

November, 2013.

## **Appendix H**

### **Lesson Observation Schedule**

This schedule will be used to provide evidence for the research questions relating to professional collaboration between teachers, and pupils' musical learning and progress.

**Class**

**Date**

#### **Instrumental teacher.**

Class management		
Planning for different pupils' needs.		
Assessing pupils' progress		
Syllabus- link to N.C.		
Written preparation for the lesson		
Encouraging pupils to practise		
Developing pupils' musical skills		
Developing technical skills		
Developing pupils' listening skills.		

**Notes providing examples**

**Class teacher.**

Involvement in lesson planning		
Delivering part of the lesson		
Working with groups in the lesson		
Involved in class management		
Assessing pupils' progress		
Exchanging information with the instrumentalist		
Playing an instrument		
Discussing the outcome of the lesson		
No involvement		

**Notes providing examples.**

**Pupils' musical learning and progress.**

Evidence of practising the instrument		
Individual playing		
Ensemble playing		
Creating music		
Performing music as a class		
Developing technical skills		
Aural development		
Developing listening skills		
Vocal work		
Rhythmic work		
Reading notation		
Involvement in self-assessment		

Notes providing examples

**Appendix H a. Example of a completed Lesson Observation Schedule**

**Class Year 4 Purcell school**

**Date 12th March, 2013**

**Instrumental teacher. Recorder**

Class management	Competent and in control	Good response from pupils
Planning for different pupils' needs.	Nothing evident	Helping a few pupils in the lesson, but they were working on the same task as the others.
Assessing pupils' progress	No written evidence	Nothing available from the class teacher
Syllabus- link to N.C.	Good use of rhythmic games and vocal rounds	Performing- reading simple notation
Written preparation for the lesson	Not evident	Nothing offered to the researcher
Encouraging pupils to practise	Yes. Evident in pupils' gaining confidence as players.	Followed up from the previous lesson. Class teacher confirmed this.
Developing pupils' musical skills	Evident. Focus on aural/ vocal ability/ reading notation	Attention to dynamics when playing
Developing technical skills	Learning 2 new notes. Correct fingering taught	Practising scales/individual notes Breathe control
Developing pupils' listening skills.	Listening to a recorded piece. No opportunity provided to appraise the music	Following a short score and coming in at the right place

**Notes providing examples**

Well prepared lesson, although no evidence of a written plan or scheme of work.

Well paced with a variety of activities, but skills focused. Pupils to play in a concert- following a recorder part on a CD. Link to NC.

Instrumentalist provided homework - pupils had a collection of short pieces to practise.

**Class teacher.**

Involvement in lesson planning	No evidence of involvement in planning	
Delivering part of the lesson	Nothing seen	
Working with groups in the lesson	No opportunity provided by the instrumentalist for this.	Assisting a pupil at one point
Involved in class management	Yes. Organising groups for the instrumentalist	Helping with the CD
Assessing pupils' progress	Not seen in the lesson	No written evidence
Exchanging information with the instrumentalist	A brief conversation at the beginning	A brief conversation at the end
Playing an instrument	Recorder throughout	Playing with pupils in a group
Discussing the outcome of the lesson	Not evident after the lesson as the instrumentalist went straight to another class	
No involvement	N/A	

**Notes providing examples.**

Class teacher engaged throughout. Playing the recorder. Assisting with class organisation on one occasion.

Class teacher had ensured that pupils were ready for the lesson. The class teacher confirmed that pupils took their recorders home.

Pleasing relationship with the instrumentalist.

Class teacher did not have a copy of the lesson plan.



**Pupils' musical learning and progress.**

Evidence of practising the instrument	Yes- pupils eager to play. Practising before the lesson began	Revision of scales taught the previous week
Individual playing	Yes- taking it in turns	A few pupils reluctant to perform by themselves.
Ensemble playing	Yes. plenty of opportunity	Small group/whole class
Creating music	Nothing seen	No opportunity provided in this lesson
Performing music as a class	Yes- a strong feature of the provision	Some good performing skills evident
Developing technical skills	Good recorder skills for Year 4 pupils	
Aural development	Yes- plenty of opportunity provided	
Developing listening skills	Yes- listening to each other in performance	Following a score
Vocal work	Yes- enjoyed by the pupils	
Rhythmic work	Yes- pupils involved and making up their own rhythmic patterns	Good rhythmic work- rhythmic memory
Reading notation	Yes	Able to read simple notation
Involvement in self-assessment	Nothing seen	

**Notes providing examples**

Well -behaved and interested. Enjoying playing- individually, group, class.

Pupils had practised. Recorders taken home, plus photocopied music in a folder.

Good rapport with instrumentalist.

## Appendix J

### A list of the key articles consulted from peer reviewed journals on music education and collaboration.

<b>Journal</b>	<b>Date</b>	<b>Author</b>	<b>Title</b>	<b>Theme</b>
British Journal of Music Education	Volume 13 No 1 1996 49-65	Patricia Gane	Instrumental Teaching and the National Curriculum: A Possible Partnership?	Technical skills versus imaginative responses to musical encounters
British Journal of Music Education	Volume 15 No 3 1998 238-252	Gordon Cox	Music Education of the Under-Twelve's (MUET) 1949-1983. Some Aspects of the History of Post-War Primary Music Education.	Good resource for this period in music education
Child Language Teaching and Therapy	Volume 20 No 1 2004 33-54	Dimitra Hartas	Teacher and Speech- Language Therapist Collaboration: Being Equal and Achieving a Common Goal	Time commitment/constraints and rigid organisational structures hinder collaborative working.
Psychology of Music	Volume 33 No 1 2005 5-35	Gary E. McPherson	From Child to Musician: Skill Development During The Early Stages of Learning an Instrument.	Research. Pupils 7-9 years. Capacity to think musically
British Journal of Music Education	Volume 23 No 2 2006 135-145	Goran Folkestad	Formal or informal learning practices vs formal and informal learning.	Article. Both formal and informal learning are present in various degrees and interacting.
Journal of In-Service Education	Volume 34 1 2008 7-25	Dorothy Bedford, Coleen Jackson and Elizabeth Wilson	New Partnerships for Learning: Teachers' Perspectives on their Developing Professional Relationship with Teaching Assistants in England.	Analysing the similarities and differences between the findings of the research and the literature.
Music Education Research	Volume 10 No 4 2008 485-497	Lynne Rogers, Susan Hallam, Andrea Creech and Costanza Pretty.	Learning About What Constitutes Effective Training From A Pilot Programme to Improve Music Education In Primary Schools	Research. Year long programme to improve confidence/understanding/ teaching in the primary school
Children and Society	Volume 25 2009 151-163	Jo Rose	Dilemmas of Inter-Professional Collaboration	Successful collaboration may involve some degree of professional self-sacrifice.
British Journal of Music	Volume 27 No 3	Angela E. Major and	Learning and Teaching Through	Research. Encouraging thinking and learning through

Education	2010 289-304	Michelle Cottle	Talk: Music Composing In The Classroom and Children Aged Six To Seven Years.	dialogue
British Journal of Music Education	Volume 28 No 3 2011 285-300	Fintan Murphy, Nikki Rickard, Analyse Gill, Helen Grimmett	Informing New String Programmes: Lessons Learned from an Australian Experience.	The importance of ongoing professional development for staff.
Arts Education Policy Review	112 2011 191-198	Sheila Scott	Contemplating a Constructivist Stance for Active Learning within Music Education.	Constructivist perspectives for teaching and learning can work in tandem with traditional teacher-directed methods of instruction.
Child Language Teaching and Therapy	Volume 27 No 3 2011 331-343	Louise Greenstock and Jannet Wright	Collaborative Implementation: Working together when using graphic symbols	Perceptions of professional role and the roles of others.
British Journal of Music Education	Volume 29 No 2 2012 251-268	Alexandra Lamont, Alison Daubney and Gary Spruce	Singing in Primary Schools: Case Studies of Good Practice in Whole Class Vocal Tuition	Research. Case study- thematic analysis-selected schools where singing was of a high quality
British Journal of Music Education	Volume 30 No 1 2013 125-148	Kathryn Andrews	Standing 'On Our Own Two Feet': A Comparison of Teacher-Directed and Group Learning in an Extra- Curricular Instrumental Group	Pupils directing their own learning. Teacher as a facilitator
Music Education Research	Volume 15 Issue 1 2013 74-91	Tim Cain	Passing It On': Beyond Formal and Informal Pedagogies	Use of formal/informal pedagogies in teaching.
British Journal of Music Education	Volume 30 Issue 2 2013 161-175	James Garnett	Beyond a Constructivist Curriculum: A Critique of Competing Paradigms in Music Education.	Behaviourist/constructivist approaches to learning

## **Appendix K**

### **An example of the questions asked to Head teachers**

How do you regard the Wider Opportunities/ First Access programme in your school?

Do you consider that First Access develops pupils' musical skills?

Do you consider that the programme offers opportunities for pupils of all abilities to participate and have enjoyment in learning to play an instrument?

Do you consider that the programme makes a contribution to the provision for pupils' spiritual, moral, social and cultural development?

Have you received any comments from parents concerning the First Access programme?

Does the First Access programme link into your school's overall music provision?

One of the underlying principles of the First Access programme is that of collaboration between the class teacher and the visiting instrumentalist. How would you define collaboration between teachers?

Do the class teacher and instrumentalist have opportunities to collaborate?

If collaboration was taking place, what benefits might there be for pupils' learning?

What might be the barriers to this collaboration?

Do you regard the First Access programme as making a contribution to the class teacher's professional development?

Do you regard it as making a contribution to the instrumentalist's professional development?

There are two specialists in the classroom- the instrumentalist as a music specialist and the class teacher as a specialist in pedagogy; do you think that this has any bearing on how they see their individual roles, their own professional identity?

Have you any suggestions about the way the delivery of the programme might be improved in your school?

Has there been any monitoring of lessons from the music hub?

What information do you get from them about the programme?

I was just interested if the roles of the different teachers were explained beforehand?

**An example of the questions asked to class teachers.**

Do you consider that the First Access programme is of benefit to pupils?

Do you feel that the programme enables all pupils to take part and make a contribution?

Are pupils making musical progress? Can you give examples?

What skills do pupils learn in the First Access lessons that may be transferable to other subjects?

I believe that you use music in other subjects. Do you think this is beneficial to pupils?

What do you consider to be your role in the First Access lessons?

Would you like to be more involved in these lessons? What do you feel that you can contribute?

How important do you consider it is for class teachers and instrumental teachers to collaborate in the First Access lessons?

What opportunities do you have to collaborate with the instrumentalist? Do you think there is sufficient time for this?

In what way does the First Access programme provide a learning opportunity for you? Would you consider this as being a form of class-based professional development?

Do you consider that there has been some improvement in your own musical knowledge as a result of being in lessons?

Do you consider that the programme offers some professional development for the instrumental teacher?

Is there anything that you would like to change in the way the First Access programme is delivered in your class?

**An example of the questions asked to instrumental teachers.**

As an instrumentalist do you feel that you are supported by the music hub?

Is opportunity provided for you to liaise with other instrumental teachers/ share ideas?

What are you expected to deliver in the classroom? Is this laid down by the music hub, or do you deliver what you consider to be the important aspects of musical learning?

What does the school expect? Do they know what the First Access programme is intended to deliver?

What opportunity do you have to talk to the head/deputy?

Do you feel that your contribution to pupils' musical learning is appreciated by the school?

Would you like the music hub to provide any particular professional development for you?

What would you expect pupils to have achieved musically by the end of a year's First Access lessons?

Do you consider that providing for pupils' creative development is an important aspect of music teaching? How do you do this in lessons?

Are you expected to assess pupils' musical attainment /progress by the schools?

If more time was available for you to work in collaboration with the class teacher, do you think this would benefit pupils' progress?

What would you expect this collaboration to involve?

Are you happy with the First Access programme? Would you like any improvements to be made?

Finally, do you consider that teaching music through an instrument in a whole class setting is an effective way to teach music?

### **An example of the questions asked to pupils**

Do you enjoy playing an instrument/ what is good about it / what is not so good?

Is there any instrument you would really love to play and why?

What do you think you would have to do to become a good player?

Would you like to play in an orchestra, band, pop group?

Do you practise your instrument between lessons- where do you do this- at home, in school?

Have you played in a concert?

What do you feel you are learning in the lessons?

You have two teachers in your instrumental lessons. Tell me what each teacher does?

Does learning to play an instrument help with your other school work?

Would you like to continue playing?

Apart from learning your instrument do you sing, compose music at home? Do you have an electric keyboard at home/school?

What music do you listen to- do you have any favourite pieces of music

### **An example of the questions asked to associates**

Please explain your involvement in the Wider Opportunities/First Access programme.

How involved in the programme are you at present?

What are your views about the programme. Why was it planned as it is? Do you consider that it is doing what it was originally intended to do?

Do you believe that the programme is achieving its aims?

Do you consider that the programme, which is designed 'to teach music through an instrument' is delivering an overall music curriculum for pupils?

Should it be continued as long as funding is available from the Arts Council?

Do you consider that it provides high quality musical learning for pupils? If so, can you give some examples?

How far do you agree that the class and visiting instrumentalist should collaborate in planning, organising and delivering the lessons?

One of the aims of the programme is to offer professional development to class and instrumental teachers. Do you consider that this is working? Do you have any evidence of professional development taking place?

Do you consider that the programme benefits the school? Can you give examples?



## **Appendix M**

### **THREE INTERVIEW TRANSCRIPTS**

#### **Class teacher from Reich school first interview**

##### **Do you consider that the First Access programme is of benefit to pupils?**

*Yes definitely, it's a benefit to pupils they can learn instruments that I'm not qualified to teach and from a qualified teacher, so definitely yes.*

*We also follow a music curriculum in the school. The drumming is running consistently throughout the year so their skills are developing much more as we talk about some of the vocabulary and things to do with tones, pitch and speed and things like that.*

##### **What skills do you consider pupils learn in the drumming lesson that are transferable to other subjects?**

*Quite a few actually. I suppose the main one is their concentration and being focused and some of the children who perhaps struggle with some of those skills definitely are picking them up and are more focused, and team work and they encourage each other as well, which is great to see and the music also helps with this.*

##### **What do you consider to be your role in the First Access lessons?**

*There are a few obviously. As class teacher I am here to make sure that everyone is engaged and involved – I am showing the children that anyone can learn at any time as well, so I am picking up the skills and I think it is good for them to see that you learn as you go on throughout your life – I think some of them are proud that they are better than I am at it, and we tend to sit opposite each other so if any of the children can't see (the instrumentalist) directly they can see me and hopefully follow me as well.*

##### **I know that you play the drum in these lessons. Would you like to be more involved?**

*I'm not sure how I could be more involved if I'm honest, I don't have the skills. I don't know the rhythms so I am learning them with the children. I always pick out if there are children around the classroom who are perhaps not joining in the same*

*way or doing the wrong bits, then I will pick them up and try and get them to follow me. So I do feel as if I am involved.*

**How important do you consider it is for class teachers and instrumental teachers to collaborate/work together in the First Access lessons?**

*I think it's really important, obviously I know the class so I know where to sort of place children and things like that which obviously helps the lessons to run more smoothly.*

**What opportunities do you have to collaborate with the instrumental teacher? Do you think that there is sufficient time for this?**

*We tend to have a chat in play time so after their lesson and have a discussion of what went well and whether there is anything that we need to change for the following week. Trying to fit in time to discuss and plan is really important and I think it's really hard as well with so many constraints. We don't have the opportunity to plan together.*

**In what way does the programme provide a learning opportunity for you?**

*Several ways, learning about my class is a big one, it's not often that you get to watch the class being taught by someone else and see how they respond and that really helps me that way, and obviously I have learnt something that I would never have had the opportunity to do before, I really enjoy it.*

**Do you consider that there has been any improvement in your own musical knowledge as a result of being in lessons?**

*I do teach music, but I'm not a musician so I don't play any instruments myself and it's probably one of those subjects that I am least confident in teaching, so it helps with ideas on how to bring that in.*

**Do you think that pupils are making musical progress in lessons?**

*There's been huge progress; it's the first lesson we have had back after the holidays and at the beginning we did a kind of review session and (the instrumentalist) asked the children what they could remember and the amount of different rhythms that individual children could remember was amazing, and as soon as one played they all joined in and it's fantastic definitely. They have made a huge amount of progress.*

**Is there anything else that you would like to add?**

*I think it is really important for skilled teachers to be able to come in and teach a very specific subject to children. I think they gain a lot more from it.*

### **Instrumentalist from Walton school first interview**

**Has your work in the Wider Opportunities programme been monitored by the music hub?**

*The only way it has been monitored is through informal lesson observations, but I haven't had one this year, I had one last year, but that is the only time it was monitored.*

**How long have you been working in the programme?**

*This is my third full academic year.*

**Do you know what information schools receive about the programme?**

*I am not sure, I think when the scheme first started it was all explained to the schools, I think since then it has just been assumed that the information will be passed on from teacher to teacher*

**Do you think this is happening?**

*I don't think so, no, as quite often I find myself having to give the teachers a rundown of what would be helpful. Obviously, there are a lot of children in the class so it would be helpful, I think it would be helpful if they were checking if they were all understanding my instructions or if they were explaining things in a different way if they know they could understand it better in a different way. Also on behaviour, as that is one thing that I don't think I am good at, so to have the class teacher there, for me to be able to learn that from the class teacher, would be helpful.*

**In answer to one of the questions in the questionnaire you stated that you see your role in the school as that of a music educator? Can you explain?**

*I think when you are teaching an instrumental lesson there is much more focus on just learning the instrument. But in my lessons obviously they are learning the instrument but I try to build in other aspects of music they don't have any other music provision, so I try to make sure they are singing and developing their aural skills. Learning to read notation, all of these things are much more exaggerated than they would be in a normal lesson.*

**Where have your ideas come from in the way you deliver the programme?**

*I think they have just developed over the time I have been doing it really. When I first started I wasn't really sure about what I was supposed to be doing and then we have had various people give us ideas and various training that we have done, mostly through the other borough I work for. Learning from other people and finding*

*resources that will work for whole class situations, as I don't tend to use the same material as I do in my instrumental teaching.*

**You stated that class teachers were involved in assessing pupils, how is this done? Are any written records kept of pupils' progress?**

*One of the teachers at Walton was filling in the different details for one week, but that is the only evidence I have seen of monitoring progress.*

**And what sort of level were they, do you know? Where they related to the National Curriculum?**

*Yes, they were.*

**What do you consider are the positive things about the programme that support your own professional development?**

*I think it is really good in terms of going back to basic aural skills, different ways of teaching children. I think it is very easy as an instrumental teacher to get stuck just in routines of teaching an instrument and not thinking of ways to communicate with children. I think that that is a good thing that the First Access has made me think about.*

**How about the professional development of the class teacher?**

*I think it is a really good opportunity for teachers, as unless you have been musical, then music is one of the skills that as a classroom teacher a lot of them shy away from, or don't feel as confident teaching. So I think it is a good opportunity for them to think about how to teach music, when they have another class, maybe an older year or a younger year that doesn't have First Access provision, I think they could use it.*

**What do you consider to be the strengths/ weaknesses of the programme?**

*I think it gets children enthusiastic about music, first of all, I think that is the biggest strength, it gets them singing. It is not always the children who are expected to be good at music who are good at music, so I think it makes those children shine who don't always shine in others ways. There was one child who found it very difficult to express themselves and their teacher was amazed that when he played the instrument he could do it with no problems. It is a different way of expressing themselves. The weaknesses are the instruments. There is no system of maintaining them or repairing them, which is a bit of a problem and they don't buy the best quality instruments and they do break. In most of my schools they are shared between the classes.*

**What would you consider high quality musical learning to be?**

*Well, we were talking about pitch today and I played them a little extract and some of them could work out the shape of the pitch of the melody and some of them if I told them the first note could work out the other notes and they could tell me in numbers as well. I like to see what different stages they can get to and the ones that can sing what I would like them to play, and the ones that can accurately reproduce on their instruments as well, which is where I would like all of them to get to, although that is not always possible*

**Do you think that it is necessary for the class teacher and instrumentalist to work together?**

*I do think it is necessary that they work together. I think the two specialist areas of the teachers need to be used. For example, my strength is that I am a musician and I know how to teach instruments so I need to be allowed to do that. I am not a trained teacher so I may not explain things in a way in which the children are used to, so the class teacher could use their skills in that way and also in behaviour management. Using your strengths and learning how to better your weaknesses would be the best way to collaborate.*

**Do you think this is happening at present? If not, how could it be improved?**

*Sometimes it is and sometimes it isn't. It just depends on the situation between the head teacher and the teacher. I think the scheme needs to be explained a bit more before we start. Maybe if there was a meeting at the beginning of the year with all who were going to be involved*

**If there was more collaboration between teachers do you think this would have a more positive impact on pupils' learning?**

*Definitely. I think to learn music and to learn an instrument in the way we are expecting these children to learn takes a lot of skill and listening, and I think that it is a new way of listening and not all of the children have done this before and for some children this comes naturally and for others it doesn't. I think this skill of listening and understanding that would impact on their learning*

**Has the way you see yourself as a teacher changed as a result of your involvement in the programme?**

*Yes, I do I have had to think about the way in which I teach children and the way to teach different skills.*

### **Interview with Expert 3**

**Do you consider that the Wider Opportunities/First Access programme is doing what it was originally intended to do? Why was planned as it is?**

*Well obviously you know the history of how it came out and how it arose from Ministerial statements and the sort of things that were said about it then – I think that there has arisen some confusion in some local authorities as to whether, well I am going to refer to this as Wider Opportunities just for shorthand, is a means of delivering a whole class as it's called in some cases whole class instrumental and vocal tuition, or is it a means of delivering the music National Curriculum or is it a way of getting more kids to learn to play an instrument, and I see those as being three inherently slight confused aims in terms of the ways that various local authorities as was and music hubs now are implementing what they do – obviously I am talking from a research prospective and my research knowledge. I can be very clear about the ones that I have researched and I can only be anecdotal about the ones I haven't, but I know from talking to teachers that there is this concern. Now part of that relates to what is the purpose of the programme and I also think there are confusions in schools in terms of what they get – now in the (name of place) situation I think it's quite clear and has been all along that's it about delivering music as a subject through an instrument and that the schools are clear on that now, whether or not it has therefore taken the place of a National Curriculum entitlement then becomes a bit of grey area, but I know in some of our neighbouring authorities which I haven't researched but I have spoken to teachers, in that we are obviously in an interesting time – we are in a time of change over from local authority to music hubs – obviously we are now in a music hub time. Some of the things I am talking about relate to the local authorities and I am not sure how music hubs are dealing with them – it's not as clear as it could be.*

**What are the advantages of having an instrumentalist deliver whole class lessons/ what do you see as the disadvantages?**

*Let's start with the advantages. I think that prior to the introduction of whatever Wider Opps is called some kids in primary schools could escape music completely in terms of the way that their school organised the curriculum and I know that was never the intention of the National Curriculum and I know that music figures as a*

*compulsory subject, but I think in the way it actually turned out on the ground was for some kids their exposure to music was negligible – by having an instrumental teacher go into schools this immediately made music figure for some of these kids for the first time – now relating back to what we said earlier, the role of the instrumental teacher is to deliver music through an instrument in a way that it is conceived now. Obviously for instrumental teachers this is a huge reengineering of their mentality and this was addressed by the Open University Trinity Guildhall in their CPD programme which we did some work on and found very positive comments from people who had taken part in it, and some very significant attitudinal shifts, but that of course is not necessarily embedded across all instrumental music teachers – so there are advantages – disadvantages are that instrumental music teachers aren't necessarily whole class educators by history and may or may not have a formal qualification in teaching so may or may not have a PGCE or QTS or however its constructed, and I know from interviewing some that the idea of teaching a whole class is quite worrying for them and some said to me that actually the reason I became a peripatetic, let's use that first for shorthand – the reason I became a peripatetic was I didn't want do whole class teaching, so there is some real conflict for them in doing this and I think that's a disadvantage that could be overcome by good CPD by understanding a programme and by having a programme which is suitable –it can be addressed my opinion is that whatever this programme is it shouldn't be a diluted form of group instrumental teaching and if you try and make what you do with four kids on the flute work with 30 kids on the flute it ain't going to happen, and so you really need to think through about what's going on and I know once again I can speak highly of (name of the place); they had thought about it and they presented things like here's a resource pack – here's songs that you can do – here's musical activities that will support musical learning and by the way you are going to play some notes on an instrument as well. I know in some areas that's not necessarily the case and I think people felt that they had been dumped in front of 30 kids and had got to teach them.*

**Do you consider that the programme, which is designed to teach music through an instrument, should deliver an overall music curriculum for pupils?**

*I think we have to have a degree of pragmatism as well as a degree of what should or ought to be done. I know from my work in Initial Teacher Training that my*

colleagues who deliver music to primary people doing Initial Teacher Training will talk about the music delivery in terms of hours – in terms of so many hours a primary training teacher will get in terms of music delivery and where a number of hours is a very small number. So I think we have to be pragmatic to say that if they are not already a musician, however we describe what the musician is let's not try, but if they are not already some form of musician this can be an awfully difficult topic area for primary teachers to undertake, and I think there is whole lot of mental baggage that some people have related to their own personal experiences and background, as to whether a primary generalist is able to deliver music or either wants to or is able to and we all know examples of really good music being taught by somebody who is not a specialist but quite likes playing the guitar and singing songs and stuff and that's absolutely fine, but equally we know the opposite where someone isn't at all happy and they slip through the net and it doesn't happen. Therefore the instrumental teacher delivering a National Curriculum is in my opinion better than not having any music at all – I think it's important for the instrumental teachers to have a little CPD – this doesn't have to be very significant in terms of hours and hours but just to think, hold on, what does the National Curriculum say about music learning and how could that be encompassed in the way that you deliver your sessions and if you think about music learning as conceptualised by the National Curriculum as a whole, do the kids have an opportunity to do some composing – do they have an opportunity to do some listening as well as the performing that seems to be apparently built in – where teachers have begun to use composing in their instrumental lessons kids have made significant developments by taking ownership of what they can do – there is a project at the moment that we are doing where kids are composing with one, two or three notes very early on instruments and this immediately empowers them in terms of what they are doing, and so I think that has been significant and another significant thing is the role of notation. I found the string teachers said 'we are going to ditch notation – it's hard enough to get them to hold a string instrument and make a sound without worrying about notation' – let's just say this is a G and that will do and not this is a G and I'm drawing a treble clef in the air and all that sort of stuff, but let's just get them to do that. So I think that is quite significant I see a perpetual problem with classically trained music teachers and notation.



**In relation to the Wider Opportunities programme do you think that it is possible to achieve high quality musical learning for pupils in these lessons, and if so, what would you expect this to be? What should be the goals for pupils by the end of the year?**

*That's a really interesting question and at the moment I am again working with (name of the place) music service on this very thing and what are the goals that could be reasonably expected to achieve and I like the phrasing of your question you talk about high quality musical learning and I think that's the key to it, and I think that people confuse high quality music making with high quality musical learning and we are talking about children taking their very first tentative steps on an instrument in order to proceed where appropriate to a higher quality of musical performance – in order to do this they need high quality musical learning. Now it's entirely reasonable given the way in which the programme is set up that that progress isn't as rapid traditionally it has been in individual, small groups tuition for all the reasons we know about, but that doesn't prevent them having high quality musical learning – now if at the end of their course of the year they have had their awareness raised of music, if they have listened to some music, if they have sung some songs, if they have done some performing and they are able to do these things to a good entry standard then that I think is a good outcome and again I know that from teachers who have worked with them they want the experience of musical learning to be of a high quality and if there is a continuation on an instrument that's good, but equally it's good that the children have had some sort of appreciation of musical learning and I know that from talking to head teachers that there have been all sorts of spin offs into other areas which are beneficial across the curriculum, but I think your key phrase is the notion of high quality musical learning. I think in instrumental teaching that really needs addressing across the board and not just in Wider Opportunities work and I know that in forward thinking local authorities and music hubs that is taking place, in less forward thinking ones I can see an unbroken chain of pedagogy back to Mozart's father using very similar materials, whereas in others that is not the case and it is not appropriate, so I think high quality musical learning is key.*

**The book Making Music in the Primary School lists the four key principles of the whole class instrumental and vocal teaching programme as being those of integration, creativity, access and inclusion and collaboration. Do you think**

**that these should be the aims of the programme, if not, what do you consider the aims should be?**

*These are awfully difficult questions and I think we can again move wider from Wider Opportunities to talking about curriculum as a whole at the moment. At the time of this interview we are in a changed time for the National Curriculum as a whole and therefore all these questions are being asked, what should musical learning entail, what would be reasonable to expect it to include, and I know that I am one of the people who has been arguing that music should be considered as a subject in its own right, that musical learning is worth it for a musical sense rather than just it makes you better at whatever was on the list integration, imagination and creativity – although I have seen some very uncreative instrumental teaching in my time, so all of those things I think are important, but I can see why they are there and another part of my work is to do with researching assessment and I know that one of the reasons that things appear is you can assess them – now it's quite difficult to assess some of the things that we would want a Wider Opportunities programme to do and in many cases it's safer not to try. I know that the Americans have devised rating scales for all sorts of things, but I wouldn't want a rating scale for the love of music for example, but those things are possible to try and address in assessment terms. So I am happy for those to be there and it's also I think quite important to start thinking musically – thinking in music – thinking through music – thinking using music as a very distinct way of knowing, so one of the things that I would want people to talk about is that. I think it is quite seminal in terms of the way that we view this.*

**I am looking at collaboration between the visiting instrumentalist and the class teacher. Do you consider that collaboration between these two sets of teachers is necessary and if so, what would you expect effective collaboration to be?**

*I think it is necessary and I think it is important. I think effective collaboration should involve both class teacher and instrumental teacher in understanding what the musical learning is which is taking place and the class teacher being able to offer the wider perspective on the children's backgrounds – on their home situations – on the things that they bring to the music learning and in general being able to assist. I think it should be a joint production of pedagogy between the two professionals – ideally I would like to see some form of planning being done between them so that*

*there is an understanding of what goes on – I would like terminologies to be explained between the two so they understand what is going on and I think that it is quite important that the class teacher isn't just there to ride shotgun, so it's not that they are there to do discipline but that there is an integration of everything and again there have been some good examples where class teachers have learned alongside the kids and have been up front and saying that I can't do this and that I am going to learn with you and then being helpful and perhaps run a sort club one lunchtime to have a little bit when the instrumental teacher isn't there – I think the worst case scenario is when the class teacher sees this as some sort of additional PPA time and sits marking books in the corner and treats it as unimportant and I think this is not the message I would want. But the other thing I think is that it is good CPD for class teachers.*

**Do you consider that the programme provides some form of professional development for the class teacher and the instrumentalist?**

*To some extent I don't think the programme itself can do that. I think there needs to be additional aspects to the programme which do that and in the best configured approaches those are available in the worst configured approaches I view these as where the instrument teacher is I would use the phrase parachuted in and then bids an hasty retreat at the end and that's not what I consider to be good practice.*

**Concerning your research you state that 'very few of the instrumental teachers appeared to know what formative assessment, or assessment for learning (AfL) actually was. Could you give more detail?**

*Yes. I suppose to be strictly true they didn't know what the terms were and I think there were conceptual differences between the terminology that the class teachers employed and the terminology that the instrumental teachers employed. I saw good assessment for learning being done by instrumental teachers but they didn't know that was what it was – I saw bad assessment for learning done as well by people who thought that they did know what it was. So I think it's quite interesting that very significant developments in education and pedagogic thought can actually bypass a whole raft of people who work in schools, but that doesn't mean that they are any the less effective for not knowing what these terminologies mean, so I think it's to do with concepts and words for concepts and I wouldn't want to say that instrumental teachers can't do assessment for learning – in many cases they can do it better than*

classroom teachers, but what would be helpful is to have some of these things pointed out to them, so that there is a degree of understanding. I think one of the things that is very hard to quantify and relate to is a real understanding of what full-time pedagogy in schools entails. The schools are far more worried about their English and Maths results at that time than assessment for learning in the music class.

**What do you consider any future developments in music education policy might include?**

What I consider it might include and what I seriously fear – I think we are in a difficult political climate at the moment for music education – I think we are in a difficult political climate for education actually – I am torn between thinking that things will get better and thinking that things will get worse. I think that music remains as a curriculum entitlement is good – the fact that the National Curriculum is being disapplied in whole swathes of schools, academy's and pre-schools might not be so good then schools can effectively do what they like and they can opt out of what it means. I think there are interesting parallels to be drawn between American, United States and England and I think it is quite interesting at a time that the American system which is one of essentially learning through instrumental and vocal ensembles in other words, its moving to try and introduce a more creative component and try to introduce some form of composing, but we are in danger of going the American way and loosing the creative component in favour of whole class instrumental and vocal teaching throughout, so that music becomes delivered through what the Americans would recognise as the band method, and I fear that's a problem – I know that it's very attractive for some music teachers in the UK it solves a lot of problems, but I don't necessarily know that it's the right , but I do worry that music education might be in danger of being conceived solely in terms of learning to play an instrument and singing or to return to when I was a kid at school we had things called music appreciation lessons and I fear the return of the equivalent of the gramophone and the book and boyhoods of the great composers, this is what music appreciation is. I fear a bit that the phrasing of words like 'the cannon' in the current addition of the music National Curriculum is a sort of yes, we can bring back music appreciation.