

TRINITY
GUILDHALL



KS2 Music
CPD Programme



Report into the Wider Opportunities Continuing Professional Development Programme provided by Trinity Guildhall and The Open University

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Foreword:

This report investigates the Continuing Professional Development (CPD) programme which supports instrumental music teachers, and primary class teachers, in the delivery of the 'Wider Opportunities' programme of whole class instrumental and vocal teaching (WCIVT).

Executive Summary

0.1 Project Summary

We were asked by Trinity Guildhall and The Open University, who had been awarded Government funding for a CPD programme, to research whether it had had an impact on participants. This is the first investigation of this CPD provision.

0.2 Background

In 2001, the Government White Paper “Schools Achieving Success” observed that “over time, all pupils in primary schools who want to will be able to learn a musical instrument” (Department for Education and Skills, 2001, para 2.15). Pilot projects began in 2002. This came to be known as the “Wider Opportunities Pledge”. Since 2007 Local Authority (LA) music services have been responsible for the programme of whole class instrumental and vocal teaching (WCIVT) which became known as “The Wider Opportunities Programme at Key Stage 2”. The Wider Opportunities programme was funded by the then Department for Children, Schools and Families via the Standards Fund for Music Grant.

The Wider Opportunities (WO) programme involves instrumental music teachers teaching whole classes of primary pupils to play instruments, and sing. The WO programme is “part of an integrated, holistic musical approach” (www.ks2music.org.uk). For many instrumental music teachers this represented a significant shift in professional practice. Prior to this the normal *modus operandi* for many instrumental music teachers would be to work with individuals, or small groups of pupils. For these teachers, teaching and learning would be focussed on the acquisition of skills in learning to play a specific instrument. In WO there is an emphasis on whole class learning through the medium of the instrument.

This significant change was the backdrop against which the CPD programme investigated herein was initiated.

0.3 Process

The research was undertaken in two phases:

- Phase 1: On-line survey
- Phase 2: Interviews with key respondents

The Phase 1 survey involved the three participant groups of the CPD, and consisted of separate surveys for each. These were:

- Instrumental music teachers (respondents $n=187$)
- Primary class music teachers (respondents $n=82$)

- Heads of instrumental music services (respondents $n=7$)
Total respondents $n=276$

Phase 2 consisted of interviews with participants who had self-identified as being willing. The range of interviewees included considerations of geographical location, urban, suburban, and rural contexts, and mixed socio-economic area backgrounds.

Interviews were conducted either face-to-face or by telephone. All interviews were recorded and transcribed. Interviews were semi-structured, based on a pre-determined interview schedule, allowing for supplementary questioning to take place.

0.3.1 This research

This research investigates the responses of the participants. We report statistically on results from the on-line survey, and qualitatively on the comments made both on-line, and in interviews.

0.4 Findings and Conclusions

The modules which had the highest take up and completion rates for both instrumental and class teachers were the core modules, *what is musical learning* and *developing vocal work*. For instrumental teachers the third highest completed module was *structuring the lesson*, whilst for class teachers it was *composing and improvising*. This can probably be explained by the presence of composing and improvising in the National Curriculum, which class teachers will be having to operationalise on a daily basis.

0.4.1 Completion rates

Completion rates for both cohorts are similar:

Table 0.1: Averaged completion¹

	I %	C %
Completion	55.13	58.88
Non Completion	44.87	41.12

The difference in completion rates between the two cohorts is not statistically significant. We also feel that completion rate data does not on its own tell the whole story. Respondents reported that they were selective in their choices of modules to work on, and that they had often decided to not complete a module having gained a lot from it. Some respondents were eclectic in their approach, and adopted a 'pick and mix' approach, dipping in to and out of modules according to their perceived needs.

¹ In many of the dataset analyses we use 'I' as shorthand for instrumental teachers, and 'C' for class teachers.

0.4.2 Usefulness perceptions

The modules which cohorts found to be more or less useful tended to vary according to each cohort's particular concerns. Thus instrumental teachers, who may have had less experience of classroom teaching, found the *making it happen* and *planning for musical learning* modules more useful than the class teachers. For class teachers the *developing vocal work* module was perceived to be the most useful, whereas for instrumental teachers it was the *what is musical learning* module which took this place. *Music ICT* was reportedly more useful for class teachers than for instrumental teachers.

0.4.3 Helped professionally

Participating teachers were asked if they felt the programme had helped them professionally; over 74% of instrumental teachers and 79% of class teachers felt that the CPD programme had done this. In addition, over 89% of all participants felt they had learned something during the course of the CPD programme.

0.4.4 Musical learning

One of the main differences between class and instrumental teacher responses was in regard to reaction to the statement 'the programme has made me think about what musical learning is'.

Results were:

Table 0.2 Musical Learning

	I %	C %
Agree Strongly:	23.80	41.50
Agree:	49.20	34.10
Neutral:	21.10	22.00
Disagree:	4.90	2.40
Disagree Strongly:	1.10	0.00

The differences here are between the 'agree strongly' and the 'agree' categories, where the class teachers were more likely to be in the former, and the instrumental teachers in the latter. This is an interesting point, and one for which we have developed four working hypotheses:

- *Working hypothesis:* Instrumental music teachers tend to be concerned with learning in music as a major part of their work, whereas for class teachers this is but a single aspect of the multifaceted role they adopt in the classroom.
- *Working hypothesis:* It is possible that many instrumental teachers are not as reflective as classroom teachers, and for instrumental teachers it is a challenging learning curve to embrace musical learning within their pedagogy.

- *Working hypothesis:* It may be the case that musical learning is already embedded in the instrumental teachers' pedagogy so it did not make them think so deeply about this as generalist teachers who might have thought very little about musical learning.
- *Working hypothesis:* Closely related to the second hypothesis above, this involves instrumental teachers acknowledging that instrumental teaching generally, and WO in particular, is about more than mastery of technique, but is about musical learning.

0.4.5 Whole class teaching – Instrumental Teachers

Instrumental teachers were asked whether as a result of the CPD programme they felt more well-equipped to deal with whole class instrumental and vocal teaching (WCIVT) Over 55% of instrumental teachers said that it had. It is known anecdotally from instrumental teachers that there have been some issues with WCIVT, and that some teachers have felt it is a long way removed from the often studio-like modality which they operate in at other times of the week when engaged with teaching and learning. It is also worth observing here that some of those who did not agree felt already confident in teaching whole classes because of previous experience.

0.4.6 Teaching Music – class teachers

We presumed that whole class teaching was not going to be a problem for the primary class teachers, but we do know that often the teaching of music can be problematic for some primary practitioners (Holden & Button, 2006; Stunell, 2010). Therefore the class teachers were asked whether they felt better equipped to deal with the needs of music teaching. Over 67% of primary class teachers either agreed or strongly agreed with this. At the other end of the scale, fewer than 10% disagreed or strongly disagreed.

0.5 Modules

Participating teachers were asked a series of questions about the effect of the modules upon their thinking and practice. Over 74% of teachers responded positively to these questions.

0.5.1 Relevance

Heads of music service (HoMS) were asked whether the CPD programme was relevant to the needs of their staff. All respondents replied that this was the case. Over 70% of heads of music services also reported that instrumental teachers who have been involved with the programme seemed more confident in whole class teaching as a result.

0.6 Impact

Impacts which are directly attributable to the CPD programme:

- *What is musical learning, developing vocal work, planning for musical learning and composing and improvising* modules all had significant uptake and completion rates
- *What is musical learning, developing vocal work, and Music ICT* modules were rated as highly useful by class teachers
- *What is musical learning, developing vocal work, planning for musical learning and composing and improvising* were rated as highly useful by instrumental teachers
- Over 74% of instrumental teachers and 79% of class teachers stated that the CPD programme had helped them professionally
- Over 89% of instrumental teachers and over 90% of class teachers stated that they had learned things they did not already know during the course of the CPD programme
- Over 80% of all teachers had thought about their teaching style as a direct result of the CPD programme
- Over 48% of class teachers now involve singing more than they had done previously
- Over 40% of teachers are involving composing more than they did previously
- For instrumental teachers, over 55% report that they are now better equipped to deal with the needs of whole class teaching
- For class teachers, over 67% feel better equipped to deal with the needs of music teaching
- Over 66% of all participants feel that they are a better teacher as a result of doing the programme
- Over 80% of heads of music services surveyed stated that the CPD programme had made their instrumental teachers think about teaching and learning in music
- Over 70% of heads of music services surveyed stated that the CPD programme had made their instrumental teachers more confident in whole class teaching

Section 1: Context

1.1 National Background

In 2001, the Government White Paper “Schools Achieving Success” observed that “over time, all pupils in primary schools who want to will be able to learn a musical instrument” (Department for Education and Skills, 2001, para 2.15). Pilot projects began in 2002. The policy underpinning this came to be known as the “Wider Opportunities Pledge”. This pledge was supported by Youth Music alongside the DfES. Financial support for this measure came via the music Standards Fund from government, and in a DCSF circular it was observed that:

By 2011 we believe that all primary school pupils who want to can have the opportunity to learn a musical instrument.

2 million pupils will have been given the opportunity to learn an instrument.

Nationally, by 2011, over 2 million pupils will have had the opportunity to learn a musical instrument for free, normally in a large group or whole class setting, for at least one year. (This represents over 80% of the Key Stage 2 population). By 2011 programmes will be in place that will result in every child having this opportunity during their time at primary school. (DCSF, no date)

1.2 The CPD Programme

The KS2 Music CPD programme was designed to provide professional development to all adults supporting pupils’ musical learning in primary schools and particularly those involved in whole class instrumental and vocal music provision. These included classroom teachers, teaching assistants, specialist instrumental and vocal teachers, and musicians working in the community. The programme aimed to be accessible and relevant to all teachers irrespective of the tradition within which they made music, whether they worked in the formal or non-formal sectors, and whether or not they had received specialist musical or music education training.

Following the pilot year in 2006-2007 the programme was developed further with the aims of ensuring easier access to the website and programme materials, providing stronger support for mentoring teams led by new Area Leaders. There was also the development of Local Authority routes which supported teams within LAs to engage with the programme via locally planned workshops. The latter facilitated over 80 LAs to offer the programme to instrumental teachers and class teachers within their local authorities.

The programme was underpinned by four key principles which were intended to inform all aspects:

- Access and Inclusion
- Creativity

- Integration
- Collaboration

The programme delivery was modular, with most modules comprising both web-based materials and local workshops. At the start of the programme teachers completed an on-line needs analysis which aimed to generate an individualised route through the programme, based on identified and agreed professional needs. All practitioners were assigned a mentor to support them through the programme and to visit them in schools.

Most of the modules were organised under three main areas:

- Learning Musically
- Teaching Musically
- Making Music.

There were also two free-standing modules: *Making it happen* and *evaluating and reflecting*.

Section 2: This research

2.1 Research Questions

The Wider Opportunities programme involved instrumental music teachers teaching whole classes of primary pupils to play instruments, and sing. For many instrumental music teachers this represented a significant shift in professional practice. Allied to this was a concern with musical education that went beyond the instrumental, and involved wider aspects of teaching and learning. It was against this background that government funding for a continuing professional development (CPD) programme was awarded to Trinity Guildhall and The Open University.

We were asked to research whether the WO CPD programme had had an impact, so, our overarching research question was:

- Has the CPD programme had an impact?

In order to do this we were concerned with addressing these research questions:

- If it has had impact, what sort of an impact has it had?
- Has it had differentiated impacts upon the various constituents of stakeholders?
 - Instrumental music teachers
 - Primary class teachers
 - Music services
- What sorts of things have people taken from the CPD?
- Do different elements of the programme (workshops, key tasks) produce different reactions amongst participants?
- What are the overall feelings of those who participated in the programme?

2.2 Methodology

In undertaking this investigation a mixed methodology was utilised, combining both qualitative and quantitative approaches. This was undertaken purposively, bearing in mind the notion that “by mixing the datasets, the researcher provides a better understanding than if either dataset had been used alone” (Cresswell & Plano Clark, 2007 p.7). It is also important to note that this was very much a “...research approach that is ‘joined up’, where what we do in one part of the investigation affects how we proceed in another” (Newby, 2009).

In terms of interview datasets, analysis of transcripts was undertaken by using an approach adapted from grounded theory (Glaser & Strauss, 1967) where codings employed arise from a close study of the data itself. This was undertaken as an iterative process, with increasingly fine-scaled unique codings arising as a result, in a modified form of axial coding, followed by

coding for process (Strauss & Corbin, 1990). This meant that we examined the transcripts for items of interest mentioned by a number of respondents, rather than having pre-defined categories in mind. This process was undertaken a number of times, with increasingly fine-grained detail becoming evident. We assumed items to be significant when mentioned by numbers of respondents, and repeatedly revisited the transcript responses to ensure we were capturing the importance of what was being said.

One of the interesting results of this research is that there are a large number of internal contradictions in terms of the responses of the participants. In many cases this can be ascribed to the fact that the respondents were a self-selecting group. This can have a tendency for those who have strong positive or negative views to move to the fore. This is an inevitable problem in the informed consent model of participation in research, and results in self-selection bias:

Self-selection bias is the problem that very often results when survey respondents are allowed to decide entirely for themselves whether or not they want to participate in a survey. To the extent that respondents' propensity for participating in the study is correlated with the substantive topic the researchers are trying to study, there will be self-selection bias in the resulting data. In most instances, self-selection will lead to biased data, as the respondents who choose to participate will not well represent the entire target population. (Olsen, n.d.)

We have endeavoured to allow for this by presenting a variety of views on topics raised, and providing discussions when we felt self-selection bias to be intrusive. We have included items for discussion when a number of respondents mentioned them. When there are opposing views we endeavour to present both sides of the case. We are aware that owing to the nature of a wide-spread educational CPD intervention such as this, you cannot, as the saying goes, 'please all of the people all of the time'. The notion that:

The context in which the program exists should be examined in enough detail, so that its likely influence on the program can be identified (Sanders, 1994 p.133)

is an important one, and so we do this by identifying the main locus of operation of the interviewees. There are inevitably some crossovers though, for example a number of mentors are also instrumental teachers. For the purposes of this investigation we categorise people into a number of categories, which are described below.

2.3 Methods

The research was undertaken in two phases:

- Phase 1: On-line survey
- Phase 2: Interviews with key respondents

Phase 1 consisted of an on-line survey aimed at everyone who had been involved with the CPD programme, segmented by constituency. Thus there were separate surveys for:

- Instrumental music teachers (respondents $n=187$)
- Primary class music teachers (respondents $n=82$)
- Heads of instrumental music services (respondents $n=7$)
 - Total respondents $n=276$

Following interim analysis of the on-line survey data, Phase 2 consisted of interviews with participants who had self-identified as being willing. Interviews were conducted either face-to-face or by telephone. All interviews were recorded and transcribed. Interviews were semi-structured, based on a pre-determined interview schedule. This allowed the possibility for supplementary questioning to take place (Cohen et al., 2007; Denscombe, 2007). In reporting speech from interviewees, we have transcribed directly what they said, and used conventionally represented punctuation to aid meaning (Marshall & Rossman, 2006). Some slight tidying up of reported speech (such as the removal of 'ums' and 'ahs') has been undertaken for readability. Many of the statistical results are presented in percentage form, to enable ready comparison of responses and weightings.

A spread of interviewees was aimed for, based on the responses of those who had self-selected for this. The spread aimed for included considerations of geographical location, urban, suburban, and rural contexts, and a range of possible socio-economic constituencies. Clearly this was bounded by the self-selection process, but we feel our research is as representative as it could be under these circumstances.

2.4 This report

Part 3 of this report is largely concerned with data obtained from the on-line survey, whilst part 4 is largely concerned with interview data. However, these are not discrete categories, and so matters which impinge on each are discussed at appropriate times.

We were charged with investigating impact upon participating staff, and so what is missing from our report is the pupil's voice. This would have involved a very different study from the one we were asked to do, however, we were mindful of the fact that a study of teaching and learning does need to take into account the effect that teaching has upon learning, and so although the voices of pupils might be missing, they are the reason for this work taking place.

In discussing the results of the various stages of the research process, we often treat the results from the key stakeholders separately rather than combining them together. This is because we feel that each group has a particularity which we feel is important to capture. As will become apparent, the impact upon each of the various stakeholder groups differed somewhat, and this is likely to have a significance for those involved in creating and organising the programme, both in its current and any future incarnations.

2.5 Insider research

Although unusual in an evaluation report, we nonetheless feel that it is important in this context to note that the researchers involved in this work all come from a music education background. In this sense this can be seen to be an example of 'insider' research. This is important to note, as we feel that many of the issues concerned with music education in the current climate carry their own histories with them, and that by declaring our own position we can observe that we share many of the lived histories with our participants, speak the same language, and share many of the values of the widening participation agenda in music education. We discuss this issue further in section 4.2 of this report, when we consider the place of teacher voice in interviews.

Section 3: On-line survey

3.1 Experience

The experience levels represented by those undertaking the on-line survey were quite extensive. Asked for how many years they had been involved with WO teaching, the instrumental teachers replied:

Table 1: Instrumental and Class teachers – years involved

Years	Instrumental %	Class %
1	15	18
2	22	23
3	17	17
4	19	13
5	8	17
6	11	1
More than 6	9	10

The modal response here for both cohorts was 2 years, but with significant numbers involved for 3 and 4 years too. For class teachers, there was a significant clustering at 3, 4, and 5 years too.

We also asked the class teachers how many different instrumental teachers they had worked with over the time they had been involved in WO:

Table 2: Different Instrumental teachers

	%
1	28
2	24
3	13
4	7
5	6
6 or more	10
other	12

The modal answer here is 1, closely followed by 2. Although beyond the terms of the research remit, there are some issues raised by these answers, in terms of continuity of input. Indeed, for some of the music co-ordinators in primary schools, their experience of WO was sometimes at one stage removed, as it was the class teachers who had been involved on a day-to-day basis.

3.1.1 Pedagogic relationships

If the class teacher and the instrumental teacher both undertake the CPD programme, then there seems to us to be a strength in the pedagogic relationship which could develop. If a class teacher is working with a number of different instrumental teachers over time, then this could potentially dilute the effectiveness. As our study was not longitudinal in nature we have no evidence to support this.

3.1.2 Instrumental teachers – instrumental families

In terms of the instrumental families which were being taught in WO, the figures showed that amongst the respondents orchestral strings and woodwind were the highest involved, followed by brass, and singing.

Table 3: Instrumental families taught in WO by survey respondents

<i>Family</i>	<i>%</i>
Orchestral Strings	23
Woodwind	23
Brass	14
Singing	14
Guitar	6
Keyboard	6
Other	6
Percussion	5
World	3
Rock/Pop/Jazz	2

3.2 Take up and completion rate of modules

One aspect which we felt would be important was that of completion. We therefore asked respondents which modules they had started, which they had worked some way through, and which they had completed. Here are the figures for the instrumental teachers:

Table 4: Instrumental teachers - take up and completion:

	Started:	Worked some way through:	Completed:	Totals:
INSTRUMENTAL				
6.a. What is Musical Learning? (core module)	14	42	130	186
6.j. Developing Vocal Work (core module)	11	41	104	156
6.f. Planning for Musical Learning	16	28	54	98
6.m. Composing and Improvising	11	25	53	89
6.o. Making it Happen in the Classroom	12	23	45	80
6.n. Music ICT	15	18	31	64
6.i. Vocal Development	20	15	24	59
6.p. Assessing Evaluating and Reflecting	8	12	24	44
6.g. The Context of Music at Key Stage 2	7	13	22	42
6.k. What Do We Mean by Performing and How Should We Teach It?	7	9	21	37
6.b. Musical Genres and Traditions	8	12	20	40
6.c. Children's Musical Development and Understanding	11	11	19	41
6.e. Structuring the Lesson	2	8	15	25
6.h. Music and the Wider Curriculum	6	4	15	25
6.l. Listening, Appraising, Responding	7	8	14	29
6.d. Music in the Wider Community	2	4	8	14

As can clearly be seen, the core modules *what is musical learning* and *developing vocal work* had the highest completion rates. *Planning for musical learning* was the module with the third highest completion rate amongst instrumental teachers.

A similar picture can be seen in the results from the class teachers:

Table 5: Class teachers - take up and completion:

CLASS	Started:	Worked some way through:	Completed:	Totals:
6.a. What is Musical Learning? (core module)	2	19	58	79
6.j. Developing Vocal Work (core module)	3	15	50	68
6.m. Composing and Improvising	5	13	29	47
6.o. Making it Happen in the Classroom	2	6	25	33
6.f. Planning for Musical Learning	3	14	24	41
6.n. Music ICT	6	15	20	41
6.p. Assessing Evaluating and Reflecting	7	9	20	36
6.c. Children's Musical Development and Understanding	5	7	16	28
6.i. Vocal Development	4	4	16	24
6.b. Musical Genres and Traditions	3	9	12	24
6.l. Listening, Appraising, Responding	5	5	9	19
6.k. What Do We Mean by Performing and How Should We Teach It?	7	6	8	21
6.d. Music in the Wider Community	1	3	7	11
6.e. Structuring the Lesson	2	2	7	11
6.g. The Context of Music at Key Stage 2	3	4	7	14
6.h. Music and the Wider Curriculum	1	4	7	12

It can be seen from this that the same two modules have the highest take up amongst the class teachers, but that the third highest here was the *composing and improvising* module.

3.2.1 Hypothesis 1: The higher take up of the *composing and improvising* module can probably be explained by the presence of these activities within the National Curriculum, which class teachers will be having to operationalise on a daily basis.

3.2.2 Completions

However, it is not just uptake of modules that is of interest, but also completion rates.

Table 6: Completion rates for instrumental teachers:

Ins	Completion %
6.a. What is Musical Learning? (core module)	69.89
6.j. Developing Vocal Work (core module)	66.67
6.e. Structuring the Lesson	60.00
6.h. Music and the Wider Curriculum	60.00
6.m. Composing and Improvising	59.55
6.d. Music in the Wider Community	57.14
6.k. What Do We Mean by Performing and How Should We Teach It?	56.76
6.o. Making it Happen in the Classroom	56.25
6.f. Planning for Musical Learning	55.10
6.p. Assessing Evaluating and Reflecting	54.55
6.g. The Context of Music at Key Stage 2	52.38
6.b. Musical Genres and Traditions	50.00
6.n. Music ICT	48.44
6.l. Listening, Appraising, Responding	48.28
6.c. Children's Musical Development and Understanding	46.34
6.i. Vocal Development	40.68

Table 7: Completion rates for class teachers:

Class	Completion %
6.o. Making it Happen in the Classroom	75.80
6.j. Developing Vocal Work (core module)	73.50
6.a. What is Musical Learning? (core module)	73.40
6.i. Vocal Development	66.70
6.e. Structuring the Lesson	63.60
6.d. Music in the Wider Community	63.60
6.m. Composing and Improvising	61.70
6.f. Planning for Musical Learning	58.50
6.h. Music and the Wider Curriculum	58.30
6.c. Children's Musical Development and Understanding	57.10
6.p. Assessing Evaluating and Reflecting	55.60
6.g. The Context of Music at Key Stage 2	50.00
6.b. Musical Genres and Traditions	50.00
6.n. Music ICT	48.80
6.l. Listening, Appraising, Responding	47.40
6.k. What Do We Mean by Performing and How Should We Teach It?	38.10

Completion rates between these two cohorts show a remarkably similar picture:

Table 8: Completion and non-completion²

	I Completion %	C Completion %
6.a. What is Musical Learning? (core module)	69.89	73.40
6.b. Musical Genres and Traditions	50.00	50.00
6.c. Children's Musical Development and Understanding	46.34	57.10
6.d. Music in the Wider Community	57.14	63.60
6.e. Structuring the Lesson	60.00	63.60
6.f. Planning for Musical Learning	55.10	58.50
6.g. The Context of Music at Key Stage 2	52.38	50.00
6.h. Music and the Wider Curriculum	60.00	58.30
6.i. Vocal Development	40.68	66.70
6.j. Developing Vocal Work (core module)	66.67	73.50
6.k. What Do We Mean by Performing and How Should We Teach It?	56.76	38.10
6.l. Listening, Appraising, Responding	48.28	47.40
6.m. Composing and Improvising	59.55	61.70
6.n. Music ICT	48.44	48.80
6.o. Making it Happen in the Classroom	56.25	75.80
6.p. Assessing Evaluating and Reflecting	54.55	55.60

The most significant difference is that between class and instrumental teachers for the *Making it happen in the classroom* module, where class teachers have a much higher completion rate than instrumental teachers.

The total averaged completion rates for each cohort are correspondingly very similar:

Table 9: Averaged completion

	I %	Cl %
Completion	55.13	58.88
Non Completion	44.87	41.12

The difference in completion rates between the two cohorts is not statistically significant.

² In many of the dataset analyses we use 'I' as shorthand for instrumental teachers, and 'C' for class teachers.

However, it is important to note in this case that the statistics only tell part of the story. It became clear, when talking to participants in interviews, that non-completion was not viewed by many of them to be a mark of failure, or disengagement, or to carry any negative connotation in the minds of the participants whatsoever. This interesting aspect is examined more fully in section 2.

3.3 Perceived usefulness of modules

We asked the question:

Thinking about the modules you have taken, however far you got with them, please indicate how useful you found them by ticking the appropriate box. Please leave blank those you have not taken. (Some module titles have changed over time, don't worry if there are some in the list you haven't heard of.)

Respondents were given a choice from a five-point Likert scale. Results here do show differences between cohorts. First, instrumental teachers:

Table 10: Instrumental – perceived usefulness

I	Very Useful %:	Useful %:	Neutral %:	Not particularly useful %:	Not useful in any way at all %:
7.m. Composing and Improvising	36.50	43.50	15.30	1.20	3.50
7.c. Children's Musical Development and Understanding	36.10	36.10	19.40	5.60	2.80
7.o. Making it Happen in the Classroom	32.50	45.50	13.00	7.80	1.30
7.j. Developing Vocal Work (core module)	31.10	45.00	15.90	6.00	2.00
7.f. Planning for Musical Learning	30.90	47.40	11.30	9.30	1.00
7.i. Vocal Development	30.60	53.10	8.20	8.20	0.00
7.a. What is Musical Learning? (core module)	30.10	41.40	16.10	9.70	2.70
7.n. Music ICT	28.10	32.80	17.20	15.60	6.20
7.e. Structuring the Lesson	26.10	47.80	17.40	4.30	4.30
7.h. Music and the Wider Curriculum	25.00	50.00	16.70	4.20	4.20
7.p. Assessing Evaluating and Reflecting	22.70	47.70	25.00	2.30	2.30
7.b. Musical Genres and Traditions	22.00	41.50	19.50	7.30	9.80
7.l. Listening, Appraising, Responding	17.20	55.20	20.70	3.40	3.40
7.k. What Do We Mean by Performing and How Should We Teach It?	16.70	41.70	25.00	8.30	8.30
7.d. Music in the Wider Community	11.80	29.40	47.10	5.90	5.90
7.g. The Context of Music at KS 2	10.00	52.50	32.50	2.50	2.50

Table 11: Class – perceived usefulness

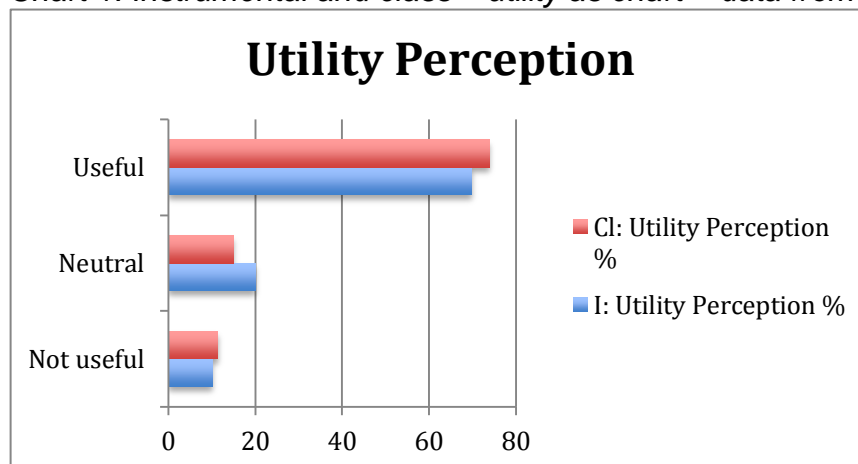
C	Very Useful %:	Useful %:	Neutral %:	Not particularly useful %:	Not useful in any way at all %:
7.j. Developing Vocal Work (core module)	60.30	35.30	2.90	1.50	0.00
7.n. Music ICT	41.00	33.30	17.90	7.70	0.00
7.i. Vocal Development	40.00	40.00	15.00	5.00	0.00
7.m. Composing and Improvising	37.20	41.90	11.60	7.00	2.30
7.h. Music and the Wider Curriculum	33.30	33.30	16.70	16.70	0.00
7.f. Planning for Musical Learning	32.40	43.20	10.80	5.40	8.10
7.c. Children's Musical Development and Understanding	30.80	42.30	19.20	3.80	3.80
7.a. What is Musical Learning? (core module)	28.20	52.60	10.30	7.70	1.30
7.d. Music in the Wider Community	27.30	45.50	9.10	18.20	0.00
7.o. Making it Happen in the Classroom	25.00	50.00	15.60	6.20	3.10
7.k. What Do We Mean by Performing and How Should We Teach It?	23.80	42.90	23.80	9.50	0.00
7.b. Musical Genres and Traditions	21.70	47.80	17.40	8.70	4.30
7.l. Listening, Appraising, Responding	20.00	55.00	15.00	5.00	5.00
7.p. Assessing Evaluating and Reflecting	17.20	51.70	20.70	6.90	3.40
7.e. Structuring the Lesson	8.30	58.30	16.70	16.70	0.00
7.g. The Context of Music at Key Stage 2	0.00	61.50	15.40	23.10	0.00

It can be seen to be the case that class teachers tend to have a slightly higher satisfaction rating than instrumental teachers. This can be seen more clearly when the results are redacted into three categories:

Table 12: Instrumental and class - utility

	I: Utility Perception %	Cl: Utility Perception %
Useful	69.88	73.82
Neutral	20.02	14.88
Not useful	10.11	11.28

Chart 1: Instrumental and class – utility as chart – data from Table 12



This gives a significantly high perception of the utility of the CPD programme amongst respondents. Class teachers are also statistically slightly less likely to be neutral about their perceptions of the modules, but very similar to instrumental teachers in terms of their perceptions of those which they felt not to be useful.

3.3.1 Hypothesis 2

Reasons for this are hard to elicit from the data, but over the course of the research we formed a hypothesis that both primary class teachers and instrumental teachers have very few opportunities to engage with high-quality systematic CPD with regard to music education. Recent INSET opportunities for class teachers have often tended to concentrate on national strategy related materials, hence maybe the class teachers were particularly welcoming of CPD opportunities in music education. However, this is an unsubstantiated observation, and although it is an issue that emerged from some of the interviews, more research is needed to ascertain its veracity.

3.3.2 Most useful module

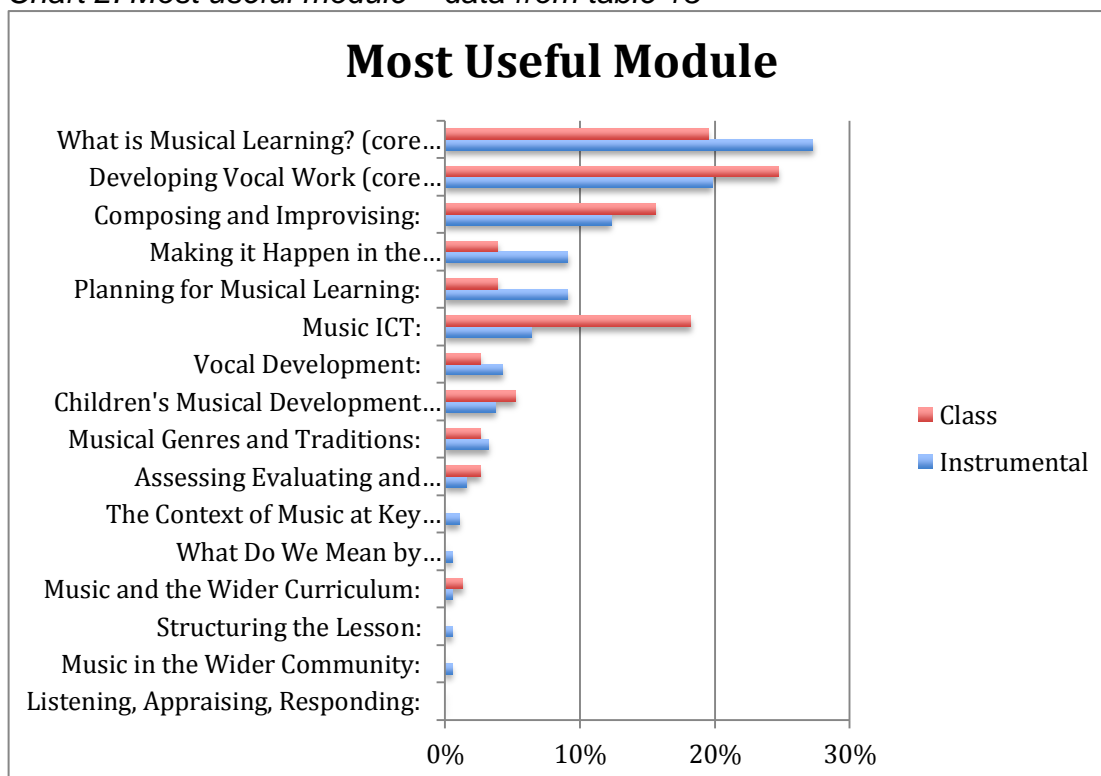
The next question asked was for respondents to choose the module they had found to be *most useful*. The exact wording of the question was:

Looking back on the previous question, choose the module which you feel you found the most useful (if you found a number equally useful, choose the one which was most useful, if you have only done one module, then use that anyway!)

Table 13: Instrumental and Class teachers – most useful module

	Instrumental %	Class %
What is Musical Learning? (core module):	27.27	19.50
Developing Vocal Work (core module):	19.79	24.70
Composing and Improvising:	12.30	15.60
Planning for Musical Learning:	9.09	3.90
Making it Happen in the Classroom:	9.09	3.90
Music ICT:	6.42	18.20
Vocal Development:	4.28	2.60
Children's Musical Development and Understanding:	3.74	5.20
Musical Genres and Traditions:	3.21	2.60
Assessing Evaluating and Reflecting:	1.60	2.60
The Context of Music at Key Stage 2:	1.07	0.00
Music in the Wider Community:	0.53	0.00
Structuring the Lesson:	0.53	0.00
Music and the Wider Curriculum:	0.53	1.30
What Do We Mean by Performing and How Should We Teach It?:	0.53	0.00
Listening, Appraising, Responding:	0.00	0.00

Chart 2: Most useful module – data from table 13



When we compare perceived usefulness between the two cohorts a slightly different picture begins to emerge. What this shows is that the cohorts found different aspects more or less useful, according to their own particular concerns. Thus instrumental teachers, who may have had less experience of classroom teaching, found the *making it happen* and 'planning for musical

learning' modules more useful than the class teachers. For class teachers the *developing vocal work* module was perceived to be the most useful, whereas for instrumental teachers it was the 'what is musical learning?' module which took this place. 'Music ICT' was more significant for class teachers than for instrumental teachers.

One of the interesting details that emerges here is that the 'composing and improvising' module received a usefulness rating which was out of proportion to its take-up rating by both cohorts. We are therefore confident in saying that this was felt to be useful by both. This may not be surprising, but shows that methodological concerns with composing are becoming more embedded in instrumental and primary class teacher pedagogies.

3.4 Attitudinal responses to the whole programme

We now turn to one of the key pieces of statistical information regarding the impact that the CPD programme has had on the teachers taking it. In this part of the survey we asked a series of attitudinal responses, and asked respondents to select an answer using a 5-point Likert scale.

As before, we will compare and contrast the key stakeholder response groups of instrumental and class teachers.

3.4.1 Helped professionally

The first of these attitudinal questions asked:

- The programme has helped me professionally

Results for this question showed that this was clearly the case:

Table 14: Helped professionally

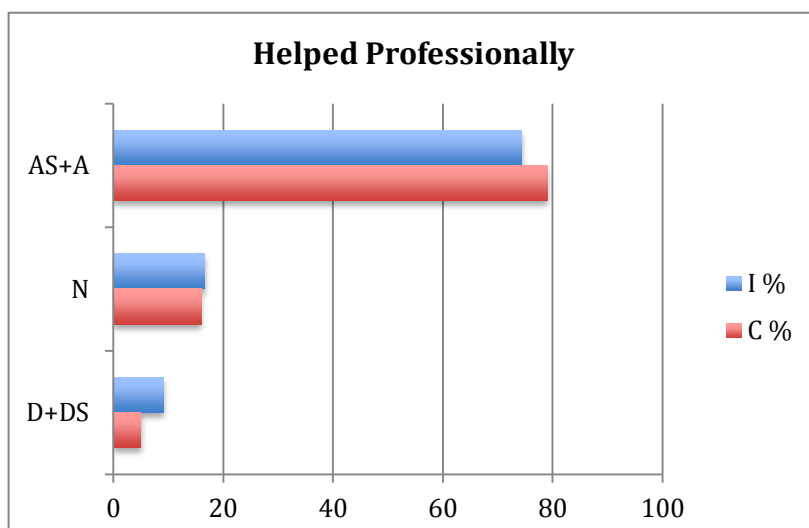
	I %	C %
Agree Strongly:	31.00	34.60
Agree:	43.30	44.40
Neutral:	16.60	16.00
Disagree:	4.80	2.50
Disagree Strongly:	4.30	2.50

Totalling the 'strongly agree' and 'agree' responses shows that over 74% of instrumental teachers and 79% of class teachers felt that this statement was true for them:

Table 15: Redacted form of table 14

	I %	C %
AS+A	74.3	79
N	16.6	16
D+DS	9.1	5

Chart 3: Table 15 as Chart



This is a statistically significant result. There is very little difference between the two cohorts here, showing that the programme had helped each. If the two cohorts are summated, the results are:

Table 16: Helped professionally totals

C+I	%
AS+A	76.65
N	16.3
D+DS	7.05

So over 76% of participating teachers felt that the CPD programme had helped them professionally.

3.4.2 Learned things

The next question we asked the teachers to respond to was the simple statement

- I have learned things

Table 17: Learned things

	I %	C %
Agree Strongly:	32.60	43.90
Agree:	57.20	46.30
Neutral:	7.00	7.30
Disagree:	2.10	1.20
Disagree Strongly:	1.10	1.20

Again, there is significant agreement here, which is another positive point. Only a few respondents felt that they had not learned during the course of the programme. Redacting the 'strongly agree' and 'agree' responses here shows that this was the case for over 89% of instrumental teachers, and over 90% of class teachers. Again, this is a strikingly similar result.

3.4.3 Tips for teachers

The next question was rather less stretching:

- I have picked up some useful tips

Table 18: Useful tips

	I %	C %
Agree Strongly:	33.30	42.00
Agree:	56.50	49.40
Neutral:	7.50	4.90
Disagree:	2.20	2.50
Disagree Strongly:	0.50	1.20

Despite being more informal than the previous question, nonetheless this shows satisfaction with this aspect of the CPD programme.

3.4.4 Teaching style

Turning to teaching now, the next statement was:

- As a result of doing the programme, I have thought about my teaching style

This was the first of the statements in this group with which one cohort, the class teachers, had no strong disagreements whatsoever:

Table 19: Teaching style

	I %	C %
Agree Strongly:	34.20	37.00
Agree:	47.60	42.00
Neutral:	13.40	18.50
Disagree:	3.70	2.50
Disagree Strongly:	1.10	0.00

The implications of this are that, directly attributable to the CPD programme, a little over 80% of all teachers involved have given some thought to this aspect of their professional practice.

3.4.5 Musical Learning

The next statement for the teachers to react to was:

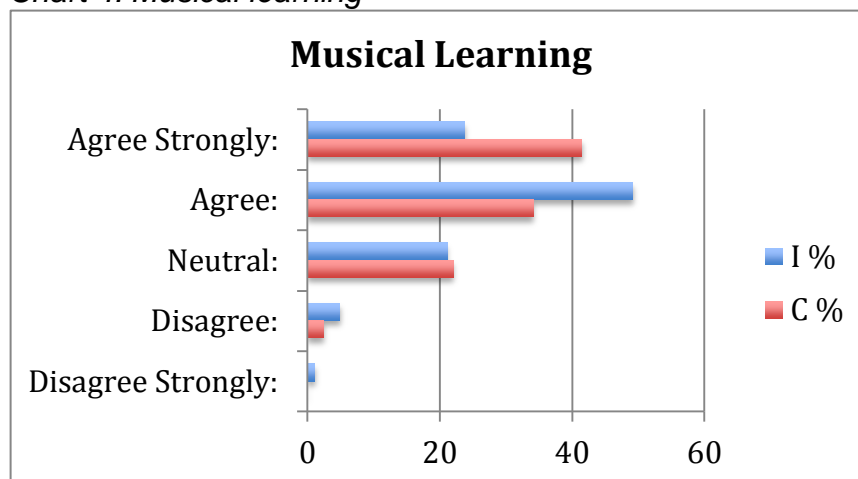
- The programme has made me think about what musical learning is

Here some differences are worthy of note:

Table 20: Musical learning

	I %	C %
Agree Strongly:	23.80	41.50
Agree:	49.20	34.10
Neutral:	21.10	22.00
Disagree:	4.90	2.40
Disagree Strongly:	1.10	0.00

Chart 4: Musical learning



3.4.6 Hypotheses 3-6

The differences here are between the 'agree strongly' and the 'agree' categories, where the class teachers were more likely to be in the former, and the instrumental teachers in the latter. This is an interesting point, and one for which we have developed four working hypotheses:

- *Hypothesis 3:* Instrumental music teachers tend to be concerned with learning in music as a major part of their work, whereas for class teachers this is but a single aspect of the multifaceted role they adopt in the classroom.
- *Hypothesis 4:* It is possible that many instrumental teachers are not as reflective as classroom teachers, therefore for instrumental teachers it is a challenging learning curve to embrace musical learning within their pedagogy. This involves the potentially disquieting thought that their teaching might not be musical.
- *Hypothesis 5:* It may be the case that musical learning is already embedded in the instrumental teachers' pedagogy so it did not make them think so deeply about this as generalist teachers who might have thought very little about musical learning.
- *Hypothesis 6:* Closely related to hypothesis 4, this involves instrumental teachers acknowledging that instrumental teaching generally, and WO in particular, is about more than mastery of technique, but is about musical learning.

3.4.7 Atheoretical teachers

We know that teachers are notoriously atheoretical (*inter alia* Snider & Roehl, 2007), and there is a constant stream of thought in the UK which validates this. Therefore the next statement was designed to tease out whether there might be an element of this in the participants of this CPD programme, where we asked teachers to react to the statement

- I have been teaching long enough not to need the programme

Table 21: Not need programme

	I %	C %
Agree Strongly:	4.40	2.50
Agree:	7.10	2.50
Neutral:	19.70	22.80
Disagree:	45.90	44.30
Disagree Strongly:	23.00	27.80

This turned out not to be the case, and the redacted agreement statements were only selected by about 8% of the respondents, which is encouraging, as is the statistic of in excess of 70% of teachers who disagreed with the statement.

3.4.8 Singing

We were interested to know about the role and place of singing in WO lessons. The statement for teachers to react to was:

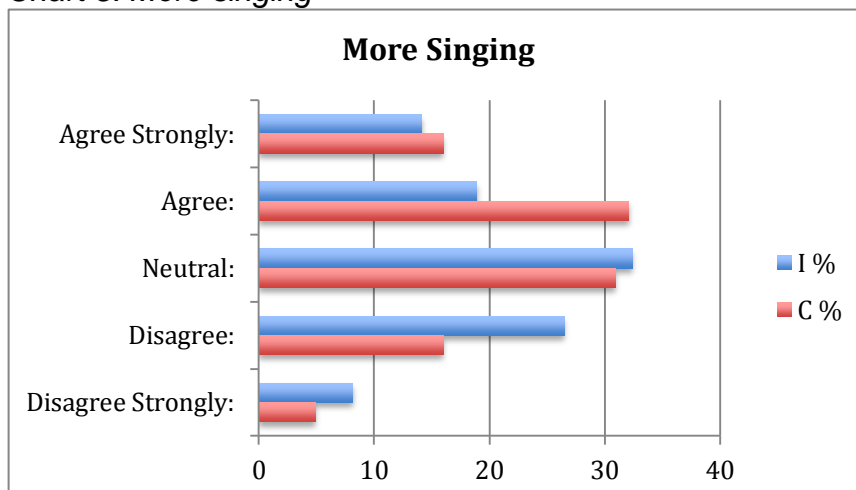
- I now involve singing more than I did before the programme

Of course, this can be interpreted negatively by both those who do not wish to involve singing, and those who were already doing a substantial amount and did not feel they could do any more. This statement marks a shift to a position where significant numbers of participants responded neutrally.

Table 22: More singing

	I %	C %
Agree Strongly:	14.10	16.00
Agree:	18.90	32.10
Neutral:	32.40	30.90
Disagree:	26.50	16.00
Disagree Strongly:	8.10	4.90

Chart 5: More singing



Over 38% of instrumental teachers, and over 48% of class teachers, strongly agree or agree that they are now using singing more, which is worthwhile. The large change noted amongst class teachers is interesting in that this is likely to be an area which is transportable to other areas of their pedagogy.

3.4.9 Composing

Another area of professional practice we were particularly keen to explore was that of the role of composing. We asked teachers to respond to the statement

- I now involve composing more than I did before the programme

Table 23: More composing

	I %	C %
Agree Strongly:	10.30	13.90
Agree:	25.40	35.40
Neutral:	35.70	27.80
Disagree:	22.20	20.30
Disagree Strongly:	6.50	2.50

As with the previous question, there is a significant clustering in the middle of the results here. Of course, the same caveats apply as they did with regard to singing, and it could very well be the case that teachers are already using composing to a considerable degree in their teaching. What is the case is that over 40% of teachers are using composing more than they did before undertaking the CPD, which of itself seems to be a significant result.

3.4.10 Cohort-specific questions

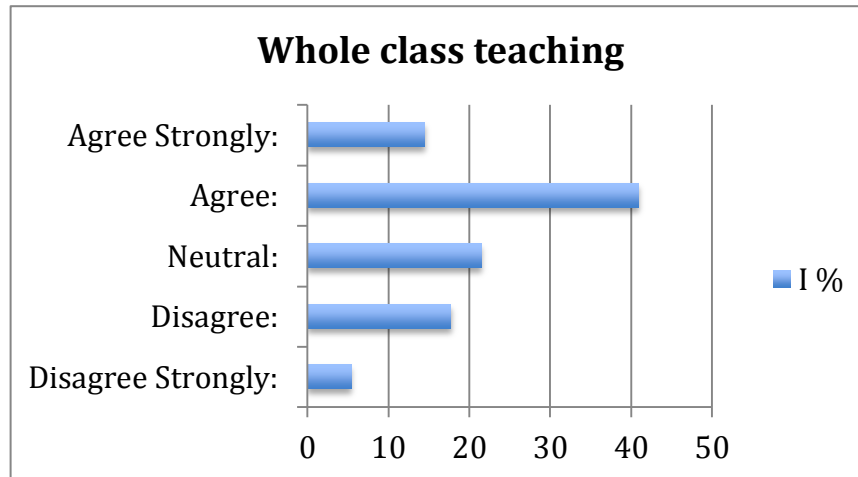
We then asked two related, but different, questions to each cohort. The instrumental teachers were asked whether they agreed with the statement:

- I feel better equipped to deal with the needs of whole class teaching

Table 24: Instrumental teachers – whole class teaching

	I %
Agree Strongly:	14.50
Agree:	40.90
Neutral:	21.50
Disagree:	17.70
Disagree Strongly:	5.40

Chart 6: Table 24 as chart



There seem again to be some significant changes in attitude here. We know anecdotally from instrumental teachers that there have been some issues with whole class instrumental and vocal teaching, and that some have felt it is a long way removed from the often studio-like modality which they operate in at other times of the week when engaged with teaching and learning. To have over 55% of teachers involved in the CPD programme say this has made a positive difference to their approach to WCIVT seems to be another significant outcome for the programme. It is also worth observing here that some of those who did not agree felt already confident in teaching whole classes because of previous experience.

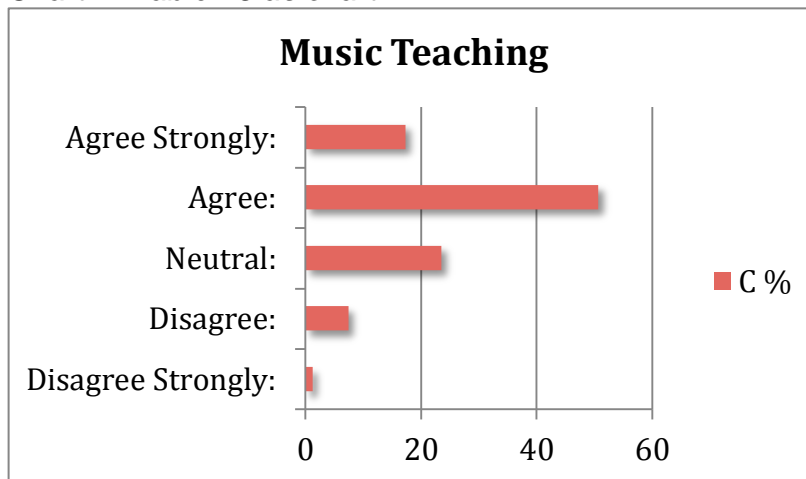
We presumed that whole class teaching was not going to be a problem for the primary class teachers, but we do know that often the teaching of music can be problematic for some primary practitioners (Holden & Button, 2006; Stunell, 2010). Therefore the class teachers were asked what they thought about the statement:

- I feel better equipped to deal with the needs of music teaching

Table 25: Class teachers – music teaching

	C %
Agree Strongly:	17.30
Agree:	50.60
Neutral:	23.50
Disagree:	7.40
Disagree Strongly:	1.20

Chart 7: Table 25 as chart



To have over 67% of primary class teachers agreeing or strongly agreeing with the statement seems to be another significant finding for the CPD course team. At the other end of the scale, to have fewer than 10% disagreeing or strongly disagreeing seems to indicate that the needs of this group are met by this programme.

3.4.11 Transferable skills

Much is made in the current climate of music's ability to deliver a wide range of transferable skills across the curriculum. Whilst this is not in and of itself sufficient reason to teach music, nonetheless it is important. We asked both groups to respond to the statement

- I have thought about transferable skills more than I did

Table 26: Transferable skills

	I %	C %
Agree Strongly:	13.60	3.80
Agree:	40.70	43.20
Neutral:	33.30	40.00
Disagree:	11.10	8.60
Disagree Strongly:	1.20	4.30

Here there was a less strong agreement, but nonetheless the results are again positive for both groups.

3.4.12 Better teacher

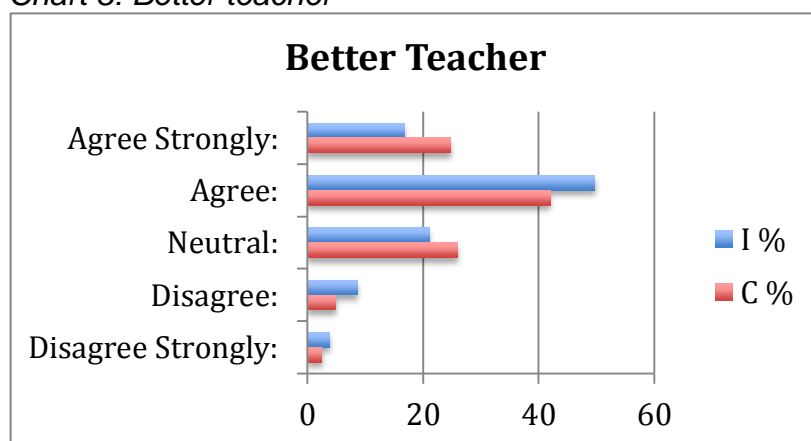
Finally in this section we posed another key statement for the teachers to respond to:

- I feel I am a better teacher as a result of doing the programme

Table 27: Better teacher

	I %	C %
Agree Strongly:	16.80	24.70
Agree:	49.70	42.00
Neutral:	21.10	25.90
Disagree:	8.60	4.90
Disagree Strongly:	3.80	2.50

Chart 8: Better teacher



Yet again the results are significant, with over 66% of all responding teachers agreeing with the statement.

3.5 Drilling Down

We then posed a series of statements concerning the unit which respondents had selected as being most useful to which we asked for Likert scale responses. Here there is great deal of data which may be of interest to the module co-ordinators, and from which we can draw a number of inferences which will be picked up further in our discussions concerning qualitative data.

The questions asked were:

- This module challenged my thinking
- This module made me change the way I approach WO teaching
- This module had lots of helpful suggestions
- This module was really relevant to my work
- I would recommend this module to other WO teachers
- This module taught me things I didn't know
- This module gave me different things to try
- This module was helpful in my teaching beyond WO too

In presenting this tabular data it should be noted that not all modules received sufficient responses to analyse. In presenting this data responses have been normalised to percentages, and the number of respondents to each module shown.

As is clear from the respondent statistics, there are far fewer class teachers than instrumental teachers which can have an effect of providing misalignment. In an endeavour to address this, we have not shown results when there were fewer less than 3 respondents, as this could unrepresentatively skew the resultant data.

3.5.1 What is Musical Learning

Concerning the 'What is Musical Learning' module, none of the class teachers disagreed strongly with any of the statements, and only a few of the instrumental teachers did. What is interesting here are the fairly high levels of agreement with positive aspects of engagement with the module.

Table 28: Musical learning - C

What is Musical learning	Respondents <i>n</i> =15					
Class	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	20.0	46.7	26.7	6.7	0.0	0.0
9.a. This module challenged my thinking	20.0	13.3	53.3	6.7	0.0	6.7
9.c. This module had lots of helpful suggestions	20.0	46.7	20.0	6.7	0.0	6.7
9.d. This module was really relevant to my work	20.0	46.7	20.0	6.7	0.0	6.7
9.e. I would recommend this module to other teachers	6.7	66.7	20.0	6.7	0.0	0.0
9.f. This module taught me things I didn't know	20.0	40.0	20.0	13.3	0.0	6.7
9.g. This module gave me different things to try	20.0	46.7	20.0	6.7	0.0	6.7
9.h. This module was helpful in my teaching beyond WO too	20.0	26.7	40.0	6.7	0.0	6.7

Table 29: Musical learning - I

What is Musical Learning?	Respondents n=51					
Instrumental	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	19.6	54.9	17.6	5.9	2.0	0.0
9.b. This module made me change the way I approach WO teaching	9.8	43.1	33.3	7.8	2.0	3.9
9.c. This module had lots of helpful suggestions	11.8	54.9	19.6	9.8	2.0	2.0
9.d. This module was really relevant to my work	17.6	58.8	7.8	9.8	0.0	5.9
9.e. I would recommend this module to other WO teachers	21.6	52.9	11.8	7.8	3.9	2.0
9.f. This module taught me things I didn't know	17.6	31.4	31.4	11.8	5.9	2.0
9.g. This module gave me different things to try	15.7	51.0	17.6	9.8	3.9	2.0
9.h. This module was helpful in my teaching beyond WO too	15.7	49.0	17.6	11.8	3.9	2.0

3.5.2 Children's Music Development and Understanding

This module had relatively low numbers of respondents from both cohorts.

The points of disagreement with the statement 'This module made me change the way I approach WO teaching' can probably be best accounted for by the fact that for many teachers the CPD was an affirmation of their pedagogy, and that having been steeped in WO methodologies, their own practice was not in need of change.

Table 30: Musical development - C

Children's Music Development and Understanding				Respondents <i>n</i> =4		
Class	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	25	50	25	0	0	0
9.b. This module made me change the way I approach WO teaching	25	25	25	25	0	0
9.c. This module had lots of helpful suggestions	25	50	25	0	0	0
9.d. This module was really relevant to my work	50	25	25	0	0	0
9.e. I would recommend this module to other teachers	50	0	50	0	0	0
9.f. This module taught me things I didn't know	25	25	25	25	0	0
9.g. This module gave me different things to try	25	50	25	0	0	0
9.h. This module was helpful in my teaching beyond WO too	50	25	25	0	0	0

Table 31: Musical development - I

Children's Musical Development and Understanding				Respondents <i>n</i> =7		
Instrumental	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking"	42.9	42.9	14.3	0.0	0.0	0.0
9.b. This module made me change the way I approach WO teaching	28.6	28.6	28.6	14.3	0.0	0.0
9.c. This module had lots of helpful suggestions	14.3	28.6	57.1	0.0	0.0	0.0
9.d. This module was really relevant to my work	42.9	28.6	14.3	0.0	0.0	14.3
9.e. I would recommend this module to other WO teachers	28.6	28.6	28.6	0.0	0.0	14.3
9.f. This module taught me things I didn't know	28.6	42.9	28.6	0.0	0.0	0.0
9.g. This module gave me different things to try	28.6	42.9	28.6	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	42.9	28.6	14.3	0.0	0.0	14.3

3.5.3 Planning for musical learning

This module produced a lot of positive comments, and although there are only a few respondents, it has had impact.

Table 32: Planning for musical learning - C

Planning for Musical Learning				Respondents <i>n</i> =3		
Class	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	0.0	66.7	33.3	0.0	0.0	0.0
9.b. This module made me change the way I approach WO teaching	33.3	66.7	0.0	0.0	0.0	0.0
9.c. This module had lots of helpful suggestions	0.0	100.0	0.0	0.0	0.0	0.0
9.d. This module was really relevant to my work	33.3	66.7	0.0	0.0	0.0	0.0
9.e. I would recommend this module to other teachers	33.3	33.3	33.3	0.0	0.0	0.0
9.f. This module taught me things I didn't know	0.0	33.3	33.3	33.3	0.0	0.0
9.g. This module gave me different things to try	0.0	66.7	33.3	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	33.3	33.3	33.3	0.0	0.0	0.0

Table 33: Planning for musical learning - I

Planning for Musical Learning				Respondents <i>n</i> =17		
Instrumental	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	23.5	64.7	11.8	0.0	0.0	0.0
9.b. This module made me change the way I approach WO teaching	23.5	29.4	29.4	11.8	0.0	5.9
9.c. This module had lots of helpful suggestions	23.5	58.8	11.8	0.0	0.0	5.9
9.d. This module was really relevant to my work	29.4	47.1	17.6	0.0	0.0	5.9
9.e. I would recommend this module to other WO teachers	29.4	52.9	11.8	0.0	0.0	5.9
9.f. This module taught me things I didn't know	17.6	35.3	41.2	5.9	0.0	0.0
9.g. This module gave me different things to try	17.6	64.7	17.6	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	23.5	47.1	23.5	0.0	0.0	5.9

3.5.4 Vocal work

The core vocal work module had a number of respondents, and so statistically we might expect a wide variation in responses. However, again the results are overwhelmingly positive.

Table 34: Vocal work - C

Developing Vocal Work (core module)	Respondents <i>n</i> =19					
Class	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	10.5	52.6	21.1	5.3	0.0	10.5
9.b. This module made me change the way I approach WO teaching	21.1	31.6	21.1	15.8	0.0	10.5
9.c. This module had lots of helpful suggestions	52.6	31.6	0.0	0.0	0.0	15.8
9.d. This module was really relevant to my work	63.2	26.3	5.3	0.0	0.0	5.3
9.e. I would recommend this module to other teachers	57.9	36.8	0.0	0.0	0.0	5.3
9.f. This module taught me things I didn't know	36.8	42.1	10.5	5.3	0.0	5.3
9.g. This module gave me different things to try	36.8	57.9	0.0	0.0	0.0	5.3
9.h. This module was helpful in my teaching beyond WO too	31.6	42.1	10.5	5.3	0.0	10.5

Table 35: Vocal work - I

Developing Vocal Work (core module)	Respondents <i>n</i> =37					
Instrumental	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	8.1	48.6	27.0	10.8	2.7	2.7
9.b. This module made me change the way I approach WO teaching	10.8	48.6	35.1	2.7	0.0	2.7
9.c. This module had lots of helpful suggestions	37.8	54.1	2.7	2.7	0.0	2.7
9.d. This module was really relevant to my work	18.9	56.8	21.6	0.0	2.7	0.0
9.e. I would recommend this module to other WO teachers	35.1	51.4	8.1	0.0	2.7	2.7
9.f. This module taught me things I didn't know	16.2	62.2	16.2	2.7	2.7	0.0
9.g. This module gave me different things to try	24.3	70.3	5.4	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	13.5	59.5	16.2	5.4	0.0	5.4

3.5.5 Composing and Improvising

Table 36: Composing and improvising - C

Composing and Improvising	Respondents n=12					
Class	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	16.7	66.7	8.3	8.3	0.0	0.0
9.b. This module made me change the way I approach WO teaching	25.0	50.0	25.0	0.0	0.0	0.0
9.c. This module had lots of helpful suggestions	91.7	8.3	0.0	0.0	0.0	0.0
9.d. This module was really relevant to my work	75.0	25.0	0.0	0.0	0.0	0.0
9.e. I would recommend this module to other teachers	83.3	16.7	0.0	0.0	0.0	0.0
9.f. This module taught me things I didn't know	41.7	50.0	8.3	0.0	0.0	0.0
9.g. This module gave me different things to try	75.0	25.0	0.0	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	58.3	33.3	8.3	0.0	0.0	0.0

Table 37: Composing and improvising - I

Composing and Improvising	Respondents n=23					
Instrumental	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	13.0	65.2	17.4	0.0	0.0	4.3
9.b. This module made me change the way I approach WO teaching	21.7	47.8	30.4	0.0	0.0	0.0
9.c. This module had lots of helpful suggestions	43.5	56.5	0.0	0.0	0.0	0.0
9.d. This module was really relevant to my work	34.8	47.8	13.0	0.0	0.0	4.3
9.e. I would recommend this module to other WO teachers	47.8	34.8	8.7	0.0	0.0	8.7
9.f. This module taught me things I didn't know	13.0	65.2	21.7	0.0	0.0	0.0
9.g. This module gave me different things to try	43.5	52.2	4.3	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	26.1	47.8	21.7	0.0	0.0	4.3

Composing and improvising are areas in which there can be concerns for both primary class teachers and instrumental teachers. Here the results are favourable for what could be a challenging way of working. In general, the class teachers seem to have more positive responses, with question 9c being

significant. But the zero ratings for disagreement from instrumental teachers are also noteworthy.

3.5.6 Music ICT

Table 38: ICT - C

Music ICT	Respondents <i>n</i> =14					
Class	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	7.1	78.6	14.3	0.0	0.0	0.0
9.b. This module made me change the way I approach WO teaching	14.3	28.6	42.9	7.1	0.0	7.1
9.c. This module had lots of helpful suggestions	64.3	28.6	7.1	0.0	0.0	0.0
9.d. This module was really relevant to my work	50.0	35.7	14.3	0.0	0.0	0.0
9.e. I would recommend this module to other teachers	71.4	28.6	0.0	0.0	0.0	0.0
9.f. This module taught me things I didn't know	71.4	28.6	0.0	0.0	0.0	0.0
9.g. This module gave me different things to try	71.4	28.6	0.0	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	57.1	21.4	21.4	0.0	0.0	0.0

Table 39: ICT - I

Music ICT	Respondents <i>n</i> =12					
Instrumental	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	8.3	41.7	16.7	16.7	8.3	8.3
9.b. This module made me change the way I approach WO teaching	16.7	33.3	33.3	8.3	0.0	8.3
9.c. This module had lots of helpful suggestions	41.7	41.7	16.7	0.0	0.0	0.0
9.d. This module was really relevant to my work	33.3	58.3	8.3	0.0	0.0	0.0
9.e. I would recommend this module to other WO teachers	33.3	66.7	0.0	0.0	0.0	0.0
9.f. This module taught me things I didn't know	58.3	41.7	0.0	0.0	0.0	0.0
9.g. This module gave me different things to try	33.3	58.3	8.3	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	33.3	66.7	0.0	0.0	0.0	0.0

The ICT module was again well received, interestingly with not dissimilar numbers of responses from both class and instrumental teachers. There were very strong levels of support from class teachers for this.

3.5.7 Making it happen in the classroom

Table 40: Making it happen in the classroom - C

Making it Happen in the Classroom				Respondents <i>n</i> =3		
Class	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	33.3	33.3	33.3	0.0	0.0	0.0
9.b. This module made me change the way I approach WO teaching	0.0	100.0	0.0	0.0	0.0	0.0
9.c. This module had lots of helpful suggestions	66.7	33.3	0.0	0.0	0.0	0.0
9.d. This module was really relevant to my work	100.0	0.0	0.0	0.0	0.0	0.0
9.e. I would recommend this module to other teachers	100.0	0.0	0.0	0.0	0.0	0.0
9.f. This module taught me things I didn't know	66.7	0.0	33.3	0.0	0.0	0.0
9.g. This module gave me different things to try	33.3	66.7	0.0	0.0	0.0	0.0
9.h. This module was helpful in my teaching beyond WO too	66.7	33.3	0.0	0.0	0.0	0.0

Table 41: Making it happen in the classroom - I

Making it Happen in the Classroom				Respondents <i>n</i> =17		
Instrumental	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
9.a. This module challenged my thinking	23.5	47.1	23.5	0.0	0.0	5.9
9.b. This module made me change the way I approach WO teaching	11.8	41.2	41.2	0.0	0.0	5.9
9.c. This module had lots of helpful suggestions	29.4	47.1	17.6	0.0	0.0	5.9
9.d. This module was really relevant to my work	29.4	58.8	11.8	0.0	0.0	0.0
9.e. I would recommend this module to other WO teachers	23.5	52.9	17.6	0.0	0.0	5.9
9.f. This module taught me things I didn't know	11.8	35.3	47.1	5.9	0.0	0.0
9.g. This module gave me different things to try	11.8	52.9	17.6	11.8	0.0	5.9
9.h. This module was helpful in my teaching beyond WO too	23.5	58.8	11.8	5.9	0.0	0.0

The low numbers of classroom respondents make this comparison difficult, but there is some disagreement noted amongst the instrumental teacher respondents.

3.5.8 Investigating negative responses

All of the statements provided for people to respond to were framed in a positive light, and so investigating negative responses gives an insight into which aspects may have been considered less helpful. On doing this we find that the responses were overwhelmingly positive, as table 42 shows:

Table 42: Agreement percentages

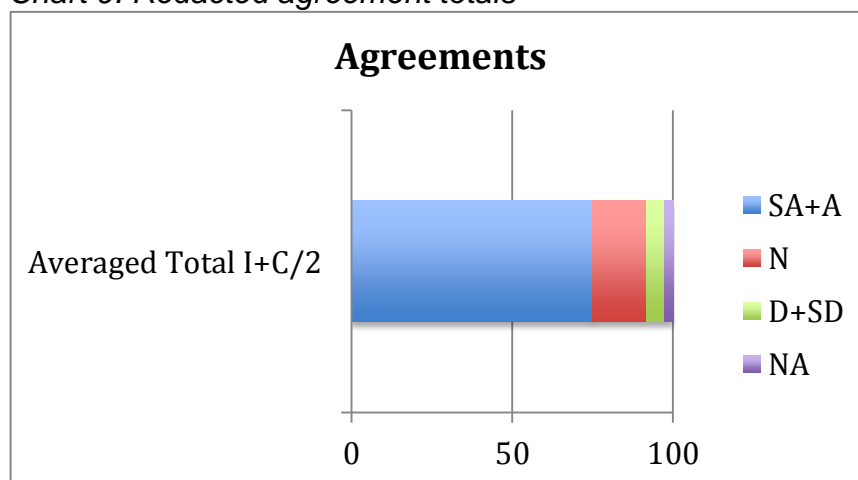
	Agree Strongly %	Agree %	Neutral %	Disagree %	Disagree Strongly %	No Answer %
I	22.02	49.44	17.64	4.86	2.68	3.37
C	39.39	39.13	16.01	3.40	0.00	2.06
Averaged Total	30.71	44.28	16.82	4.13	1.34	2.72

If we then redact these by summing *agree strongly* (AS in table N) and *agree* (A) responses, and do the same for *disagree* (D) and *disagree strongly* (DS) responses, we arrive at an indication of the impact of the programme in terms of its component modules. This data is shown in table 43.

Table 43: Redacted agreements and disagreements

	AS + A %	Neutral %	D + DS %	No Answer %
I	71.46	17.64	7.54	3.37
C	78.52	16.01	3.40	2.06
Averaged Total I+C/2	74.99	16.82	5.47	2.72

Chart 9: Redacted agreement totals



This shows that over 74% of all respondents strongly agreed or agreed that the modules had had some form of positive impact upon them. Less than 6% found that some aspects of the modules had not helped them in some way.

3.5.9 Modules with too few responses

Finally in this section, the remaining modules with too few respondents to analyse are:

Table 44: Modules with too few responses

	I (count)	C (count)
Music in the Wider Community	1	0
Structuring the Lesson	1	0
The Context of Music at Key Stage 2	2	0
Music and the Wider Curriculum	1	1
What Do We Mean by Performing and How Should We Teach It?	1	0
Listening, Appraising, Responding	0	0
Assessing Evaluating and Reflecting	3	2

(NB: count – these are actual numbers of respondents, not percentages)

3.6 Heads of Music Services Responses

The other key constituency of our research was that of heads of music services and so it is to their responses that we now turn. For the purposes of this research we are using the terminology ‘heads of music services’ (HoMS), to refer to people who had a responsibility for organising the work of instrumental music teachers in a particular geographical region, often, but not exclusively, within a single Local Authority (LA).

We were aware that HoMS may not themselves be directly involved in WO teaching, but we were keen to find out what impressions they had gained of impact of the CPD programme on their participating teachers. As there was a relatively small number of HoMS involved in the on-line survey ($n=7$) we cannot be sure how representative these statistics are of the national picture, but given this, we feel we can spot trends in the dataset available to us.

3.6.1 Teaching and learning

We asked the HoMS to respond to statements in similar ways to the instrumental and class teachers, as described above. Firstly they were asked to respond to the statement:

- This CPD programme seems to have made the teachers think about teaching and learning in music

Table 45: HoMS – teaching and learning

	%
Agree Strongly:	14.30
Agree:	71.40
Neutral:	14.30
Disagree:	0.00
Disagree Strongly:	0.00

There was clear agreement here, with a redacted figure of over 80% agreeing that the CPD programme seems to have made the teachers think about teaching and learning in music.

3.6.2 Teaching developed

The next statement was:

- I hear from the schools that WO teaching has developed

This question has a number of connotations associated with it; teaching might developed, but the HoMS had not heard of it, or teaching might not have developed. This was apparent in the responses:

Table 46 – HoMS – teaching developed

	%
Agree Strongly:	14.30
Agree:	28.60
Neutral:	57.10
Disagree:	0.00
Disagree Strongly:	0.00

Although over 40% agreed, considerably more were neutral on this issue.

3.6.3 More confident in whole class teaching

However, the next statement,

- The teachers who have been involved with the programme seem more confident in whole class teaching

scored a much higher redacted agreement rate of a little over 70%, so clearly some development in this area had taken place:

Table 47: HoMS – Whole class

	%
Agree Strongly:	28.60
Agree:	42.90
Neutral:	28.60
Disagree:	0.00
Disagree Strongly:	0.00

3.6.4 Relevance

The next statement,

- The programme is relevant to our work

scored the highest level of agreement, with all respondents saying that this was the case for them:

Table 48: HoMS - relevant

	%
Agree Strongly:	14.30
Agree:	85.70
Neutral:	0.00
Disagree:	0.00
Disagree Strongly:	0.00

3.6.5 Recommend the programme

The final statement for HoMS was:

- I would recommend the programme to other music services

Table 49: HoMS – recommend programme

	%
Agree Strongly:	14.30
Agree:	57.10
Neutral:	28.60
Disagree:	0.00
Disagree Strongly:	0.00%

Over 71% of heads of music service would recommend this programme.

From this admittedly small sample, what we can say is that overall there seems to be a high correlation between the materials of the CPD programme and the requirements of music services.

Having established the statistical framework in our findings, there are a number of other issues which qualitative data arising from free-text responses and semi-structured interviews produces, and so it is to that area which we now turn.

Section 4: Qualitative data from interviews

4.1 Introduction

In talking with respondents a number of factors relating to the general impressions raised by the statistical survey were confirmed, but also as a consequence of being involved in a person-to-person exchange, a number of issues emerged. However, alongside these negatives should be set a number of positives, many of which are diametric opposites of the criticisms! These issues can be summarised as:

Table 50: Issues and Plaudits

Issues	Plaudits
Issues with mentoring	Praise for specific mentors
Issues with other participants	
Concerns with specific modules	Praise for specific modules
Problems navigating the website	Praise for the website being a repository of most information needed
	Gratitude for CPD in music education
	Confirmation of own practice
Issues with workshop leaders	Praise for workshop leaders

4.2 Teacher Voice

In this part of the report we feel it is important that the teachers involved speak for themselves, and so we use their words wherever possible. As was noted above, there are times when the 'insider' nature of our research becomes apparent. However, we bear in mind Robson's notion of making the familiar 'anthropologically strange' (Robson, 2002 p.188). We also bear in mind Loxley and Seery's work on insider research, especially that

... there are a number of different ways in which this shaping or determining of experience and, ultimately, knowledge can affect research. (1) The conceptual framework that a researcher brings to a situation and that shapes the investigative experience is shared by all members of a particular culture, society and history and little translation or interpretation is necessary provided discourse remains within certain cultural boundaries. (2) While conceptual frameworks are culturally shaped, they are not so dissimilar to frameworks invoked by other groups that translation and interpretation are impossible. It might be difficult to do but there may, at least, not be a theoretical problem. (Loxley & Seery, 2008 p.28)

The reasons for emphasising this are that in a number of cases the transcripts include aspects of the researcher's questions, and in many cases these can be seen as a professional dialogue. We feel it important that this is made clear, but we are well aware that it is also the case that insider-ness functions on a continuum, and our knowledge of the WO process is not as insiders in

quotidian practice terms. This means we are able to adopt what Loxley and Seery refer to as a 'privileged perspective' with regard to associated issues:

... there is an onus on strict 'privileged perspective' theorists to show that the perspective is, apart from being of purely idiosyncratic interest, also in some kind of dialectical connection with the 'other side of the bridge' in the world of external reality. (Loxley & Seery, 2008 p.29)

We hope that connections to 'external reality' mean that the picture that emerges is clear, and understood by all parties involved.

4.3 Discussion of issues

As was mentioned in the *methodology* section above, there are some cross-overs between respondents, with mentors being also teachers, and so on. We have endeavoured to make it plain in these discussions the role in which an individual was responding during the interview.

4.4 Appreciation for CPD

A common reaction amongst interviewees was to express appreciation for the CPD, either in the way it had been presented as an unusual opportunity in music education, or as providing focussed help with aspects of the WO teaching and learning. This instrumental teacher, for example:

I find it quite daunting but I really enjoy it ... [it has] given me some tools ... definitely doing this has really helped. (Teacher A, I³)

The importance of teaching and learning lies at the heart of the CPD programme, and a number of respondents described how this important aspect of professional practice had developed as a result:

Interviewer: Would you say that your work with any of the music in the school has developed as a result of doing it?

Teacher L: Absolutely, yes. Definitely has.

I: In what way?

L: ... firstly I've stopped expecting children to learn to read music. I think it's because I can't remember learning to read music, it was just something that I could do. I kind of assumed that they would learn to read music too, but I stopped expecting them to learn to read music ... I think I've become more adventurous with the things that they do and also ready to give them more of a challenge with the things that they do. (Teacher L, T)

³ Teachers have been anonymised and assigned a random initial letter. Letters after the assigned initial are C= Class, I=Instrumental teacher, M=Mentor, H= Head of Music Service, T=Teaching assistant

One of the positive aspects that runs like an *idée fixe* through many of the responses is that of the CPD providing a welcome opportunity for reflection on one's own professional practice:

I enjoyed a lot of the units [modules] that I did and it made me look at my practice ... probably making me think about what I'm doing. Just making me self evaluate and decide is what I'm doing relevant and useful and interesting, it's got to be interesting for the kids. So this has made me think of that, in the last 2 years I've thought a lot about is this right? Am I doing this right? So yes, self-evaluation (Teacher S, C)

Indeed, one aspect that underpinned many positive responses was that the individual teacher's own professional practice was affirmed as being essentially sound. This is a direct result of the way in which performativity is ever-present in education, and where the normal experience of observation and discussion is one which takes place against a background of assumed deficit. Stephen Ball describes how teachers '... find their values challenged or displaced by the terrors of performativity' (Ball, 2003 p.216), and this is visible in the ways the teachers in this (and many other) contexts are worried about 'doing the right thing' or being good enough. Stronach et al (2002) describe how education is governed in an 'outside-in' fashion, causing issues for professionalism, and so one of the things the CPD programme has done is help those teachers who are, as Swanwick (2008) describes, 'good enough' to realise that what they are doing is fit for purpose. Many of these teachers took a great deal from the CPD programme, in terms of ideas, ways of thinking, and ways to interleave music and learning too, so we are not saying that they did not need it, but that it helped confirm their professional practice in ways which up until now had not been possible.

Often music teachers exist in relative isolation, and so having the opportunity to think about other ways in which things can be done was welcomed by many:

I definitely would say it's made me analyse things... [the course] definitely made me sit up and think about alternative ways that I could approach singing and getting children going. (Teacher M, C)

For many instrumental teachers, undertaking WO teaching may well have been their first encounter with group sizes in double figures; this brings its own dynamic to the teaching and learning encounter, and may not be something with which the participants were familiar:

...when we started the Wider Ops four or five years ago, as I said we were pretty much in the dark, I was learning as I went along then the new CPD course came along, and, I found it invaluable ... the workshops, been absolutely wonderful, especially the hands-on one, we have done some Japanese drumming which has been absolutely brilliant. ... I have used some of the ideas from the workshops to, um, carry on the work in the classroom. And I have also enjoyed doing the course...I haven't done any written work since college. I went to the

Royal Academy of Music. I won't tell you when but it is years and years ago and... it's refreshed my ideas in the classroom ... (Teacher G, I)

For many teachers, taking up the CPD offer was something they did not need to think twice about:

I jump at the opportunity for more training (Teacher M, C)

Our concern throughout this research has been to try to investigate impact, and so it was helpful when a teacher with responsibility for WO in one local authority talked about the effect it had had on instrumental teachers in her area:

I think it has been a huge impact on them. A number of them have just completed and the other thing to think about there is that in [this area] the Wider Opportunities started slightly later and so some of them only became practitioners at the beginning of last year. So they haven't been doing it for very long actually and they would tell you because they tell me that it has an amazing impact. One of them is very keen to continue or prefers whole class teaching to one to one. One in particular just wants to carry this on and has been totally inspired particularly by the workshops... they come back from workshops saying how fantastic the workshops have been (Teacher U, M)

The importance of workshops is a theme that we will return a number of times during this research report.

Clearly central to the individual teacher's experience of the CPD were the various modules that were undertaken. We have already looked at statistical results from these, so we now turn to the ways in which various individual teachers responded to the ones they had taken.

4.5 Respondent discussions concerning modules

Our discussions here of modules are inevitably flavoured by the ways in which respondents talked about them. To this end we include discussion of issues where a number of teachers referred to similar issues. Inevitably this means that some modules receive more attention than others. As statistical results show, different modules had differing uptake rates; however, this does not mean that they had a higher rate of being talked about, as will become apparent in the discussions concerning issues raised.

4.6 Genres

For many teachers, being taken out of their 'comfort zones' and exposed to something they had not done before was revelatory. Taiko drumming was clearly popular with a number of teachers:

...the workshop was absolutely brilliant. We did Taiko drumming. It was just incredible. It was brilliant. ... Not just the actual drumming but the

whole perception of what you do, you know respect and everything. Yeah, it was great. (Teacher L, T)

This teacher, also talking about Taiko drumming, could clearly see aspects from outside their own tradition that would be transferable:

The [Module] on Taiko drumming and that was really cool and it did make you think there is so many things to tap into, like sort of quality music from other genres, which you have to do really. You can't stick to one genre because there is a breadth of stuff - I mean the tradition we are in is good but you can borrow from other genres really, useful stuff that make it easier to understand music... (Teacher A, I)

The notion of transferability is also clear in this teacher's answer, when they explain that not only was the workshop helpful, but also that they understood how it could be operationalised in the classroom using school percussion instruments:

... 'musical genres', that's the only one that I've done that I've found was an inspirational workshop and that really took me beyond what I do already ... The person that ran it did three genres, gamelan, samba and African drumming. He related it to what was actually accessible in the classroom and to what school instruments would be, so how could you transfer gamelan onto glockenspiels and finger cymbals. So it was very pragmatic, which was useful. (Teacher E, C)

Less satisfactory, it seems, were workshops where transferable application was not immediately clear:

It said to use particular genres that you were interested in and use that for your, for preparing for the key task and how you would use it. So I chose brass bands, obviously, being a brass teacher and how the history of that and how it had grown from the working classes and that sort of stuff. And then they did medieval music. (Teacher R, I)

The music genres module seems to have been interpreted differently by different workshop leaders, and this results in the differing experiences related by respondents. It may also explain why in the statistical section there are a number of differing attitudinal responses.

4.7 What is Musical Learning?

What is musical learning is a core module which teachers were required to take. There were a number of appreciative comments:

...the 'what is musical learning?' I found very useful (Teacher J, C&I)

And delivery was clearly good:

Musical Learning, the core module, and that was good fun. It was done on a staff training day and we all took part, lots of singing and, um, rhythms and, you know, which just encouraged us (Teacher G, I)

This next teacher was clearly affected by the module, and it made him revisit his existing scheme of work, in such a way as to exploit it so as to maximise its *musical* potential:

I think the best thing of it all was making me just think actually, what do you do? Is what you're doing relevant and is it interesting are the kids enjoying it? That's been useful yea...But again I was going through some of the tasks on What is Musical Learning? and you just pull out that thread, I looked at task number 1 again and it was dealing with Frère Jacques, and so I then say, well yes actually I now use Frère Jacques for a range of things. We use it for singing rounds you know and even year 4s can sing in a round with up to 16 parts now because we developed it gradually. I use it to develop Ostinato work so a group of children play the first 2 bars while the others play over it. So I use that now for a range of activities where as previously I would just teach it to them as a song and just forget about it (Teacher S, C)

A HoMS found this to be a very powerful unit, and observed:

When I went into 'What is Musical Learning?' I just sat there thinking everyone needs to do this. [laughs] I need to put this on, come and do this session because it's that's what it's all about. (Teacher N, H)

This is clearly pertinent, and should be what all music education is concerned with, or as Swanwick puts it, with 'teaching music musically' (Swanwick, 1999).

However, there were contrary opinions expressed too:

I think the worst one we had ... [was] the 'what is musical learning?'. It was confusing and a tad unnecessary. I could see why they were trying to do it, but I think it was a philosophical thing really rather than anything useful for teachers. Young people with no qualifications learning how to teach, it was a bit weird. . (Teacher B, I)

Musical learning is something which all participants in the CPD are involved with on a daily basis. Unfortunately the profession lacks a credible, widely understood model of what musical learning and musical development entails (Coll & Lamont, 2009), which means that individual interpretations are entirely normal. In many cases these have resulted in what Bruner would refer to as 'folk psychology' and 'folk pedagogy' (Bruner, 1996) with regard to understandings of processes, as the teacher above reveals. Indeed, for many teachers this is an entirely unproblematic aspect of their pedagogy, and so reactions such as this next one are not uncommon:

I suppose the 'what is musical learning?' was really trying to make a meal out of something that could have been covered in about half an hour. (Teacher E, C)

However, there were clearly issues too with the delivery of the material:

It wasn't so much the course, it was the person doing it that was useless. She was trying to teach us a song and she didn't know it herself. I wasn't best impressed with that one I'm afraid. (Teacher C, C)

Clearly there are different perceptions of different experiences, and this may be an area where some 'hearts and minds' were more easily won over than others!

4.8 Children's Musical Development

As the statistical results show, for many teachers undertaking the CPD programme this was felt to be a useful unit:

Interviewer: A number of instrumental teachers said they've found the Children's Musical Development and Understanding module the most useful

Teacher G: Well that's because, yes I agree with that, because my knowledge of the learning process of children, I mean through music I'd done it but the module actually helped through other learning curves as well and then grouped it all together at the end. That was the aim of the module. So yes, I did find that very, very useful (Teacher G, I)

The issues discussed above in section 4.7 concerning a lack of a clear model of musical learning and development are pertinent here again. Although there a number of published examples of academic writing on this topic, many of which are referenced in the Module Guide by one of the key authorities in this domain (Lamont), again for a minority of respondents there were problems with this:

Children's musical development ... I don't really connect with the module guide for it. I haven't really found any of the module guides useful. Partly because they are based on the PGCE, things I would have had before. (Teacher H, I)

The issue of PGCE/QTS is one we discuss below. But we do know that the issue of musical developmental is a problematic one (Lamont, 2009), and that that musical development "...is a complex area and one that is still very much under debate and exploration" (McCullough, 2009)

4.9 ICT

We know from Prensky (2001) that there are differences between 'digital natives' and 'digital immigrants'. We also know that Ofsted found that "there was insufficient use of ICT in music" (Ofsted, 2009 p.34). However, many

teachers expressed a willingness to develop this aspect, and found the module immensely helpful:

...the ICT one... That was the best module I think... really useful. That was certainly an area that I was finding difficult ... you can often find people who know about computers and people who know about music but not always easy to find people who know about the music software that you can use, so that was really helpful. (Teacher C, C)

As has been seen before, the presenter of a workshop can make a lot of difference:

I came to ICT much later than some people and although I love dabbling in it I wouldn't say it's a natural thing for me and, um, especially when things go wrong like having lost my computer just now because of water damage but, um, the chap, [who] came to do the ICT and his knowledge was amazing and the way he used ICT in music was also invaluable and the websites he gave us were all written down and I have used lots and lots of material so he was very good (Teacher G, I)

However, some were a little disappointed when they could not see the application of it to their professional practice:

... the one that I thought was going to be the most useful was ICT but it was actually completely a nightmare. Because I'm just a heathen and the stuff that he did was actually irrelevant to my music teaching. It probably would have worked if you were a primary classroom teacher or maybe if you were instrumental but not really, no. I didn't understand it, I needed a one to one I think [laughs]. It just wasn't really at all relevant to me, so I couldn't use it, so I just. Obviously I use Sing Up all the time and that was my only source of ICT software. It's because I don't really know what I'm doing really. And most schools don't even have the equipment. (Teacher B, I)

Sadly, one HoMS went to some trouble to set up an ICT workshop, and was then more than a little disappointed with the low turn-out from instrumental teachers:

Teacher Y: The one that we had problems with was the technology one. And a lot of people signed up saying they wanted to do the technology one then the irony is we laid on eventually we managed to link up with a school, who actually had a really good tech lab, because you needed to be linked up, and hardly any of them went. So that was the only one because that needed specialist equipment that we don't as a music service doesn't necessarily have. I mean we have got some music computers but not in sufficient numbers as we thought. So as I say it's a bit of an irony we lined up

Interviewer: Why didn't they go? Do you know?

Y: Apathy, I would think. It was a Tuesday night maybe they do something else on a Tuesday night, I don't know. Whatever.

There are clearly issues with the involvement of ICT in WO teaching and learning, and, especially on LA routes, it might be useful for HoMS to consider ways in which workshop attendance could be maximised. This would be the case for all modules, not just ICT.

4.10 Planning

We know from other research that there can be tensions at the interface between the planning undertaken by instrumental teachers and that done in schools (Fautley & Henley, 2010). With this in mind it is perhaps unsurprising that teachers had very different reactions to this aspect of the programme.

As I say the planning was really helpful and that is tied into recently we did a planning training day last week with [the LA] and that sort of tells you exactly the formula you have to use (Teacher A, I)

The planning one I thought was really very poor and no help whatsoever. (Teacher E, C)

There were those who found that it was useful, if only to be certain that they are doing 'the right thing':

Yes, that was quite interesting. ... because the requirements of planning and objectives and assessment have changed so much since I did my degree. (Teacher B, I)

One of the aspects of musical learning that music education has focussed on recently has been the differences between *learning* and *doing* (inter alia DfES, 2006), therefore this next comment shows that this message had been taken on by this instrumental teacher:

I have changed my lesson plan format based on the course because you know there was a big emphasis on making every activity musical but at the same time there's got to be some sort of academic learning going on at the same time. For me that module was quite interesting because I was always worried that everything was so practical and the kids weren't actually learning anything. (Teacher K, I)

Whilst for one respondent the fact that instrumental teachers were engaging with the planning process was itself a useful outcome:

I think that peripatetic teachers can be very isolated and they can continue with their profession, their job without coming into contact with educational ideas or any support in terms of planning, which is I think actually is one of the key issues, in terms of planning and actually planning for progress. Middle-term, well short-term, but middle-term and long-term planning and I felt that all of those areas which are embedded in our music curriculum it was important that they had the opportunity to do that (Teacher U, M)

One of the interesting findings beginning to emerge is the difference between the importance of a module and the delivery of a workshop, as one can very much affect perceptions of the other:

I am not going to mention specific names but the chap that came to do the 'planning in the classroom', there was too much content and we actually got bogged down. I think the workshop was less than three hours with a break and we were still struggling through the material by the end, and he was a lovely chap, but there was just too much work and I thought in the end he was trying to do the module for us and, um, instead of just of giving ideas for us to continue from that module (Teacher G, I)

4.11 Vocal

Vocal work came in for all-round praise. This is interesting, because as one HoMS observed, there can be concern about the lack of singing in some of instrumental lessons, and she is unlikely to be alone in this observation:

... you very rarely see instrumentalists singing in a classroom, which is really sad because there's no reason for them not to now because of Sing Up. And we've signed up to try and go as well so there's plenty of stuff there that they can use. But the sad thing now is that the instrumentalists don't see singing as part and parcel of what they're doing and I keep going it's sing, clap, play, keep doing that you know. But I've observed a lot of lessons where people still don't do that approach. They just go straight into playing and that saddens me really (Teacher N, H)

The same point was made by another HoMS:

In your average peripatetic teaching lesson you won't see much singing but certainly in the Wider Ops singing is a big part (Teacher Y, H)

And this is the key point, in WO, singing is a 'big part', so it is encouraging to find support from instrumental teachers for this aspect of the CPD:

The vocal one I found probably the most useful one of all, not being a very confident vocalist. I found, the nice thing about it was I found I wasn't as bad as I thought I was. It's just confidence building, knowing that I'd come to more or less the same conclusions. ... And there's lots of useful techniques, the technical side of how to use the voice which I hadn't really thought about or come across before. That was good. (Teacher D, I)

This next example shows again the important mix of workshop facilitator with content:

It was as much the content as the way that [the facilitator] went about doing it. Sometimes you go into a module and you struggle through

your introductions and then “ok now let’s get on with it”, but I mean even before the introductions she was doing things. Working with the group that was there and showing in a very practical way how you work with a class. Without sort of telling us how to do it she just got on and did it and even with the people coming along, I think on a training day having a bit of a laugh and a giggle, but I think she actually dealt with those in a way that she would do in a classroom. She did everything in a very positive way without making anyone feeling a bit silly or anything like that, but in a very practical way. This is how you did it and how you deal with things. How you take a disruptive situation and turn it around into a positive thing. So I think the skill in which she did that as much of the content that I found really useful. (Teacher T, I)

The same point, but from a less satisfied teacher:

I’ve never had any formal singing lessons and I’ve identified when I’m doing my self evaluation that singing and leading singing at school is not my strength. I’ve been using all the strategies from the module and things have got better and I’ve become more confident in leading singing and all the warm-ups. I would have liked in that module to have a certain amount of vocal training. It was a lot to do with giving strategies assuming that you are already a singer. ... I couldn’t really get stuck into the course because I wasn’t a confident singer myself. (Teacher K, I)

Having strategies, including vocal warm-ups, and knowing about the basic principles of voice production were clearly what this teacher needed to know:

Yes, definitely. The singing. I think I did two things possibly where we had someone explain how your voice box works and how the voice works and really good warm-up activities for the children. And I have to say, that was something that I tried really hard to put into my practice. Rather than just, you do warm-ups for children where you explore different timbres or whatever, actually encouraging children to do warm-ups. I did a lot with my choir at the time but we’ve slipped back, we haven’t got as much time, I’m given 10 minutes in assembly to learn a new song, you know and you go back and think “gosh” ... I can’t remember where the lady came from, but she was excellent the way she took you through the warm-ups, very gently. That was the other thing, her activities, yes they were fun but you know when you do things with the children they’re very hyper, very stimulating, very movement and actions. And actually encouraging children to think about their singing and their posture, you know, you’ve got to do that as a teacher haven’t you and that lady really put that across. Yes, you’ve got to do all the fun things as well, but we’ve also got to make the vocal warm-ups as part of looking after voices. (Teacher J, C&I)

One useful outcome is confidence boosting, and realising that maybe one’s own professional practice is not lacking:

The developing vocal work course, I put down that I wasn't terribly good, and on the day as they were splitting us up they said 'well if you already do this I think it was you know if you already lead singing say in assembly you should go into the higher one cause you're already at that stage' and I said to myself well actually I already do that. And on the course, a lot of stuff, the lady was brilliant I can't remember her name she was from one of the, I think one of the colleges, and she made me think, wow this is good material, so I gathered some material. But when I went back to school I thought well actually this is stuff I do so it sort of made me realize well actually I'm doing okay (Teacher W, C)

Increasing confidence was frequently cited as an outcome:

Much more confident with the singing because I have only ever been a peri and band teacher so the singing was totally alien apart from oral parts of the lesson. Yes, that's a huge part of it. (Teacher R, I)

Not all of the participants were from mainstream education, and the significant role of musical learning in special education was also represented by one of the interviewees from a special school:

... we sing all the time here and to me it was kind of normal. You sing all the time. I am doing a story with, um, class nine this morning and I don't know whether you know it, it is called Tuesday and it's got no words in it and it just, um, it's about frogs flying on the lily ponds. And so we are rewriting as a group, special frogs cause we will sing that and we use song all the time throughout the curriculum: hellos, goodbyes, how are you, dates, calendars, weathers perhaps more than a mainstream teacher. Far more, so kind of to sing our lessons wasn't, isn't extraordinary, which I think mainstream teachers might have taken on; gosh I didn't realize you could sing all the time. (Teacher P, C)

Finally in the section, the message that the workshop leader was central to success was observed by this HoMS:

I think we've had some very good workshop people come and work with us and the teams have really worked enjoyed that. The singing units [modules] I have seen in place have been very good and very strong (Teacher Y, H)

4.12 Composing

We know that there have been concerns expressed about the issue of composing and pedagogy (Berkley, 2001; Fautley & Savage, 2011). We also knew from the statistical aspects of the survey that there are issues associated with composing and instrumental teaching. It is also the case that not all instrumentalists will have undertaken composing as a part of their professional training. Against this background there were a number of supportive comments with regard to this module. For example, here is one

instrumental teacher talking about his approach, which clearly has composing and improvising embedded within it:

Teacher Q: Probably the composing and improvising one is the one I found was the most useful.

Interviewer: Do you do a lot of composing and improvisation work in your lessons?

Q: I like improvising yes. I think improvising is an important aspect of music. You know, I'm more of a "you hum it son and I'll play it" musician rather than have things written down like people do. It kind of lent its way to my style of teaching and the things that I think are important. (Teacher Q, I)

Another cohort reached by the CPD was that of teaching assistants (TA), and here this TA describes how she was able to use ideas she had developed from the unit in her work in school:

I particularly enjoyed the ones like composing and improvising where you had the chance to, you know you had to plan things to compose around a picture and improvising round a story. Those kind of things. I really enjoyed those, they were really good. ...*[going on describe how she had used it in school:]* we've done quite a bit of composing and improvising within recorders. We wrote some music. I had a slightly different group last year but we wrote music and did a lot of visual scores and all of that. Then last term with the current year 6s, we were doing the Egyptians so I was able to give the class teacher part of the composing and improvising actual text notes about the Egyptian things and we hadn't done any music, because we are on this big pressure towards SATs now, we hadn't done any music so they did some music for an Egyptian tomb. So we used that and I've been able to be part of that. (Teacher L, T)

One of the key distinctions in discussing composing work is to differentiate between *process* and *product*, a point this teacher had picked up on:

I got a lot out of the composing and improvising unit, which I do a lot of on instruments, percussion and things, chime bars, recorders... Sometimes when you're the only one in the school perhaps doing music, you're not always seeing other people teaching it and you sort of think "Oh I don't know what they must think all this noise" and then when you get a performance together, people say "oh that was really good". They can see the end result but the process is as important. That just sort of gave me that reassurance really. (Teacher J, C&I)

Whilst this teacher had developed a scheme of work from their work on this module:

Yes that [composing module] was really helpful because we didn't touch upon that much in teacher training. We were told obviously that it was a compulsory element in the national curriculum, but we weren't really given resources or even how to do it. So out of all the modules

that was probably the most interesting one and relevant one to me. Again, that's one where I actually created a scheme of work from it. Obviously I used the information and resources from that module (Teacher K, I)

In WO though, there is clearly a place for composing and improvising. This message maybe needs reinforcing more through the module itself, especially as we know WO is about more than just learning to play an instrument:

Because I think it's perhaps better for other instruments, but for strings you're struggling to get kids to play a very difficult instrument and at the end of a term they can play about 3 notes and to expect them to make up their own music when all they want to do is play other people's music. It's just not what there's time to do in a year and not what's really relevant. ... it wasn't at all relevant to Wider Ops. (Teacher D, I)

Which takes us to the worries about what composing in WO actually is. We know that creativity is not simply a modality for the classroom, and so maybe instrumental teachers might need more obvious help in seeing how it applies to their work too:

... the composing and improvising module wasn't what I expected at all. It was more how to create a musical noise rather than how to create a piece of music, which is more what I had in mind for the classes that I was teaching... It would be good for children who weren't playing pitched instruments. If they were just doing percussion, perhaps tuned percussion it would have been ok. But, to me, if you are going to do a composing module you want to use the skills that you have learnt from your instrument to create nice musical sounds not just a noise like a thunderstorm. (Teacher R, I)

There seems to be a concern here with appropriateness. Whilst composing with classroom instruments is appropriate for class teachers, instrumental teachers are going to need help with ideas for composing with the instruments which they are using, and so this represents a missed opportunity. Different workshops in different areas will obviously have different approaches, but this seems a logical point to make.

Maybe the last word here should go to a mentor, who made a pertinent observation concerning the issues surrounding pedagogies of composing:

Another thing that I would say as well that the realisation that developing a rounded musician includes all of these things (composition, improvisation) and has left them thinking that some of their skills are lacking in that department. (Teacher V, M)

4.13 Travel

Some choices of module were governed by geographical proximity for some teachers, and this played a part in the ways in which they chose which to take:

I think I've been depending on the workshops that have been offered locally. I did two at the very beginning of the programme and then there weren't any offered locally until this September, and I think that's going to be the last one. With me being in the North East it's not been very practical to travel down to, I think there's been some in Lancashire and Manchester, I mean from my point of view that's been an issue. It wasn't easy for me to start my car and take a day off work and travel, and there's the issue of travelling and all of that as well. So it would have been good if some of the local authorities could have ensured that there had been something on offer, you know, a workshop each term or something, I would have been finished long ago. (Teacher T, I)

Some teachers bemoaned having to travel:

I would say that although most of the workshops were close to home, there comes a point where when one module stops running, I had to go quite a way out to get to the modules. So I suppose it would be, you know more people would attend if they could get to their local CPD centre. I suppose that's probably down to funding and whether anyone is available to go there and teach it, but for me personally, I would have liked to have seen more of the modules closer to home. (Teacher K, I)

Whereas for others choice was first, and then transport second:

I chose the things that I'm interested in, which was great. And then fortunately all the workshops were not too horrible to get at, so they were easy to get to on public transport (Teacher L, T)

Travel was less of an issue when it was a LA which was putting on the course:

Interviewer: So have any of [the participants] had to travel to somewhere else?

Teacher N: No because they were being done with us

I: They were being done here

N: Yes, we've been like a centre if you like

I: Right, so in a sense that's good, that's obviously good that the programme was on offer because enough people picked it for you to be able to lay it on. Is that right?

N: Yes. I think there's supposed to be 10 or 12 minimum but we had 6 or 7 and we still allowed them to do it ... You know I really was concerned that it was as easy as possible for them to do. If I had said to them you had to go [miles away] they would not have gone. But because we ran it in-house it made life easier for everybody (Teacher N, H)

There are issues relating to the location of workshops then, and those offered by LAs are clearly at an advantage as they will be centrally located, and in places which the teachers are used to visiting.

4.14 Quality of CPD

A theme that emerged quite clearly from interviews was that although there has been very little CPD for music education available, the programme did not just plug a gap, it filled a need, and did so with materials which were appreciated by participants:

I just think they were all useful. For me. I don't [otherwise] get these, at least with the high quality training (Teacher A, I)

We have already commented how having a good workshop leader makes a great deal of difference to perceptions of the course as a whole. Indeed this aspect was commented on throughout interviews, and across a range of contexts:

I think the workshops were the most vibrant things I thought all the workshops were very, very, very good. The person delivering them, all of them, were different people but they were all very competent. Very competent. Made it fun, made it interesting. (Teacher P, C)

I've found the contact with Trinity Guildhall and the organization excellent. There's somebody you know as a workshop leader and as a mentor, there is always somebody there immediately to talk to about the programme in all the different areas. So I think it's great I really do. And the workshops I've attended ... I've found that the engagement of the practitioners has just been excellent. So I do I think it's an incredibly positive programme and I'm really looking to see, watching what's happening next because you know I think it's something that should be funded and it's just excellent. I've really, it's been a great aspect of my life over the last year or so. (Teacher U, M)

Quality of materials is a separate issue, and although accessing some of the on-line aspects of the course proved problematic for some, as we shall consider below, nonetheless for many this was a positive:

I thought the resources were excellent, personally. I liked the idea that you could access on-line. I know that goes without saying really, but for me at the time that was something that I hadn't done before. Although I found it stressful I got a lot out of having somebody, you know you have two visits, that was really, really valuable. (Teacher J, C&I)

4.15 Usefulness

Having a high-quality resource is not sufficient in and of itself if it does not meet contextual needs. Here this instrumental teacher bemoans not having had training before they started WO teaching in schools:

Well for people in my situation it's a rare opportunity because you're learning on the job but you have time to reflect and, you know, uh, it's a big thing for an instrumentalist to go into a classroom and have to sort of fulfil these sort of criteria, you know, and I am sure there are loads of

– Well, I learnt by just doing it in the first place and if I've had this kind of training before I'd feel so much more confident and it wouldn't be – It was a real stress the first few weeks just because I wasn't used to the [laughs] I'd spend too much time planning, know what I mean, and I wasn't used to how it was done. I mean I had observed it, which was good, but, yea, it is knowing the kind of the boundaries that will work and what won't. so I think I did ok but – I think it would have been a lot better if I had this sort of grounding, you know (Teacher A, I)

Whereas for this teacher the CPD programme had enabled a consideration of the holistic nature of music education between instrumental and class contexts:

I think generally just the stimulation to think beyond the instruments that I've got. It would be very easy just to go in and teach all the notes and teach them to read music and play along to backing tracks and things. The whole process has made me think about the musicality, the musical side of things, that in turn has helped me to be able to make links with the classroom teachers and the music co-ordinators in terms of what how does what I'm doing here fit in with the national curriculum. (Teacher T, I)

This point takes us to a consideration of the ways in which the CPD programme enabled participants to think, or rethink, linkages between instrumental and class music provision.

4.16 Links with Class teaching

Turning away from the modules now, we were keen to find out about linkages that participants had made between WO and the classroom. The WO programme is as much as about what goes in the school in terms of teaching and learning as it is about instrumental specificity. With regard to joint planning between class and instrumental teachers, this teacher observed that:

I mean it would definitely be useful to plan the class with the classroom teacher especially for you to get across these concepts of, they really need to practise in the week and it just take a lot of time to repair the instruments and stuff every week so that kind of thing to reinforce and also it gives them a bit of time to join a bit. It seems to depend on the teacher whether they are interested or not in joining in and I don't know how much a meeting would help. I mean I am sure it would help. As I say there isn't the opportunity for me right now to do that (Teacher A, I)

which, although not directly concerned with the CPD programme, is a useful point.

For one instrumental teacher there was no distinction here, and they were quite blunt about this:

Vocal Wider Ops is class teaching (Teacher B, I)

The issue of moving from small group to whole-class pedagogy is one which we know has caused concerns for a number of instrumental teachers. We pick up some of these issues in discussions concerning behaviour management below; here we are concerned with pedagogic issues.

Interviewer: So, one of the sub questions we've got for that is, do you feel better equipped to teach whole classes? Or maybe that is not a relevant question for you?

Teacher G: I don't think of it that way. I still treat it as if it was a small group. The one good thing about having another colleague present, um, I tend to run out of steam to do this class for an hour, bang, bang, bang, it's non-stop. It is really good to have the other class teacher to feed off. I really admire those people that do it individually, um, because it is exhausting when you are only used to doing small groups or individuals (Teacher G, I)

This is an interesting approach, where for this teacher the whole-class modality, when undertaken by two teachers, clearly works well. Other teachers talked of having experience of large groups, and building on this:

I have had bands the size of a class so I wasn't daunted by that at all. I don't find it difficult to maintain control so that wasn't something that I felt like I personally did but I think it is something that my younger colleagues probably benefited from. (Teacher R, I)

The CPD involved helping teachers make the transition from dealing with individuals and small groups to whole classes, as this teacher recognised:

As the Wider Opportunities Co-ordinator I immediately realised that part of this, a huge part of the programme actually for me was to put in a quality provision for Wider Opportunities and actually the quality was for me the most important aspect although I need in my contract I need to make sure that I open up Wider Opportunities to as many schools as possible. I wanted to make sure, having had the background I think of classroom music, but the provision was quality provision and I felt that therefore the practitioners coming on board, who mainly are instrumental teachers, that they really needed something that was going to help them to cross from being a peripatetic teacher to a whole class teacher and to bring out the skills that they have and to put them into an education context (Teacher U, M)

The theme of confirmation of an individual teacher's own practice arises many times, and in many places, during this research:

Interviewer: Ok. So with the course that you've done, would you say that your teaching has developed as a result of doing it?

Teacher D: Slightly.

I: In what way?

D: Just having horizons broadened and probably being made to think a bit more along national curriculum lines and just tweaks in the classroom direction rather than individual peripatetic teaching.

- I:* Do you feel better equipped to teach whole classes as a result of it?
- D:* Slightly. I was pretty used to doing it before I did the course so it wasn't transforming but it did help. It filled in a few gaps.
- I:* How long have you been teaching as an instrumental teacher?
- D:* 29 years. (Teacher D, I)

For other teachers the development of personal pedagogic skills was a key area developed by the course:

Interviewer: So doing the course then, would you say your teaching has developed as a result of it?

Teacher T: Yes, most definitely.

I: In what way?

T: Well I came into Wider Ops from having been a secondary music teacher for a long time, so it was a real boost to work out how to approach whole-class teaching in the primary sector. I think it gave me, I mean the different modules have been really, really helpful, have given me lots of ideas to work with. Certainly the vocal course and it made think long term about musical development of children of that age.

I: Would you say you are better equipped to teach whole-class primary as a result?

T: Yes, definitely. (Teacher T, I)

For teachers who have been at the chalkface for a time, the CPD was essential in bringing them up to date with new ideas, and with contemporary thinking and ways of working:

I think it's been a greater understanding and a refocusing of what is should be like in my set up, in this set up, of putting away the old things. Not saying the old things were wrong but drawing stuff to understand that wider stuff, you know, and music lesson isn't clapping way to a song. It is but I mean it isn't all. There is so much more and that we don't need to be using what we were using in about 1970.

(Teacher P, C)

4.17 QTS/ PGCE

Some respondents who had QTS were keen to tell us this, and many were also at pains to point that the CPD should not be thought of a substitute for a PGCE. This was an unsolicited response, but it occurred a number of times, for example:

I do have a music degree and a PGCE in secondary, 11-18, and we were asked to do this course by the music service. I think it was more for people who didn't have any qualifications really, so it might be interesting me giving you my opinion but it's not going to be the same as someone who really needed it. (Teacher B, I)

This creates an interesting dichotomy. We know the differences between 'wants' and 'needs', and wonder about those teachers who might not want the course, but need it, and those who want the course, but may not need it. There is always a danger in educational programmes that the latter cohort becomes more visible. We know from Scriven's work on metatheoretical approaches to valuing (Shadish et al., 1991 p.455) that there are different aspects of value which need to be considered in programme evaluation, and this seems to be an important point, and is reflected somewhat in the different approaches to the CPD taken by those who chose themselves – and paid (in money and/or time) – to undertake the course, and those who were placed on the course. This is a point we return to below.

We know that many instrumental teachers use teaching as part of a portfolio career, and so training for them needs to focus on their immediate requirements:

Instrumental teachers – If they are doing Wider Ops they should do it I think because it is the closest thing you are going to get to kind of PGCE standard ... I still feel not trained enough but maybe that's my, I don't know, my confidence and my lack of experience. I haven't been doing it that long really. When I was doing some of the training one of the practitioners said, mentioned about the University PGCE and that sounds like a great idea, if I can sort of find the time for that ...
(Teacher A, I)

Donald Rumsfeld's notion of 'known unknowns' springs to mind here, and we wonder if any teacher can ever be truly prepared for all contingencies!

We discussed earlier how we do not feel that completion rates are a reflection on the quality of the materials, and some of respondents described how they had been strategic in their choices:

I kind of, initially I picked about 15 modules and as I was working through them I thought "hang on, I'm not gaining anything from this, I'm not gaining anything from that" so I gradually condensed it down to the 5 and I know that my mentor said to me "well hang on a minute, you've got a PGCE in music, you've got to look at this realistically and focus on those modules specifically for key stage 2". (Teacher K, I)

This shows a focussed and targeted approach to the CPD programme, and although unconnected to notions of having or not having a PGCE, shows how some respondents thought about the course.

The issue of instrumental teachers not having much knowledge or experience of pedagogy was a point picked up by a number of respondents:

Well there are only a handful of us who have actually got a teaching degree to be honest. I think most people with teaching degrees would be teaching full time you know. So I think it's very important. I think the biggest thing for people coming into working in music services is that they may be brilliant musicians but they don't know how to teach so I

think it's actually very useful for them. But it doesn't replace in any form what a PGCE does, or an education degree. (Teacher B, I)

There are separate issues of teaching and performing, and so the CPD programme is right to tackle these. Again, this takes us back to our wants/needs dichotomy.

Whilst QTS may be a helpful preparation for WO teaching, this teacher's comments show yet again the importance of reinforcement – the course acting in a confirmatory fashion for existing practice:

I've gained quite a lot of ideas from the course, but for me it was more confirming what I'm already doing as the right thing to do if you see what I mean. A lot of what we covered on the course I covered in teacher training. I think for me it was just nice to see that my teaching strategy was part of this key stage 2 CPD course and other teachers are doing it. Because I'm on my own in the school, I don't have someone else saying "oh hang on, you should be doing that" or "have you tried this?". So for me, the course was just more of a benefit because it kind of just reinforced what I already know. And obviously I've gained, because you're always going to gain stuff, knowledge and resources from these courses. (Teacher K, I)

4.18 Differentiation

One aspect of pedagogy which all involved in WO need to understand is the issue of differentiation. It was interesting therefore to see the same concept applied to the way in which the CPD was organised:

Interviewer: Do you think that there is room within the course for doing modules that are specifically aimed at more qualified teachers?

Teacher B: Oh yes, definitely, you could have done, definitely, yes. But you then need to have lecturers or people who give the things that are more qualified than you. Some of these people, well I thought "I could have done that" or "what are you talking about?" or "what are you basing this on?" or "how many years have you been teaching?" and I don't know, but then I will question things. But some of them were useful. (Teacher B, I)

The notion of differentiation is at its most acute when dealing with the whole class – individual pupil split. Some class teachers felt the course was really aimed at instrumental teachers:

I think it's probably better for people, it sounds terribly big headed, for people who, you know there are a lot of peripatetics who now have to teach whole classes and I would have said that it was for them. Some of the things would be really quite useful, although they might find it difficult to put some of the things into practice. (Teacher C, C)

My background is I've got a music degree. I've got a secondary PGCE in music, key stage 2 and 3 ... I did enjoy the face to face modules,

the vocal one, but I did feel that it was very much aimed, and I did have long conversations when I applied because I wasn't necessarily not musical, but I thought "I am key stage 2, I am doing Wider Ops", but I thought it was very much aimed at people coming in as a Wider Opportunities teacher rather than a music teacher or a music coordinator ... I thought it was more for a non-teacher, a non-qualified teacher. (Teacher S, C)

Some instrumental teachers thought the course was clearly aimed at classroom teachers:

I definitely think it's valuable. Even more so for the general primary teachers to get the up-to-date strategies and philosophies in music teaching, also as I said to take into account that they may just have an A-level in Music and probably done it a long time ago. I think maybe there needs to be some change, like with the developing vocal work there is a more confident group and a less confident group. So maybe the other modules need to be differentiated in that way, I don't know. (Teacher K, I)

Those who could see beyond the immediacy of their own situation realised the strengths of having both cohorts together:

Everyone's from such different backgrounds there's no norms at all is there. One of the strengths was having so many people from so many different backgrounds and they all shared their work (Teacher D, I)

I found there were lots and lots of really good ideas coming my way. And opportunities, because I'm a TA, all the other people on the workshops were either performing arts people who were going round or they were teachers, class teachers. And so I could see the kind of things that they were doing and their approach. So that was quite handy, picking stuff up from them. But also, all the things that we were required to do in the workshop, yes it was really useful. (Teacher L, T)

We have so far in this section discussed differentiation in terms of the CPD course. However, for this mentor, the issue of differentiation was one which instrumental teachers needed to take on board too, and which was viewed as an important component:

Interviewer: From your point of view as a mentor, what was the best part of the course for teachers?

Teacher V: Enlightenment. For some of them, well for all of them the realisation that they need a lot more training and also an enlightenment that teaching to the middle of the class or to the top of the class or to the bottom of the class without differentiating or even noticing the range of abilities in their teaching has been enlightening to them. I don't think they have got the skills to do anything about it but they have at least noticed it now. (Teacher V, M)

Citing the views of this mentor takes us to a discussion of the role of the mentor, and of experiences of mentors and mentoring.

4.19 Mentors and Mentoring

We spoke to people on both sides, mentors and mentees, and those who were both. We found a wide range of views and approaches.

One aspect of the mentor-mentee relationship that was valued highly was that of lesson observation. For a number of teachers this was their first and only experience of being observed by a music specialist:

We certainly exchanged emails. We met up. She observed me. And it was useful you know again anytime someone observes you it's useful you know 'cause you get somebody else's point of view and they point things out to you. So yes you know, I don't mind being observed 'cause I'll always want somebody to say what can I do better (Teacher S, C)

A similar issue was noted by another teacher, who was looking forward to his lesson observation:

To be honest with you I am quite looking forward to the observation because unlike a Head teacher, [my mentor] will point out musical things whereas the Head probably doesn't have a clue. And there will be an interesting discussion afterwards, which I will fully appreciate. So, uh, so yes there is a little bit of fear as well because I don't know what she will come out with and I – Ok, I may be an experienced music teacher but you know, this always weighs in for improvement, of going back over things in a different way, a better way and so... no one has actually checked up on me so it's going to be a first for me as well. [Laughs] This should be fun! (Teacher M, C)

For this HoMS, focussed observations were appreciated by all of the staff in the Music Service:

I think another thing is every single one of them said that the most valuable thing to them was having the mentor in their classroom. (Teacher Y, H)

However, there were those who had a less than positive experience as mentees:

Yes. Ha, yeah, yes. I was assigned one, I know who she is but I've never had a discussion with her. I am a mentor actually, to three people and I've done mentoring on the telephone. But I don't think we've been given anywhere near enough information about what we're supposed to do as a mentor. Someone is supposed to come and mentor me in a lesson! The person doing it is about 15 years younger than me and I'm not sure what I get out of it or what she gets out of it, maybe that's just me being very ignorant (Teacher B, I)

Whereas this teacher has had no contact, and does not know who their mentor is:

Interviewer: Do you have a mentor?

Teacher T: I'm supposed to but I don't know who it is. I was assigned one when I started off a year ago last September and got as far as sending off the spreadsheet, the audit, and that was the last thing that I've heard. So I'm waiting to see if anyone else has been assigned to me so I've not had any contact from that point of view. I suppose that's the one thing that I've found the most disappointing. (Teacher T, I)

The quality of mentoring clearly varied considerably, as might be expected.

My mentor as such was actually my line manager ... and he was actually learning being a mentor at the same time as [laughs] I was taking the course and it was the blind leading the blind I think. [Laughter] (Teacher R, I)

Some teachers on the CPD programme became mentors during the course of it; many spoke of the positive effect this had upon them:

Teacher K: I became a mentor about a month or so before I completed the course. In fact, I actually got an email from my mentee today saying that she wants to come down to my school to see me teach and lead an assembly. So to be honest, I actually gained more from being a mentor than being a student because it forced me to look at my own teaching.

Interviewer: As a mentor, do you think that it has improved your own teaching then?

K: Definitely. I really enjoyed, I mean I felt a bit hypocritical because I went down there and she wanted me to actually observe her lead a singing workshop at key stage 2 and when I went down there it wasn't really a musical assembly, I had loads of suggestions to give her to make it more musical and more practical for the kids. But afterwards I did feel a bit bad, a "oh my God have I really upset her" you know. I came away thinking have I made her feel as if it wasn't very good, but there were many, many good elements to it. I suppose that's part of being a mentor. (Teacher K, I)

4.20 Mentors' experiences

For some committed mentors, the rewards were clearly not financial:

It's £50 as an ongoing mentoring fee, and I drop them emails, I meet them for coffee, I've probably spent more than that on my coffee fees! It's difficult to say because I've had one who has whizzed through the course, she hasn't got that much out of it I have to say, but she finished it really quickly just by working her way through the modules and not needing much support or not asking for much support either. So I would drop her an email and say "how's it going?" and I'd get back quite a short reply, whereas others are much more needy and I'd

spend more time on the phone talking to them. So I think it's an impossible question to say I had this much time or that much time. (Teacher V, M)

For others, the limited financial benefit was a reason for not engaging to a great extent with the demands of the mentoring process:

.. there was no incentive or requirement for you to see the course through to the end with your mentee. Because you only got paid when they uploaded their PDP and did their needs analysis and when you did the school visit. That's all you got paid for. You didn't get paid for them completing or attending any workshops or anything. To start with I got very frustrated because mine weren't moving along, so I was chivvying them along and sending them reminder emails. And then I checked the small print and I thought, "hang on, you only got paid for the one school visit and then uploading, so why are you stressing?" so I ceased stressing. And because they didn't have any deadlines, at all, they had no incentive to complete either. (Teacher F, I)

Prioritisation was also an issue for some mentors, and with the demands of a busy schedule sometimes mentoring slipped:

I don't think us mentors and myself personally actually kept on top of the job. And that's not CPD's fault, that's circumstances that conspired against me if you like. Because it wasn't at the top of my priority list. So as a result I haven't gone, we haven't gone out and done the observations, we haven't done one to ones which I know we should have done. I did in the start, I was very good but then I was good at everything when I first started because I tried to, do you know what I mean? (Teacher N, H)

According to this next mentor, completion – or lack thereof – was not necessarily significant, a point we also observe elsewhere:

Interviewer: How many mentees did you have to start with?

Teacher F: I think I had six, but quite a lot dropped out. They were all quite happy to have the school visit. They liked the initial stages, the PDP and the school visit, that was really practical. But attending the workshops and doing the written work was quite hard. (Teacher F, I)

The issue of deadlines was raised by a few respondents, but not many. Clearly it seems the flexibility suited some but not others. Teacher M observed that:

I had to cancel my own deadlines and I think it would have been better if the deadline was set for me. (Teacher M, C)

We detected some tensions on occasions when the mentor was also the line manager, although these were not always articulated. However, this mentor expressed the view that she felt her mentees were grateful she was not in that position:

Some of the peris that I mentored were so glad to be mentored by someone who wasn't their line manager. So I think there needs to be a distinction if you have an external course between what you do in your day job and who you are responsible to and whatever and who you're mentored by needs to come out of that close circle. I think they just found it really difficult to be honest when it's your line manager who does your critical appraisal at the end of the year. You'd feel a bit stupid asking them what differentiation is after all this time wouldn't you! (Teacher V, M)

Schön's (1983) notion of the reflective practitioner has a great deal of currency in education, and so it seems a little odd for this mentor to reflect on how this was not really her experience:

Well, there's been two lots. I'd say the first lot of training, they didn't really have an idea at that time how the course was going to pan out. So it was much more generic, but good. You know, quite well rounded. Whereas the second lot of training, they (the trainers) weren't willing to be very reflective practitioners themselves. And if anybody questioned particular reasons for things, then that wasn't welcomed. (Teacher V, M)

The notion of the CPD developing reflective practitioners was mentioned by another mentor:

[I] certainly can say the people that I'm supporting now particularly to finish the course are those that have not necessarily had to do as much paperwork as such and putting their ideas down on paper even though they are good practitioners, it's actually verbalizing what they do and realizing what they do. But again I think that's a learning part and it's essential. I frequently say you're doing it but it's now knowing you're doing it, because that's the only way in a way that you can then impart it to others and they say oh well they could observe you but know then progress wise what the children are being taught in a sense then isn't it? (Teacher U, M)

An issue raised by one mentor who did seem to have engaged with the mentoring process was that she was not happy on behalf of her mentees with the quality of feedback given for the portfolio:

The feedback at the end is appalling. So they send in their portfolio and they get back a sentence that kind of says "oh that's all very nice, well done" and if it wasn't for the mentor making time to go through portfolios and being available to discuss what people wanted to learn, the level of the learning would be really quite diminished. If you want people to send stuff in, you want to acknowledge firstly that it's been read and secondly, if it's about professional development it might be able giving people some critical questions when you send it back for them to further develop. They've got no idea whether what they wrote was correct or insightful or whether they just had a massive

misconception. You know, it's down to the mentor to pick that up (Teacher V, M)

This highlights the importance of all those concerned with the CPD programme being fully engaged with the course, and with its processes.

4.21 Networking

It is an oft-repeated truism that the best part of many CPD programmes is the coffee breaks, and so we expected to find that networking was rated highly by participants, and it was:

It was nice to meet other people and some of the peripatetics who come into school, it was nice to meet up with them and the flute and clarinet who comes into our school, so I could do some more collaborative things with her, so that was nice. (Teacher E, C)

Interviewer: Have you found it useful picking up things from the classroom teachers when you've been working with them?

Teacher Q: I think perhaps in terms in some of the managing behaviours. To see how the classroom teachers do that. Not much on the music side, but the classroom management yes. (Teacher Q, I)

However, this was not universally the case, and one teacher seems to have a lonely time:

Didn't even speak to them. I didn't, you know, there's about a hundred people in the music service and the people I knew weren't in my group and the people sat next to me weren't introduced. There weren't many anyway. (Teacher B, I)

4.22 Website

The website seems to have divided people's opinions. For many it was a helpful component of the CPD as a whole:

I think the website was quite accessible. I didn't have any issues with the website. It was easy to upload everything and download all the necessary files. (Teacher K, I)

I would say I did find the on-line resources on the website, getting access and uploading the files, I found that pretty easy. So I'd like to make that comment. That was helpful, I didn't have any problems getting logged in or finding the stuff that I was looking for. That was very easy. (Teacher Q, I)

Whilst for some it was a headache:

[The website] foxed me a bit. I'm not very good at those things. I found it quite confusing and it didn't appeal to my logic ... I spent a long time fishing around trying to get into where notes would be for modules and

then where to my things to submit them. I found that not very clear.
(Teacher E, C)

Although it could well be the case that those who were not used to working on-line might have found any form of e-interaction problematic, and so these responses need to be considered in that light.

The forums received a specific mention from one respondent, and provocative postings were clearly appreciated by that teacher:

[Forums] They were very good because they had guest speakers so you'd get somebody putting stuff on. ... Gary Spruce. ... was always putting stuff on, kind of a provocative argument and then people were putting on their thoughts. (Teacher F, M)

4.23 Behaviour Management

We know that for many instrumental teachers the biggest concern in moving to a WO modality is behaviour management, a point recognised in the report commissioned by the FMS on Wider Opportunities, "There is also a demand from the music teachers [i.e. instrumental teachers] for behaviour management" (Bamford & Glinkowski, 2010 p.66). Taking our cue from Activity Theory (Engeström, 1999; Engeström et al., 1999; Nardi, 1996), we have conceptualised these concerns as representing an issue concerned with the division of labour. At its extreme this is characterised by instrumental teachers assuming that they would 'do' music, whilst the class teacher dealt with class management and discipline, as this mentor observed:

I think there was a massive misunderstanding about what the teacher's role is and what the peri's role is in a Wider Ops lesson. I made it very clear that they need to have that engagement and that conversation with the teacher upfront so everybody is clear as to what their role is. The peris saw it very much as their role to go in and teach music and somebody else's to deal with all the peripherals (Teacher V, M)

The Bamford report presents a clear attitudinal unproblematised division of labour with regard to this: "The view of most music services is that there should always be a class teacher in the room, giving guidance on classroom management" (Bamford & Glinkowski, 2010 p.66). This view was corroborated by this HoMS:

If I send an instrumentalist in I have to make sure there's a classroom teacher in there with them because they are not a behaviour management person... I have to make a judgment and I make sure if they haven't got a teacher with them, they've got a TA in with them. Even if it's PPA. Because, you know, it hasn't been their role to do classroom management in that larger scale, and it can make or break you as a service (Teacher N, H)

It was also a view expressed by some instrumental teachers:

Everyone who has been doing violin teaching in small groups or whatever who wants to move into class teaching is classroom control. (Teacher D, I)

There was also a concern from some class teachers and mentors that instrumental teachers do not see behaviour management as linked with planning, as this mentor observes:

There is the resentment that they (peris) are not doing the job that they signed up to do. The older staff signed up to be one-to-one peris or small-group peris who've now found themselves teaching whole classes without behaviour and management strategies and no real support apart from some very low level music service input as inset training as in how to do what to do with a whole class. I think that's the bit that has shocked me because they just don't see the kids in that class, they don't see the diversity and the range of learning needs and the differentiation is just abysmal. (Teacher V, M)

The same mentor went on to describe a lesson observation where the instrumental teacher observed was presumably working for a music service which had produced a centralised set of planning documents:

I had one peri who I went to see and it was the most horrendous lesson I've ever seen in my life and the kids were absolutely shocking, you know jumping on the tables and all over the place and whatever. And basically what happened was they were socially deprived children and their educational level was much below the national average anyway if you like and she was going much too fast for them. I mentioned this to her and she said "but the scheme of work tells me I've got to have moved on to G by next week" and I was like "well they are still struggling with B and A, so why are you moving on". So the planning, the way the planning was described to them still wasn't driven by pupil need, it was driven by activity. Not really considering learners' needs and it diminishes their musical experience basically. (Teacher V, M)

It seems that there might need to be some joined-up thinking enacted for instrumental teachers in terms of unpicking the linkages between behaviour management, differentiation, and planning. These linkages are clear enough in the various course materials, but maybe they need signposting or highlighting for some participants.

4.24 Terminologies and Acronyms

Well, my biggest complaint about the whole thing was that it was so jargon filled and so complicated and so hard to get your head around. I mean, I think basically the actual course and the teaching content was good, but the rest of it was a complete nightmare. Yes. Very, very complicated. Abbreviations and procedures and everything ... very, very tricky. I'm not a classroom teacher, I've not done teacher training

so I'm not doing those kind of teaching things day in day out. (Teacher D, I)

We are aware that all professions produce a plethora of jargon, acronyms, and shorthand terms. It seems to be the case than some instrumental teachers, maybe those engaged in peripheral participation, are not always aware of these, or do not encounter them with the frequency of others. There are three overlapping constituencies here, those of education, those of music, and those of music education. These three have their own sets of terminologies, and for some, such as Teacher D above, this seems to have been a barrier. These teachers reported similar concerns:

I think that feedback that I got from people was that they were struggling with the terminology. They were generally primary trained generalist teachers who maybe did a GCSE in music or an A-level in music many years ago, and they've been kind of thrown in to teach certain skills that are quite advanced. And they kind of felt a bit out. (Teacher K, I)

I've really engaged with this programme and everything in terms of the study guides and the basis on which it's been built. It's something I've thought about for many, many years and really the ethos of it. I think it's captured the ethos of music education, which for me fits with what I think is the essence. Saying that now I'm thinking when I read it I came from a view of, I suppose, a point of view of having already had training, and reading it in that way, and so it made complete sense to me. I haven't thought this before this interview so I'm thinking really on my feet just to think about improving. Whether or not some of the practitioners who haven't necessarily gone down a study route, have maybe not engaged with the completion of the course because it's not necessarily been able to be understood by them or the language that's been used is very educational. Do you know what I mean? (Teacher U, M)

However, in contrast to this we would like to hypothesise that engaging with acronyms and abbreviations is a vital component of pedagogic activity, and maybe in a notion deriving from semiotics, understanding the signifier, the acronym, is an early stage in understanding that which is being signified, which will only be of benefit to the instrumental music teacher.

4.25 Teachers on the course not involved in WO

One interesting facet of the CPD was those teachers who were undertaking it, although not involved in WO. Here is an instrumental teacher:

Teacher E: First and foremost I'm a performing musician and I play jazz double bass and then I teach classroom music in my local primary school and that's for, I'm paid for 2.5 days a week. I work with each class and then on a Friday afternoon they do a thing at the school where the staff have their PPA time and so they do all sorts of different workshops and so I do two music workshops. That's with cross-age

groups. That's how they work it, they rotate according to what they like to do. So that's quite nice.

Interviewer: Do you do any instrumental teaching at all or is the teaching that you do just class teaching?

E: No, just the class teaching in the primary school.

I: Does your school have Wider Opportunities lessons?

E: No ...and they've not had them at all (Teacher E, C)

And here is a class teacher who does supply work:

My circumstance are very different probably to the average teacher 'cause of being on supply I felt that it was very good thing to get involved with from a CPD point of view and to show potential employers that actually, yes you know, training and um, uh, sort of continuing training and examining my own ability, which is a real fine thing to do. (Teacher M, C)

Whilst it is beyond the scope of our remit, it is the case that the lack of good CPD for music education has broadened the range of participants. Maybe in these constrained times this might be a marketing opportunity?

4.26 Completion rates

Teacher N: I think, I think there's only about 3 or 4 people who've actually finished out of the original 25-30 who [signed up]. And I think those people, well because of the way they are would have done a very good – One I can think of probably doesn't even need to do the course because she's an outstanding teacher. But because she's professional she would have taken it on board and she's done everything that she should have done, I've seen her teach I've done the observation, and, you know, you look there and it's one of those things you think well I haven't got much to advise her on because she doing everything right. But I think probably what they have found is that they have enjoyed doing it and it's just enhanced what they're doing. That sounds a bit of a cliché but I think you know if you've done the course properly. In fact I'm going to observe someone next week I think ... to finish off her classroom stuff and she is again another excellent teacher. So really the ones that have finished it are the ones who really care about their teaching and how they present themselves

Interviewer: What about the ones who haven't finished? Have they still got something worthwhile out of it?

N: I would hope so. I'd like to think so. (Teacher N, H)

Although there are significant differences between completion and uptake rates, as Teacher N above notes, and as we have observed elsewhere in this report, we do not feel this means that people who have not completed have not engaged with the CPD. There is a whole combination of factors here, and as some of the earlier comments have shown, there have been examples of strategic choice, and of people undertaking workshops but not necessarily engaging with written tasks.

I think in some ways it was too much, there was too much for them to do to complete the course and the incentive wasn't there for them to do it. It felt overwhelming I think for some of them and that's why they haven't completed. With all the tasks that they've got to do as well as their regular full time job to no specific qualification at the end of the day (Teacher Y, H)

...nobody had to do it. No, we didn't have to do it and a few people started doing it and then dropped out halfway through. I think the thing that was the most daunting was the paperwork and finding your way round the website. (Teacher R, I)

There is also the issue of fitting it in with everything else a busy teacher has to do:

... in the beginning there were two hundred in the music service and we all signed up for it. By the end I think we are doing to thirty or forty. Once again the time constraint and most people find they didn't have the time to do it. (Teacher G, I)

In contrast to some of the lax mentoring attitudes noted above, this mentor was proud of the completion rate of their mentees and spoke of helping with written submissions:

I'm thinking that some of the teachers that haven't come through a route where paperwork and the sort of studying side of it is normal to them or is part of their daily life and although they are doing what they should be doing in the classroom and they are very, very good practitioners. To encourage them then to put that in writing in the format that is required takes, I think some of them need more support than others and I feel I'm in a position to be able to do that, which is great (Teacher U, M)

4.27 Accreditation

Some cited the lack of accreditation as a contributory factor to their lack of completion, whilst others felt they would have liked some sort of accreditation for all the work they put in:

It would have been nice to have some accreditation for the course... It was academic, you don't get a qualification, when you've done all this paper work it doesn't mean a great deal. It was an awful lot of work over a great deal of time, it was very much a professional development course. Like I said, I'm glad I did it but it was an awful lot of work (Teacher S, C)

This mentor recognised the issue, and felt it was important to point out that this is a CPD programme, and not a qualification:

The course is a rigorous course and I think for those teachers in this world of accreditation and you know CVs, importance of the things on your CV, I think that could be a positive you know that could be a

positive. If it was seen as that and not something of a deterrent... I think that's the thing is that you're talking about standards and at the moment when you upload something it's not, it's more about self-development isn't it? It's not comparing to a benchmark, it's more about your own personal development and if that's the case that's difficult, accreditation is quite difficult (Teacher U, M)

4.28 People not engaging with workshops

There were some grumbles from people who had volunteered about the attitudes of some of the others on the CPD programme who they perceived as being required to do it. This created some tension:

Interviewer: You are saying music staff you think are being made to do, forced to do the..

Teacher P: And weren't particularly happy about it ... I thought they were. They found it hard to be there and weren't terribly responsive and when the tea break and they say we have to go ... The only downside I had was, I really was cross with these fellows that didn't want to be there. You know, come on! You know. Give a bit - life is too short you know. They, you know, didn't want to be there, want to be off doing their own, you know, doing it (Teacher P, C)

Similar problems were experienced with regards to mentoring such people:

The ones that I had that didn't engage with it were the ones that all worked for local music services that I spoke to them on the phone quite a few times, we had emails and whatever, it was really hard to get anything out of them but they had all signed up because they were told that they had to, they didn't really get going. That's why I had three who didn't really get started, they were told that they had to do it and resented it. (Teacher V, M)

Although there are obvious issues associated with those who have volunteered compared with those who appear to have been press-ganged to participate, it does seem a shame if people's experiences are spoiled by negative attitudes. We appreciate there is little that can be done about this by the course team, but nonetheless it seems to be a point worth bearing in mind.

4.29 Costs – Time and Money

All CPD is expensive, for participants, for providers, for LAs, Music Services, and schools. For the LA routes, it was often the case the training took place on days which the authority had normally set aside for this purpose anyway, so that was not an issue.

For some class teachers helpful head-teachers released them:

For the core modules I was actually given release time from my Head because I emphasised that it was core. (Teacher K, I)

When this was the case, there was sometimes a realisation that funding is tight:

My Head is very supportive and has let me have time off so that I was able to take part, but the problem is budgets are getting tighter now. People have to be very careful about what they can go on, they have to be very connected. There's just not the money. (Teacher S, C)

Whereas for instrumental teachers the issue was one of often taking unpaid leave to do the workshops:

Teacher U: Generally they are all day and the teachers themselves fund the fact that they are doing it.

Interviewer: Right. In what way?

U: Well they fund their travel and they don't get paid when they're..

I: So it's unpaid leave?

U: It's unpaid leave. Yes. (Teacher U, M)

For music services there are also the on-costs of funding mentoring:

... because we are essentially a quasi-commercial organization an hour's teaching is £32 to me and if I take someone away to do some observation for something for a part of this I've lost £32. Multiply that by the time they take to go there and write the report up. It was quite an imposition actually because we didn't pay our mentors to do it. It was just another thing that they had to do. (Teacher Y, H)

Again, these are points over which the course team have very little control, but that we feel are worth observing.

4.30 Heads of Music Service Issues

In this section of the report we deal with issues raised by HoMS. The reason for this separation is that these issues are worth considering separately, as they could impinge on possible future directions that the CPD programme might take.

So, what would a HoMS want from CPD for their WO staff?

I wanted them to become confident in how they approach key stage 2 because basically what was happening before, before I took the job on and it's my job to timetable people is that people were being sent out to schools to teach large group instrumental with no large group experience ... It's like sending someone out who teaches French who teaches Maths or asking me to go teach ICT. We could all probably do it at a basic level but we are not experienced enough to do it. So my bug then when I first started doing INSET training was that people were not qualified enough, not in the sense of paper qualifications but experience-wise to go out and be able to teach in large groups. Why would they be? If they've come out of doing instrumental stuff why

would they have more than 1, 2, 3, or 4 in a group? Because they've probably haven't ever. So if somebody said well ok here's 30 children with a 'weapon' in their hand now go on and get on with it. It was daunting you know and I've had horrific stories of some people and still I mean hopefully now it's not the case but before, you know, 18 months ago there were people saying well I'm not a classroom teacher. So, you know, within my own CPD stuff I did classroom management, I did planning, I've done all of those things that gives them the tools and this was sort of like the icing on the cake because they could actually then look at what the units were and be able to pick where their best interests were (Teacher N, H)

The CPD programme fitted the bill for many. It seems:

As we took over the funding and the delivery of Wider Opportunities then our need to train the staff increased considerably. And we got some pretty good programmes, or well we already had some very well established programmes. Now I've never met a teacher yet that doesn't feel they need more training [laughs] so if you give them something new today they always want something else tomorrow so we got some very good qualified teachers. We were very careful about who we selected to do Wider Opportunities and many of them were experienced classroom operatives already and others just had to learn on the job. So the fact that there was something around that we could point them towards that was going to give them some additional classroom expertise and I mean it's really quite hands-on, the course. (Teacher Y, H)

The HoMS we spoke with clearly valued the CPD programme being put in place for them.

We were also interested to find out what HoMS had done to look at impact, for example, had they made it a part of performance management for their staff?

Interviewer: Does it fit in with performance management at all?

Teacher N: It does for us because obviously we're looking at the quality of presentation of work and how people plan and prepare. So yes it has because I've tried to link in everything that we've done, again with the key stage 2 programme you know I'm very conscious of making sure that people have got the tools of the trade basically. So yes it has (Teacher N, H)

For some the distinction between being a mentor and doing performance management caused inner tensions, a point we have noted elsewhere with regards to line managers being mentors:

I am line manager to them really in terms of the music services. I am the co-ordinator so I would be the person to do their performance appraisals [laughs] sorry I'm trying to verbalize this. So how does it fit in? It's a really interesting question because we discussed this, I discussed this with the area leader in terms of my observations for the

programme, and my normal observations. And as I said to you I see there as two distinct things, you can come in as an advisor who is holding up this mirror and it's a learning process. I mean not that appraisal isn't a learning process but there's a different remit isn't there? And so I don't see where there is any, there is no conflict for me. Because the relationship I try and nurture with the practitioners is anyway a self-reflection and leading on to how I would do a performance management anyway. But I do, I can make that distinction and I think they understand that (Teacher U, M)

4.31 Distributed provision

We were keen to explore whether music services had cooperated with each other in terms of the provision they offered. From our sample we could not find examples of this, although, of course, they may well exist elsewhere.

Interviewer: Have you had links with other music services, any other local authorities, in doing this?

Teacher N: No

I: There's been no collaboration or anything?

N: No (Teacher N, H)

Or this HoMS, asked the same question:

I mean the simple answer is no (Teacher Y, H)

Again, in these constrained times, this does seem an area which is worth pursuing, and maybe one which the central course administration team could play a role in brokering?

4.32 Two half-day modules delivered in a single day

A number of teachers expressed concern at having two modules delivered on the same day. This, they felt, was somewhat draining:

Interviewer: One of the points made [is that for] for people who've taken the Music Service model as opposed to what people do individually ... was that the two core module workshops were done back to back on the same day

Teacher Y: Yes, yes we did do that

I: Yea. Which I can see from a logistical point of view was really good

Y: Easier for us (laughs) .

I: What one or two teachers have said was that they found that really intensive

Y: Oh right it was too much for them in one go

I: Well it got in the way of them doing the written work before it

Y: Hmm alright

I: And having to do that for two more days the same thing it was quite heavy

Y: Yea it's a cost and a logistical thing for us because we've got a large county to actually bring people in to our centre and then people come all the way from [town] to do the training and we would have had to bring them in lots of other days and we couldn't afford to do that (Teacher Y, H)

It is understandable that LAs and music services would want to go for economies of scale, and deliver the CPD on a single day. We wish to raise awareness that this does not necessarily optimise the experience for participants.

4.33 Role of WO in NC

We stated earlier that this was insider research, and clearly some of the participants valued having professional conversations with the interviewers, and where the interviewers' own knowledge and understandings were placed in the foreground. Sometimes interesting views emerge as a result. Here, for example, is a HoMS talking about the role of WO in the National Curriculum:

Interviewer: Yes. I think a consensus has emerged though hasn't it?

Teacher Y: Is it that it's going to replace the national curriculum delivery?

I: No definitely not

Y: Should it be equal to the national curriculum? I mean we're doing it in school time. Should it be equal to that?

I: It wasn't intended to replace the national curriculum, it was intended to complement it

Y: To complement it right so,

I: I think a lot of people think it does replace it

Y: There you go. And I felt that the course was particularly structured in terms of key stage 2 music and was geared in that way. That's not a bad thing

I: Ok so it felt more like key stage 2 music than Wider Ops? Is that what you're saying?

Y: Yes, to me. I think a lot of my peripatetics felt that.

I: Right. Did that come through some modules more than others?

Y: We'll see - must have! (Teacher Y, H)

This is an interesting point, and we have heard a variety of opinions on the linkages between the National Curriculum and WCIVT. At the time of writing we are in the immediate post-Henley report (Henley, 2011) stage, and things are likely to change with regard to all these issues in the future.

Section 5: Findings and discussion

5.1 Impact

To address the question we were asked – has the CPD programme had impact? From the participating teachers we are able to say that it has made a positive difference to the thinking and practice of classroom and instrumental music teachers.

Impacts include:

- *What is musical learning, developing vocal work, planning for musical learning and composing and improvising* modules all had significant uptake and completion rates.
- *What is musical learning, developing vocal work, and Music ICT* modules were rated as highly useful by class teachers.
- *What is musical learning, developing vocal work, planning for musical learning and composing and improvising* were rated as highly useful by instrumental teachers.
- Over 74% of instrumental teachers and 79% of class teachers stated that the CPD programme had helped them professionally
- Over 89% of instrumental teachers and over 90% of class teachers stated that they had learned things they did not already know during the course of the CPD programme
- Over 80% of all teachers had thought about their teaching style as a direct result of the CPD programme
- Over 48% of class teachers now involve singing more than they had done previously
- Over 40% of teachers are involving composing more than they did previously
- For instrumental teachers, over 55% report that they are now better equipped to deal with the needs of whole class teaching
- For class teachers, over 67% feel better equipped to deal with the needs of music teaching
- Over 66% of all participants feel that they are a better teacher as a result of doing the programme

- Over 80% of heads of music services surveyed stated that the CPD programme had made their instrumental teachers think about teaching and learning in music
- Over 70% of heads of music services surveyed stated that the CPD programme had made their instrumental teachers more confident in whole class teaching

The findings show that there are some significant perceptions of developed thinking and pedagogies amongst participants.

5.2 Points for consideration

Some issues have been raised which it may be worth the CPD course team thinking about when reviewing provision. These include:

- The quality of workshops, and how these vitally depend on the workshop leader (Sections 4.4, 4.6, 4.14)
- To consider the location of workshops (Sections 4.12, 4.13)
- To consider the timing and distribution of workshops, especially in the case of two back-to-back on the same day (Sections 4.29, 4.32)
- Whether it is desirable for a line-manager to also be a mentor (Sections 4.19, 4.20, 4.30)
- The commitment level and engagement with the programme values (and content) of mentors (Sections 4.19, 4.20, 4.26, 4.29)
- To support mentors more in their multi-faceted roles (Sections 4.18, 4.19, 4.20, 4.28, 4.30)
- To make even more explicit key aspects of differentiation which are relevant to WO teaching (Sections 4.18, 4.20, 4.23)
- To make even more explicit the linkages between behaviour management and other aspects of teaching and learning and planning (Sections 4.16, 4.21, 4.23)
- To address the issue of distributed provision – are LA and non-LA routes getting the same (or similar) experiences? (Sections 4.9, 4.10, 4.13, 4.29)
- To consider how to support both volunteers and those required to undertake the CPD (Section 4.28)

The points for consideration are offered in the light of comments which have arisen, and which would seem to enhance what is generally perceived to be a

good and purposeful piece of much-needed continuing professional development in music education.

Section 6: Afterword

Finally, we wish to observe how positive all those have been who have been contacted, interviewed, surveyed, and held discussions with during the course of this research. We are grateful to all those teachers who took the time to complete the on-line aspects of the research, and to those who unstintingly gave of their time to be interviewed.

Glossary

Abbreviations used in this report:

C: Class teachers in primary schools
CPD: Continuing Professional Development
CV: Curriculum Vitae
DCSF: Department for Children, Schools, and Families
DfES: Department for Education and Skills
FMS: Federation of Music Services
GCSE: General Certificate of Secondary Education
HoMS: Heads of music service
I: Instrumental music teachers
ICT: Information and Communication Technology
INSET: In-Service Education and Training
KS2: Key stage 2 (Primary School pupils)
LA: Local Authority
NC: National Curriculum
PDP: Personal Development Profile
Peri: Peripatetic instrumental music teacher
PGCE: Postgraduate Certificate in Education
PPA: Planning, preparation and assessment
QTS: Qualified Teacher Status
SATs: Standard Assessment Tests
WCIVT: Whole Class Instrumental and Vocal Teaching
WO: Wider Opportunities

Abbreviations used in Likert Scale response reporting:

SA: Strongly Agree
A: Agree
N: Neutral
D: Disagree
SD: Strongly Disagree

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