University Of Durham

Thesis for the degree of:

Doctor of Education

"Reviewing The Teaching of Music at Foundation and Key Stage 1: A Case Study in Effective Change Management."

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Abstract

This thesis reports on a case study in change management which took place at a small infant school within the authority for which I work, looking at specific issues faced by the head teacher as she introduced new pedagogic practice for the delivery of the music curriculum across her school. The case study is presented in relation to data derived from questionnaires issued within the same authority to provide relevant background information on arts provision across all school phases and music provision in primary schools.

The school was chosen because over recent years it had failed to make any significant improvement in standards and, in an effort to improve areas of literacy and numeracy, the teaching of much of the broader curriculum had become marginalised. As an LEA inspector, linked to the school with a specialist interest in music and the performing arts, I considered this an opportunity to look closely at issues related to teaching music in the early years and how effective change might be brought about.

The findings of my research concluded that a practical creative approach to teaching music within early years can contribute to a higher quality learning environment which if properly supported and developed can result in significant changes to the life of a school. The research showed that while the role of Music Co-ordinator was not eagerly sought by teachers, it was no less popular than many other non-core subject areas, something I had not expected to find. The research also reflected a continuing reduction in music specialists entering teaching, while the preliminary results from the case study would support the views of those who consider that a non specialist is quite capable of delivering high quality music lessons at this level.

One of the most significant factors to come out of this research was the crucial importance of confidence by the teaching staff in their own skills and abilities and the need for the head teacher in managing this change process to build on this confidence.

"In depressed schools' one of the few ways of building commitment to a reform program is for successful action to occur that actualizes hope of genuine change."

(Louis and Miles, 1990: 204)

Statement Regarding Plagiarism

Declaration of Ownership of Work

I hereby declare that this thesis:

"Reviewing The Teaching of Music at Foundation and Key Stage 1:
A Case Study in Effective Change Management."

is an original work and where any reference has been made to the work of other authors, it is clearly marked and their contribution acknowledged.

Every effort has been taken to avoid plagiarism either intentionally or unintentionally and necessary consent obtained for the use of data and information which has informed this research.

In keeping with the University of Durham policy regarding ethics, names and some dates have been altered to protect anonymity.

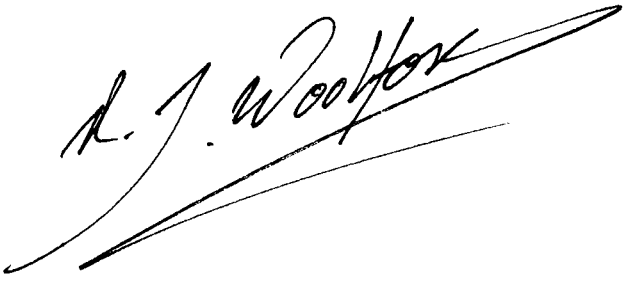
Signed R.J. Woolford ..... Date 6th March '06

Richard John Woolford

Acknowledgements

I would like to acknowledge the support and encouragement I have received while studying for and researching this degree.

In particular I should acknowledge the patient and careful guidance provided by my tutor Dr. Mike Fleming without whose backing and faith in me, this thesis would never have been started.



Doctor of Education Thesis

Reviewing The Teaching of Music at Foundation and Key Stage 1: A Case Study in Effective Change Management.

Richard J. Woolford

Contents

Chapter 1

Introduction

"Ingenuas didicisse fideliter artes,
Emollit mores, nec sinit esse feros."

Ovid, Letters from Pontus 2. 9. 47-8: **(Ovid: 1990 P. 51)**

"A faithful study of the liberal arts.
humanises character and allows it not to be cruel."

Statement of Purpose

1:1:1 In carrying out the research for this degree, I focused on the teaching of music at foundation level and key stage one. I chose as a case study Central Infant School (the name has been changed to preserve anonymity), a small Foundation/Key Stage 1 school within the authority for which I work, looking at the specific issues related to change management by the head teacher, as she introduced new pedagogic practice to her school. This case study is presented in relation to data derived from questionnaires issued within the same authority to provide relevant background information.

The Universality of Music

1:2:1 It appears that every culture in some way or form has an element of music within it and implicit in this is the need to educate people in the methods and skills required to produce that music. While the Taliban destroyed many musical instruments and banned all secular music in their efforts to attain an Islamic fundamentalist purity in Afghanistan, they did not as is often claimed destroy all music, for the rhythmic chant within religious observation and the call to prayer with its atonal modal shifts remained.

"The only musical activity permitted is the singing of certain religious songs and Taliban 'chants'."

(Baily, 2001: 7)

The Afghan concepts relating to 'sound art,' show a basic distinction that is made between 'music' and other types of vocal performance. Within these distinctions, some sound art is deemed to be quite separate from music. The Persian word for music is *musiqi,* derived from the Greek *mousike.* In the Afghan view, the concept of music is closely linked with musical instruments, either played for their own sound, what we would term in English "instrumental music", or to accompany singing. Unaccompanied singing in itself is not labeled as "music". This system of classification explains how it is that some kinds of vocal

performance are considered to be quite separate from music, and why the Taliban allowed them to continue. This example questions fundamental assumptions about music which are sometimes taken for granted. Although an intercultural analysis is beyond the scope of this thesis, other common assumptions, for example to do with 'high art', expertise and specialist knowledge in relation to the teaching of music will be considered, particularly in chapter 3.

1:2:2 Lamont (2001) maintains research has shown that children's attention and concentration at school may be helped by the judicious use of background music in the classroom (see also Hallam & Price, 1998; Savan 1999). Lamont goes on to suggest that learning to play musical instruments, and in particular keyboard instruments, may help boost children's IQs by improving their spatial-temporal abilities, a view supported by Rauscher *et al.* (1997). It has also been hypothesized by Overy, (2000), that music can help dyslexic children, a view Lamont also supports. These strands of research have been used, claims Robinson (1999), to justify the place of music in the school curriculum, as well as providing evidence to support the use of resources spent on providing private instrumental tuition for children, all of which are recognized by the Department for Culture Media and Sport (DCMS) as very valuable ways of strengthening children's involvement in music (DCMS, 2000). In chapter 3, I will look more closely at the justification for music in education. However these examples show that there are many arguments in favour of music education in schools and yet, as will be demonstrated in this thesis, the provision for music at key stage 1 is not universally strong. Recognition of that situation was one of the factors that prompted the research for this thesis.

My Role Within This Project

1:3:1 I am a Senior Effectiveness Officer within a City Council Local Education Authority and took up my post in September 2001. I have responsibility for Performing Arts across the authority but I am also assigned to 12 specific schools, 8 Primary, 3 Secondary and 1 Special school, to provide support for the head teacher and governing bodies. Central Infant School was added to my list of assigned schools in May 2002, following the schools poor evaluation by Ofsted which put them into the category of having "serious weaknesses." As the assigned inspector, I build up a detailed understanding of the school, its strengths and weaknesses and with the head teacher, senior management team and governors identify priorities for development and strategies to improve. As an assigned inspector, I have the opportunity to observe good practice in a number of different schools and it is because of this that I was invited by the new head teacher to support Central Infant School with the task of

improving music provision within the school. As a professional musician and a qualified teacher with experience in schools across all phases of education I have a commitment to, and interest in, the arts in general and music in particular. Through my meetings with colleagues in other LEAs and at various meetings and conferences, I have become increasingly aware of a national reluctance by teaching staff to develop the music curriculum in primary schools due to the pressure on time exerted by National Curriculum core subjects. This was highlighted in the findings of a TES survey of almost 700 schools in the UK, which claimed that,

"One in five primary schools in England and Wales is cutting down on music teaching as a result of the Government's decision to emphasise the 3Rs at the expense of other subjects."

(Lepkowska, 1998: 6)

1:3:2 Robinson in "All Our Futures" (1999) argues that a national strategy for creative and cultural education is essential to unlock the potential of every young person, potential on which the economic prosperity and social cohesion of Britain depends. While acknowledging the vital importance of the core subjects within the National Curriculum, Robinson goes on to argue that:

"the arts are essential to intellectual development."

(Robinson, 1999: 69)

"All Our Futures" provides support to Lepkowska's (1998) article in the Times Educational Supplement, quoting the research she referred to, which suggested that non-core subjects and especially music were becoming increasingly marginalised within the primary curriculum. According to Robinson (1999), the impact of core subject demand for time has been that almost a fifth of head teachers gave serious consideration to the reduction of time allocated to music in the school year 1998-99. Lepkowska goes on to suggest that,

" thousands of pupils will miss out on music even though teachers said that it was vital to the all-round academic development of youngsters and to the life of a school."

(Lepkowska, 1998: 7)

This was despite David Blunkett, then Secretary of State for Education saying that the Government was *"absolutely committed"* to music in the curriculum.

1:3:3 The mixed messages regarding music provision which came from a variety of sources, did little to allay my concerns in relation to the quality of music provision in primary education and I welcomed the opportunity to work with the staff at Central Infant School on a project designed to improve the delivery of classroom music teaching. Opinions differ on whether a non specialist teacher can deliver excellent music lessons for KS1 and Foundation pupils and on whether teachers need to be accomplished musicians to achieve this. I saw in

the Central Infant School project an opportunity to examine this question more closely in both theoretical and empirical terms. There is an argument that, in the same way P.E. teachers do not have to be international football players to teach youngsters how to play the game and there is no requirement for science staff to be published physicists to teach basic science, teachers do not need musical qualifications to teach the subject at foundation level and key stage one. Bryant (2002), Mills (1991) Chaksfield (1975) and many others, consider that enthusiasm and high pedagogic skills are the requirement at this age; it is clear that many of the young teachers emerging from their PGCE courses as 'Newly Qualified Teachers' have this enthusiasm for teaching in abundance.

1:3:4 Cultural diversity and inclusion are a particular priority of the LEA I work for, which is located in a city in the North West of England and has an exceptionally diverse cultural population mix, together with high levels of poverty and social deprivation. Confirmation of the socio-economic problems faced by the area can be found with the City Council, who admits that even their very best electoral wards still rank within the lowest quartile of deprivation, using the Index of Multiple Deprivation figures, compiled by the Department for the Environment, Transport and Regions (DETR) for Europe. Music is one aspect of cultural diversity which can provide different cultures across a community with the opportunity to learn more about each other. There is very clear evidence that ignorance of different cultures develops fear and intolerance and that some of these issues can be addressed through music, something again looked at in chapter 3, justifying music in education. Abbs (2003) recognised the value of cultural diversity within music lessons, praising Small's "Music Society and Education" (1977) which attacked the dependency music teachers have on western masterpieces. Abbs noted that Small,

"proclaimed the expressive virtues of African and Eastern music as well as much contemporary music."

(Abbs, 2003: 53)

1:3:5 For years, it has been difficult to find music specialists in primary schools. It is now becoming increasingly difficult to find specialist music teachers in the secondary phase as well. Our authority had, in recent years, been cushioned from this problem because of a steady supply of teachers from a local higher education institution. There are however indications that nationally this position is changing and Kirkham warns that,

"The recruitment situation could worsen if universities follow the example of Reading and close their music departments."

(Kirkham, 2005: 18)

During discussions with staff at our local teacher training institution relating to closer partnership working, the music faculty admitted that they too had noticed the number of applicants for PGCE music teaching courses has dropped in recent years. This reflects a national trend which recently gained further credence, when on the 20th December 2004, Exeter University Council, like Reading, ratified a proposal to discontinue the Music degree Programmes, action which will further limit the opportunities for finding suitable music specialist graduates considering a career in education. The decline in PGCE music provision tends to confirm Robinson's view, expressed in the Arts Education in Europe Survey (Appendix 8) that:- *"Despite the rhetoric, the arts are not normally seen as priorities in the long-term development of national education systems."*

(Robinson, 1996: 2)

1:3:6 As I established myself in my new job, I met with colleagues from neighbouring authorities and attended a number of national conferences organised by groups including the Federation of Music Support Services and the Music Education Council. A common theme at these meetings was the problem of finding suitable young talent emerging from universities and teacher training institutions with music/arts backgrounds to fill the places of those reaching retirement age and the particular problems faced by the primary sector. I decided to carry out an audit of arts provision across my authority and in the Spring of 2002 sent out a questionnaire to all primary schools (Appendix 4) based on the National Foundation for Education Research (NfER) model to discover how much of a problem these issues were for my schools. This questionnaire provided data for the research in this thesis and will be reported on in more detail in chapter 7, "Analysis of Results." Dance and drama, being non foundation subjects were predictably the least well covered, but my concerns were raised considerably with the schools' response to section 13 of the questionnaire which looked at the quality of provision. The schools' response indicated that while arts provision was clearly in decline, this was most noticeable in relation to the provision of music.

1:3:7 The purpose of this survey was to give an indication of the situation and I have come to realise during the process of carrying out my doctoral studies, that there were flaws in the detailed design and delivery of this questionnaire and these will be reported in chapter 7. However,

"The validity of a test or questionnaire is the extent to which it measures what it purports to measure."

(Fitz-Gibbon and Morris, 1987: 115)

As stated, the purpose of this part of the questionnaire was to give me a feel for the views of head teachers as to the state of Arts provision in their schools and this I believe it did.

1:3:8 The responses from the arts survey I carried out in the Spring of 2002 led to my decision to carry out a specific small music questionnaire reproduced as appendix 5 which is another source of data for the research in this thesis. The size of the arts questionnaire had caused some complaint amongst head teachers relating to the time it took to fill in so I made sure that the second one fitted onto one side of A4 paper. This may have reduced the quality and depth of the questionnaire, but it did ensure that the Primary Head Teachers Association agreed to let me send it out. I was conscious of the advice given by Fitz-Gibbon in relation to designing questionnaires:-

"The test must not be so long as to be too inconvenient to administer, but it must also not be too short that it yields unreliable scores."

(Fitz-Gibbon and Morris, 1987: 113)

From the results of this questionnaire it became clear that that a considerable amount of music teaching in the early years was being carried out by someone other than the class teacher. This is something which I will address later within the thesis in chapter 7, as research has shown that this situation with regard to music provision is quite common in schools across the country.

1:3:9 After these two questionnaires had been administered I became involved in the specific case of Central Infant School. This provided the opportunity to look more closely at some of the issues related to the provision of music at key stage 1 in a specific context. This seemed to be a natural development in the three stages of the research, with a narrowing focus each time: from the authority wide survey on art provision, to a survey on music provision to a case study of a specific school.

The format of my research

1:4:1 There are then, three distinct stages to this research, all closely interlinked but nevertheless, separate. They are:-

- An Authority Wide Arts Survey
- The Music Survey
- The School Case Study, with a particular focus on the management of change.

The authority wide survey was carried out before the school review took place. It is valuable and relevant to the context of this project in that it provided both me and the head teacher with important information about what was happening across the authority. It also enabled us to

consider the review of music provision at the school in the light of national as well as local trends. The authority wide review raised a number of issues regarding methodology and the need to plan what information is required, and then look at the best way of going about accessing this information. This review also led both the head teacher and myself to much wider reading which enabled us to respond to a number of issues raised by staff from a position of recent knowledge and thereby aided the change management process. The smaller music questionnaire looks at specific concerns which the wider reaching arts review had identified.

1:4:2 The School Review was undertaken by the head teacher, and mine was a dual role. One was as the assigned inspector to the school, providing information and support to the head teacher in terms of previous LEA assessments of the school, as well as the objectives of the local authority education development plan and what would be required of Central Infant School to help meet these objectives. My other role, that of researcher, required me to look at the strengths and areas for development across Central Infants, assessing the school's capacity to improve, particularly with regard to music teaching. As a researcher I would also identify the advantages and disadvantages of various strategies which might enable change to take place. This dual role has implications for the research methodology which will be discussed in chapter 6. The head teacher invited me to share my research with her relating to music with the intention of identifying any strategies which might be adapted to impact on other areas of the curriculum. Concerned with the lack of breadth the school had given to pupils recently, she believed that by introducing practical and enjoyable music lessons, teaching strategies across the curriculum would improve. Records of meetings with the previous head and the governors showed that concern had been expressed by a number of people about the way the school curriculum seemed to be reducing time given to most foundation subjects in a desire to improve core subject attainment. I worked with the curriculum committee of the school's governing body and also was involved in some of the class observations and discussions with teachers. While this was going on it must be remembered that the school still had to function as an infant school, with the need for lessons to be prepared and planned as well as providing children with an effective education. In addition, because of the school being placed in serious weaknesses, the staff and the new head were regularly being visited by Inspectors demanding to see improvements.

1:4:3 The final stage of this project, evaluating the review carried out is a much longer on-going process. The aim of the head teacher was to develop more creative ways of teaching the children by empowering the staff to teach music in a practical way. It was the

belief of the head that once the teachers had experienced success using the strategies she was introducing for music, they would begin to transfer them to other areas of the curriculum.

"Evidence from studies suggests that music may be a common trigger of extraordinary experiences."

(Juslin and Slobda, 2001: 33)

The head believed that given the support of her staff she would be able to change the school from one perceived as having serious weaknesses, to an establishment which was providing the highest quality of education for the community and a beacon, central to the successful regeneration of the area. She wanted my involvement as I have had the opportunity to observe successful practice elsewhere, which I would be able to relate to the review she wanted to take place. The head recognised that I would perceive management issues differently from herself and her staff as I was removed from the school, less likely to be influenced by personalities and probably therefore more objective. The head was also aware that I had been considered by the staff as possibly being implicated in some way with the last inspection and this might make working within the school a little difficult. However we both felt that the contribution I could make towards the process was far greater than this negative aspect.

1:4:4 The improvement agenda is central to my role within the LEA. Less than 40% of my time is now given to the specialist subject area and when I started in 2001, the Performing Arts took up almost 70% of my time. At the end of March 2005 all subject specialism within the authority advisory/inspectorate service will cease and this exemplifies the massive changes which Education is continuing to undergo within the country. The final aspect of this project, evaluation of the effectiveness of the review will need to continue after the completion of this thesis and will be monitored at arms length as changes to pedagogic practice, which is the ultimate aim of introducing a new music curriculum, take a long time to become imbedded and there are many aspects which will need to be considered in assessing the effectiveness of any changes introduced. One of the most difficult will be showing that improvements were the result of changes to the music curriculum. There could be a number of reasons which might impact over the coming years, including the influence of the new head teacher, the fact that the senior advisor spent so much extra time with the staff than had previously been possible and other factors, which might include changes relating to the pupils and changes with regard to staff at the school.

1:4:5 While the head teacher's objective is to look at how changes in delivery of music can influence the wider ethos and educational attainment of the school, my intention is to do all of this but also look to see if there are any lessons which can be learnt from our work

that could be passed on to other schools. I have had to work with the head to plan the introduction of the new course, ensuring that staff felt confident to deliver it. It will subsequently be necessary to identify a strategy for measuring the impact of these changes. Changes will necessarily occur; a stronger partnership with the music peripatetic service is likely to have a significant impact on the quality of music teaching and this must be considered within the research. In addressing one of my key questions, "Does this case study have wider implications for other schools? I have to be aware that schools are extremely difficult to categorise and a "one size fits all," approach is most unlikely to be successful. The fact that something works in School "A" does not mean it will work in School "B" even if they are very similar. The implications for other schools are therefore more likely to be in the form of guiding principles rather than specific strategies.

The Structure of this Thesis

1:5:1 Following this chapter, which is intended to give a broad overview of my research, chapter two looks at the provision of music in schools. Starting with the place of music in history and going back to Neolithic times, I intend to show briefly how music is something which has always had a place in human existence. From this I will demonstrate that music has played a central role in mankind's ability to communicate and how it logically then became part of the education system. The chapter then moves on to look at music education in England touching briefly on Chantry schools and Parish schools, with their concerns to have people capable of leading services in churches, before moving to consider modern approaches to music, including the National Curriculum in the form of QCA guidelines. The positive and negative attributes of having a specialist music teacher for foundation and key stage 1 as opposed to a generalist teacher are also considered.

1:5:2 Chapter three looks at the theoretical background in relation to Music and the wider arts and aesthetics. The concepts of art ranging from the formalists, taking the elitist view expressed by Kant (2004) and Hume (1995) to those arguing that the arts should be inclusive such as Perloff (1994) and Eaton (2001) are compared and linked to the notion of High Art and Pop Art, *"It's clever, but is it Art?"* (Kipling, 1994: 348). One of the practical issues related to the teaching of music at any level relates to the apparent shortage of specialist music teachers and this issue is linked to the theoretical perspective provided. Chapter three considers whether the continued move towards generalist teachers is born out of necessity rather than educational advantage. Arguments related to the justification of music education are considered. There are many aspects of social living which music helps to train

people to manage effectively. Listening, sharing, working together, respecting views are all dealt with, not as a reason for studying music, but rather as an additional benefit to this.

"Happiness is the emotion most frequently associated with musical listening and may constitute one of the "universals" of cross-cultural studies of music and emotion."

(Juslin and Slobda, 2001: 125)

The conclusion of chapter three looks at the problem of providing suitable music instruction if the decline in music specialists continues and generalist teachers feel that they can not reasonably take on this role.

1:5:3 Chapter four is devoted to Central Infant School and places it in context for the purposes of this study. After a brief description and historical outline of how the school was established, government legislation and its impact on Central Infants' School is considered. The school faces a number of issues and was assessed as having "serious weaknesses" by Ofsted in 2002. The report findings are considered in relation to the school's social context. Consideration is also given to the circumstances surrounding the appointment of a new head and the challenges she faced.

1:5:4 A major aspect of this study is to look at the management of change as a case study. I considered it appropriate therefore to look at the implications of introducing change into the world of education. In chapter five, theoretical concepts and research into managing the change process to the local situation as experienced at Central Infant School are considered and how the theoretical issues discussed are likely to arise in practice. Differences in motivation which individual teachers are likely to have towards change are discussed, as well as the likely form that conflict may take if the strategies introduced to ensure the vision of the head teacher become a reality.

1:5:5 Chapter 6 looks closely at the methodology, how the research was undertaken and the review of educational provision at Central Infant School, looking particularly at the scheme of work for music. Issues relating to sampling, bias, reliability and validity are discussed. Chapter 7 examines the data that were gathered and comments on what information can be extracted from this. Figures and graphs are used where appropriate. The final part of this chapter will look specifically at events which took place at Central Infant School, how the head teacher managed the change process and the significant stages in the process which took place from 2002 up to 2004. Consideration will also be given to the evaluation of the implementation of change at the school, but this is something which will need to continue beyond the parameters of this thesis as sustainability and the assessment of whether change is

only superficial, or has actually become embedded in the system requires a period of time and further observation for robust verification.

1:5:6 The conclusion, Chapter 8, will revisit the purpose for carrying out this research and will look at the implications which may resonate from the information collected regarding both arts provision and the music co-ordinator survey. Change management at Central Infant School will be looked at in terms of how the process went and whether or not there are implications which can be taken from this study and applied to other schools within the authority and further a field. I will also take the opportunity to reflect on my own learning from carrying out this study and look at what I might have done differently with the new knowledge and experience I have gained. The final section of this concluding chapter will look at the potential impact this research may have for professional practice and make a final comment on the latest changes which are beginning to impact of education in this country, teacher workforce reform and the commitment the government has given that every teacher will be entitled to 10% (half a day) of time away from the classroom to prepare plan and assess.

Chapter 2

MUSIC PROVISION IN SCHOOLS

The Centrality of Music in Human Experience

2:1:1 Records of early human activity have been discovered in a number of sites across the world. Altamira in Northern Spain, Lascaux in Southern France and Tassili-n-Ajjier in the Sahara desert are just three sites famous for their cave paintings depicting hunting scenes and celebrations. In a number of these cave pictures, the celebrations appear to show some people with basic musical instruments. Bhimbetka lies 46 km South of Bhopal. In this rocky terrain of dense forest and craggy cliffs, over 600 rock shelters belonging to the Neolithic age were recently discovered and here, in vivid panoramic detail, paintings in over 500 caves depict the life of the pre-historic cave-dwellers. These pictures depict themes taken from everyday events in the lives of the community, such as hunting, dancing, horse and elephant riders, animals fighting and music making. Archaeological finds at such sites often include tools and weapons but also occasionally flutes and other musical instruments made from materials such as animal bones as illustrated below.

http://images.google.com/images?q=bone+flutes

A photograph of what are believed to be examples of the oldest flutes so far discovered is included as **Appendix 1**. The ability and desire to make music seems to be a characteristic trait of the human species. As Deliege and Sloboda (1997) observed,

"Music and language are universal among humans, and both employ richly structured auditory and motor patterns. Since music and language are the two primary acoustic communicative systems of our species, their similarities and differences as cognitive domains have long interested scholars."

(Deliege, and Sloboda. 1997: 191)

2:1:2 For recreation and ceremony, music has an important role and at times appears to possess a magical quality. Sympathetic vibration, as demonstrated when a swing in the park starts to move and the others 'magically' also follow suit, or a glass which shatters when a particular high pitched note is sung, are physical qualities of sound we have come to understand. It could well have appeared to earlier cultures to be an example of magic, or divine intervention. Avalanches, collapsing bridges and glass shattering are just some of the events which can result from exposure to sound stimulus. Early musicians who learnt how to control such effects would be likely to be accredited with considerable status out of awe, fear and respect. One possible famous example of using the power of sound and rhythm with sympathetic vibration is recorded in the bible, when Joshua brought down the seemingly impregnable walls of Jericho.

"And it came to pass, when the people heard the sound of the trumpet, and the people shouted with a great shout, that the wall fell down flat."

(The Holy Bible -Authorised version - Joshua, 6: v.20)

2:1:3 The study of music and the development of musical skills is therefore something which has a history that is likely to stretch back almost as far as that of language development. The study of music was certainly something which the ancient Greeks recognised as being important and the ability to play the Lyre in the ancient Greek civilisation was even more of an essential requisite skill for a young man then, than the ability to strum a guitar was for western teenagers in the 1960s and 70s. Strunk refers to Plato's concept of what made up education:

"Then what will this education be like?" asked Plato of Classical Greek elementary education, "Gymnastics for the body and music for the soul."

(Strunk, 1972: 23)

It is not the purpose of this thesis to examine the place of music in history in detail. However its centrality to human existence is relevant when considering music's place in the curriculum

Music in English Education

2:2:1 Education has played an important role in the development of civilisation. Initially this education was probably training junior members of the community to carry out the tasks necessary for survival, hunting, crop gathering etc. Eventually some of these lessons were passed on through the establishment of schools. In medieval England, there were many different types of school, although they were only available to the select few and most of them concentrated on the basic skills of reading writing and calculation. There were small, informal schools, where classes were held in the parish church, the cathedrals and monasteries which

again provided basic education but with the emphasis of trying to ensure sufficient individuals were available to lead in worship and reading from the bible. Song schools, Almonry schools and Chantry schools also provided this function to a greater or lesser degree and learning music was a common aspect of the provision these schools made.

2:2:2 Guild schools, Preparatory Grammar schools, and full Grammar schools were also a feature of education in England, but the curriculum of these schools was again limited to basics such as learning the alphabet, Psalters, and religious rites with lessons concentrating on such moral areas as the Ten Commandments and the Seven Deadly Sins, while the Grammar schools also taught Latin grammar, composition, and translation. The one thing that they all had in common was that they all included the teaching of music in some form. When Addison (1988:13) said

"I am more concerned for the future of the human race than I am for the future of music"

he was affirming his view that the teaching of music has a long history and was probably going to continue for as long as there was a need for education.

2:2:3 Prior to the development of the National Curriculum, following the introduction of the Education Reform Act 1988, music in primary schools was generally taught in the manner and style that suited individual schools best, in keeping with the expectation of the local community and at a level that could be sustained within the resources they had available. Singing was seen as "a good thing" and apart from hymn practice to fulfil the requirement of the 1944 education act for a religious service to take place in state schools, singing was also seen as an enjoyable pass time which provided the pupils with a repertoire of songs which they could join in with within the community and a welcome respite from "real lessons." With the demise of teachers who felt able to play the piano or who were even willing to teach music (Mills, 1991:3) and the improvement in technology; schools radio broadcasts such as "Singing Together" and later TV programmes in the form of "Music Box" took over the role of widening the children's musical education in primary schools.

2:2:4 Despite this, many primary schools did have a teacher whose responsibility was to teach music to the school and today, many schools still remain prepared to bring in a music specialist, despite budgetary constraints. In their primary school survey; "Primary Education in England, A Survey by HM Inspectors of Schools." (DES, 1978), HMI found that 40% of 7year-olds, 50% of 9-year-olds and 55% of 11-year-olds were taught music by someone other than their class teacher. More recently, HMI (DES, 1985b) found that only about 40% of teachers of junior children in combined and middle schools teach any music. In both these surveys, it is recognized that there is no other subject in which

fewer children are taught by their class teacher. These DES findings were reflected in surveys undertaken as part of this research into the teaching of music at foundation stage and key stage one (Appendix 5).

2:2:5 The music support service for the authority in which the work for this thesis was conducted has been expanding its role with regard to curriculum support and this is recognized by the Head of Service as the major growth area. At our planning meeting for the coming academic year 2004/05 held on Monday 6th September 2004 she advised;

"Our Curriculum support is increasing beyond our current capacity to meet demand. If this trend continues, Curriculum will be a larger area than instrumental peripatetic work by 2007. Schools just want to buy in the whole school package."

Minutes of Planning meeting, 06:09:04

H.P. Head of Music Support Service noted in Diary 06:09:04

2:2:6 From this it would appear that the indications within the local authority are that schools want to meet their requirement to teach music by bringing in specialist teachers. This goes against the views of people such as Mills, a primary practitioner of many years who favours the generalist taking music in the early years. This question of the use of specialist teachers became a key focus in this study

2:2:7 This is not a new idea; the Plowden Report (1967) came out in favour of music being taught by the generalist class teacher and yet with all the innovation that has taken place in education since then, it still seems to be case that generalist teachers feel they do not have the necessary skills to teach music and furthermore do not see anything wrong in saying this. It seems to be a paradox that well trained and enthusiastic teachers emerging from PGCE courses are prepared to state openly that they can not teach music, while they would probably never dream of claiming they lacked the skill to teach numeracy. While a teacher is prepared to say that they can not teach music because they are unable to play an instrument, the same person would not say they could not develop a pupil's written language because they were not a novelist. Mills (1991: 4) observed that students perversely seem to

"measure their musical competence by what they can not do. Measurement of what they can do would be more appropriate."

2:2:8 With the advent of the National Curriculum, more guidance is now given for teachers as to how music should be taught and what might be included in the content of a good music curriculum, but as Kirkham (2005: 18) recently pointed out,

"the biggest challenge is teacher training. Primary recruits receive almost no guidance on how to lead a class in music. They are left anxious about their own musical abilities.
Rather than this guidance empowering staff to take on the role of music teacher, it seemed to confirm in the minds of many that they could not effectively teach this subject. Mills' (1991) comment about teachers measuring music against what they can not do is relevant here, for many of these teachers will have a keen interest in some form of music outside school, listening to, and even participating in the wide variety of music opportunities available across our society.

2:2:9 The components of a modern music education have moved well beyond the Almonry and Chantry schools preparation for church services and the light relief music gave from the real thrust of education, provided through Singing Together and Music Time. Music has been divided into three distinct elements, which combine to give pupils a greater understanding of the subject from a practical point of view. From the HMI Inspectorate in Music from 5 – 16, the view was expressed that:-

"Music education should be mainly concerned with bringing children into contact with the musician's fundamental activities of performing, composing and listening."

(DES. 1985: a; 2)

This was not introduced to turn all pupils into dedicated musicians, but from the belief that:-

"Anything more than a superficial insight into music requires a thorough ability to read and hear it and this ability is acquired through playing an instrument. Without this ability, real progression in music is impossible."

(Fletcher, 1987: 129)

2:2:10 Such observations led many primary schools to look again at available methodologies for the teaching of music so that a practical element would be included in every lesson. There have been and are a number of different approaches to teaching music at foundation stage and key stage 1 and supporting these approaches, are many commercial schemes of work which schools can buy for staff to follow.

Approaches to Teaching Music

2:3:1 The support non specialist music teachers in infant schools look for is a scheme of work which provides them with the information they need to deliver the curriculum effectively in a way that they can easily access it, see Mills (1991) MacGregor (1995) Bryant (2002) and there have been a number of schemes of work for music published to provide this. The Dalcroze method has a number of advantages, based on the central premises that by responding to rhythmic stimuli, the whole body learns music first and then cognitive

perception develops. Pupils who learn music under this system are asked to perform a dance to the music they listen to and then as familiarity with the rhythm, pulse and phrasing of the music grows, they start to accompany their movements with sound.

2:3:2 This method allows every pupil to think, feel, get organized in space and time according to his/her personality - and act accordingly providing the necessary opportunities for differentiation required by Ofsted. By developing a pupil's understanding and feel for rhythm, the other values found in music, order and harmony are learnt intrinsically during the process. Supporters of the Dalcroze method of teaching music argue that the development and enhancement of fine motor skills for young children is a further benefit of following the system and that real progress is made as pupils develop understanding of pulse and timbre through their own physical responses to what they hear.

2:3:3 Dalcroze maintained that systematic development and training would also necessarily greatly increase the sense of hearing. He believed in developing one's hearing as a result of a correct training of attention, listening to music and responding by dance. Children's sense of hearing is developed, through practice and in parallel to the development of their dancing. When dancing is rich and diversified, one is able to hear more elements and nuances in music, and vice versa. Listening is now one of the three aspects of music identified by QCA for study, another positive aspect of following this system. Although having much to commend it, because of the focus on movement as a starting point, the Dalcroze method does present a number of difficulties for modern education practice. Dancing lies at the centre of all activities; all topics are connected and expressed by dance. There is no reference to the playing musical instruments, something which is expressly encouraged in the modern musical curriculum and clearly required in QCA guidelines. The teaching of music through dancing, limits music to those facilities which have the space to allow this and raises issues relating to inclusion for children who may not have the necessary mobility to fully join in, something particularly relevant in relation to mainstream school inclusivity. In addition, while the focus on dance might be more suited to the early years, teachers will need a much more thorough training and background in dance than many are likely to possess. It could also be argued that unlike music, dance is not ranked as a "foundation subject" and therefore the Dalcroze method is actually making an already difficult situation even worse. For Central Infant School, this system of teaching music had little to offer, as staff lacked the confidence to lead children in this way and many aspects of the National Curriculum were not addressed through this dance orientated style.

2:3:4 Orff's "Schulwerk" is another example of a scheme of work intended to support music teaching in the early years. It reflects some of the ideas of Dalcroze (1921) with its strong link between music and dance, referred to as Bewegungserhiehung (Elementary Music and Dance Education). Orff viewed music teaching as being something which should not be based on delivering knowledge about music and notation, but about actually making music and in this, was pre-empting the views of those who devised the music aspect of the English National Curriculum. Like Dalcroze, the starting point in Orff's music programme is improvisation, with pupils using their bodies for dancing and music (sound and body percussion, clapping stamping vocalizing etc.). This system moves away from the Dalcroze method however with the introduction of simple unturned percussion instruments, drums and rattles etc. to enhance and build on the natural sounds pupils produce, thereby moving slightly towards the requirements of the English National Curriculum. Once un-tuned percussion have become thoroughly mastered, tuned instruments can be added, starting with tuned percussion such as xylophones and metalophones and later flutes strings and other instruments.

2:3:5 Orff (1958) based his improvisation techniques on repetitive ostinati, expanding into certain accompaniment systems, metric and a-metric improvisation again based on words and phrases, which could be easily repeated. *(An ostinato is a short phrase which is repeated over and over again as the music is played. An example would be to use the opening phrase "Three blind mice," continually repeated while the whole song is sung. The cello line in "Dido's Lament" from "Dido and Aeneas" by Henry Purcell is another example of this.)* This led to an understanding of simple music forms such as rondo, canon, and dancing rhythms, which pupils could then build on. As the pupils confidence grew, they themselves would introduce changes to tone, range and intensity relating their developments to the needs of the performance, the structure of the group they were working with and any constraints to be imposed on them such as time and the number of performers in the group. For Orff, the important and fundamental objective of his music teaching system was that the improvisations pupils developed, were to be performed in groups. Getting used to playing an instrument with others was essential for this kind of musical practice (Orff, 1958). The material Orff used for stimulating his pupils was taken from children's rhymes, popular children songs and games. Choksy et al, (1986) noted that the level of the finished product depended on the ability of the teacher and the group, but considered that regardless of the finished product, the creation process and music learning had to be considered highly valuable on any level.

2:3:6 The Orff method of teaching music sets down the aim that individuals and the groups must experience music through their own involvement in performance, again a clear

reflection of the requirements of the National Curriculum, but little more help is given to the teacher on the practical implications of achieving this aim. To teach music using the Orff method therefore requires a considerable level of musical skill and knowledge and would again not be appropriate to the staff at Central Infants School. The heavy emphasis on creative improvisation also makes the value of this method limited, for while it meets the performance requirements of the English National Curriculum, the importance of listening to music apart from the performance of peer improvisation has little place in this scheme, while structured composition is ignored.

2:3:7 Kodaly by contrast developed an educational philosophy based on knowing the language of music.

"The ability to read, write and think music is the right of every human being."

(Berger, 1988: 27)

According to Kodaly, a musical culture cannot exist without the ability to write and read music, a view supported by Fletcher (1987), just as literary culture cannot exist without the ability to read and write the language. This concept was succinctly summed up in Wittgenstein's (1990) aphorism *"Whereof one cannot speak, thereof one must be silent"*. Kodaly's goal was that by the beginning of the 21st Century, every child leaving elementary school would be able to read music fluently.

2:3:8 Kodaly, unlike Orff and Dalcroze, believed that the teaching of music must begin by using the children's natural instrument - their voice and that their musical education should therefore be based on singing not dance. Kodaly also considered that children should learn to read music before they began to study any other musical instrument. The importance of learning the language of music was emphasized through the strategies of organizing the principal tools for making music all children possess, their voice and their sense of hearing. The Kodaly method was more relevant to Central Infant School in that he argued that musical education must begin at kindergarten age, the "Foundation Stage" in English education. With regard to resources, Kodaly believed that all children have a musical mother tongue, based on the music of their particular culture and it is through this musical mother tongue children can be taught the skills required for learning to read and write music.

2:3:9 Curriculum material in the Kodaly method is organized in patterns which correspond to the child's sensory experience and motor ability to perform. Kodaly himself did not engage in developing a pedagogical method, leaving his pupils and colleagues to search for ways to consolidate teaching methods based on his philosophical principles. The foundation of a good musical education through the Kodaly method is singing and according to Szabo (1973),

when he reviewed the Kodaly method, the goal is to inculcate skills of note reading and writing, based on learning musical elements which focus on patterns and phrases appropriate to the age of the child. Through this method of learning music, children develop their sense of hearing at the same time as they develop their singing ability, starting with a basic pentatonic scale.

2:3:10 While the Kodaly method has met with particular success in Hungary, it should be noted that it was delivered on a daily basis five times a week over a number of years, pupils starting at the age of three. Within the English educational system, this amount of time would not be practical and the differences which exist in nursery classes, infant and then junior classes would possibly impact on the continuity. The Kodaly method is also dependent on teachers leading and singing with the children, which in the case of my particular LEA would be an issue for many of the staff. There is also a question being raised with regard to the impact this method has on the maintenance of pupil interest when they leave school as there are suggestions that pupils who have been taught through the Kodaly method can reject music as an interest when they leave school. This negative view is something which might deserve greater study. While there are a number of schemes of work commercially available which base themselves on Kodaly's methods, they would not really effectively meet the needs of Central Infant School.

2:3:11 A fourth scheme of work to teach music was created in the early part of the twentieth century. Particularly successful in the United States, the Ward method was favoured in many teacher training courses which were appropriately edited and recast to reflect trends in music education and newer rhythmic theories in Gregorian chant. The main principals of the Ward method of teaching music are inclusive and meet the English requirements of equal opportunities. There is no selection of pupils or division due to reasons of "non-musicality" and Ward concentrates on music itself. Like Kodaly, Ward considered that children should start learning music at an early age as they would already have been subjected to a considerable amount of musical stimulation and young children usually remain keen to learn. The method underscores the need for different aspects of music, pitch, rhythm, meter, musical punctuation, creativity, etc. to be taught at the same time and great emphasis is placed on popular and simple children's songs. Making use of the entire repertory of songs which children acquire in their pre-school period reinforces what the children have learnt and encourages them to progress by developing and enhancing their knowledge of what in some respects is musically still familiar.

2:3:12 Ward believed that vocal exercises were important to understanding timbre and quality within music and an emphasis on these, in order to avoid loudness and produce clear and beautiful tones, are given in each lesson from the very first day. The extensive use of

hands and feet for conducting and expressing musical phrases and rhythmical patterns in the room are also key to learning music the Ward way, which is compatible with the views of Dalcroze and Orff mentioned earlier and particularly suits the learning styles of young children. By encouraging children's creativity through improvised composition, advocates of the Ward method of music teaching consider that a broad and effective musical education can be delivered for all pupils. One of the central advantages to this method is its integrative nature, connecting the components of music. This integrative nature provides the young child, from the very first moment of the music lesson, with a whole musical feeling, not rhythm particles, pitch exercise fragments or mere notes. The disadvantages of Ward's method, is that it is completely structured, each step is carefully planned and teachers do not have any room to manoeuvre. A method built in this way depends upon the teacher following the precise lessons and this is not likely to take place in Central Infant School. It also assumes a degree of musical knowledge and skill on the part of the teacher, and this makes the system less suited to schools whose teachers do not have the confidence or musical skills to lead in this way.

The Modern Music Curriculum

2:4:1 The problem with all the methods mentioned is that they outline the principles of teaching music, but do not provide a comprehensive program which a non-specialist teacher could follow with confidence. This means that teachers who choose to teach according to one of these methods, have to find books which present them with structured lesson plans, or develop their own, something the non-specialist is going to find particularly difficult.

2:4:2 Within many schools and particularly the local authority I work for, the real demand is for an approach to the music curriculum which has all the necessary resources, including the musical examples referred to in the text. It should include activities which aim at achieving identified goals and be organized in a logical sequence which allows for natural progression and extension activities to support differentiation. The music curriculum should present material from different cultures and in a variety of styles and finally there should be sufficient flexibility to empower teachers to adapt the course to meet local needs and their own developing confidence.

2:4:3 One of the first schemes of work to attempt to fully address the needs of non specialist music teachers was 'World Of Music,' a Silver Burdette scheme, (Beethoven, J. 1988) which originated in America and included many of the ideas of the Ward method. "World of Music" includes several programmes that are designed to help students analyze and respond to the same, different and similar sound patterns. Silver Burdette also provides

extensive opportunities for pupils to compose and improvise music using an innovative composition section that does not require knowledge of music notation. Arguments for and against teaching music notation are regularly raised amongst music teachers, and in support of the Silver Burdette approach, Mills (1991: 8) expresses the view that

"Since much Primary music – possibly all – can be taught effectively without recourse to staff notation, there is no point in including it."

2:4:4 The really innovative aspect of the Silver Burdette course was that it came complete with tape recordings of all the music needed and mentioned in the scheme, so the teacher could just start at page one and work through the different lessons, comfortable in the knowledge that they were delivering the QCA requirements of music within the National Curriculum. The full course covered music lessons for all ages from reception class to key stage 3 and so could provide a seamless transition from key stage 1 to key stage 2 as well as ensuring continuity at key stage 3. A concern expressed by my key stage 3 Heads of Music was that pupils came from different primary schools with very different levels of understanding, skill and training. Given the reticence of teachers to take responsibility for classroom music, for some schools this scheme seemed to be the answer to all their difficulties. It was expensive to introduce, the cost of books and tapes being high, but it did address the issue of how to respond to any Ofsted inspectors who asked to see a whole school approach to teaching music during their visit and teachers could prepare the lesson, knowing that they had everything needed, with instructions on how to deliver music.

2:4:5 Silver Burdette while not requiring an ability to read music does have an expectation of familiarity with music concepts and terminology and this has left some teachers less than enthusiastic with the course. The TES website has a staff discussion area where questions can be asked and comments made. Teaching music is something which regularly features on this site and comments such as this posted by **"reddevil"** 0n 05 Nov 2004 show that Silver Burdette does not necessarily meet the requirements of all staff.

"As a non specialist I would say that Silver Burdett is like reading a foreign language. Music Express isn't great but is far more user friendly and can be adapted.

(TES Staff room web site: 05 Nov 2004 20:22)

2:4:6 Music Express, mentioned by the correspondent quoted above is another scheme which tries to address the needs of the non specialist teacher. I asked four Advanced Skills Teachers, (ASTs) to look closely at this scheme and as part of the LEA provision for supporting primary school music delivery, I arranged for them to give some in-service

training and classroom support using Music Express. The use of ASTs in this way is something which is happening nationally and at the DfES Advanced Skills Teacher Event held on March 20th 2003 in Birmingham, it was noted;

"ASTs felt that they were having the greatest impact in the following areas... ... .supporting non specialist primary teachers with classroom music."

(DfES: 2003: 6)

My ASTs are all music specialists with excellent pedagogic skills and were fully aware of my requirement to evaluate this scheme in relation to accessibility for the recalcitrant non specialist music teacher in school. Their biggest criticism of the scheme was that the quantity of material provided by Music Express meant that teachers had to choose what aspects of the course they were going to do and which parts they were going to omit.

2:4:7 Reducing the quantity of lessons was not a difficulty for a music specialist, but the non-specialist found it more problematic to edit the programme of work in this way. The reasons for this reflected the teachers' own lack of confidence when dealing with music. Many were concerned that they would miss an important aspect out, without realising it, which would then make building on pupil knowledge more difficult at a later date. There was also the tendency to want to start at page one and follow the course to the end, a trait which many teachers seem to possess, particularly when venturing into new areas. All teachers, including my ASTs also found that there was little opportunity within the scheme to go back over the pieces they particularly enjoyed. This was a concern as young children in particular enjoy repeating songs, gain considerable confidence from this and enjoyment and happiness must be considered a central justification for studying music. Juslin and Sloboda recognised that

"Happiness is the emotion most frequently associated with musical listening and may constitute one of the "universals" of cross-cultural studies of music and emotion."

(Juslin and Sloboda,. 2001: 145)

Enjoyment is particularly important in relation to music, for as David Blunket acknowledged in All Our Futures,

"Learning an instrument, singing or simply enjoying the music of others, can help develop the awareness of the spiritual dimension of life. So I want all children to have the opportunity to be enthused by the range of musical experiences which should be available to us all."

(Robinson, 1999: 77)

The Specialist versus The Generalist Music Teacher

2:5:1 It was Kirkham (2005: 18) who observed that *"Music lessons in primary schools can be taken either by a teacher unable to read music or a degree educated specialist."* Many primary school teachers consider that they need to be able to play a musical instrument if they are to teach music and

"today it's not unusual to find primary schools where there are few if any instrumentalists."

(Klein, 2002: 14)

It is the view of the head teacher at Central Infant School that an understanding of the importance of music, together with a willingness and confidence to teach it, is the real requirement for successful music at Foundation and Key-Stage 1. This view is supported by the authors of a number of commercial schemes of work, including Ann Bryant, Mary Edwards and Lis Fletcher who maintain that specialist expertise is not essential for teaching music at this level. In their introduction to "Nelson Music" (1995) Mary Edwards and Lis Fletcher claim that their book is an easy to follow programme for primary music, which *"demonstrates that you don't have to play a musical instrument or read music to be an effective music teacher."*

(Edwards and Fletcher, 1991: i)

2:5:2 The Plowden Report (1967) was clearly in favour of generalist teachers taking music lessons in the primary school and this view was supported by among others Mills (1991) Robinson (1999) and Bryant (2002). While the opposing stance is held by Fletcher (1987), who considers that

"The best teachers excel largely because of the ease with which they can read, think and play music (thus leaving the majority of their attention for monitoring the class)"

(Fletcher, 1987: 132)

The DfES consultation document "Subject Specialism" March 2003 emphasises the need for teachers with specific specialist subject knowledge at key stage 3 and above, but Fletcher believes that primary schools equally needs specialists. Just because the pupils are younger and smaller does not mean that their needs in terms of education are any less.

"Primary school music need not be limited by anything other than the ultimate ability of the children. It certainly does not require less musical skill from teachers than secondary school music."

(ibid: 130)

2:5:3 There has not been very much empirical research undertaken on the specialist v. generalist debate in music teaching. A search of the British Education Index using 'music'

and 'specialist' brought up just two entries, one an M.Phil thesis from 1985 and the other an investigation into the support for music specialists, Brewer (2003). Button (unpublished forthcoming) is currently carrying out research into *"The teaching of music in the primary school by the non-specialist."* In this work, Button summarises the results from a study into the extent to which non-specialist teachers in the primary school are able to teach music. The research was spread across 12 schools in one LEA and recorded the attitudes towards music teaching from 71 teachers. Button's findings reflected quite closely my own results, particularly in relation to subject knowledge and confidence.

2:5:4 Fletcher (1987) considers that much of the efforts in recent years to make the teaching of music possible for the non specialist has been a waste of time and the result of these efforts has been that even in primary schools, the lessons offered to pupils are:-

"largely dominated by pop, third-rate functional composition, and classics distorted by context and arrangement to such an extent that the spirit has been destroyed with the letter."

(Fletcher, 1987: 131)

While the national curriculum requires the three elements of 'Composition,' 'Performing' and 'Listening,' Fletcher (1987) breaks down music to what he considers to be the four basic components which should form the core of primary education.

1. Skilled use of the voice.

2. Creative exploration of the basic elements of music, leading to compositions by groups of children.

3. Exposure to a wide variety of different music (which can be effected in conjunction with (2) above, creative writing, painting, movement, and drama).

4. Systematic training in musical literacy (which can be developed from (1), (2), and (3).

2:5:5 These components are complementary to each other and unlike Kodaly, Fletcher (1987) considers that the ability to read musical notation of itself has little value unless there is a purpose for this skill, such as using it for choral singing, or instrumental playing. Fletcher believes that if the four components he identified are presented meaningfully, with the musicality of the content constantly in mind, they will encourage children to continue exploring music after primary school, whether through the secondary school curriculum, through area or central activities within the local community, or for their own interest.

2:5:6 Fletcher (1987) maintains that a teacher with specialist musical training is necessary to implement this kind of curriculum and therefore a more productive use of in-

service resources would be to support music specialists to do this, rather than forever trying to make it possible for non-specialists to be responsible for their own music. After considerable thought and examination of the way music has been taught within British schools, Fletcher (1987:130) has formed the view that,

"many non specialist teachers do not prove receptive to music..... What they assimilate from in-service training is severely limited and the lack of conviction with which many of them subsequently present the ideas and materials in the classroom often cancels out the little good that these ideas can affect."

A music specialist trained to deliver the basic components, Fletcher maintains, should be responsible for the primary school curriculum in music and such a person could also then encourage non-specialists on the staff to assist with aspects of music delivery that they could do well.

2:5:7 There are considerable practical difficulties with this proposal, not least being that there is a continuing and increasing shortage of music specialist teachers coming forward to take on this role in the primary school, (see Kirkham, 2005: 18). In some areas of the country the problem is beginning to permeate into the secondary phase as well, as I have noted when meeting with colleagues from other authorities in recent years. Within the Federation of Music Support Services, there is growing concern that some schools will not be able to meet their legal obligation to provide music entitlement at key stage 3. Under these circumstances it may be unrealistic to ask for specialists at key stage 2, key stage 1, and the foundation stage. Fletcher (1987:130) however maintains that:

"no amount of in-service training can atone for the lack of an able specialist on the staff of an individual primary school. Acquisition of musical skill is something that, as we all know, should ideally start at an early age."

2:5:8 The ability to read music and the need to teach this skill does seem to polarize opinion. The proponents of teaching pupils to read notation argue that

"Anything more than a superficial insight into music requires a thorough ability to read and hear it and this ability is acquired through playing an instrument. Without this ability, real progression in music is impossible."

(Fletcher, 1987: 129)

The ability to read music is also perceived by pupils themselves as a desirable skill. Bryant (2004) quotes from a national survey in which teenagers were asked what they really wanted to learn most in their music lessons. Results showed that the ability to read music was their highest priority.

2:5:9 Hargreaves, Lamont, Marshall and Tarrant (2002) conducted a research project in March-July 2002 as part of QCA's Curriculum Development Project in the Arts and Music Monitoring Programme entitled "Young People's Music in and out of School". (http://www.keele.ac.uk/depts/ps/ResearchReport.htm). For them, specialist help is seen as vital for success in music teaching and they observed that the technical demands of the curriculum are mentioned by many teachers, even those with musical qualifications, as presenting difficulties for covering the entire spectrum of the music curriculum. Hargreaves et al. recognized from their research that: *"Skill and confidence are major factors in encouraging and motivating pupils to pursue music."*

(Hargreaves et al., on line, 2002)

2:5:10 Non specialists do not possess this skill and therefore it can be argued, they lack the confidence mentioned by Hargreaves et. al. (2002). In looking at the effects of participating in musical activities, Lamont (2001) considered that teachers and the values they transmit within the classroom and beyond also play a role in influencing children's attitudes towards music. The implication of this is that specialist teachers are essential for the effective delivery of music. Given the resources this is how head teachers would like to be able to work; Judith Graydon, a primary school head is quoted in All Our Futures, Robinson (1999:154) as saying *"What bliss it would be to have sufficient funding to employ an expert for half a day a week for the arts."*

2:5:11 In contrast, Bryant (2003:7) is convinced that music can be delivered by the non specialist effectively and in a way that will enable the pupils to grow musically. *"You don't have to know anything about music to deliver a rich and varied course of music to the Foundation stage age group."*

Chaksfield (1975:154) over a quarter of a century earlier agreed with this view, stating that: *"Music in its widest sense should not be the sole responsibility of one teacher in the school, who teaches it more happily than anyone else."*

Before this the Plowden report (1967) was making very similar recommendations. This is not being said for expediency, because for example, the numbers of teachers with specialist skills seem to be declining. The view is being postulated for clear educational reasons.

2:5:12 While Fletcher (1987) considers that the ability to read notation well is essential to enable effective class control for the music teacher, Bryant takes the same situation and claims that it can be better teaching music at Foundation stage if you do not read music. For Bryant, some specialist teachers can become engrossed in their music or hidden behind a piano thereby reducing their participation in the lesson if they do not use a CD

player. Using a commercial C.D. enables the non specialist teacher to present the same quality music to young children as the specialist, and they will be able to closely interact with the pupils, concentrating on the lesson objectives, not the written music.

2:5:13 Mills (1991) believes that the rapport which class teachers build up with their pupils in the early years makes them ideally suited to delivering the music curriculum. Music should not just be studied as a curriculum slot within the timetable, 40 minutes a week every Wednesday afternoon, but, and particularly at foundation stage and key stage 1, music should regularly come into the educational day and that is why, *"Music is for all teachers, I mean by this that children ideally do music with their class teacher, not a specialist teacher who sees them only for music"* (Mills, 1991: 2)

In this way when opportunities arise, music can be introduced before break, to liven up a numeracy lesson, linked with literacy and to develop memory and thinking skills. If teachers have the confidence to teach music in this way, then their delivery of the whole curriculum will benefit. By restricting the teaching of music to a specialist who visits once a week, Mills (1991) believes you are actually doing the teachers a disservice.

2:5:14 Mills' (1991) observation that teachers tend to regard music in terms of what they can't do rather than what they can is born out by research and Aiello and Sloboda (1994:102) noted that

"Research suggests that the musically untrained have surprisingly sophisticated abilities."

Music impacts upon us at so many levels, that few if any could justifiably claim that it does not affect their lives. Music in films, accompanying rituals, as background in lifts and while shopping, on the radio and now frequently changed on mobile phones, there is no escape from it.

2:5:15 During in-service training courses, I provide all course delegates with "post its" and ask them to name their favourite "pop" music and a piece of "classical" music. In any group of 20 I am certain to get 16 different pop references and usually 14/15 different classical pieces. Working from this evidence that the group has a wide knowledge of different music, I then build on ways that this can support them in classroom delivery. *"We don't do music, but we do do singing, oh and number rhymes and of course we let the children bang drums and things like that,"* is not an unusual statement to hear when talking to foundation and key stage1 schools. The fact that the teacher does not possess a music degree nor works at weekends to supplement their teacher's income by giving concerts at the Albert Hall does not mean they can not be considered qualified to teach music.

Conclusion

2:6:1 Music has a long history of being associated with education and this is likely to continue. Addison (1988) expressed his conviction that music teaching would remain an aspect of education for as long as education and mankind survived. There are however many factors which are influencing how music is delivered, pressure of time from other curricula areas and lack of expertise being just two of these. Modern technology is helping to address this, with pre recorded music now offering opportunities for the non specialist teacher to provide their pupils with an equally broad range of musical experiences as their specialist counterparts.

2:6:2 The development of schemes of work for the non specialist music teacher has now got to the stage where an effective curriculum can be offered even without a music specialist on the staff. While there are strong arguments for having a specialist teacher taking music in the primary phase, the reality faced by many schools is that such people are no longer available. There are equally strong arguments that say a good generalist teacher who knows the class well will be able to teach music at the required level if they have the confidence to do so and are supplied with appropriate materials and support to enable this to happen. Central Infant School does not have a specialist music teacher on the staff. There is no real possibility of such a person being appointed and the head teacher wants creative practical music to be a part of her school. The only solution would appear to be to empower her staff to deliver this curriculum themselves.

2:6:3 There is a considerable body of evidence from schools across my own LEA and in discussions with colleagues nationally, that excellent music lessons are taught at foundation and key stage 1 levels by confident non specialist music teachers. These individuals recognise that by learning with their pupils and taking advantage of a wide range of support structures including ASTs, LEA support staff and the utilisation of excellent commercial resources, they can deliver excellence and enjoyment with practical music making which stimulates pupils and prepares them to develop their skills to higher levels as they progress through the education system and then into society. As Chaksfield, et. al. (1975) argued, music should be a central part of what is taught in the early years by all staff.

2:6:4 As part of my support for Central Infant School, I organised some in-service training for all the staff, none of whom considered they had any musical expertise at all. After two training sessions, the staff felt confident enough to take their first step towards delivering music in a practical and meaningful way. I was determined that this was not going to be just a begrudging attempt at meeting the statutory requirements for educational provision in 21st

Century Britain, but a commitment to providing a broad and balanced creative curriculum with mind-friendly learning, involving Visual Auditory and Kinaesthetic approaches to their work, and all this in a school recently publicly shamed in an Ofsted report which had criticised all aspects of the school and the education it provided. My goal was to facilitate the teaching of music by non specialists, as in so many primary schools across the country, but at Central Infant School, the aim was to ensure that these non specialists had the confidence and support to teach music in a way that would benefit both them and the pupils.

Chapter 3

Theoretical Background

Introduction

3:1:1 The staff at Central Infant School showed a very strong antipathy towards teaching any of the arts subjects. There were particular reasons for this situation arising within the school which will be addressed in Chapter 4, looking at the school and its context, but it is likely this antipathy is not something which is particularly exclusive to Central Infant School or even very unusual amongst teachers in general. It was in part this reluctance to teach arts subjects which led Robinson (1999:169) in the detailed recommendations accompanying his report on creativity to advise that:

" School plans for staff development should include specific provision to improve teachers' expertise in creative and cultural education."

3:1:2 As Robinson (1999), Mills (1991) and others have observed, there seems to be a general insecurity amongst teachers who are non specialists when required to deliver the creative aspects of the national curriculum, a reluctance not shown as openly in most other subject areas. Part of a possible explanation for this reticence to teach the arts subjects could stem from negative experiences some individuals claim to have faced during their own schooling. (e.g. having early attempts at painting dismissed, being subject to embarrassing experiences in clumsily handled drama school productions, being made to feel inadequate as singers).

3:1:3 At a very early age people are sometimes shown through the hidden curriculum and through general societal attitudes that the arts are only suitable for an elite and gifted few. Hume, in his essay "Of the Standard of Taste," written in 1757 and re published in 1995 considered that people who really understood the arts,

"are easily to be distinguished in society, by the soundness of their understanding and the superiority of their faculties above the rest of mankind."

(Hume, 1995: 231)

3:1:4 In this essay, Hume argued that good taste required the ability to look at art divest of individual preconceptions. The ability to do this required a level of education which the ordinary individual did not possess and they therefore would not be able to appreciate art which did not mirror their own limited perceptions.

"A man of learning and reflection can make allowance for these peculiarities of manners; but a common audience can never divest themselves so far of their usual ideas and sentiments, as to relish pictures which in no wise resemble them."

(ibid: 235)

The inference from this is that only extraordinary people could properly appreciate and understand the arts. These individuals of education, wealth and leisure were the sort of people referred to by Bell (1920) as "the educated sensitive viewer." The music and art enjoyed by ordinary people was not real art, but rather represented something which was somehow inferior. The concept of "High Art" and "Pop Art" were clearly established within the psyche of British society in the 1950s along with the class social system. Abbs, (2003: 44) when looking back at his own schooling recognised how little impact arts teaching actually had. *"When I reflect on my own education, I am startled by two things; its random nature and its exclusion of the creative arts."*

3:1:5 It could be argued that there is a deep seated tradition within Britain of seeing the arts in this elitist and separatist way. Rudyard Kipling summed the question that is regularly posed regarding art in "The Conundrum of The Work Shop"(reproduced in full as Appendix 9)

"When the flush of a new-born sun fell first on Eden's green and gold,
Our father Adam sat under the Tree and scratched with a stick in the mould;
And the first rude sketch that the world had seen was joy to his mighty heart,
Till the Devil whispered behind the leaves, "It's pretty, but is it Art?"

(Kipling, 1994:348)

When Bell wrote "Art" (1920) he helped reinforce the attitude of the British public which still impacts on the arts today. The outstanding achievement of Bell's book was that it managed to make the new art of the modernists emerging at that time appeal to the old-world view of the Victorians. Bell's philosophy continued to be popular well in to the 1960's.

3:1:6 One of the key issues within the research in this thesis relates to the challenge of empowering all staff at Central Infant School with the confidence to teach music to their pupils; for of all the subjects which constitute the global faculty of the arts within schools, it appears that music presents teachers with the greatest difficulties. Within primary schools, there are increasingly fewer teachers emerging who feel confident enough to lead in the subject area of music and while no newly qualified teacher emerging from training would say they do not feel confident enough to teach geography, history or environmental science, many

have no such reticence in declaring that they could not possibly teach music. Mills (1991) has expressed the view that when looking at curricular provision in primary schools; music: *"has most specialist teachers, is taught by fewest class teachers, and is the subject in which most students feel least confident."*

Mills (1991: 6)

3:1:7 The purpose of this chapter is to look at the origin of this attitude towards the arts, and music in particular and conclude by bringing the theories together in the way they relate to the circumstances which faced the head teacher at Central Infant School. While the main focus of this chapter will concentrate on the theoretical background relating to attitudes towards "The Arts," some reference will be made to the surveys and meetings held by the head teacher and myself, linking the theoretical background with the practical reality facing Central Infant School. In the history of thinking about art, two diametrically opposed views towards the arts emerge, one being that art should be valued for itself alone, separated from other aspects of life to the point that real art would not try to mirror or reflect it, and the other view, that art should be inclusive, firmly rooted in the culture and lives of the community and capable of involving people at many different levels.

Concepts Of Art

(a) *Formalists*

3:2:1 The tradition of art for arts sake, sometimes referred to as "aestheticism," "separatism," or "formalism," has been expounded for many years and has its advocates in such people such as Bell (1920), Oakshott (1978; 1995) and Gribble (1983).

Bell (1920) theorised on aesthetic formalism, which he based on his ideas that shapes and colours, "significant form," naturally evoked a profound feeling in an educated sensitive viewer. These profound feelings, Hume (1993:169) would have considered common sense and in his essay "Of Refinement in the Arts" argues that, *"the tempers of men, as well as their behaviour, refine apace. So that, beside the improvements which they receive from knowledge and the liberal arts, it is impossible but they must feel an increase of humanity, from the very habit of conversing together, and contributing to each other's pleasure and entertainment.*

3:2:2 Hume (1993) held that evaluative responses are neither true nor false, but reasons that some are better than others. Hume (1995) would say we cannot help but dismiss the taste of anyone who praises a minor writer like John Ogilby (1600 – 1676) above a genius like Milton. The concept of significant form therefore led Bell (1920) to reason that for those with the ability to recognise it, the more realistic a piece of art, the less value it had, because representation distracted from the form of the work; in other words the value of art lay in

itself and not what it represented. This attitude towards the arts was recognised by Williams (2002:166), who when looking at Oakshott's philosophy of art concluded that for Oakshott (1995),

"art exists for its own sake or on its own account rather than for any instrumental reason,"

3:2:3 While Bell (1920) acknowledged that realistic art could also have a significant and pleasing form, he felt that this happened by accident and so had no validity. Oakshott (1978) however went even further, claiming that the aesthetics marked a unique area of human experience which absolutely resisted reduction to any other terms. Gribble (1983:158) agrees with this view arguing that we must never view the arts as; *"a form of expression reducible to and thus comparable to any other forms of expression or communication."*

For Bell (1920), Oakshott, (1978/1995) Gribble (1983) and others of the formalist view there is little point in trying to represent something which already existed. As Lyas (1997:52) points out; *"Why paint replicas of beds, to be looked at as beds are looked at, when we already have perfectly good beds to hand?"*

3:2:4 The Formalists view regarding aesthetics and the arts is also hierarchical, looking upon art as having different strands. As the representative nature of art recedes, "High Art" develops towards the ultimate aesthetic level. In music terms, this could be portrayed in the minimalist works of Cage, while in literature "Finnegan's Wake," (Joyce, 1937) with its innovative use of language typifies the formalists stance in which,

"The representative element in a work of art may or may not be harmful; always it is irrelevant."

(Bell, 1920: 8)

Clive Bell as a noted art critic and member of the Bloomsbury group expressed his views with regards to all the aesthetic disciplines and he maintained this elitist philosophy when commenting on music, claiming that if people;

"cannot grasp musical form and win from it a pure aesthetic emotion, they confess that they understand music imperfectly or not at all."

(ibid: 10)

3:2:5 The origins of Bell's theories can be traced back to Kant (2004) whose complex proposals for bringing the various arts under a comprehensive doctrine have continued to impact on the way people view the arts. Motivated by the question of whether our highly subjective and even irrational responses to artworks and other beautiful objects can have any sort of objectivity, Kant argued that simple gratification is the least important of reason to justify art. Hume (1993) argued that good criticism helped define good art. Hume

believed that we could reliably identify better critics and so could determine which of two works would be considered better than the other by looking at the critics. For Hume, this was common sense. While Kant (2004) defends the necessity of a common sense, he was sceptical about determining whether this operated in any specific case. The surface agreements between Kant and Hume, can mask significant disagreement about the degree of consensus that is possible in our encounters with fine art. Kant's view of music was that:

"since it plays merely with sensations, 'has the lowest place among the fine arts-just as it has perhaps the highest among those valued at the same time for their agreeableness."

(Kant, 2004: SS53)

The simplified formalist view therefore is that art should not be measured against other criteria, but be valued for its own worth.

(b) Inclusiveness

3:3:1 Eaton (1989), in contrast to Oakshott (1978/1995), Bell (1920) and other formalists, believes that both morality and aesthetics are about living a meaningful life and for her, reflecting about experiences means noticing things that are relevant both morally and aesthetically. Those taking the inclusive view of art maintain that because the world does impact upon, and is according to their understanding necessarily relevant to, aesthetic judgements, moral judgements must come in to play when considering aesthetic merit and therefore no matter how artistically it may be done,

"torture & designs burned into human skin should not give rise to aesthetic delight."

(Eaton, 1989: 169)

Both Eaton (2001) and Perloff (1994) consider that aesthetic properties can be understood fully only in relation to culture and human values—including ethical values. Eaton considers that

"For a variety of reasons, formalists ignore the roles that artworks play in the life of a community and, conversely, ignore the ways in which communities determine the very nature of what counts as artistic or aesthetic experiences that exist within them."

(Eaton, 2001: 2)

3:3:2 Eaton has the advantage over Kant, Hume, and Bell of living in what has come to be termed the global village. As such she is aware of, and has access to, a considerably wider breadth of cultures and quantity of examples of cultural diversity than Kant and Bell ever could. From this view point it is clear to her that shapes sound and colour matter differently in different cultures and attitudes can be very different. My reference to Afghan

concepts to music (1:2:1 p. 6/7) are just one case in point. Originality is important in western culture but not necessarily so elsewhere in the world. For Eaton (2001:30), Art "opens one to and makes one more enthusiastic about seeking what other cultures have to offer. These 'trivial' changes are, of course, potentially profound." This contrasts considerably with Hume's (1995:234) assertion that, "we are more pleased, in the course of our reading, with pictures and characters, that resemble objects which are found in our own age or country, than with those which describe a different set of customs."

3:3:3 As opposed to the formalists, Eaton (2001) considers that the value of art is enhanced by its association with the cultural heritage from which it developed.

"A deep mistake has coloured value theory. The mistake is believing in the general separability (sic) of the aesthetic and the moral"

Eaton (2001:22)

Perloff, (2003) has been especially concerned with the writings of experimental and avant-garde poets and relating this to the major currents of modernist and, especially, postmodernist activity in the arts, including the visual arts and cultural theory. The Futurist Moment: Avant-Garde, Avant-Guerre, and the Language of Rupture (December 2003), is an examination of the flourishing of futurist aesthetics in European art and literature of the twentieth century, which offers considerations of futurist work from Russia to Italy. Like Eaton, Perloff's interests are particularly focussed on the inclusiveness of the arts. She does not limit her views to poetry, but discusses the way art in general has become separated from people. For Perloff, the development of recording, media and mass communication has had as dramatic an impact on the way poetry is received, as it has on how music is heard and thought about. In relation to a leading protagonist for the arts within the media, Perloff (1994:127) considered that: *"when the front page of the New York Times carries Connie Chung's announcement that, since she is almost forty - four, she is going to cancel her fall news show in order to "try aggressively to have a baby."* was inappropriate. While the arts are inclusive, for Perloff, the desire to have a child, a personal and private matter, can hardly be considered an appropriate subject for poetry.

3:3:4 In her book "21st-century Modernism: The New Poetics," (2001), Perloff reviews the outside influences placed on poetry across the twentieth century and how these guided the work of T.S. Elliot, John Cage and others. She considers that:

"Great Poets, we read again and again are a thing of the past, a "post-humanist" era has no room for their elitist and difficult practices."

(Perloff, 2001: 4)

Despite these eminent views there still appears to be a sense of different levels within the arts, a feeling that some art is better than others and that if it is simple and can be easily understood, it is not as important as something which is more complex in form or nature. As Lyas (1997:5) observed when looking at some peoples responses to music:

"although they are more moved by Queen's "Bohemian Rhapsody" than by Schubert's "An Die Musik," they are told that the Schubert is vastly better. Then they feel put down and can't see why."

3:3:5 The idea that there is a hierarchy within art alongside a sense of relativism is something that could be described as being natural to the human condition. Orwell intimated at this in his description of the pigs in "Animal Farm." When the pigs had established their position as leaders of the farm society, they manipulated the rules to emphasise that while:-

"All animals are equal but some are more equal than others."

(Orwell, on line Ch 10 1945)

We all have preferences and even the staunchest fans of any pop group will admit that there are some songs performed which they prefer to others, to paraphrase Orwell, *"All Lennon and McCartney songs are good, it's just that some are better than others."* The relativist view and the inclusive view do not therefore necessarily have to coincide, although it is easy to assume that they do. Hume (1993:136) noted that:

" No sentiment represents what is really in the object.....It exists merely in the mind that contemplates..... .....and each mind perceives a different beauty

3:3:6 It is possible to take an inclusive non-elitist view, but still consider that some art is better than others because the view is subjective. Some people may admire impressionist art, while others find greater stimulation in abstract designs. For one person the free flowing romanticism of Schubert is the epitome of artistic musical excellence while others may prefer the classical precision of Vivaldi. Lyas (1997:114) recognises this and maintains that:-

If two people make different claims about a work, the claims do not conflict. If I say "It's Grand" and you say "It's trite," what I am really saying is "It impresses me" and what you are saying is "It irritates me." Both assertions can be true."

<u>High Art and Pop Art</u>

3:4:1 While High art could be associated more with formalism, Pop art, by breaking with the modernist tradition of abstraction which by the early 1960s had become institutionalized in the form of Abstract Expressionism could seem to be frivolous. The modernists had long insisted upon a strict hierarchy of taste. Contemporary society's blurring of "high" and "low" culture began simultaneously with Pop's parallel blurring of artistic

hierarchies. As a hallmark of post-modernity, this blurring of qualitative distinctions suggests that Pop Art is among the earliest manifestations of the post-modern. First appearing in England in the 1950s, Pop Art flourished in the United States during the early 1960s. Although it was an international style--with practitioners in Asia and Latin America, as well as the Soviet Union and Western Europe, its most famous representatives were American artists such as Roy Lichtenstein, Claes Oldenburg, Mel Ramos, James Rosenquist, Andy Warhol, and Tom Wesselmann. Pop Art's return to representation was made possible by the work of such individuals as Jasper Johns and Robert Rauschenberg. In paintings such as *Flag,* from 1955, Johns explored the narrow ground between the real and the depicted. In so doing he re-introduced a conceptual component into art that had initially been explored by French artist Marcel Duchamp earlier in the century.

http://www.postershop.com/Johns-Jasper/Johns-Jasper-Flag-2301657.html

3:4:2 The development of Pop Art and its patent success did force the formalist tradition of High Art to acknowledge its validity as art but there has always been a degree of tension between the two styles and as Perloff noted

"we find that the happy marriage between "high art" and mass culture is at best shaky."

(Perloff, 1994: 127)

There are strong arguments which can be put forward to demonstrate how art is inclusive and widens opportunities, Robinson (1999) in his report to the government on creativity and the arts in schools is just one recent example of the attempts to do this. Equally there are views that the arts are elitist and separatist in their nature. "I'm not an artist, but I know what I like!" is a comment that can probably be heard in many art galleries around the country on any day they are open to visitors, with similar comments relating to music, poetry, dance and indeed any of the other art forms at venues where they are practiced.

3:4:3 At times, Kipling's conundrum "is it art?" (1994) seems impossible to resolve even for the most respected critics. When Tracey Emin was nominated for the Turner prize in 1999 with "My Bed" the resulting furore made it arguably one of the most famous installations in recent years, sending Daily Mail readers into hurricanes of fury and making 1999 one of the most talked-about Turner prize years ever, although Emin did not actually win. Bibi van der Zee noted that in relation to Emin's work,

"art critic Julian Stallabrass said sniffily: "It's so unmediated, I wonder if it's actually art.".

(Bibi van der Zee, 2003)

Kipling's conundrum (1994) seems to have as much relevance today as it ever has. There can at times seem to be a hierarchy within the arts, and this can lead to people thinking that the sort of art they like is inferior or sometimes superior to other styles. Even within the field of 'Classical/Serious' music, a hierarchy can seem to exist, with Tchaikovsky being considered a slightly less serious composer than Mahler, while for others the works of Mozart represent the height of musical composition.

3:4:4 Paul McCartney and John Lennon between them have made a unique contribution to the music industry through the poetry and popularity of their songs. Orchestral arrangements of some of their music have been performed in concert halls across the world, but these compositions are still looked upon as being "light" music. McCartney envies people who can 'read the dots' (McCartney, 1997). His composition 'Standing Stone' was written with the aim of having him accepted as a serious musician

3:4:5 Sloboda (1985:194) does not mention the need to be able to read musical notation, neither does he discuss the level of playing before someone should consider themselves musically skilled. *"Musical skill is acquired through interaction with a musical environment."* McCartney's feelings of musical inadequacy might be dismissed as silly until the comments of some music critics are taken into consideration. The review of "Standing Stone," in America was not universally favourable. While I considered that this piece is interesting for a number of reasons and would be happy to argue its merits musically, this was not the opinion of Douglas Wolk, music critic for "The Boston Phoenix" who thought:-

"Ordinarily a composer's name does not appear in the titles of his works. For that matter, the ability to read music is usually considered a prerequisite to writing a major orchestral/choral piece. But fame and money can curdle pop stars into pretentious vulgarians, and there's not much that matches the pretension and vulgarity of Paul McCartney's Standing Stone."

(Wolk, Boston Phoenix: November 26 – December 4 1997)

3:4:6 The issue which this criticism raises is an important one namely, "when can someone consider they have musical skills?" Should there be a difference between High and Pop art or should they be looked at as different aspects of the same thing, music. In African culture there is no difference between serious music and popular music, it is simply music and valued as such. As mentioned in chapter one, the Afghan concept of music questions fundamental assumptions which are sometimes taken for granted by those brought up in the tradition of western music. When then can someone consider they have musical skills? The answer to this question is particularly relevant to my study of change management for music at foundation and key stage 1, for if this is not clearly understood, the responses to my survey regarding the skills of teachers and co-ordinators may lack validity as I asked specific questions about musical ability, questions which might elicit very different answers in relation to people of similar ability. The understanding of how valid an individual's own assessment of their level of skill is impacts upon my work with Central Infant School. My analysis of results (Chapter 7) and Conclusion, (Chapter 8) could hinge on the interpretation of what is meant by "skilled musician" by those who completed the questionnaire and their understanding the level of skill required for an individual to consider themselves "musical."

3:4:7 Given these attitude towards High Art and Pop Art, as Lyas (1997) showed, it is not uncommon for people to feel that their view is not valid as they have no specialist skill. Within Central Infant School a particularly skilled, self-taught folk guitarist claimed to have no musical skills because she could not read music. She was however more competent than many guitar players I have met who have made an excellent living as professional musicians.

3:4:8 The Arts impact on everyone's lives in so many ways. They are used in a variety of forms by shops to encourage sales and by business, to bring products to the attention of buyers. The Arts also have a central part in many formal events as well as being a significant aspect of informal social events.

"All human life is filled with works of art of every kind – from cradle-song, jest, mimicry, dress, and utensils, to church services, buildings monuments and triumphant processions. It is all artistic activity."

(Tolstoy, 1994: 60)

3:4:9 Arts can be used to raise tension and to exert control as well as helping people to relax and release tension. Music is both High Art and Popular Art. It can require nothing more of the listener than that they sit as a member of an audience and receive the music offered. It can also demand active participation in both performance and response. The Arts can be vital in keeping communities together and also highly elitist, excluding many who do

not possess the perceived necessary skills or abilities to engage with it. It is this universal impact which the Arts have which makes them such a vital and important part of the education process. Lyas (1997:31) when looking at the impact of Kant's views on aesthetics noted, *"We are not passive receivers of the world but as the child's imaginings remind us, active in shaping, glorifying and consummating it."* In Kant's view the traditional concept was that people gradually recognised the order of the world and our minds slowly made sense of that order. However,

"Just as Copernicus reversed the claim that the sun goes round the earth, so Kant reversed the claim that the world gives its order to the mind."

(ibid: 23)

3:4:10 While there may be many natural laws related to the arts, the physical laws that allow sound to be produced and govern such things as harmonics and sympathetic vibration, it is the human mind which takes these and shapes them into an aesthetic form. A four year old child banging saucepan lids together may be reprimanded for making "a dreadful noise." Twenty years later that same individual could be being paid for doing the same thing with slightly larger saucepan lids called cymbals and adding essential colour to Tchaikovsky's 1812 Overture; the human mind has decided which crash is aesthetically pleasing. The "Western" division of music into tones and semitones may seem to be a natural order to many western ears, but the quarter tone harmonies and even finer gradations of Arabic and Indian music demonstrate that they are not the only responses to the natural laws which govern music.

Arts and Education

3:5:1 When Plato conceived of the ideal republic, he felt it was necessary to banish artists and gave four specific reasons for this. Plato considered that artists lied, that they took people away from understanding reality, they depicted what they did not understand and lastly, artists appeal to emotions rather than intellect. Gingell (2000) raises the question that if Plato was correct,

"Why should children in school – or students in university – expend valuable time studying such things as literature, painting, music or sculpture?"

(Gingell, 2000: 71)

Minette Cooper amongst a considerable number of modern educationalists provides an answer to this question. With her strong voice for arts in education, consistently expressing the importance of the arts as a part of a vital life-long learning experience for adults as well as

children, Cooper promotes arts education at every opportunity. Acknowledging her work, the Virginia Department of education said,

"Mrs. Cooper has promoted her belief that the arts are a basic and important component of every child's education."

Virginia Department of Education News Release May 28 2003.

3:5:2 Gingell also recognises that the arts are a significant part of human life and tries to identify what that significance is, while arguing against the implicit message of Plato's pronouncement, which he sees as being that the value of art should be judged from its contribution to society's intellectual and moral life. Gingell admits that historically there have been a number of occasions when the justification for the arts seemed to be accepted as being how they could serve and support other aspects of life, citing the Royal Academies of France and England with their hierarchy for the value of paintings, and the moralist messages contained in Marxist Aesthetics as examples of this. Gingell (2000:72) notes that for the Marxist, aesthetics: *"is overwhelmingly about the service of art in the cause of socialism and the revolution."* Stalin was recorded on a number of occasions as being unhappy with music compositions because they were not politically strong enough and Shostakovich was just one composer criticised on social issues for missing the demands of Soviet culture to banish crudity and wildness from every corner of Soviet life.

3:5:3 Gingell (2000) considers that Marxist Aesthetics is not a sufficiently strong argument, asking where the political. moral or social message can be found in ceramics, suggesting that if someone were to look for a "message" in a Ming vase, they would be missing the aesthetic point in a major way. Gingell is supported by Best (1985:167) who recognised that:- *"There are numerous pieces of music in which there is no expression of life issues, but which are paradigm cases of art."* For Gingell (2000) the arts contribute to a worthwhile human life, being an end in themselves, not a means to other ends. His concern for the position of the arts within education, relates to the variable nature of provision, both for the arts themselves and the way they are taught.

3:5:4 The Arts and the need for creativity in education is currently being strongly supported at national government level. The Department for Education and Skills, in its white paper "Schools Achieving Success" published on 5th September 2001 committed the government, among other things, to providing over time, all primary school pupils who wanted it, the opportunity to learn a musical instrument. In this White Paper (2001), the Government emphasised its desire to extend entitlement for music provision within the

national curriculum. The significance of the arts in education has therefore moved a long way from Cardinal Newman's view quoted by Swanwick (1988) that,

"There may be fun in the play elements of the arts, but do they contribute to the development of mind, or must we say with Cardinal Newman: "Stuffing birds or playing stringed instruments is an elegant pastime, and a resource to the idle, but it is not education; it does not form or cultivate the intellect." (Newman, 1915 136-137)"

(Swanwick, 1988: 46)

3:5:5 Robinson's report "All Our Futures" identifies a number of concerns he has for the continued development of arts within schools and one of the major issues is the lack of training student teachers receive in this area. Quoting the findings of the Royal Society for Arts study which took place in 1998, Robinson noted that:

"According to the RSA study, students on primary teaching courses often receive little or no experience of the arts... ...On current Government Plans, only 14% of newly qualified primary teachers will have specialised in an arts subject. Provision for arts is thus facing severe adversity."

(Robinson, 1999: 155)

3:5:6 The view that the arts are elitist and can only be appreciated or practiced by those sufficiently gifted and talented to understand them does have an impact on education and how the subjects are taught. One of the greatest assets to achieving success in any field is the confidence and belief that you can do something well. Approaching any task without this makes success very difficult to achieve. If teachers do not have the confidence and belief in their own ability to teach the arts, and in relation to Central Infant School I am looking at music provision, then they are not likely to teach the subject with enthusiasm and possibly, either consciously or sub-consciously identify ways to avoid this part of the curriculum. For some schools the answer to the problem of class teacher's confidence with music, seeing it as something they are not equipped to deliver effectively, is to bring in a specialist peripatetic teacher, who teaches the curriculum class music across the whole school.

3:5:7 While such a move does solve the immediate problem and given the national workforce remodelling programme which will guarantee 10% non contact time for all teachers including those in primary schools, it could help head teachers and governors address two problems with one response; it also has drawbacks. The first is that such a move is likely to confirm in the minds of class teachers that music is something which requires a specialist and therefore they can not teach it. The impact of this could be to reduce the amount of music which takes place outside the timetabled slot, as teachers will be even more reluctant to try to

teach music themselves. Another issue is that this strategy depends upon there being enough music specialist teachers, who are coming into teaching and are prepared to do this sort of itinerant work. My own observations and research tends to suggest that this is far from the truth and that teachers with arts skills and music skills in particular are becoming increasingly rare, as cited by Kirkham 2005.

3:5:8 The lack of teachers with arts skills was something which I as Senior Effectiveness Officer for Performing Arts with the City Council had both a concern and interest in. I had taken up my post in 2001 and began by listening to the views of head teachers, heads of department and music co-ordinators in schools with regard to what they thought was needed in terms of performing arts support from the local authority. My discussions with these key personnel responsible for the delivery of the arts within schools did converge round the general feeling that there were very few Newly Qualified teachers (NQTs) coming to the profession who possessed arts skills. There was also a strong view that insufficient time was given to teaching the arts, particularly music, within the teacher training courses currently available for as Kirkham (2005: 18) commented, *"Primary recruits receive almost no guidance on how to lead a class in music."* reflecting and adding weight to the views Robinson (1999) expressed in *All Our Futures*. This concern was not unique to my LEA for, as Robinson noted, quoting Mildred Dodds a practising teacher,

"Problems exist where teachers are not educated in the cultural and creative arts. The potential of the child is overlooked. Children's abilities are underestimated.

(Robinson, 1999: 153)

3:5:9 While my thesis is specifically looking at the teaching of music at key stage 1 and the foundation stage, the views of secondary heads of department are also of considerable importance. If the secondary schools do not receive students at key stage 3 who have effectively covered the national curriculum requirements in the primary phase, their work will be even more difficult. The secondary school heads of department are in a very good position to comment on the skill levels of pupils coming into their schools at the age of 11, which in turn acts as an indicator for what is going on in the primary phase at both key stage one and two.

3:5:10 A common thread arising from meetings with secondary music teachers is that less and less music seems to be being taught in the primary phase. Within the LEA I work for, there were 'pockets of excellence,'(the terminology of the secondary teachers) but there had been a noticeable decline in pupils transferring to secondary school with a rudimentary understanding of music in terms of rhythm, pitch, timbre and structure. Basic singing was

often absent from the pupils experience as they moved from key stage2 to key stage 3, something "Youth Music" have expressed concern about at a national level.

3:5:11 Finding primary music specialists has been an acknowledged staffing problem for some years, but this is now spreading to the secondary phase. At national meetings of music advisors, the difficulty of finding suitable music specialist teachers for secondary schools is something which is increasingly aired. With often only one or two applications being received for vacant posts and sometimes none at all, the authority this research was carried out in had been cushioned from the worst problems due to the presence in the area of a teacher training faculty within the university which ran a music teaching course. Even here, the situation has become difficult in recent years and this is likely to affect secondary schools meeting their obligations for music teaching at key stage three in the very near future as well as the historical problem facing primary schools. Amongst advisors and inspectors it is now almost universally agreed that a teacher applying for any primary post, with the ability to offer art, music, or dance, will have a considerable advantage over other similarly qualified teachers who cannot offer this in the job hunting stakes.

3:5:12 National Government may strongly support the wish to extend arts provision in our schools, but there are resource commitments necessary to achieve this both financially and in terms of suitably trained personnel, which unless addressed will conspire against the successful achievement of this aim. Robinson (1999:155) identifies a number of concerns he has for the continued development of arts within schools and one of the major issues is the lack of training student teachers receive in this area.

The Music Teacher

3:6:1 As one of the "performing arts," music has a high media profile. People who have achieved career success in music tend to be individuals whose views are quoted in papers, via the radio and on television. Sir Simon Rattle, Sir Paul McCartney, Julian Lloyd Webber and Nigel Kennedy have all publicly raised the issue of poor music provision in Britain. An Ofsted report in early 2005 found that geography was no longer being taught well and Latin was only available to a very few pupils across the country and yet there was not a public outcry. Would it be cynical to suggest that an irate geographer probably lacks the impact the media require for a "good story"?

3:6:2 It is possible that the impression given of a nation where music teachers are in decline is simply a reflection of the news worthiness of high profile individuals. In his delivery of the Royal Philharmonic Society Annual Lecture at the Queen Elizabeth Hall London on Sunday 24th April 2005, Sir Peter Maxwell Davies stated that :

"Successive governments have cut back on music education in state schools to the extent that music specialists have become a rarity. Not only can few teachers read or write musical notation, but the music teachers themselves are unfamiliar with the world of classical music. Can we imagine the teaching of English in circumstances where the teacher not only does not know any poems, novels or plays, but cannot read?"

(Maxwell Davies, 2005)

3:6:3 The question that needs to be looked at therefore, is whether or not there has been a reduction in music teachers and the quality of music delivery in schools and why. The first part of this chapter examined theoretical positions which may have an implicit influence on attitudes to music and the arts; it is also important to consider whether there been some social change within the Country which might possibly have influenced the numbers of people, qualifying as teachers, who lack the ability to play a musical instrument. Dutton (2003) quotes the experience of his piano tuner who started work in Glasgow in 1954, (the year Glaswegians first got television) as one of seventeen tuners on the road. By 1959, when he left, there were only three other tuners working with him. The reason for this decline Dutton was told was; *"The piano and the TV had to share the living room, and so long as the room flickered with grey-blue light, the piano had to remain silent."*

(Dutton 2003: 285)

3:6:4 As houses gave up their pianos to make space for radio, television and record systems, the opportunities to learn and the need to learn how to play musical instruments also declined. Entertainment and leisure no longer required someone to play music; it was available through the media. International concert pianist Charles Rosen, in his book "Piano Notes," comments on the decline in amateur music making, noting that:

"No longer does every lower middle class household have a piano on which the children can pick out tunes and discover a vocation for music. Mechanical devices for creating music have taken precedence over playing at home. For the amateur musician, the more convenient guitar has replaced the piano as the preferred instrument."

(Rosen, 2002: 234)

3:6:5 The invention of the portable record player and transistor meant that the need for a pianist/guitar player became less essential at social gatherings. As the quality of record players and tape machines improved and became readily available to all, the keen amateur could not compete. People still enjoyed music, but increasingly they were able to hear the original artists performing their music with the full support of a modern electronic studio. The need to play an instrument quickly diminished and venues where live bands could learn their

skills also declined. The owner of a good record collection became the entertainer and discos flourished as the disc jockey evolved. Today the ability to manipulate computer technology is essential for any self respecting DJ, but a basic three chord trick on the guitar is not likely to impress. It is likely that this is just one possible explanation for the decline in the numbers of people who can play a musical instrument. At the same time however, access to a much broader, wider musical experience has been made considerably easier using this technology. The teacher does not have to be able to play a Scott Joplin Rag to the class, a CD player will provide the necessary sound. A school does not have to hire a band to play a concert and broaden the pupils' experience, all of these are now available using modern music playing equipment. Technological advances now mean that good high quality music performances are available to all relatively cheaply. What is considered "good" music is highly subjective and constantly under review. Music programmes for computers CD players and the World Wide Web are making many more resources available to teachers and this has changed the content and the way all subjects including music are taught. As Hargreaves (1988:7) notes: *"Most music laws are man made, culture bound and therefore subject to change."*

3:6:6 The musical traditions of the Western European countries have been built around a structure which categorises music in different areas. Classical/ serious music tended to be based around one particular style; folk music was generally looked upon as a slightly inferior rustic form of peasant music making and more recently "pop" music with its myriad subdivisions is the music for young people, a prerequisite for the success of this music being that the "pop" style should be considered unintelligible by the majority of the parents of the young people who listen to it. An elitist view of music is still part of the myth that circulates within our culture. I have heard people say they could not go to a concert as they do not have a dinner jacket and bow tie. I have equally recently been part of the audience of some seriously loud pop "gigs" where not only were there many teenagers, but also people well past retirement age.

3:6:7 The question that arises from this therefore is possibly more accurately expressed as, "What are the requirements for an effective music teacher?" A classically trained musician with high levels of piano or instrumental skill, may not be able to deliver the subject content for modern music lessons particularly in areas of composition using ICT and world music. The ability to play a musical instrument is, I would consider, valuable for any music teacher, but that does not have to be the piano. There are a number of very good pianists who would not make particularly good teachers, and there are equally some very

good music teachers who have limited keyboard skills. What is needed is the willingness to open minds to different cultures. As Eaton (2001) states:

"Art does not always suddenly transform one..... It does make one experience kitchens and umbrellas and blonde hair and crowds and birches and Lincoln and the Danube differently. It also opens one to and makes one more enthusiastic about seeking what other cultures have to offer."

(Eaton, 2001: 30)

Justifying Music Education

3:7:1 Having discussed general theoretical positions related to the arts and social factors influencing attitudes to music, this chapter will conclude with a consideration of some of the arguments advanced for justifying music education. When discussing music, aesthetics and the arts in education, it is not uncommon to face the question *"why do we need art at all?"* (Lyas, 1997) The importance of education to society has moved well beyond the analogy Benjamin (1939) made of "The Sabre Tooth Curriculum" in which education was needed to providing members of the tribe with the basic skills necessary to survive an attack from these animals. Once the sabre tooth tiger was destroyed, there was little point in learning how to protect the tribe from it and hence a sabre tooth curriculum would no longer be appropriate for modern needs. Lyas, Beardsley and Robinson, among many, would probably argue that this Sabre tooth image, conjured by Benjamin in 1939, of an education system that caters for the needs of no one in society but the nostalgic, has no place in the technological world of the twenty first century. For as Lyas (1997:5) remarked, in Britain, *"even the most barbaric politician pays lip service to art as a prime manifestation of civilisation,"* Yet different cultures can have totally different understandings of the purpose of education and the contribution aesthetics makes to it. Steele and Taylor (1995:40) noted that: *"For Gandhi the real business of education was learning how to control the senses, and acquiring an ethical basis to life."*

3:7:2 Music is part of the National Curriculum for England and Wales. It is part of the education process, and

"Being educated demands much more than being highly trained; it involves the possession of a body of knowledge along with a conceptual scheme to raise that knowledge above the level of a collection of disjointed facts."

(Corson, 1993: 52)

3:7:3 Aesthetics would have a significant contribution to make to Corson's requirements for education. Bill Clinton however, in his campaigns for the U.S. presidency,

regularly referred to education, linking it to employment and made little or no indication of the importance of the arts in this, with the exception of useful saxophone playing photo opportunities. The Arab concept of education concentrates very much on core subjects of literacy, numeracy science and ICT along with Islamic studies. This does not mean that the arts are not valued within Arab culture, but simply have no place within education as such. Harland (2000:566) however noted that: *"The range of outcomes associated with strong arts provision was wider than that codified by the National Curriculum and broader than the current focus on creative and cultural education."*

3:7:4 There is a significant store of evidence to support the teaching of arts and specifically music in schools and while there remain a number of people who justify music within the curriculum on the grounds of what it can offer in support for other subjects, (something Eisner (1998) is particularly dismissive of) teachers and educators are coming to recognise that:

"There is more in music than what it presents to our attentive ears, an intimation beyond itself."

(Beardsley, 1981: 318)

Madaule (1997: 2) takes this much further by stating that *"the role of a music educator goes far beyond teaching a subject of the school curriculum or initiating to a specific art form."* The Ofsted report "Improving City Schools" (DfES: 2003: par. 31) recognised the value of the arts and their effects on reducing truancy along with the impact the arts can have on behaviour. *"Arts subjects have, for some pupils, certain intrinsic advantages in capturing pupils' attention and motivating them."*

3:7:5 "All our Futures", combining as it does the views of leading educators with those leaders within arts themselves places a considerably stronger emphasis on creative and cultural education because of the immense universal impact the arts have on our lives. Robinson (1999) states that creativity can be taught and that young people will develop creative skills if their needs are properly met. This view was earlier propounded by Aiello and Sloboda (1994) and Hargreaves (1988: 221) who expressed the view that: - *"All children can and should benefit from musical instruction, regardless of their level of talent, or musicality."*

3:7:6 In support of the inclusion of music in education, Bryant (2002) gives a straightforward justification for its place on the curriculum, which teachers readily can understand and recognise as being valid, the listening and cooperative partnership skills intrinsic within music education are fundamental life skills all benefit from. The scheme of work she has written requires no musical expertise and enables the non-specialist to feel

confident with the material. This publication and its "sister" book "Teaching Foundation Music," were eventually the two principal resources on which Central Infant School chose to base their scheme of work. As synopsis of the Ann Bryant courses appear as Appendix 12; they were supplemented with "Listening to Music" (1995) by Helen MacGregor, a book and CD which contains recordings of music from different times and places, including, Medieval Dance Music, South American Panpipes, Caribbean Steel Pans, Baroque Orchestral Music, Classical Gamelan and Chinese Percussion. These schemes also provide a simple, clear and effective way of assessing progress which for teachers of music has always presented difficulties.

3:7:7 The teachers of music are not trying to train everyone to become performing musicians, just as science teachers do not aspire to having every one of their pupils becoming scientist, or drama teachers want all pupils to become actors. If that were the case there would be little point in wasting valuable resources on pupils without recognisable ability, for

(If talent is innate) Fine teachers, good instruments and time devoted to mastering even elementary musical skills are wasted on those not obviously talented.

(Aiello, Sloboda, 1994: 102)

I believe the purpose of education is to develop the abilities and skills of pupils so that they can use their talents to contribute to society and live a fulfilled life. If education requires teachers helping students to develop a wide breadth of experiences to support their actions in society, then:

"Evidence from studies suggests that music may be a common trigger of extraordinary experiences"

(Juslin, and Sloboda, 2001: 433)

It is important to recognise that particularly in young children, the learning process itself is a difficult one and the transfer of skills vital as part of the developmental process.

"The skills you can develop from learning about music in these early years of Key Stage 1,..... ....the ability to listen, to concentrate and to be aware lies at the heart of the music learning process. These are life skills and so impact on other areas."

(Bryant, 2002: 7)

3:7:8 Swanwick (1989) reported that for many primary schools, the range of activity related to music was strongly influenced by the presence or absence of confident music teachers. It is perhaps not surprising that Swanwick (1989) noted that a less ambitious curriculum was being offered by class teachers without specific music skills than that which

was led by music specialists and yet there appears to be a decreasing number of music specialists entering the teaching profession.

3:7:9 Until relatively recently, music was only available to the few in the form of live concerts and performances. Even a keen music lover would have been limited in the repertoire and performance available to them by the number of live concerts they could go to. New compositions are now available almost immediately through digital technology and a larger passive audience has developed who may be highly knowledgeable and could compare performances of the same music by numerous different groups, without ever having been to a live performance, or being able to play a single note of the music they favour. This however does not prevent them from listening to and enjoying it.

"Happiness is the emotion most frequently associated with musical listening and may constitute one of the "universals" of cross-cultural studies of music and emotion."

(Juslin and Sloboda, 2001: 125)

3:7:10 If the most effective learning takes place when pupils feel safe, secure and happy, the teaching of music and teaching through music could have a significant contribution to make towards the improvement agenda facing all schools. Teachers need to introduce their pupils to a wide variety of musical stimuli and to understand music, they do need to perform and play it. This can be with modern technology as well as instruments of various kinds but this can not be "spoon fed."

"Genuine aesthetic appreciation requires intellectual exertion. The opposite of 'aesthetic' is 'anesthetic.' My greatest challenge is to convince students that they need to stop and think, not to seek only anesthetic, mind-numbing experiences." (US Spelling)

(Eaton, 2001: 53)

3:7:11 To this end, it is important that teachers do not even sub-consciously lead their charges to believe that some people can appreciate music and others cannot. Not all pupils are going to be successful musicians, but all can access music at some level and benefit from their knowledge and skill. The education process of the 21st Century should be an inclusive affirming process that builds on talent and skills, but how do we recognise talent? If someone as successful as Sir Paul McCartney feels he does not possess musical talent, what hope is there for the ordinary child who currently just enjoys singing or playing an instrument. The role of teachers must be to develop, nurture and enhance the talents of all pupils.

Conclusion

3:8:1 The arts are constantly changing but the current trend seems to be a move towards inclusive participation. For education, this can only be a positive thing as research

has consistently shown that students learn more by actively doing, than simply sitting and receiving information. The arguments between High Art and Pop Art will continue as will the philosophical discussions regarding inclusivity and formalism. For educators however, it will be important to remember that many people develop talents and skills later on in life. Musically, Vaughn Williams showed little promise until his mid forties. By comparison, Mozart was acknowledged as a child prodigy by the age of 4 and died in his thirties, before Vaughn Williams had shown any real talent. If teaching had been restricted to the obviously talented, then it is likely that Vaughn Williams would have never achieved his later recognition as a composer of world status.

3:8:2 Significant for this study is the quality of skill and musical expertise a teacher needs to possess. For many children their first music teachers are their parents and relatives, teaching nursery rhymes and songs. I suspect that few of these teachers would consider themselves trained music specialists. By the time children reach the age of 4 they will usually have a repertoire of songs and chants built up from these early music lessons. Sloboda (1985:208) noticed that, *"Girls and boys, who are taught songs and games by their parents, bothers and sisters, or in nursery schools, have a clear advantage over other children."*

3:8:3 With the exception of providing for the rare child prodigy, teaching music at this age does not really require particular specialist skill, but rather a willingness to encourage the children to join in and learn through a process of copying, repetition and discovery. There is within the teaching profession a considerable fear of music. Head teachers recognise music as being one of the most unpopular co-ordinator posts they have to fill. Even teachers of foundation and reception aged children can be heard to say they cannot teach music as they do not have the necessary skills. If the teaching of music at foundation stage and key stage one is to be effective, I do not consider that there is necessarily a need for more specialist music teachers, the need is for more of our current teachers to feel sufficiently confident with the subject material, so that they are prepared to teach music with the same degree of authority and enthusiasm that they currently give to literacy and numeracy.

3:8:4 And yet, it is because music is so pervasive in our lives that National Government considered it sufficiently important to be included as a generic foundation subject within the National Curriculum, when other arts subjects such as dance, pottery and drama were left out. As if to further emphasise this, the Primary Strategy document "Excellence and Enjoyment" when identifying the key priorities for music education included the aspiration,

"that all primary pupils at Key Stage 2 will, over time be able to learn a musical instrument if they wish;"

(DFES, 2003: 3.8)

3:8:5 The problem therefore is to look at how these aspirations might be achieved. Even at key stage 1, music has a degree of technical language which can frighten the non specialist. "Beat" and "Pulse" seem interchangeable, "Rhythm" and "Melody" may well be a vague concept for those already unsure of their background, while the concept of "Timbre" defies even some reasonably able musicians to describe. Such insecurity can lead to stress and as Mills (1991) acknowledges:

"Teachers under stress can revert to teaching as they were taught."

(Mills, 1991: 6)

Within the plethora of plans, schemes and strategies demanded by target driven, paper audit monitoring inspectors, how can a non specialist teacher deliver high quality music lessons which meet School, LEA, QCA, and national targets and will keep Ofsted happy?

3:8:6 It would be unreasonable to expect all teachers to write schemes of work for music that meet these criteria, but there are a number of commercial schemes available which teachers can adopt to suit their levels of ability and needs. The problems facing Central Infant School were such that a very clearly laid out scheme was necessary which provided all the resources and guidance the staff required without frightening them into avoiding using it. In assessing the management of change for the music curriculum at Central Infant School, it became increasingly apparent that issues surrounding the empowering of staff to teach the subject and freeing them from the constraints of a curriculum devoted to literacy and numeracy which they had faced in recent years were of more importance than the content of any scheme of work the school might choose to adopt. The staff had to believe that teaching music was something they could successfully do.

Chapter 4

The School and its Context

Introduction To Central Infant School

4:1:1 As outlined in describing the format of my thesis in chapter 1, there are three distinct stages to this research, all closely interlinked but nevertheless, separate. One of these aspects involves a case study of Central Infant School. The case study is context specific and so some contextual detail is necessary to help clarify why Central Infant School was considered to have serious weaknesses and the history which led to this.

"To understand the present, examine the past; without the past, there would be no present."

Chinese Proverb

4:1:2 Central Infant School is located in an inner city area of high deprivation in the North West of England. Confirmation of the socio-economic problems faced by the area can be found with the City Council, who admit that even their very best electoral wards still rank within the lowest quartile of deprivation, using the Index of Multiple Deprivation figures, compiled by the Department for the Environment, Transport and Regions (DETR) for Europe. The electoral ward in which Central Infant School is situated, ranks among the poorest in the city, with a disproportionate number of the community suffering from poverty, crime and poor educational attainment. Over the last 20 years, the number of single parent households has increased and drug abuse in the area is considered by social services to be an endemic problem

Government Legislation

4:2:1 Historically, poor quality housing was constructed to meet the needs of an expanding workforce throughout the 19th Century and what limited education provision was available in the area had depended on charity and church schools. The Forster Elementary Education Act of 1870 saw the government introduce a system of education that enabled local authorities to set up schools paid for out of the rates or taxes. The aim of the Act was to provide schooling for all children of districts where voluntary schools could not meet the needs. In those districts, boards were formed to create and maintain new schools. The boards had the power to levy rates from students for the support of the schools up to a maximum of 9d per week (less than 3p in modern currency). Unfortunately for the community which was served by Central Infant School, the charge of about 2d. (less than a penny in today's currency) per week, still made education too expensive and unattainable for many in the area,

and as monitoring was lax and schooling not high on the parental agenda, little impact was felt by the people in this community from the Forster Act. This was not just the reality for children living in the Central Infant School area; another assessment of the impact of the 1870 Forster Act can be found in the 1896 novel by Arthur Morrison, "A Child of the Jago." The events portrayed in this novel are set in London, between High Street, Shoreditch, and Bethnal Green Road.

"Dicky had never been to school; for the Elementary Education Act ran in the Jago no more than any other Act of Parliament. There was a Board School, truly, away out of Jago bounds, by the corner of Honey Lane, where children might go free, and where some few Jago children did go now and again, when boots were to be given away, or when tickets were to be had, for tea, or soup, or the like. But most parents were of Josh Perrott's opinion: that school going was a practice best never begun; for then the child was never heard of, and there was no chance of inquiries or such trouble."

(Morrison, 1995: 36)

4:2:2 Under further Government reform, schooling was made available to all children between the ages of five and thirteen, and the 1891 Elementary Education Act made grants available to all schools to enable them to cease charging for basic elementary education. The 1891 act introducing free education for all children up to the age of eleven still did not have much impact on children in the area of the city served by what is now known as Central Infant School. They still failed to attend school regularly, and continued to work during the day to help support their families. It would be reasonable to suggest that the need for children within the community to contribute to family income by working rather than going to school was one factor which helped establish the culture of non attendance, a culture and attitude which is still very prevalent across this community today.

4:2:3 The continued expansion of world trade was supported by a rapidly increasing work force in the area. It is this period in the history of education which saw the demise of voluntary fee paying schools and the emergence of education provided free by the state. National statistics show that while in 1879, Voluntary schools were providing more than two thirds of the school places; by 1886 this proportion had fallen to less than three fifths. In 1899 the school-leaving age was raised to twelve. The idea that the state should provide education for all was not universally accepted as "a good thing." As far back as 1856, Gladstone had warned that,

"The day you sanction compulsory rating for the purpose of education, you sign the death-warrant of voluntary exertions..... ....Are we preparing to undergo the risk of extinguishing the vast amount of voluntary effort which now exists throughout the country?"

Gladstone's intervention in the Education Debate, House of Commons 1856

Sir Keith Joseph, (1918 – 1994) had a profound effect on British politics and has been acknowledged by Margaret Thatcher as the intellect behind many of her most radical conservative policies held similar views to Gladstone. While Secretary of State for Education and Science 1981-86, Sir Keith is accredited with suggesting that education would have been better if the state had never become involved as part of his campaign against "statism." (sic)

4:2:4 Continued government and local pressure during this time, led to the decision to create a school in the area and the original site where Central Infants is currently found, was opened in 1898 as a common, or 'Board School,' on Plant Street, to meet the requirements of the new legislation and provide schooling for the families in the local community, catering for pupils of all ages. The Victorian brick two storey building (Photographed below) had high windows, to prevent pupils looking out and a walled yard for exercise. While efforts have

(photograph R.J.Woolford Oct. 2005 the name has been changed to protect anonymity)

been made over the years to address the limitations of the fabric of the building, the original Victorian façade still remains as does the original school name board. The school does bear a striking similarity to the nearby gaol which was also constructed at about the same time. The present head teacher at Central Infants has sardonically commented, more than once, that the gaol roof has been kept in considerably better repair than that of the school over the years, which sends a very clear message to the community regarding the real value, local and national government place on the children of this ward and their education.

4:2:5 The Fisher Education Act of 1918 made secondary education compulsory up to age 14 and gave responsibility for secondary education schooling to the state. Under this Act, many higher elementary schools and endowed grammar school sought to become state funded central schools or secondary schools. However, like most children in England, the pupils of the area attended the same Board School until age 14, rather than going to a separate school for secondary education.

4:2:6 Following the Butler Education Act of 1944, which established the Tripartite System, and defined the modern split between Primary and Secondary education at age 11, Central Primary School was created specifically to meet the needs of the local community experiencing a post war population expansion. In 1957, the Junior section of the school moved to a new purpose built site in keeping with the Local Authority's policy of separate Infant and Junior Schools where numbers permitted and Central Infants became a separate school in its own right.

4:2:7 The 1950s and early 1960s was a period of economic expansion in the area, with a number of labour intensive heavy industries providing high levels of employment and attracting people to the area. The decline in Britain's manufacturing industry and in particular the reduction in apprenticeships and job security affected the area particularly badly. In 1964, manufacturing industry accounted for 240,000 apprenticeships across Britain. By 1979 this had fallen to 155,000 and by 1986, the number was only 63,700 (New Society; 8th August 1986). During this time, those who could find work elsewhere left the area, but for those who could not, with little or no job prospects, increasing poverty was the only alternative.

Central Infant School Today

4:3:1 The change in the social demography has had a direct impact on the school as shown in the chart below which records the way the school role has dropped from being a three form entry to its current role which is less than a third of the size it was forty years ago. The demands of the national Curriculum mean that for the authority in which Central Infant School is based, a one form entry school is considered unviable.

	1962/3	1972/3	1982/3	1992/3	2002/3
Reception	118	97	71	47	35
Year 1	115	112	69	50	37
Year 2	120	103	90	48	29
Total on Role	353	312	230	145	101

The introduction of "Local Management of Schools" (LMS) and legal maximum class sizes both had a particularly strong impact on Central Infant School, which, because it is housed in the original Victorian building, has high maintenance costs, particularly with regard to heating and when trying to restrict numbers, is viewed by appeal committees as having plenty of space. This makes effective "mothballing" of some additional areas which could be closed down impractical.

4:3:2 The Local Authority currently have a policy for amalgamating schools which are perceived as being too small to deliver an appropriately broad and balanced curriculum. They are also now looking to bring together separate Junior and Infant schools to form Primary schools to meet the needs of foundation, key stage 1 and key stage 2 pupils. Central Infant School has triggered all the necessary criteria but due to its geographical position and in particular, the proximity of two very busy roads, the LEA feel that it is necessary to support the school in its current location within the ward. The school does have very strong support from local parents who look upon it as being essential to the survival of the community, despite clear evidence from a variety of sources including Ofsted inspections, that recent educational provision has not been adequate or appropriate.

4:3:3 The area has been identified as being part of the City's regeneration proposals and parents point out that to close the school would be counter productive to this regeneration plan. A national survey of the top 100 businesses across the country by the CBI in 2001 identified high levels of education provision as second only to low levels of crime in importance to senior executives when considering relocation. Consequently parents argue that if the City is to succeed in attracting suitable senior executives to facilitate the Council's vision for a 'European Renaissance City' of the future, then the Council must ensure that it is able to boast schools of the highest quality both in terms of physical buildings and curriculum delivery to enable it to meet these challenging targets. The city council is committed to reducing the statistical levels of poor health, preventable death, impairment and disability to figures which are better than the national average by 2010.

4:3:4 In an attempt to address this problem, an alternative proposal to build a new primary school for the community on the present site was included in the original bid for PFI funding made to the Government in 2000. The Authority was forced to reduce the number of schools included in the project and so Central Infant School was moved to "Phase 2" of the project, but this phase was subsequently rejected by the DfES. It is intended to build a new school as soon as the necessary funding has been identified but at the moment (Summer 2004) this has not been developed further.

4:3:5 There has been a substantial change in the community which Central Infant School serves over the years, which reflects very closely the reduction in job opportunities and migration of people with skills. The school now has 68% of its pupils on free school meals (the national primary school average is 18%) and a very high proportion of pupils from single parent families. Drug abuse in the area is a significant social problem and the school caretaker habitually sweeps the yard on Monday mornings to clear used hypodermic needles after the weekend.

4:3:6 There is a considerable problem with parents, usually single mothers, moving to avoid abusive partners and failing to inform the school of where they are going. This makes attendance targets difficult to meet and tracking pupils almost impossible. Within the Authority, the current lines of communication between the Education Service and Social Services are not particularly effective and these are in the process of being addressed in line with recommendations contained in "Every Child Matters". At the time of researching and writing this, the new system had not been adopted. However attendance figures are used in assessing the effectiveness of schools and Central Infant School has significant problems with this. As already mentioned, there is a culture of non attendance across the City; school attendance is still an issue in this part of the country and particularly for the LEA in which Central School is situated. Despite the positive support of many parents and strenuous efforts by the schools to raise attendance levels, there remains a deep seated core of resistance to this.

4:3:7 Attendance and exclusion rates are regularly monitored by the authority and carefully scrutinised at Central Infant School. The head teacher has identified a recent growing trend with pupils whose parents have divorced and remarried, for the different partners to both take the child on a summer holiday for two weeks. As these holidays are cheaper during term time, requests for authorised absence have increased. The Head is reluctant to become part of already difficult family feuds, by agreeing to one holiday and not the other; however the impact on learning and attendance figures is quite marked. The table

below shows the problem quite clearly in terms of percentage figures for pupils attending school.

Primary Attendance	2002/03	2003/04
National Average % Achieved	94.2%	94.5%
LEA % Target	94.1%	94.5%
LEA % Achieved	93.4%	93.5%
Central Infant School Achieved	**86.9%**	**88.9%**

The figures show that while the LEA is aiming to eventually meet the national average for pupil attendance, even the most up to date figures show it to be a full percentage point behind this figure, while Central Infant School, despite strenuous efforts has significant problems. The head teacher believes that broadening the curriculum will make school more appealing and this will impact positively on attendance figures.

Achievement and Ofsted

4:4:1 The recent educational history of Central Infant School has been clouded by poor Ofsted reports. In 1997 the school was placed in "Special Measures" which required the LEA to look at possible closure and new start. Politically at that time, there was a very strong desire to keep the school open; it was argued quite effectively that lack of support from the LEA had played a significant part in the failure of the school and if given appropriate backing, there was a realistic possibility to turn the school round. Also at the time the head teacher had the support of the staff and governors who felt that the report was extremely biased.

4:4:2 There was a positive aspect of the '97 report which focussed on the pastoral system within the school. Central Infant School it was argued provided the only safe constant in many of the young children's lives. Considerable effort was made and the school did come out of Special Measures the following year. In January 1998, the Secretary of State for Education and Employment announced that for two years schools would not be required to teach the full national curriculum in the foundation subjects. The then head teacher at Central Infants saw this as an opportunity to concentrate solely on developing literacy and numeracy skills in the hope that levels of attainment could be raised further.

4:4:3 The concentration on literacy and numeracy had the effect of reducing the breadth of education delivered and also making the staff very defensive in everything they did if it was not clearly linked to the literacy/numeracy goals. The annual performance review 2001/2002 undertaken for Central Infant School, relating to the percentage of children at KS1who achieved reading levels of L2+ is produced below. Tables also exist for KS1 Writing

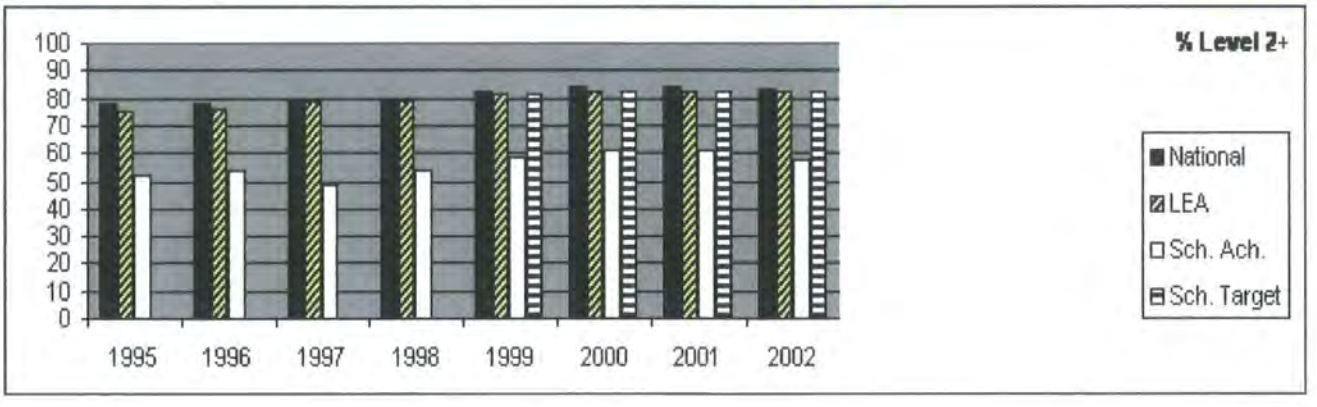
and Maths; but the results are all similar and so the reading table is an effective indicator of progress in the school. The review does show a steady decline in pupil numbers, and the poor level of achievement in 1997 which reflected the Ofsted decision to place the school in Special Measures. It also shows the continued decline in pupil numbers since 1995.

4:4:4 The graphic representation of these figures gives a clear indication that 1997 was a low point within the school and also shows the fall in achievement during 2001/02.

	KS1 READING	Annual School Performance Review (2001/2002) Central Infant School							
	No. of pupils	39	41	38	36	35	36	30	29
	Year	1995	1996	1997	1998	1999	2000	2001	2002
%L2+	National	78.0	78.0	80.0	80.0	82.0	84.0	84.0	83.0
%L2+	LEA	75.4	76.1	78.5	78.5	81.6	82.2	82.5	82.2
%L2+	Sch. Ach.	52.0	54.1	48.7	54.3	58.8	61.3	59.7	57.4
%L2+	Sch. Target					81.6	82.2	82.5	82.2
%L2+	Sch.Imp.Index	1.00	0.99	1.01	1.04	1.12	1.16	1.15	1.21
Panda	All Schools							E*	E*
Panda	Sim. Prior Att.								
Panda	Sim. FSM							E	E*

FSM %		Pupils in Y1
65		29
Review of 2002 Targets		Setting 2003 Targets
LEA Target		LEA Target
N/A		N/A
Gov.	Est.	Gov.
82.2	64	80

SEN % School Action	27
% School Action Plus	9
% Statemented	6



4:4:5 1998 – 2000 saw a steady improvement which, while not meeting LEA or National targets, was viewed as a positive move. In 2001 and 2002, there was a drop in standards across the school and the Ofsted inspection of April 2002 was again quite hard hitting, classifying Central Infant School as an establishment with serious weaknesses. In this report the leadership and management of the school came in for severe criticism, with a lack of vision and poor communication with staff. Given the history of Central Infant School, the "Serious Weakness" classification did seem to a number of people a somewhat harsh judgement. Poor attendance was regarded as an indicator of weak leadership and management, which some did argue, was unfair given the local attitude to attendance and punctuality. It must however be recognised that at this time, the good practice already

established in many schools across the authority including "First day Calling" and identifying a member of the administrative staff to check all attendance on a daily basis had not been adopted at Central Infants. Following the publication of this report, both the head teacher and her deputy felt that they could do no more and they were allowed to take early retirement at the end of the academic year 2001/02.

New Head - New School?

4:5:1 A new head teacher, Anne Rice, was appointed to the school with effect from September 2002 and she took the decision not to have a deputy, but to appoint a senior teacher from the existing staff and bring in an NQT (Newly Qualified Teacher) to inject some new life into the school. Anne is aware that her school is threatened with amalgamation but is hoping to make significant changes to impact on the quality of provision the school offers its pupils. Addressing attendance was one of the first and immediate changes to be introduced. Attendance figures are displayed by class for all to see, with rewards for the best class each week and term. Another of these changes has been to extensively broaden the curriculum and encouraged staff to change their approach. Anne would be the first to admit that low morale and an obsession staff seem to have with Literacy and Numeracy did make implementing change difficult. The reluctance by staff to develop the aesthetic aspect of the curriculum is perhaps understandable, given their recent experiences. Anne did have the advantage of coming at a time just after Robinson (1999) had produced "All Our Futures" so staff could see evidence that her ideas had the backing of National Government and were not new ideas from a new head.

4:5:2 The attitude of Central Infant staff was in no way unique. It has also been identified nationally that there is reluctance among teaching staff to develop the music curriculum in primary schools due to core subject pressure and this was highlighted in the findings of a TES survey of almost 700 schools in the UK. The survey claims that;

"One in five primary schools in England and Wales is cutting down on music teaching as a result of the Government's decision to emphasise the 3Rs at the expense of other subjects."

(Lepkowska,1998: 6)

The annual performance review for Central Infant School which was carried out in September 2004 followed the same procedures as the 2002 review copied above. It does show some interesting changes which appear to be taking place, one of the most significant being that for the first time since the introduction of this review, the school has set a reading target above the LEA target and if achieved would give it a "PANDA" (Performance and Achievement) score for Central Infants when compared with similar schools of "A" when the results are

published in November 2005. At the time of writing, the head and staff remained reasonably confident that this target will be met.

4:5:3 Anne's particular strengths are in the visual arts and she was keen to develop creativity within the school with pupils and staff. She firmly believes with Robinson that, *"literacy and numeracy are best promoted through a broad and balanced curriculum, which includes, rather than excludes the arts and humanities."*

(Robinson, 1999: 77)

From the outset she was determined that a whole school approach was necessary with INSET training being given to both teaching and support staff. Prior to Anne's appointment, music, when it took place at Central Infant School, had for a number of years been in the form of listening to tapes and practicing hymns/songs for assembly. None of the staff considered that they were "musical" or had any music skills and with the pressure to improve KS1 SAT results (Standard Assessment Tests), the creative arts had been largely forgotten. These circumstances are in no way unique to Central Infant School; a number of schools within the city have a similar curriculum and from my experience working in other LEAs, and as music advisor to the Scottish Arts Council from 1994 -1999, I believe that there are still schools across Britain whose pupils receive a very meagre diet in terms of their music education.

4:5:4 In some ways it is depressing to note that over 200 years ago, Jean Jacques Rousseau (1712 - 1778) was arguing for a style of music teaching that would still today be considered extremely progressive in some aspects. Rousseau considered:

"that intuitive musical experience was an essential precursor of musical literacy; that children should create, as well as receive music and that music should be enjoyable."

(Hargreaves, 1988: 214)

The similarities between this and the current QCA guidelines for National Curriculum music are remarkable. The same ideas are echoed in the philosophy of Emile Jacques-Dalcroze, (1865-1950) who argued strongly that the development of musical feeling was at least as important as the acquisition of formal knowledge. I refer to Dalcroze in this chapter as I believe the difficulty in getting teachers to change their pedagogic methodologies is an important aspect of this dissertation and is therefore relevant in terms of the school and its context. Dalcroze has already been given more detailed consideration in Chapter 2, looking at the provision of music historically in school and will be revisited in Chapter 5, when change management is examined specifically in relation to the introduction of a new scheme of work for teaching music at Foundation and KS1.

4:5:5 My role as both a researcher and change agent is dealt with more fully in Chapter 6, 'Methodology', because staff at Central Infant School felt they were ill prepared to teach music, and my position as assigned inspector together with my performing arts specialism meant that this was a particular problem which I was invited to help solve. I was keen to show staff that they could produce highly effective music lessons, which supported other aspects of learning and were fun not only for the children but for themselves as teachers too. Music had to be seen as something that was learnt with the children and not "done to them."

"A musically stimulating environment should stimulate the children, not drown them in it. The music must be theirs, not the teacher's and it must grow with them."

(Pape, 1970: 11)

During my initial meeting with staff at the school, it was discovered that one of the learning support staff was a folk guitar player, but she did not consider this a musical skill! There was clearly a lot of work to do, but also considerable potential with which to work.

Chapter 5

The Issues of Managing Change

Introduction

5:1:1 This chapter is primarily concerned with conflict and conflict resolution within an educational setting. The purpose of this is to link relevant academic research with the impact it has on my particular area of study, showing how far the academic literature informed the work of the head teacher, Anne Rice. A further aim is to reflect on the resulting work which took place in terms of discussions between Anne and myself, together with the changes which were eventually brought about. Change management, and particularly theories and research into the management of change within the education sector appear to be extensive and continuing to grow. As far back as 1975, Harris pointed out that:-

"One American Reviewer (Havelock, 1969) identified 4,000 studies and estimated at least a 1,000 more were being carried out each year."

(Harris, et al 1975: 273)

Issues relating to possible conflict have a major impact on how a school is managed and subsequently how any proposed changes are introduced. Schools generally try to avoid conflict and yet according to Fullan (1991) Morrison (1998) Hopkins et al (1994) and many other researchers in this field, without conflict, it is likely that little real change would take place. The issues associated with successful change management are therefore important and relevant to this study, for as Fullan (1991) points out we would all be better off if changes were introduced more effectively and for the head teacher effective and successful change was her primary objective immediately she took up the post at Central Infants, a school considered by Ofsted to be failing.

5:1:2 As described in chapter 4, Anne Rice was appointed to the position of head teacher at Central Infant School, following the retirement of both the previous head and deputy at the end of the academic year, 2001/02. Central Infant's faced a number of difficulties and changes were expected both from the LEA, the governors and the staff of the school. One of the most difficult tasks any manager faces when introducing change relates to the conflict and opposition which change seems to engender. A number of researchers including Fullan (1991), Senge (1993) and Hopkins et al (1994) have spent a considerable amount of time studying effective change management within an educational context, and much of the practical realities the head teacher faced relating to her change management of the music curriculum at foundation and key stage one, mirrored this academic work. One

diagrammatic view of the way the change process progresses can be found in Fullan "Understanding Educational Change" (1991). When charting the process needed for successful change, he produced the overview reproduced below.

A Simplified Overview of the Change Process

(Fullan, 1991: 48)

Accepting that this is a simplified view, Fullan (1991) feels that it shows diagrammatically how change develops from the original germination of an idea and its initiation, through the planning and development necessary for implementation, to the final outcome of the process. There are other models of this process and later in this chapter, I will be looking at the diagram devised by Miles (1987) which is less linear and represents the development process more fully.

The Inevitability of Conflict

5:2:1 Various research papers and books looking at educational change, helped Anne, as she came to realise that problems which arose were not necessarily the result of her poor management, but rather the inevitable consequence of introducing a strategy for change. Within her own professional development, Anne had undertaken postgraduate studies in education management and was aware of the work of Fullan (1991), Brown (1980) and Hoyle (1969) with regard to educational change. I advised that she referred to Fullan (1991/1993) and Morrison (1998) when she felt that things were not going to plan and we both took comfort from Brown (1980) who noted that:-

"The efforts that have been made over the last two decades to introduce innovations into classrooms have effected far less change in patterns of teaching than many of their proponents had hoped for.

(Brown, 1980: 32)

Brown is among a number of academics who have researched change management specifically within education and a general consensus seemed to be that any changes which the head wished to bring about at Central Infant School were never going to be easily achieved. By the October half term 2002, Anne had pinned a card on her notice board quoting the title to chapter three of Fullan's book "Change Forces," *"Problems are our Friends"*

(1993: Ch. 3) and it was often read with a degree of wry humour as problems were addressed and new difficulties arose, particularly in relation to the "red herrings" introduced by a staff weary of educational initiatives and false promises of success. When introducing change in a school the resulting consequences can be surprising.

5:2:2 Fullan (1991) produced a list of the ten "do" and "don't" assumptions he considered basic for a successful approach to educational change in "The New Meaning of Educational Change" (1991). He expressed the view that:

"conflict and disagreement were not only inevitable but fundamental to successful change."

(Fullan, 1991: 106)

Conflict is something which from my experience, by their very nature, schools, and in particular infant schools, try to avoid whenever possible. The idea of doing something that will almost certainly cause conflict would seem at first to many educationalists somewhat foolhardy. However, there will always be a need to change approaches if a school is not to stagnate and the world of education currently does hold a strong resemblance to the garden of the Red Queen in "Alice through the Looking Glass," where *"it takes all the running you can do to keep in the same place."* Carroll (1994), and as Louis and Miles (1990:193) point out, *"there is no reason to assume that the best response is to plan passively."*

5:2:3 The view that change inevitably involves conflict is also argued by Hopkins *et al* in "Making Sense of Change" (1994). Hopkins points out that change, by its very nature, involves certain individuals and groups doing new things which must inevitably upset the status quo. This observation was very relevant and clearly demonstrated in the review and change relating to teaching music which took place at Central Infant School. Hopkins explains that change, which for some people may be seen as an improvement, to others in the group, initially at least, may appear at best irrelevant and in some cases foolish. Central Infant School had received a damning Ofsted report which had in general, slated standards and identified the leadership and management of the school for particular criticism. It was therefore perhaps not surprising that staff and governors asked, "Why, with so many other issues being raised should time be spent on music?" In many schools, music is seen as an additional extra, rather than a fundamental part of the education process and Central Infant School was in no way different in this respect. As Hargreaves (1988: 215) recognised:-

"Music is undoubtedly a low-status subject in British schools, often regarded as an "optional extra" rather than a proper part of the academic curriculum."

5:2:4 One of the first things the new head teacher had to do was communicate her vision for the school to her staff, outlining how she believed this could be achieved and the

strategies she wanted to adopt to realise this vision. Core to Anne's philosophy regarding the creative aspects of education was the belief that:

"All children can and should benefit from musical instruction, regardless of their level of talent, or musicality."

(Hargreaves, 1988: 21)

Anne was confident that her review would produce the evidence needed to introduce changes to the music curriculum at her school. She was determined to introduce a more practically based scheme of work involving greater participation by her staff. Asking her staff to teach in a different way and become more practical with their music lessons was likely to make some teachers self conscious and feel threatened, which as researchers suggest, will cause conflict. The management of this change process would therefore be a significant aspect of the head teacher's vision and determination to address the problems facing the school. Reflecting on Hopkins' views that disagreement could be shown through apathy, Anne was determined that her planned innovations would impact on classroom practice. On more than one occasion she expressed her concerns to both the staff and separately to me, that if the only reaction to the changes she was initiating for curriculum delivery were that they were irrelevant, it would reduce staff commitment and consequently their effectiveness. Part of my role in the change process for the teaching of music was to address the possible issues regarding apathy with a programme of in-service support for the teachers building on their confidence and willingness to teach practically. The way I addressed this will be explained more fully in chapter 6 "Methodology,"

5:2:5 Morrison (1998) agrees with Fullan (1991) that conflict is an inevitable consequence of change and goes on to quote Marris (Morrison 1998: 139) who takes the argument further by suggesting that for change to be effective one might even need to encourage conflict. During the "Annual School Performance Review," an LEA target setting process, which took place in October 2002 for Central Infant School, the head and I discussed in depth her vision for moving forward. For Anne, the idea of encouraging conflict within the school, no matter at what level went completely against her beliefs regarding effective management. Anne saw her role very clearly as one of encouraging stability for her pupils, many of whom she was aware found school the only stable aspect of their lives. I found it necessary to emphasise that the conflict, when it arose, would come from her staff, not the children and therefore, I believed, the stable environment essential for effective learning would be maintained at classroom level.

5:2:6 During our discussions in October 2002, Anne rationalised that if the views of Fullan (1991; 1993), Morrison (1998), Hopkins et. al. (1994) were correct, the logical extension of the view that conflict and disagreement will be an inevitable consequences of the proposal to review and initiate change to the music teaching would be that in a situation where there was little or no conflict and resistance, it would be probable that little or no real change had actually taken place. Louis and Miles (1990) certainly support this assessment, suggesting that the absence of problems is indicative that not much is being attempted. Morrison (1998), Louis and Miles (1990), are among a number of researchers who consider that if people concentrate on the avoidance of real problems, productive change will not be possible. This is certainly something Anne, as the head teacher did have to take on board, recognising the need to identify indicators within her planning, which would show that any changes she decided to instigate did have the desired effect.

5:2:7 For Anne Rice, the apparent need for conflict within successful change management produced a paradox. At our "Annual School Performance Review" (ASPR) meeting in October 2002 Anne expressed concern that the morale of her staff seemed very low and her instinct therefore was to concentrate on team building rather than producing conflict. We both recognised that in planning a productive change, both she and I would expect the change agent to look very closely at the real problems their proposals may encounter and then systematically consider how best to address them. Further more I would argue that any proposed change is far less likely to be successful if the person introducing that change did not consider ways of avoiding some of the real problems the proposals might cause. In this context I do not use the word "avoiding" in the sense of ignoring, but rather in terms of identifying a potential problem and then concentrating on finding strategies which will successfully prevent that problem from acting against the proposed change. In this way, the change and conflict could actually be part of the team building process and a catalyst for improvement. Senge (1993) supports this view and maintains that it is these conflicts, problems and disagreements, which must be confronted if breakthroughs resulting in change are to be achieved. Fullan (1991) argues that if change is to be effectively introduced, then it is also necessary that the managers of the change process should be skilled not just in managing people, but in managing conflict as well.

5:2:8 Morrison's work "Management Theories for Educational Change" (1998) lists a number of characteristics which effective change is likely to possess and his theories and explanations were views which Anne particularly identified with and found helpful in managing a number of changes she introduced at Central Infant School. Morrison (1998)

observed that the principle feature of these characteristics is that change is more related to people than content. The fact that change involves people, Morrison argues, means different human aspirations, expectations and experiences will combine to bring about disagreement and inevitably conflict. For Central Infant School, the poor Ofsted inspection reports and the accompanying bad publicity had clearly shaped views and attitudes of staff, governors and the local community. There was strong community support for the school, parents dismissing most of the Ofsted commentary as wrong, while most of the staff felt that the report was very unfair and they were victims of a witch hunt. There was a rumour that this negative report was devised by the authority to force school closure as part of their primary rationalisation strategy, making the fears and lack of trust by the staff particularly understandable. The closure of the school would mean redeployment or even redundancy, and to come from a school with a bad Ofsted report would be likely to impact directly on the future employability of the staff and consequently, their lives in general. Governor reaction was much more one of bewilderment as they could not understand how, with the work that had been going on and the support of parents, this report could have ensued.

5:2:9 When introducing change, it is important for managers of the process to realise that people can not be expected to react in exactly the same way. Often they may not themselves be aware that they are taking a slightly different perspective. One only needs to listen to two football supporters from opposing teams discussing a questionable goal to realise that very different perspectives can be taken in relation to the same incident. That people can not be expected to react in exactly the same way is a view fully supported by Fullan (1991) and echoed by many other academic researchers including Dalin and Rolff (1992), Senge(1993) and Hargreaves(1998). Morrison (1998:15) summed this up succinctly by commenting that: *"Change changes people but people change change!"*

5:2:10 Fullan (1991) considers that the assumptions people make about change are very powerful and therefore frequently result in actions being taken directly as a result of these changes, a view supported by Morrison (1998). Fullan (1991) points out that these actions may well be sub-conscious but are still likely to have a significant impact on the change process. From this, Fullan (1991) argues that by understanding what change means to the people who experience it, we can also begin to understand the assumptions made by those trying to instigate the change. Fullan (1991) states that it is only when we understand this, that we can be in a position to devise strategies to help the change process move in the direction we want, and I believe that this is significant for initiating change within education and for the situation at Central Infant School. In his book, Fullan (1991) argues that this knowledge is

important in determining whether the realities of implementation get confronted or ignored and consequently whether the desired change is likely to be successfully introduced or not. However throughout his research, Fullan remains convinced that real change will inevitably involve conflict and disagreement, regardless of the level of understanding we possess in terms of the meaning of that change.

"Whether desired or not, change represents a serious personal and collective experience, characterised by ambivalence and uncertainty"

(Fullan, 1991: 32)

In relation to Central Infant School, this meant that for the head, while conflict might be unavoidable, the impact that this conflict had was something which she could make efforts to address and minimise within the school.

5:2:11 Fullan's (1991) views were born out by the individual teachers and support staff at Central Infant School. They had, following the 1997 Ofsted report, made strenuous efforts to improve literacy and numeracy across the school. In-service training, courses and extension activities all ensured that attention was focussed on this goal. Staff had adopted the pedagogic styles recommended by the Literacy and Numeracy Strategy co-ordinators and gave willingly and freely of their own time to adapt to what they saw as the new regime; three part lessons, carpet time and supported structured reading were all part of the daily routine. While not anticipating an "Excellent" Ofsted report in 2001, the staff did think that they would be recognised for their efforts, so the final report came as a shock. Governors maintained that there was no indication from the Ofsted team of how bad things were during the inspection week and enquired about the possibility of appealing against the assessment to the Secretary of State. This idea was rejected by the LEA who while having a degree of sympathy for the school, felt such action would not result in any meaningful change to the report.

5:2:12 The attitude that Central Infant School had been unfairly shamed, generated a degree of resistance to any suggestions for further change to move the school forward. The early retirement of the head and deputy following this second inspection, was seen as a sacrificial offering, which was considered unjustified, by a number of staff, parents and governors. The suggestion that the LEA had colluded with Ofsted to get a poor report to support their own plans for school reorganisation, and in the case of Central Infants, closure, reflects the sort of rumours which Plant (1987) identified as part of the conflict which the change process can engender. Despite this atmosphere, both Anne Rice and I felt optimistic, that if properly managed, the inevitable conflict which change must necessarily bring about,

would not be as difficult as some researchers, including Fullan (1991/1993) might suggest. In our view, the understanding and recognition that there would be implications for staff, resulting from the review of music provision and that the staff currently had very little motivation to embrace change, actually allowed Anne to develop strategies to address the identified problems, from which it could be possible to introduce any proposed changes without serious conflict or disagreement which impacted on the pupils. The head teacher was determined to bring back some fun and excitement into the classrooms and had recognised that music and the performing arts were ideal vehicles through which this could be delivered. In getting this opinion across to staff, the head was able to quote Robinson (1999), in "All Our Futures" who noted that Ofsted, when they studied forty of the most disadvantaged primary schools with the best results in literacy and numeracy, found;

"The common factor was that they had strong arts programmes!"

(Robinson, 1999: 140)

5:2:13 Supporting strategies with information like this helped the head to address some of the concerns staff and governors expressed with regard to why music should feature as a priority for change at the school in relation to curriculum delivery. Anne felt strongly that the strategies she wished to implement in relation to music had immediate transfer value to other aspects of the curriculum and that introducing creativity into the school was a strategy to implement change through addressing the local situation. Fullan (1991), Morrison (1998), Dalin (1992) and Senge (1993) all argue that the process of educational change is affected by a number of factors which Morrison (1998) and Fullan (1991/1993) in particular see as almost overwhelming. The importance of the local situation means that when implementing change, there can be.

"no hard-and-fast rules, rather a set of suggestions or implications given the contingencies specific to local situations."

(Fullan, 1991: 47)

The Importance of the Local Situation Relating to Change

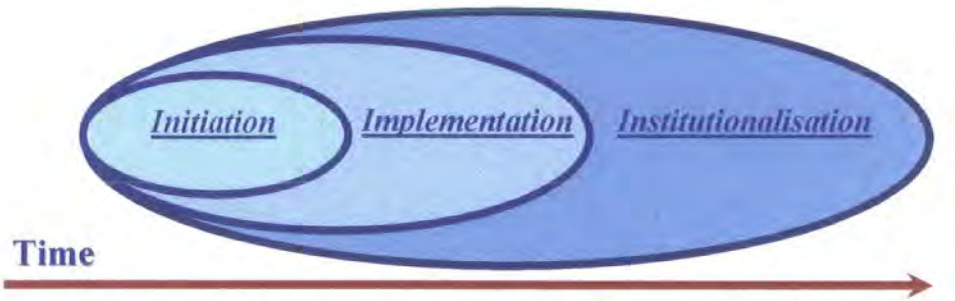
5:3:1 In my view, every school is a unique and individual institution and I consider that this is a critical factor when looking at the implications of the change process as it affected Central Infant School and particularly issues relating to conflict and disagreement. To look at the problems change can cause, I would like to make the general observation regarding teaching which many in the profession will recognise. Nearly all teachers will have experienced the situation of taking a successful lesson and deciding to repeat it with another class, but on subsequent reflection discovering that the second lesson produced a different and

possibly, on some occasions, a totally unsatisfactory result. This is a very practical example of the dictum that what works in one situation may not necessarily work in another and why, as Fullan (1991) says, there is a lack of hard and fast rules. No matter how similar situations may be, the fact that we are dealing with individual people makes each situation unique. It can be argued that a class lesson is about change in a very basic form; changing the level of knowledge for a group of students. Given that similar students in the same school but a different class often do respond differently from their fellow students to a planned change/lesson, how much more difficult is it likely to be to instigate change across the whole school? This does not however mean that there has been overt conflict and disagreement during the lesson. Indeed I have already strongly argued that teachers do, when ever possible, plan specifically to minimise conflict and disagreement in the classroom situation, both of which would usually be seen as counter productive to learning. Much of the conflict would be associated with the teachers themselves and so be outside the physical classroom situation.

5:3:2 Miles (1987) is just one of many researchers, who has identified basic phases within the change process. There is the initiation phase which covers the period of time from the inception of the ideas, through to the decision to adopt the change. In the case of Central Infant School, this was the review phase, which was started by the new head teacher who identified a problem within the school which needed addressing.

5:3:3 The next phase deals specifically with the implementation of the change or innovation and includes the first experiences of trying to turn the idea into practice. The final stages deal with the incorporation or institutionalisation of the idea into everyday practice. Anne hoped that the changes to delivering music across foundation and key stage one would also eventually impact on the way the staff approached their teaching for all aspects of their work. Fullan (1991) favoured a basic diagrammatic representation of this process shown at the beginning of this chapter. However, when reviewing the different models used to clarify these stages within the change process, I consider the overlapping ovals proposed by Miles et al (1987) to be a more accurate and useful representation of the process. This is because, in my view, implementation and institutionalisation are part of an on going whole, stemming from initiation, rather than distinct generic phases in the process of change.

5:3:4 I also see continuation and outcome quoted in Fullan (1991) to be more effectively represented as a single unit, in this case, the institutionalisation process referred to by Miles (1987) which would necessarily start at the initiation stage no matter how slight that effect might be.



The three overlapping phases of the change process (Miles: Research Paper 1987)

The change process which took place at Central Infants School is still in the process of institutionalisation, but I have recorded a time line of events as Appendix 10 (p.181) marking on that time line where I believe events related to the different phases of change would be.

5:3:5 Fullan (1991), Morrison (1998), Dalin (1993) and Senge (1993) all agree that there are a number of factors associated with the initiation of change which will influence whether the idea gets started. Such factors include the existence and access to innovations, together with pressures from inside and outside the school or organisation. Other factors include the availability of resources and consultancy support, as well as the quality of the school's internal conditions. Organisation and the advocacy of the teaching staff will also have a significant influence on the initiation of change. All of these factors provide opportunities for disagreement and conflict, which Fullan (1991) suggests must inevitably occur, but just because the opportunity is there, does not to my mind mean that the disagreement or conflict which it is argued must inevitably arise, will necessarily prevent the desired change from taking place. Fullan (1991) in describing many of these factors in detail emphasises that it is not simply their existence, but their possible combinations and inter-relationships which are important to the change process.

"Community pressure combined with a problem solving orientation will have quite different consequences than community pressure combined with a bureaucratic orientation"

(Fullan, 1991: 51)

5:3:6 The community response regarding Central Infant School was very positive. The high level of pastoral care provided by the school, met locally identified community needs and while the Ofsted reports suggested that this was to the detriment of educational attainment and standards, the community response was very much in favour of the school and dismissive of the Ofsted assessment. In trying to get a perspective on the change process, Fullan (1991) concluded that to bring about more effective change, we need to know not

simply what causes change, but how to influence those causes. Change involves developing meaning in relation to new ideas once the initiation process has been instigated.

"It is individuals who have to develop new meaning,"

(Fullan, 1991: 92)

5:3:7 Again Fullan (1991) shows that change is something people must be actively involved in but this in itself does not prove that conflict and disagreement are fundamental to change. When people are introduced to the change process, their different views, expectations, motivations and perceptions are likely to result in conflict and disagreement and this is a view supported by many researchers. It is also probable, that the more radical the change and the larger the group that this change could influence, the greater the opportunity and likelihood for disagreement and conflict but this does not necessarily mean that disagreement and conflict will prevent the changes from taking place.

5:3:8 In the overall scheme of change within education, the introduction of a new scheme of work for music would not be rated by many teachers as a particularly big change. For Anne however, the intention was that the changes she initiated for music would have a much bigger impact across the whole of the school curriculum and its delivery, making this a significant change with considerably wider ramifications. In terms of management, Anne's task will be to convince her staff that this is a good change, that they are capable of teaching music and that everyone will benefit from adopting this change.

The Change Process

5:4:1 Change requires a move from the known towards the unknown and this is always going to cause some degree of concern. This is, I believe, particularly relevant when dealing with educational institutions and especially in relation to teachers. The national education agenda, concentrating as it does on Numeracy and Literacy, does mean that many teachers will require convincing that the time needed to introduce changes to the delivery of music across the school could be better spent and indeed, these views do have the strong support of the Ofsted inspection report, where the problems with music were not highlighted specifically as in need of improvement. Teachers do tend, in my experience, to be "conservative" in their out look. They are acutely aware of the demands placed upon them by the head teacher and senior management team within their school, the expectations of parents and governors, the requirements of the LEA and the need to meet national targets.

5:4:2 At the same time, teachers will be looking to their own career development and personal future. After years of assaults from National Government and media, teachers have probably developed an even stronger tendency towards caution, fostered by that innate human

instinct for self-preservation. For change to be successfully introduced in schools there is a requirement that staff will be willing to implement that change and to achieve this, the staff must feel that these changes will help achieve success. It was Louis and Miles (1990) who noted that:-

"In 'depressed schools,' one of the few ways of building commitment to a reform program is for successful action to occur that actualizes hope of genuine change.

(Louis, and Miles, 1990: 204)

5:4:3 If the proposal is not willingly embraced, there is little, if any, chance of the change being successfully adopted. For staff at Central Infant School to take ownership of any changes to the delivery of the music curriculum Anne had to consider their various motivational requirements, but these requirements were likely to differ considerably for individual teachers, no matter how apparently small the change proposed is. Wickens (1995) supports this and argues that the motivation factor of individual people changes over time. Wickens gives the example of the differing motivational aspects which a person may face when seeking, gaining and then developing a role at work. He argues that an individual's motivation changes from initially seeking a secure job, to becoming motivated in that role and then being more involved with their work and the company. After a time they will change again to become more motivated to take on responsibility. With different levels of motivation, come different degrees of acceptance, disagreement or conflict by staff. Morrison (1998) supports Wickens (1995) views and argues that

"Central to the discussions of change is the analysis of the personal motivation for change and how personal motivation can be developed."

(Morrison, 1998: 122)

5:4:4 Placing Wickens (1995) example in an educational context; a newly qualified teacher will have different aspirations from a more experienced colleague who is possibly looking for promotion. Another teacher, facing severe personal difficulties at home, and a colleague who has only 18 months left before retirement will again have different personal motivations towards any proposed change. While the teacher seeking promotion may well see the proposed change as an opportunity to show their own skills and therefore be enthusiastic to adopt the change, the NQT could well see it as a possible threat to the successful completion of their probationary period and therefore be less motivated. The colleague with personal problems on the other hand may simply not have the time or energy to consider the changes properly, while the retiring member of staff may well "have seen it all before," and therefore be totally apathetic.

5:4:5 For Central Infant School the issue regarding staff morale was the major problem the head had to face, which was coupled with the weariness that all her staff felt, having come through a period of intensive inspection and monitoring. Anne recognised that all the staff had, under the previous head's leadership, worked hard on the national priorities of Literacy and Numeracy, but despite these efforts, they had still been assessed as failing their pupils in many ways. Even though there was not a wide spread of ages and qualifications across the staff at Central Infant's from NQT to soon to retire, their motivations were nevertheless very different from each other.

5:4:6 I was able to offer a degree of encouragement to Anne by recounting a practical example of change management I had experienced when I was teaching in Cheshire in which little conflict or disagreement was evident at class level. I worked as a head of department at a large secondary school in the 1980s, when the head master and his senior management team decided to move to a faculty structure. There was some discussion around the proposals, but not much, and interest amongst staff seemed more related to job and salary security than the curriculum implications of the proposed change. When these proved not to be an issue no one seemed to be unduly worried and the move to a faculty structure took place in August 1986.

5:4:7 There were one or two grumbles but little else that I was aware of. Sometime after the event, I spoke to the head of that school about the way he managed the change apparently so effortlessly. He assured me that there was considerable conflict amongst staff in relation to jobs and how the faculty system would work. Major issues included the perceived loss of independence and status for certain heads of department which caused him considerable difficulties, but the important message for Anne in recounting this experience, was that the conflict the move to a faculty system generated, did not filter into the classroom. At that school, within two years the new structure was accepted as the norm, or "Institutionalised," in the language of Miles (1987). My practical experience of this particular change saw little if any of Fullan's (1991/1993) conflict and disagreement emerging into the business of education but the change had a significant impact on the way the school operated. The fact that the changes proposed for Central Infant School revolved around pedagogic practice and had no impact on status or salary was in the head teacher's mind an advantage as she felt that this would reduce the potential for ambivalence, but gaining staff ownership of these ideas was she recognised a different matter.

5:4:8 Fullan (1991:92) when considering ownership of the change process noted the fact that: *"ownership is not acquired that easily. And when people are apparently in favour of a particular change, they may not "own it" in the sense of understanding it"*

I felt it was important for the head of Central Infant School to be aware of this, when considering introducing changes to the music curriculum and going through the initiation stage in her school. Teachers still generally work for a considerable amount of their time in isolation. If they do not really "own" the change, the chances of it being correctly and effectively introduced are somewhat remote. Anyone involved in research will quickly learn that what people say they will do, and what they are actually going to do, are not necessarily all that closely related. Latham and Saari (1984) on investigating untypical results following the introduction of structured interviews found that what they were told was happening did not necessarily reflect reality. They concluded that:

"What one believes is taking place and what is actually taking place may not be highly correlated"

(Latham. and Saari, 1984: 573)

5:4:9 The opinion polls before elections are only one example of how wildly different the actions of some people can be when compared with what they said they would do and the Coca-Cola company made a disastrous change to their soft drink manufacture in the late 1990s based on responses from people surveys which cost them millions of pounds to put right. The skill in eliciting reliable information from research interviews is a subject in its own right, for failure in this aspect of introducing change can and does sometimes contribute to the degree of disagreement and conflict during the process.

5:4:10 Morrison (1998) looks at individual motivations for and against change and noted that people react to and cope with change in a number of different ways ranging from complete rejection to wholehearted acceptance. He quotes Senge's continuum (1993), which moves, from apathy, non-compliance and grudging compliance through to formal compliance, genuine compliance and finally enrolment. Anne was keen to introduce strategies which would ensure that if Senge's continuum were applicable to this review, the non-compliance and grudging compliance phases would pass quickly. Senge (1993) also recognised that there are occasions when positive opposition is met with in regard to a proposed change.

5:4:11 A very relevant example of positive opposition to change in an educational environment was the proposal to introduce a compulsory National Curriculum to Scotland, which met with so much opposition from Teachers and LEAs that the proposal was abandoned in favour of curriculum guidelines. The Scottish "5 – 14 Curriculum Guidelines"

did represent a considerable change to the working practices of teachers north of the boarder but the fact that they were not compulsory, meant that there was little conflict visible. Clearly the Scottish Executive as it was then, had learnt from their English counterparts, where the National Curriculum proposals encountered significant hostility from professionals in the system. The disagreement and conflict, which resulted from this reform in England, led to an expensive review, a boycott of testing and assessment and had a really devastating effect on the morale of teachers. As Morrison observes,

"under such circumstances, it is hardly surprising that the National Curriculum had to be bought in by the force of statute in order to over-ride hostility.....it was doomed to succeed."

(Morrison, 1998: 17)

5:4:12 While the introduction of the English National Curriculum could be held up as a significant example of change being met by conflict and disagreement, it would be reasonable to ask whether the conflict and animosity which arose was due to the proposed changes, or simply the way the Government had attempted to introduce them at that time. When discussing the management of change in schools with a wide variety of colleagues, I have noted a tendency amongst those people trying to introduce change to consider that what they want to do is eminently sensible and that their ideas will be recognised and embraced by everyone, as soon as they "see the light." I do not believe that this is a realistic assumption. Proposals presented with this attitude by the managers of change are likely to meet with resistance, disagreement and conflict, which I would argue would have as much to do with the attitude of the change agent as it did with the nature of changes being attempted. As both Anne and I saw the provision of music at the school in the past as being inadequate, ineffective and often ignored, we had to be aware that the circumstances at Central Infants, which we considered to be obviously ready for improvement and change, might not be viewed in the same way by all the staff at the school.

5:4:13 Singing songs, nursery rhymes and simple tunes are all part of the foundation stage and key stage one experience. It is something that most children do naturally and while there may be many differing levels of skill, as Sloboda (1985) points out in "The Musical Mind,"

"Most children can accurately reproduce the familiar songs and nursery rhymes of their culture by the age of five."

(Sloboda, 1985: 205)

Teachers have used this ability and interest to encourage infants to develop memory skills, physical coordination and support nearly all aspects of their developmental learning. Central

Infant School was in this way no different even during the Ofsted inspections. The lack of music taking place in the school related to developing specific musical skills, which meant that its use to support other learning was not as effective as it could have been. Teachers felt that they did not have the skills necessary to teach music, even at foundation and KS 1. All classes had copies of the "Silver Burdette" course complete with tapes, but staff admitted that these were never used. In Year One and Year Two, the teachers also had access to "Music Box," another commercial system where "classical" music was linked to stories and a book accompanied by a tape. Tchaikovsky's Sleeping Beauty, and Swan Lake ballet music are just two examples of the materials available in this series. Again this material was rarely if ever accessed as were a number of BBC tapes for infant music which previous staff had recorded and kept. The head and I wanted to avoid suggesting that changes in the delivery of music at the school were to help support other subjects; even though we are both aware of the value music has in this regard. Music, particularly for young children, has a distinctive value in its own right and as Eisner (1998:8) remarked: - *"We do the arts no service when we try to make their case by touting their contributions to other fields."*

5:4:14 Over recent years within Central Infant School, as pressure had been applied on the staff to concentrate on Literacy and Numeracy, other aspects of the curriculum, particularly the arts had their time allocations reduced and in the case of music often ignored. Other reasons for the decline in music provision included the fact that according to the teachers at Central Infant School, the material available did not interest the children, there were often problems with the tape recorder not working properly or the machine jamming the tape. Poor sound reproduction and the time needed to set things up were also cited as inherent difficulties to teaching music.

5:4:15 The key stage 1 coordinator complained that the music teaching they had tried to offer the children in the past did not seem to engage the pupils at all. Juslin & Sloboda (2001) had noted that schools were often not the best places to develop musical appreciation and skill because of the nature of the perceived purpose of schools.

"It seems that formal instructional settings have a tendency to be inimical to emotional engagement with music. This may be because of the emphasis within such settings on achievement, success and failure, with the concomitant threats to self esteem and self worth."

(Juslin and Sloboda, 2001: 426)

The comments of Juslin and Sloboda were made in relation to older children; both the head teacher and I thought that the enthusiasm and interest of children in the infant school was an

almost universal trait, these pupils usually being completely divorced from the negative peer pressure more often associated with classes beyond key stage 2.

Motivation and Ownership of Change

5:5:1 One interesting historical factor raised by some staff at Central Infant's to justify the lack of music at the school referred to a teacher who had retired in the early 1980s and who had always played the piano. The LEA should have appointed someone with these skills to carry on the work if it was considered so important, was their argument. I considered this a powerful reason for encouraging all staff at the school to feel comfortable teaching music as, in my view, the broad and balanced entitlement of children at this age should not be dependent on the skills of a single teacher across the whole school for precisely the reason demonstrated when this musical member of staff left in the 1980s. Reluctance to experiment, custom and strong peer group norms were also clear sources of resistance in the preliminary stages, and as the changes were implemented there was initially a degree of pressure put on everyone not to break ranks.

5:5:2 Fullan (1993: Ch 3) produces a chart showing "The Eight Basic Lessons of The New Paradigm of Change" and lesson one states that "You Can't Mandate What Matters," (the more complex the change, the less you can force it). Fullan considers that the more a change required additional skill or thinking, then the less likely it would be to succeed if the change was forced onto the group. It could be argued that the change the head was trying to bring about at Central Infant School did not require additional thinking or skill in order to implement and therefore could be dictated. However, cooperation and ownership are essential within a school environment so the dictatorial approach is likely to meet with the least success. It is also worth recognising the relevance of the work of Senge (1993) quoted by Morrison (1998) which supports Fullan's (1993) view that:-

"the harder one pushes, the harder the system pushes back."

(Morrison, 1998: 129)

5:5:3 Morrison (1998), Fullan (1991/1993) and Harris (1975) are among a number of researchers who have commented on the advantage of consultation and leading employees to take ownership of any proposed changes before they are implemented. The arguments for change being done by and with employees rather than being imposed are very strong. Greater involvement of staff will not however remove disagreement and conflict. There are also considerable practical problems in regard to consultation and efforts to engage staff in the change process, particularly given that there may be some people who will refuse to respond to attempts to involve them in the change process or even acknowledge that change is

necessary. Whatever the reasons for this, past experience, real fear of the unknown or a complete breakdown of trust between individuals and the organisation, it must be addressed. Total non-compliance can be used by those expected to carry out the change as a tactic to avoid the necessity of implementing it. There must clearly be a time when, the majority of staff involved, if not fully committed to a change are not actively against it or apathetic so that the process can be rolled forward. Morrison (1998) agrees that there will be times when decisions must be taken that will upset several members of staff. Another of Fullan's (1991:107) assumptions about change is that we should not expect all, or even most, people or groups to change during the process. *"Progress occurs when we take steps that increase the number of people affected."*

5:5:4 A major issue for managing the change process at Central Infant School which the head had to address was that of staff willingness to recognise the need for change. The Ofsted report had identified leadership and management issues along with low levels of attainment and attendance as reasons for their assessment of the school having 'serious weaknesses.' For the staff, these were much higher priorities than developing new skills in an area not even mentioned by Ofsted, namely music. A high degree of misinformation also made the management of change difficult, much of it having been deliberately introduced, something Plant (1987) had noted and a characteristic trait I have regularly experienced while being involved in managing change. In Chapter 7, I go into more detail regarding the identification of barriers to change and the planning required to address these where possible. Even in the case of a school considered to have serious weaknesses, where the need for change is clearly seen as being in the best interests of the pupils, there will be considerable disagreement about how the process should be carried out and this was certainly the case Anne faced at Central Infants.

Conclusion

5:6:1 What then are the implications of the review and possible introduction of change in the delivery of music at foundation and key stage one for Central Infant School? Clearly the most significant one was in relation to the potential disagreement and conflict which research into educational change management suggests is inevitably going to occur. As I stated at the beginning of this chapter, schools generally try to avoid conflict and yet, research would suggest that without this conflict and disagreement, it is likely that little real change would take place. It could be that this is in part an explanation of why there is a strongly held view amongst observers of educational reform that it is often unsuccessful. The most significant implication about conflict and disagreement in change is that the issue relates

to people and the management of individuals. Anne, as head teacher, had to take account of the views of all her staff so that the changes proposed could be implemented successfully. My experience would however tend to indicate that it is not just change "per se" that results in conflict and disagreement, but possibly the lack of planning and understanding of the situation which causes the exacerbation of these difficulties. The conflict and disagreement will occur for the main part during the planning stages and it is at this point that potential problems should be identified and addressed, even before the "initiation" phase. Anne had gone to considerable lengths to address these factors for she saw this review and change which she had undertaken as being a fundamental pivot in turning the fortunes of her school, keeping all that was good and building a new future with a broadly balanced curriculum suited to the diverse needs and abilities of the pupils, which Central Infant School caters for.

5:6:2 Schools usually try to avoid physical outbursts and consequently tend to use agreed terms and language to avoid public conflict. If the changes proposed, including a completely new scheme of work, based on a more practical approach led by the teacher, but based in pupil participation are to be institutionalised and adopted, then it is important that the head is aware of the code of speech and what it really means to avoid the trap of thinking that she has consensus. It is also important to realise that successful implementation of change requires a degree of change and development of the initial ideas for those planning the change; it is not a one way process. It is only by accepting and agreeing to this process that those people required to implement the change, can take ownership of it, resolving their own conflicts. This is also going to mean that consideration must be given to the time scale of the proposed change.

5:6:3 Implementation of change occurs developmentally while the processes are in progress. Undefined or unrealistic timelines will militate against successful change and this is something which Anne had to take on board to ensure that her original vision was able to be translated in to practical reality. Given the number of changes proposed for the school as well as the new music strategy, the head had to ensure that staff did not suffer from "initiative overload" resulting in further deliberate inertia being applied to her efforts. While Fullan (1991; 1993) consistently argues that conflict and disagreement are essential for change, he does show how these conflicts can be resolved, adapted and utilised to bring about successful change. It was therefore important when managing the change within Central Infant School that the head ensured sufficient time was allowed to enable the change to become embedded in the system. Change involves a degree of ambiguity, ambivalence and uncertainty, which is proportional to the size of the proposed change. It is therefore important to realise that

effective implementation is a process of clarification. Fullan (1991) recognises that in any significant innovation

"if it is to result in change requires individual implementers to work out their own meaning."

(Fullan, 1991: 106)

5:6:4 For Fullan (1991/1993), resolving the conflict and disagreement requires the clarification of the role of the implementers, and clarification is likely to come in the main part through practice rather than any detailed planning. There is therefore little point Fullan (1991) argues in taking up too much time in the early stages with strategies such as needs assessment, programme development and problem definition activities. These will be as varied as the group that they are targeted at and may later almost certainly have to be changed. However for the teachers to be led willingly they will require to know what is expected of them, the probable outcomes of these actions and how they will help resolve the problems faced by a school identified as having serious weaknesses. As Louis and Miles (1990) observed, success is the best way of building commitment to proposed reforms, so it is important that successful effective change is brought about.

5:6:5 A significant cause of disagreement and conflict that change encounters, comes from the individual motivations for and against the proposals exhibited by those required to implement them. For Central Infant School this was manifest by staff insistence that they did not have the necessary skills to carry out the work and therefore they needed considerable additional in-service training to meet these needs. By identifying the causes of resistance to change and recognising and addressing the most frequent of these, it is possible to develop strategies which will help address the whole problem. Anne and I did organise some subject specific in-service training. The first one of these training sessions, while being aimed at teachers of foundation pupils, was also specifically tailored towards enjoyment for the staff. Initial doubt and to some extent resentment quickly gave way to laughter as all staff clapped to "We Will Rock You" (Queen) and then transferred that basic learning to Mike Oldfield's "Portsmouth" and the well known song "Michael Finnegan." The fundamental caveat "Learning to be effective must be enjoyable" was as applicable to the staff of Central Infant School as it was to their pupils and in no situation is this more evident than in relation to music lessons.

5:6:6 Morrison (1998) contends that to ignore the personal dimension of change is to run the very real risk of failure. Even before initiating this change, Anne had tried to consider how the individual members of staff would be likely to react. Anne also had to be prepared to adapt where possible the changes and the strategies for implementing the new music

curriculum in the light of the comments received, avoiding the danger of assuming that her vision for this change was the only version that could or even should be implemented. Fullan (1991:112) recognised that success could only be achieved, *"by understanding the central importance of "meaning" for those who are implementing change,"*

5:6:7 The effective change management of the music curriculum scheme of work and teaching strategy needed an approach aimed at resolving disagreement and conflict within Central Infant School, through the removal of some of the sources of that resistance to the proposals, the fear of the unknown, the distrust of the organisation, the misinformation etc. This was achieved by ensuring a climate existed of openness to change and the development of strong organisational health.

5:6:8 There are many examples of change being successfully instigated and these have always required either conscious or unconscious management of the conflict and disagreement which arose to ensure that they did not prevent the wished for reforms from taking place. Potential conflict and disagreement can be addressed through careful planning, the development of a clear understanding of what needs to be changed and presenting that change to all involved in a way that is acceptable. Fullan's (1991; 1993) view is that by addressing the problems, those who wish to pursue the path of change will have greater control of the process and so be able to move things forward. I do not think that these problems can or should always be avoided, but for Central Infant School, the review and implementation of changes to music provision was eventually achieved with the minimum of difficulty due to the effective change management strategies of the head teacher Anne Rice.

Chapter 6:

METHODOLOGY

Introduction

6:1:1 It may be helpful to start this chapter by trying to define what research is and why it should be carried out.

"In carrying out research the purpose is to try to make some claim to knowledge: to try to show something that was not known before."

(Bassey, 1990: 35)

While this may be considered a rather loose definition, Bassey goes on to qualify it by insisting that all research must be systematic and critical, suggesting a set of rules to ensure this. Two of these rules relate to ensuring that the evidence collected is accurate, representative and reliable, and that the researchers must be self-critical, scrutinising their own assumptions, methods of enquiry and analysis. An example of this in this research relates to the way interviews and questionnaires had to be carefully scrutinised for both the school review carried out by Anne Rice and for the broader research in the form of the authority wide survey, for while the use of questionnaires is a fairly economical use of time, it does assume that those completing them understand the questions, possess the information required and are also prepared to respond honestly.

6:1:2 It is sometimes difficult to admit to not understanding or even not knowing the answer to a question. The role of a teacher particularly within an infant school is to introduce young children to education, to disseminate information and build within pupils the capacity for self learning. As such they are often looked upon by their pupils as all knowing, most parents will have experienced their children coming home from infant school saying "Miss.....says!" With this level of confidence placed upon their knowledge, it is not surprising that some teachers find it difficult to admit that they either do not understand fully or do not know something for as Jean Morrison the Local Authority Early Years Adviser commented,

" The infant teacher is often looked upon as the font of all human knowledge."

(J. M. comment noted in my diary 06:04:05)

6:1:3 Fullan (1991) quoting Laing, considers that people in this position deserve our sympathy, for they are caught in a psychological knot, faced with a situation where they are expected to respond to something they have no knowledge or understanding of. This is

particularly relevant when looking at effective change management as lack of ownership does cause problems with the process as already discussed in the previous chapter, but there are likely to be many teachers who will identify with Laing's knot:

There is something I don't know that I am supposed to know.
I don't know what it is I am supposed to know but don't know, and yet am supposed to know,
And I feel I look stupid if I seem both not to know it and not know what *it is I don't know.*
Therefore, I pretend I know it.
This is nerve racking since I don't know what I must pretend to know.
Therefore I pretend I know everything.

(Laing,1970)

6:1:4 If the change process could create this level of confusion and in some instances denial, it is probable that some teachers would ostensibly agree with the suggested changes, while not actually committing themselves to them. It is even possible that some teachers would view suggestions for change as being a personal criticism of their pedagogic skill and express concern that:

"You might not try to teach well if you were using a method you didn't agree with."

(Fitz-Gibbon andMorris, 1987: 61)

6:1:5 One aspect of my research was to look at how the head dealt with different motivational influences on staff and how she avoided de-motivating them. Anne recognised that in assessing the appropriateness of any questions she posed when formulating questionnaires and interviewing or discussing changes with her staff, her background research and reading, particularly Wragg (1979) and Youngman (1979) were very helpful. We both recognised that for formulating questions, the advice,

"W*ould you yourself be eager to answer the questions, even if you were generally unsympathetic to research?"*

(Youngman, 1979: 151)

was well worth remembering. If the assumption that the person responding has the information is not met, then the data produced from that response will not be valid or worth processing. If the second assumption, that the people asked were willing to respond honestly proved to be wrong, then there may have been a low response rate, making the data potentially unreliable, in either case the findings will have been undermined. In chapter 5:4:3, I looked at the importance of motivation for change, quoting Morrison (1998); this analysis of personal motivation for change is an important aspect of methodology.

6:1:6 There was some quantitative data but the major part of the school review, and my case study was qualitative. Coolican (1990:36) explains the difference between qualitative and quantitative approaches as follows:

"*'Quantification' means to measure on some numerical basis.... Whenever we count or categorise we quantify. ... A qualitative approach, by contrast, emphasises meanings, experiences ... descriptions and so on. Raw data will be exactly what people have said (in interview or recorded conversation) or a description of what has been observed.*"

Traditional experimental approaches to educational research tend to use quantification and measurement to examine the contributions of different factors to the behaviours studied, but the use of quantitative techniques is not restricted to experimental studies. Data from observations, interviews and questionnaires can also be quantified provided that it is structured appropriately. When dealing with qualitative data it is important that order is imposed upon it so that the information can be organised to allow meanings and categories to emerge. In this way it will be possible to interpret the data and formulate a course of action.

6:1:7 Qualitative research techniques often provide extremely rich data but they can be time-consuming. In the course of undertaking this research, I have looked at a number of reports and it has become apparent that qualitative and quantitative techniques are often combined. A considerable amount of qualitative data can be quantified for the purposes of analysis and particularly in the case of practitioner research, the two styles to tend to complement each other effectively.

The Research

6:2:1 My research has three distinct stages all of which are closely linked to the methodology of this chapter:-

- An Authority Wide Arts Survey
- The Music Survey
- The School Case study focusing on the management of change

6:2:2 The authority survey was designed in order to assess the situation at that time and was achieved through meetings and discussions with selected schools and a detailed questionnaire (Appendix 4). This data has been drawn upon in the analysis of results and was utilised in the change process to help inform decisions. The authority survey was followed up by a one page questionnaire (Appendix 5) being sent out in the autumn term 2002 specifically to look at music provision and results from this questionnaire are also quoted in Chapter 7, analysis of results. The authority wide arts survey was carried out before I became involved with the situation at Central Infant School, but I considered it to be sufficiently recent to be

valid in relation to the circumstances the new head teacher found herself in. The second smaller survey took place concurrently with the request from Anne Rice for me to visit the school and offer her advice and support on how to move Central Infant's forward.

6:2:3 The specific review of music provision at Central Infant School was carried out in September and the data I had received from across the authority with my second survey was used to compare how the school was doing in comparison to other schools within the LEA. I was aware that the discussions I had with schools were not from a random sample. The autonomous self governing nature of schools today means that if a school chooses not to be involved, the authority has little it can do to insist that a representative attends any meeting. This is particularly the case when looking at areas not considered "core" to the National Curriculum. It is likely therefore that only schools with an interest or concern for music provision attended the meeting and this is demonstrated by the percentage attendance, with 68% of secondary Heads of Department but only 27% of primary schools taking part. That fact that the sample was not randomly selected does not mean the results must be invalid;

"A single or a few respondents may be atypical, and a cast of thousands may be equally unrepresentative if badly selected."

(Wragg, 1992: 269)

A Review of Central Infant School

6:3:1 My key research questions were:-

(a) How effective has the design and implementation of Central Infant School's music curriculum review been as an agent of change?"

and

(b) "Could similar processes be adopted in other schools?"

To answer (a) it was necessary to ask:

- Why was this review carried out?
- To what extent has bias affected this review at the planning, implementation and analysis stages?
- Is the assessment of music teaching across the school fair and accurate?
- Did this review significantly impact on music teaching within the school?
- Are there any changes in management of class music, which might improve its delivery?
- Does this case study have wider implications for other schools?

In addition, to answer (b) it will be necessary to ask:-

- Is this review reliable?
- What is the validity of the review in relation to the school, other schools within the authority and nationally?

6:3:2 Part of key question (a) has already been answered. "Why was this review carried out?" The head was concerned that the curriculum delivered to the pupils was neither broad nor balanced but actually reinforced failure for both staff and pupils. Anne believes that by developing and encouraging aesthetic creativity a degree of success will be achieved which will impact on all other aspects of the curriculum. Her views are supported by researchers such as Louis and Miles who consider that:-

"In depressed schools' one of the few ways of building commitment to a reform program is for successful action to occur that actualizes hope of genuine change."

(Louis and Miles, 1990: 204)

6:3:3 The review of music provision at Central Infant School took place at a time when national attention was turned towards a more creative curriculum. Robinson's "All our Futures," (1999) and subsequently "Excellence and Enjoyment" (Government Green paper 2003) demonstrated a view that there should be more to education than the core subjects of Literacy, Numeracy and Science. The Children Act (2005) identifies five outcomes for children and young people:-

- Staying healthy
- Enjoying and achieving
- Keeping safe
- Contributing to the community
- Social and economic well-being

while the new framework for inspecting schools published by Ofsted in November 2004, (Ref: HMI 2357) takes these five outcomes as a basis for the inspection schedule. The contribution that creativity and music in particular can make to "Enjoying and Achieving" demonstrates that the initiatives being proposed for Central Infants were timely and in keeping with the national focus, therefore making the review more valid and staff more willing to embrace the changes.

Sampling & Bias

6:4:1 Looking at the sampling, bias, reliability and validity of this review will require examining what was carried out at Central Infant School and comparing it with similar reviews both within the LEA and elsewhere to achieve both internal and external validity. At the beginning of this chapter, I quoted Bassey (1990) who felt that research is only worth doing if

it tells you something you did not know before. From this, it can be argued that confirming a theory is not as valuable as proving it to be false or in need of modification as there is always a danger that you will consciously or otherwise, gravitate towards evidence that confirms what you have hypothesized. Another of Bassey's (1990) ground rules is that researchers have a duty to make sure that the data they use and acquire is accurate and reliable. No matter how interesting new knowledge is, it is only really valuable if you have guarded against various sources of error which can affect the way you collect and analyse your data. Sampling, or the way you go about selecting people to take part in your inquiry, is a frequent source of error. The head teacher and I both thought that the music provision at Central Infant School was very poor and there was a danger we could have given greater weight to indicators which supported our view. We had to be sure our perceptions and views accurately reflected the reality of curricular provision within Central Infant School the sampling of staff for this review and comparisons of what was happening in the school, in the wider context of the LEA and nationally was therefore crucial to the validity of the research.

6:4:2 The fact that I had previously sent questionnaires to all schools within the authority, and that the head sent questionnaires and interviewed all staff does not negate the possibility of sampling errors. The level of response and how research was carried out needed to be rigorously monitored, as well as the style the questionnaire took. The recent problems Central Infant School had faced could have influenced the level of response and the answers teachers gave, if the questions were not thoroughly thought through. Bias is a common trap which could have entered this process at a number of stages, from the initial planning right the way through to the final recommendations. Bias arises when preconceived values and expectations are allowed to colour the way the research is carried out. In its simplest form, it means favouring one thing at the expense of another. The head teacher does have very clear views that might distort the consultations and this in turn could affect the validity of the work carried out.

6:4:3 The possibility of bias arising was something Anne and I were aware of and did discuss before talking with staff. We were keen to ensure our own values and expectations did not colour the way we conducted our research, as bias can exert its effect at a number of different stages of an inquiry. Bias can enter into the initial stages of designing questionnaires or interview and observation schedules. If in carrying out informal interviews with staff, we said "We think the level of creativity in lessons is poor and teachers are frightened to do anything other than literacy or numeracy. What do you think?" Not only would this question reveal our own value judgements, it would also put interviewees in the difficult position of having to decide whether or not to agree with our assessment of the situation, particularly if their perceptions are different. It

would be better to ask, "What is you impression of the level of creativity generally provided in lessons?"

6:4:4 When carrying out documentary analysis, there is also the danger of selecting arguments and evidence which favour one viewpoint and ignore contradictory evidence. While recording interviews or taking notes at a meeting, it is easy (and only human) to give more weight to some arguments and opinions than others and both Anne and I recognize that it is easier to remember information that matches our own expectations and values. Another aspect of sub conscious bias can appear in what is known as 'halo' effects. These arise from involuntary reactions to how people are dressed, how clean they are, the sort of language style they use, how influential they are and so on, and can affect judgment. Once the information has been collected, bias can enter into analysis and interpretation, again through selective reporting of aspects of the research which support particular beliefs. Anne and I did feel that there was an issue with music provision within the school and this could not but inform our judgments. We were aware that people can be highly partisan about their choice of evidence from published studies, choosing only that which supports their own findings and we were not exempt from this. There are a number of things you can do to guard against bias. Simply being aware of it is a first step. Bassey (1990) in his ground rule 5 which states that 'researchers must be self-critical and should scrutinize their own assumptions, methods of inquiry and analysis, and ways of presenting their findings' is obviously important here. Both Burgess (1984) and Hutchinson (1988) recommend using a diary or journal to record personal feelings and reflections on the research process as a way of becoming aware of, and avoiding, personal bias.

6:4:5 The use of a journal or diary, while important as a source of evidence, must include an effective method for distinguishing between the various classes of information it can contain. As part of the monitoring systems within the LEA I am required to keep notes of all visits (NVFs) to schools detailing date time and issues discussed together with outcomes including further action required. I used these notes of visit as a journal for this research project referring to the notes on a regular basis and for clarifying my thoughts before and during my writing of this dissertation. Any diary or journal is likely to contain a mixture of facts and interpretations of the facts. Unless these facts and interpretation are kept separate and distinct, within the notes, there is the risk of using your own interpretations of the events rather than keeping to the observable facts. The way our observations are recorded also need to be reliable, having the same meaning to anyone else looking at them as they do to us.This is particularly important in the case of Central Infant School, as both the head and I were involved in observations, so we had to agree definitions of the behaviours and situations we wanted to concentrate on. As Coolican (1990:63) points out: *"... We know that each*

person's view of a situation is unique and that our perceptions can be biased by innumerable factors. An untrained observer might readily evaluate behaviour which the researcher wants reported as objectively as possible. Where the trained observer reports a hard blow, the novice might describe this as 'vicious'."

6:4:6 Within this project, Anne and I wanted to compare more than one view of the situation, thereby enabling responses from different sources to confirm and develop our understanding of the situation at Central Infants. This strategy of 'triangulation' provided more support for the arguments and recommendations we eventually wanted to put forward. An example of triangulation was when the head and I carried out some observational studies in order to understand some aspects of music and creativity within the class and this is referred to in our analysis. We chose to:

(a) Observe a particular lesson acting as a non-participant observer;

(b) Interview the pupils in order to record their impressions of the lesson;

(c) Discuss our observations with the teacher who took the lesson to see if her perceptions and interpretation matched our own.

We also compared documentary evidence in the form of lesson plans, schemes of work and statutory guidance with different teachers and teaching assistants.

6:4:7 With regard to the accuracy of the head's assessment of the standards of teaching within the school, it was necessary to analyse reports from other partners associated with the school, including Ofsted, other LEA Officers views of the school and the School Governors. Meetings with the head, staff, and governors gave an indication of the depth of understanding and commitment there was in regard to implementing these changes. In any research, there may be issues of confidentiality, which will need to be appropriately addressed, particularly in relation to the questionnaires and interviews. It is also important to remember that people do not necessarily give a true account of circumstances especially in regard to a subject such as the effectiveness of their own personal teaching in a particular area as commented on by Latham and Saari (1984: 573)

"What one believes is taking place and what is actually taking place may not be highly correlate."

6:4:8 I needed to work with the Head to plan the introduction of the new course, ensuring that staff felt sufficiently confident to deliver it and, subsequently, it was necessary to identify a strategy for measuring the impact of these changes. This was necessary to devise a method of assessing the impact of any changes adopted after a suitable time period had elapsed and to assess whether it was the changes in music teaching which influenced the

results, or external factors. For example, a change in staff or stronger partnership with the music peripatetic service could have a significant impact on the quality of teaching and this must be considered within the research. This work will help address the last of my key questions, "Does this case study have wider implications for other schools? Schools are extremely difficult to categorise and a "one size fits all," approach is most unlikely to be successful. The fact that something works in School "A" does not mean it will work in School "B" even if they are very similar. The implications for other schools are more likely to be in the form of guiding principles rather than specific strategies.

6:4:9 The term 'case' relates to the specific phenomena for which data is being collected, analysed, or both. Cases can range all the way from individual people or particular events, through social situations, organizations or institutions, to national societies or international social systems. In this "case" the study is looking at an individual institution, Central Infant School. Within educational and social research, there are three main contrasting strategies for selecting cases, which are (i) experiment, (ii) survey and (iii) the case study. To conduct an *experiment,* the researcher constructs the cases to be studied, while *surveys,* on the other hand, involve the simultaneous selection for study of a relatively large number of naturally occurring cases, rather than experimentally created cases. The *case study* combines some features of these other two strategies, involving the investigation of a relatively small number of naturally occurring cases, rather than researcher-created cases. The cases are often selected consecutively rather than simultaneously, so that analysis of data from earlier cases influences the selection of subsequent cases. In this instance comparisons were made between Central Infant School and other schools across the LEA. As much qualitative research appears to adopt a case study approach, I considered this the most appropriate way of undertaking my research.

Validity and Reliability

6:5:1 When considering if the outcome of this review might have any significant impact on the school and whether a similar process might be adopted in other schools, it is important to evaluate the reason for the research and consequently the validity of the results. Internal validity is one of the most important aspects of research design and refers to the degree of internal consistency within the project. As the sample taken was the whole school, both staff and pupils, there should not be any bias issues relating to sampling. The degree of match between a sample and a population represents the external validity. Higher levels of external validity indicate stronger links between a sample and the population. Without internal validity you cannot have external validity

6:5:2 Although we have taken great care to ensure that our methods were reliable; it is not always the case that they will give you true, or 'valid' data. During the interviews carried out with staff, the interviewee might try to please the interviewer by giving acceptable rather than honest answers. This was a particular danger given that Anne was a new head, unknown to the staff who would naturally want to make a good impression if possible. If this was the case, the information we obtained would not have provided a valid reflection of the opinions of the staff on the way music and creativity was approached within the school.

6:5:3 In a broad sense, when referring to an inquiry as being 'reliable', it means one can be confident that nearly identical conclusions would be reached if the inquiry were to be repeated at another time, either by the same researchers or someone else. I believe that the responses to the questionnaires sent out would achieve very similar results if someone else had done this. I base this view on the high correlation which my surveys had with other, similar surveys carried out in other local authorities. At a meeting of the Federation of Music Services the issue of lack of specialist music/arts teachers was specifically discussed, along with the apparent reduction in time given to the arts for students during teacher training. One result of these discussions was the formation of "The North West Arts Learning Consortium" a group specifically charged with looking into support for the Arts and bringing the issues of concern to the notice of National Government.

6:5:4 In a narrower sense, reliability is particularly important when it comes to designing questionnaires and interview and observation schedules. In order for a questionnaire to qualify as reliable, the person's answers to any questions posed should be the same if he or she is asked to complete it a second time. The similarities in response between the questionnaires on arts (Appendix 4) and the smaller music specific survey (Appendix 5) leads me to believe that the results achieved were reliable. It is worth noting that according to Fitz-Gibbon and Morris (1987:115)

"Some measurements do not need to be reliable at all"

However, in the context of this research, I believe that there is enough evidence to demonstrate that the findings were sufficiently reliable not only to give the research validity within the confines of Central Infant School, but to also have a reasonable degree of external validity in relation to other schools within the local authority and also nationally.

6:5:5 While we carried out our review of music provision, Anne and I made sure that all the data we collected were noted and recorded systematically, so that, if necessary, it would have been possible for it to be checked by others. This was another recommendation by Bassey (1990), his ground rule 2. We found that by doing this, not only did it make life easier when presenting views and findings to teachers and governors; it also allowed a greater feeling of confidence that if someone else were to look at this data they could use it to reach similar conclusions. The

methodology employed ensured that we had hard evidence to back responses to questions posed, particularly when the conflict of managing change began to build up.

Types of Study

6:6:1 ***Exploratory studies:*** The purpose of these is, to explore or investigate little understood phenomena or behaviours and discover the important underlying patterns, themes, and factors which affect them. The information and insights resulting from exploratory studies often lead to the formulation of a more precise set of research questions and hypotheses.

6:6:2 ***Explanatory studies:*** In an explanatory study, the researcher is interested in explaining the forces causing a particular phenomenon, and in identifying important events, beliefs, attitudes, and/or policies which might be shaping the phenomenon. In practice it can be difficult to distinguish between exploratory and explanatory studies. Much practitioner research involves an element of both.

6:6:3 ***Predictive studies:*** Predictive studies, involve the planned investigation of the outcome of a particular prediction or set of predictions. Anne and I had the idea that a more practical creative approach to learning music might be more effective and eventually impact across the way all lessons were taught at Central Infant School. In our view pupil appreciation, understanding and learning would be enhanced by teaching methods which engaged the pupils more directly and had an element of fun. In order to see if there was any support for this prediction, we decided to carry out a whole school review and looked at evidence from a variety of sources including Ofsted reports, and examples of best practice in other schools within the authority.

6:6:4 The data collected were mainly qualitative. The technique we adopted was to introduce a new practical scheme of work for all teachers with a considerable commitment to in-service training and support and then to compare any changes in children's learning and development with previous reports on progress and with data such as that provided by "Fischer Family Trust" to record whether the desired improvements were actually taking place. It should be acknowledged that this can only indicate a correlation between improving music provision and the impact such action has had on whole school standards and not a causal connection. However, the study was also partly exploratory as we wanted to help the teachers and support staff to recognise that active, practical learning could be a better approach to teaching the pupils at Central Infant School. Classroom observation and interviews with pupils were the research strategies used to help with this aspect.

Ethics

6:7:1 All names have been annonymized for the purposes of this thesis and this includes the name of the head and the school itself.

It should be recognized that sound ethical practices must be observed, whenever one is involved in research and as Nias 1988 points out,

"To subject professional practice (be it one's own or that of others) to systematic enquiry and to share the results of this scrutiny with a wider audience than simply a course tutor is to open oneself and one's colleagues to self-doubt and criticism. ... Schools too may be opened up to more examination than many of their members want and, as a result, internal differences and divisions may be exacerbated."

(Nias, 1988: 10)

In the case of Central Infant School which had recently received a highly critical inspection report followed by unwelcome media interest and a total change of senior management, sensitivities were particularly critical. Teachers felt threatened and all staff were very conscious of the need to move forward. At the same time, because of the individual circumstances surrounding the school, there was considerable resentment and a sense that they were being blamed for something out-with their control. Sound ethical practice was therefore even more crucial in this particular project.

6:7:2 Sensitive issues can arise as a result of practitioners carrying out research, particularly in situations where those being scrutinized already feel threatened from recent past experience. The recent history of Central Infant School did mean that even when all ethical procedures were carefully followed there could have been no certainty that this would have resolved all the problems research can raise. What good ethical practice will do is show everyone that those undertaking the study were aware of their responsibilities and this was particularly important in relation to the potential consequences of carrying out the review of music provision across Central Infant School. One of the most important aspects of ethics in relation to practitioner research is to observe protocol.

6:7:3 Care must be taken to ensure that the relevant persons, committees and authorities have been consulted, informed and that the necessary permission and approval have been obtained. In the case of Central Infant School this will be the Governors, the LEA and all the staff. Within a school it is easy to accidentally miss a group out, individual classroom assistants who work with specific children are just one example of people who might accidentally be missed and then feel excluded from the process and in the case of music provision, a peripatetic instrumental teacher could have been accidentally forgotten . If staff do feel they have been excluded it is unlikely that they will take ownership of the process.

6:7:4 The involvement of participants, by encouraging others who have a stake in the improvement you envisage to help shape the form of the work is one way of helping staff to accept the changes. Fullan (1993) identifies participant involvement in the planning process as one of the

most crucial aspects of effectively managing educational change. Negotiating with those affected will not only ensure ownership, it can provide additional vital input to the process. It is important to remember that while the initiative to change music provision originated from the head teacher and myself, we did not have the monopoly on good ideas and the combined expertise and experience of the staff at Central Infant School was something we both recognised should not be underestimated.

6:7:5 The reporting and discussion of progress is another way to help alleviate problems. By making sure that the work is visible and that we remain open to suggestions, unforeseen and unseen ramifications can be taken account of. It also helps reduce the opportunities for rumour mongers and colleagues can then have the opportunity to lodge any protests or objections they may have.

6:7:6 It is only good manners to consult with staff and obtain permission from them before class observations take place. Within the guidance laid down for head teachers, there is the right to go into a class at any time, however simple actions like asking permission or requesting a suitable time, gives the members of staff involved the respect and acknowledgement of status that is appropriate. The same caveat applies when wanting to look at lesson plans or records. It should be remembered that staff will still feel very sensitive to any criticism, actual or implied. I am aware that the LEA is not currently trusted and as such any strategies I can adopt which show respect and consideration to the staff will be beneficial to the overall objective, which is to change practice in music leading to changed practice across the whole curriculum.

6:7:7 It is particularly important to ensure that any quotations intended for publication are agreed with by the person who made them. It is often the case that individuals consider a request to quote their comments as a compliment and are happy to give their permission, but these same people may well object strongly if the common courtesy of requesting permission is not observed. It is also important to remember that a verbal report to colleagues during a staff meeting requires a different level of presentation to one being submitted to the governors or external inspectors. A wise maxim is always to be conservative if you cannot control distribution. As part of this it is important that the person leading the research accepts responsibility for maintaining confidentiality.

6:7:8 One of the most important aspects regarding ethics within a research project is that those undertaking the work, retain the right to report on it, with the usual proviso that those involved are satisfied with the fairness, accuracy and relevance of accounts which pertain to them, and that the accounts do not unnecessarily expose or embarrass those involved. Under these circumstances it is important that the accounts should not be subject to veto or be sheltered by prohibitions of confidentiality. The final strand of guidance with regard to ethics pertains to the

constant need for openness and transparency of working. If all your principles of procedure are binding and known, then the chances for causing affront, conflict and dispute due to the research being carried out will be minimized. The principles of ethical behaviour are summed up as follows

"All of the people involved in your ... research project must agree to the principles before the work begins; others must be aware of their rights in the process."

(Kemmis and McTaggart 1981: 43)

6:7:9 Another important issue which needs to be acknowledged is my dual role as both researcher and, to some degree, change agent in relation to the music provision with the school. The head teacher was the primary person responsible for introducing change but, as described in previous chapters, I also had a role in advising her, discussing strategy and supporting her decisions. I had also provided different forms of support for the staff, for example, providing in-service sessions. In some cases a power relationship and dual role has potential to compromise the research findings but I do not think that was the case here partly because of the nature of my research questions. Through the case study I was primarily interested in establishing whether the change was successful and if so what the ingredients that made it so were. It could be argued that the research methodology had elements of action research as well as case study and it is a legitimate aspect of action researcher for the agent to be also the researcher. When examining the data I collected I was careful to keep in mind my dual role and tried to be as objectives as possible.

Reflection on Methodology

6:8:1 A flaw which has shown itself in this research was related to the two surveys carried out. The Arts questionnaire included the following section:

4	PLEASE TICK THE BOXES TO INDICATE WHERE YOU HAVE HAD AT LEAST ONE TEACHER WITH SPECIALIST SKILLS IN THE FOLLOWING AREAS AT EACH KEY STAGE			
		FOUNDATION	KEY STAGE 1	KEY STAGE 2
	TEACHING DANCE	☐	☐	☐
	TEACHING DRAMA	☐	☐	☐
	STAGING PRODUCTION	☐	☐	☐
	TEACHING MUSIC	☐	☐	☐
	LEADING SINGING	☐	☐	☐

The issue which has arisen and is repeated in a number of different areas of both questionnaires is exactly what the responder understands by the term "Teacher with Specialist Skills". In discussions with schools, it became clear that for some people, this meant qualified specialists who had nationally recognized accreditation, such as a teacher who had been to an Art College or taken the specialism as a major subject within their degree course. For others, it meant a high level of practical involvement in the specialist area and yet others included anyone who expressed an interest.

6:8:2 The direct implication of this in relation to Central Infant School, was the learning support member of staff who was a highly skilled folk guitar player. She does not read traditional music notation, but then as I have mentioned earlier (3:4:3), neither does Sir Paul McCartney and it is a matter of record that the opera diva, Kiri Te Kanawa admits to having considerable difficulty reading music The learning support assistant would not consider herself a music specialist but she did have a lot to offer the school and other members of staff. Some schools had included members of staff like this in their response to the questionnaire as a music specialist while others hadn't producing an inconsistency not anticipated.

6:8:3 For other schools the fact that they have a visiting musician was forgotten as they did not figure on the schools teaching staff. Based within the city is a charitable organisation called "Dark Horse." Part of their aim is to find useful opportunities for retired people to use their knowledge and skill in an unpaid voluntary capacity and one of their greatest contributions musically has been discovering senior citizens who can play the piano and are willing to go into schools to play for assemblies and other events to keep themselves active.

6:8:4 From conversations with schools it has become apparent that such support may or may not be included in the surveys depending on how the head answered the questions. Under these circumstances, I believe that the surveys therefore have too many opportunities for variance to be an accurate reflection of music provision across the authority in terms of qualified personnel, but along with Fitz-Gibbon (1987) I do not believe that this necessarily negates their value. The decline in music teacher numbers does seem to be an issue which is of national concern (Kirkham 2005) when considered from the point of view of educationalists at the considerable number of meetings I have attended. In addition the general view of the heads I spoke with across my LEA was that there was little point in asking for creative arts skills when advertising for a teacher as they were such a rare commodity.

6:8:5 Even with the question mark regarding the accuracy of the surveys I conducted, I believe there is sufficient evidence to support the view that expertise within the performing arts in general and music specifically is not as common amongst teachers as it

used to be. Nationally there is a concern in the lack of specialist music teachers being trained and that many schools, particularly within the primary sector have been forced to set their sights lower when looking for someone to teach music. There is a clear difference of opinion with regard to whether or not music in the early years should be taught or needs to be taught by a music specialist ranging from Fletcher (1987:129) who is adamant that "*Anything more than a superficial insight into music requires a thorough ability to read and hear it and this ability is acquired through playing an instrument. Without this ability, real progression in music is impossible.*" to Bryant (2002) and Mills (1991) who argue that in keeping with the views expressed in the Plowden Report (1968) music in the early years should be taught by the generalist class teacher. The issue for Central Infant School was not whether or not to bring in a music specialist teacher. The head wanted to change the way all lessons were taught in the school and therefore would not have considered taking music away from her class teachers. Years of concentration on core subjects had left a school bereft of creativity and the joy of learning and it was this that the changes in music delivery by her permanent staff were intended to address.

Chapter 7

Analysis of Results

Introduction

7:1:1 I sent out the Primary Arts Questionnaire in spring 2002, before the half term break, having first secured the agreement and endorsement of the LEA Primary Head Teachers Association. I asked my colleagues to collect the surveys on their regular visit to the schools. Subsequently this survey achieved a very high level of response, with 132 schools completing the questionnaire out of a possible 139. According to Youngman (1979) a 94.96% return should be considered a more than acceptable response. My second survey, specifically looking at music provision was less well returned, with only 117 replies from the possible 139 making a response percentage of 84.17%, a figure I would argue, supported by Wragg (1992) and Youngman (1979), that is still sufficiently high enough to make my data valid. While I consider both these percentage responses to be good and providing sufficient data from which it may be possible to assess the position of music teaching across the authority, I do recognise that these results are not representative of all the schools we work with and as both questionnaires related to the arts, it is possible that the non returns were from schools where the arts are valued least, giving my sample a degree of bias in favour of arts provision

7:1:2 There are a number of factors which might impact upon the responses I received and must be taken into consideration when looking at the results. The questions may well have been completed quickly; the questionnaire was designed to facilitate speed, but that could lead to possible error for as Fitz-Gibbon and Morris (1987) noted, tests that are too short can yield unreliable scores (1:3:8; page 17) and

"The longer the test, other things being equal, the more reliable it is."

(Fitz-Gibbon and Morris, 1987: 113)

Some of the questions are also open to interpretation, this is particularly germane around the concept of the terms "specialist" and opinions about whether or not provision had improved, remained the same or declined over a particular period. Some questions were also I believe on reflection, somewhat leading. An example of this being question 6 from the music co-ordinator survey: - "*Could the way music is currently taught in your school at Foundation/KS1 be improved?*" predictably there were very few schools who responded by saying "NO." The standard response from Head Teachers is that there is always room for improvement and very few would claim anything else.

7:1:3 I do therefore recognise that some aspects of this research could have been better managed and in particular the questions and questionnaires designed for my study could have been improved upon. This does not in my view make the results and the information I have been able to extract from the research totally invalid; it does however indicate that there is room for discussion and further research with regard to the status of music teaching within key stage one and the foundation level. Despite this the depth I have been able to probe current provision within my LEA has produced some interesting facts. While the whole survey is attached as "Appendix 4," with statistics correlated from all the responses shown, for the purpose of this dissertation, I will refer in detail to just three of the sections, namely:-

D Changes in Arts Provision in Primary Schools

E The Purposes of Arts Education

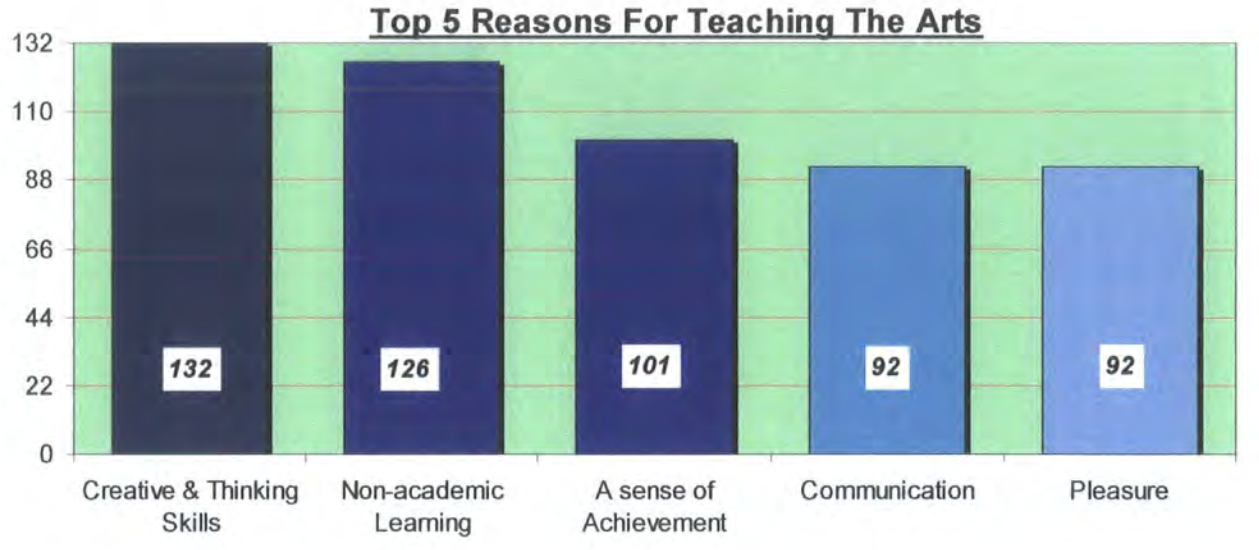
F Factors Influencing Arts Provision

although other parts of the survey will be also mentioned. This will be followed by an analysis of the music questionnaire (Appendix 5) completed in the Autumn of 2002 and then linking both these pieces of research, I will look at the results of the review carried out at Central Infant School and what factors influenced the decisions taken by the head in changing the way music was taught there.

The Primary Arts Survey

7:2:1 The purpose of the primary arts survey was to provide me with a picture of arts provision in primary schools across the authority. One of the questions I wished to look at in the Spring of 2002 was "what head teachers in primary schools across the authority thought arts education brought to their respective schools?" The publication of "All Our Futures" Robinson (1999) and the consultations regarding Creativity which were to lead to "Excellence and Enjoyment" in 2003 made my questionnaire at that time especially pertinent. The views of head teachers concerning the place of the arts, relates closely to chapters two and three of this thesis, where I have been looking at the teaching of music and the theoretical background relating to the arts in general. I asked the head teachers to tick five boxes out of a possible 16, indicating, without rank order, which they considered the most important reasons for teaching the arts in their school (Section E, Appendix 4). I offered them 15 reasons taken from the NfER survey of arts (Harland, 2000) and included an additional box for any other reasons I had not included. Every school identified the development of creative thinking skills, and over 95% also identified non academic learning. 76.5% of schools considered the arts gave pupils a sense of achievement while communication skills and the pleasure that taking part in the arts

can engender were both equal with 69.9% of the primary schools considering them to be important reasons for studying the arts.



7:2:2 The value of arts provision in school was acknowledged by the Rt. Hon. Chris Smith who in 1999 was the secretary of state for Culture, Media and Sport. He is quoted in Robinson (1999) as saying:

"I want to emphasise this government's belief that the arts play a vitally important part in our education system."

(Robinson, 1999: 77)

This opinion was confirmed by all the schools who took part in the survey I sent out who recognised that apart from the five areas indicated above, the arts can support co-operation, a greater understanding of other subject areas and social inclusion as well.

7:2:3 Given that the very great majority of primary schools across the authority recognised the value of arts provision to the education process and that all the schools who responded, recognised the important contribution the arts made to creative and thinking skills, the next part of my analysis was to look at how this translated into actual educational provision in the schools. The fact that head teachers recognised the value of arts to the education process did not mean that appropriate provision was being made.

7:2:4 With Music and Art both being foundation subjects within the national curriculum, I expected that all schools would be fulfilling their statutory obligations in regard to this aspect of arts provision. The first discovery to come from my survey was therefore the high number of schools who claimed to provide drama as well. When I spoke to schools about the apparent high response with regard to Drama provision, it became clear that this was in part a reflection on the use of role play and acting out stories in KS1 and foundation stage

rather than a full use of educational drama. The drama results therefore indicated a potential flaw in the questionnaire, namely the people responding to the questionnaire, interpreting the questions in a way I had not expected, for as Wragg (1992) had recognised in regard to questionnaires, people asked to respond to them not only had to be willing to do so, but also had to have the answer and ability to understand the question.

7:2:5 Discussions with subject co-ordinators and head teachers across many of the schools who had indicated in the survey that they provided Drama in school led me to realise that for nearly all schools, responsibility for drama was an aspect of the Literacy Co-ordinator's role and assessment and evaluation of any drama work informed the literacy assessment; drama was not usually evaluated or assessed in its own right. This may be due to the lack of expertise in educational drama as indicated in Section B question 4 Appendix 4 (reproduced below) which shows that while the schools considered that there were 18 staff at foundation and key stage 1 with specialist drama skills, this number increased to 38 for teaching music, with 26 leading singing and 37 providing musical accompaniment, while 63 specialists were recorded for teaching art or craft.

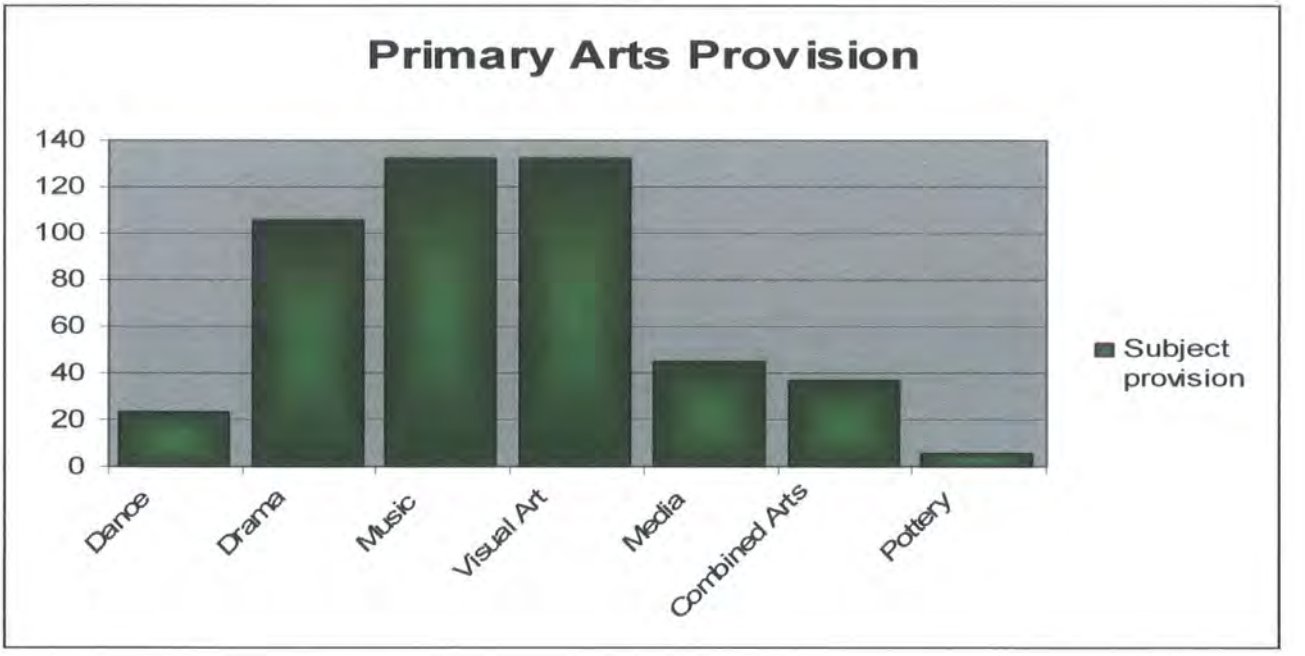
4. PLEASE TICK THE BOXES TO INDICATE WHERE YOU HAVE HAD AT LEAST ONE TEACHER WITH SPECIALIST SKILLS IN THE FOLLOWING AREAS AT EACH KEY STAGE

	FOUNDATION	KEY STAGE 1	KEY STAGE 2
TEACHING DANCE	5	8	16
TEACHING DRAMA	6	11	14
STAGING PRODUCTION	0	2	13
TEACHING MUSIC	9	29	32
LEADING SINGING	14	12	22
PROVIDING MUSICAL ACCOMPANIMENT	9	28	47
TEACHING ART OR CRAFT	25	38	42

Given the fact that drama does not appear in the national curriculum and has not been specifically identified in recent Ofsted inspections as an area to be observed, the fact that this area is covered by fewer teachers with a specialist skill, but integrated into the role of literacy could well be accepted as an appropriate strategy to cover this subject. While Eisner (1998:15) believed that justifying the arts by what they did for other subjects was not particularly good for the arts "per se," he did recognise that: *"The effects of the arts appear to*

be greatest when the arts are intentionally used to raise academic achievement in reading and writing."

7:2:6 The results displayed below showed that while all primary schools considered that they did provide some form of music and art lessons, the wider arts appear to be less well catered for. A developing area from this survey appears to be that of "media" with the use of digital cameras impacting on the way the primary curriculum is delivered. A few schools within the LEA are currently developing programmes around digital and video work as part of the strategies to raise interest and address absenteeism and habitual lateness, something which is recognised as an issue for our schools in particular.



7:2:7 Concern has been expressed that arts provision within primary schools has been reduced, due in part to pressure from core subjects within the national curriculum. In Chapter 4 (4:5:2) I quoted from a TES reporter who claimed that:-

"One in five primary schools in England and Wales is cutting down on music teaching as a result of the Government's decision to emphasise the 3Rs at the expense of other subjects."

(Lepkowska, 1998: 6)

Part of my arts survey therefore tried to establish whether there was any evidence within my own LEA which either supported or refuted this assertion. Section 13 asked head teachers to assess the extent to which they felt the quantity of arts provision had changed over the past three years. I have taken the table from the survey (Section D: Appendix 4) and also produced a graph of the results as a percentage score. While in all cases the largest response was that there had been no change, I considered it significant that there were a number of schools

which claimed that the quantity of provision had decreased in the past three years. I am aware that these responses reflect an opinion, asking head teachers to comment on whether or not they "feel" there has been a change in the quantity of provision. This question did not require hard data and some heads may have been influenced by specific circumstances which could have coloured their opinion such as a recent staff absence or a particular recent success. There were also a number of schools where the head teacher had changed within the given time frame and the accuracy of their responses could also be questioned. Finally, some schools may have lost or gained a music specialist and while the perception that provision may have changed could be quite strong, the reality might be somewhat different.

"What one believes is taking place and what is actually taking place may not be highly correlated"

(Latham and Saari, 1984: 573)

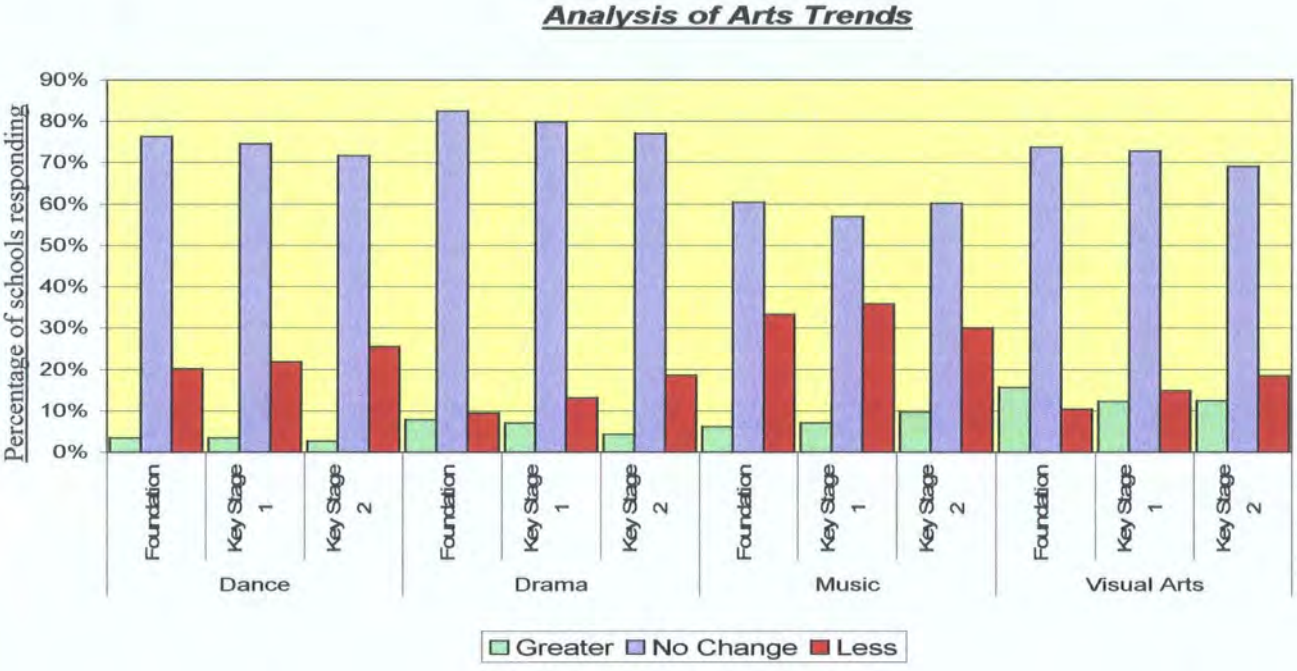
7:2:8 Another "health warning" on the information provided by this aspect of the questionnaire is that of interpreting "no change" as an indicator that all is well. For schools that had no dance or drama, in the past, continuing to have no provision in these areas would mean that there was "no change" but that would not indicate that there was not a difficulty related to the provision of these subjects.

TO WHAT EXTENT DO YOU FEEL THAT THE OVERALL QUANTITY OF PROVISION OF ARTS EDUCATION WITHIN THE TIMETABLE HAS CHANGED IN YOUR SCHOOL OVER THE PAST THREE YEARS? (*PLEASE TICK ONE BOX FOR EACH ART FORM AT EACH KEY STAGE*)

		GREATER	NO CHANGE	LESS			GREATER	NO CHANGE	LESS
DANCE	FOUNDATION STAGE	4 *3.5%*	87 *76.3%*	23 *20.2%*	MUSIC	FOUNDATION STAGE	7 *6.2%*	69 *60.5%*	38 *33.3%*
	KEY STAGE 1	4 *3.5%*	85 *74.6%*	25 *21.9%*		KEY STAGE 1	8 *7.1%*	65 *57%*	41 *35.9%*
	KEY STAGE 2	3 *2.7%*	81 *71.7%*	29 *25.6*		KEY STAGE 2	11 *9.7%*	68 *60.2%*	34 *30.1*
DRAMA	FOUNDATION STAGE	9 *7.9%*	94 *82.5%*	11 *9.6%*	VISUAL ARTS	FOUNDATION STAGE	18 *15.7%*	84 *73.8%*	12 *10.5%*
	KEY STAGE 1	8 *7.1%*	91 *79.8%*	15 *13.1%*		KEY STAGE 1	14 *12.3%*	83 *72.8%*	17 *14.9%*
	KEY STAGE 2	5 *4.4%*	87 *77%*	21 *18.6*		KEY STAGE 2	14 *12.4%*	78 *69.1%*	21 *18.5%*

In the table above, the first figure in each box shows the number of responses I received through the questionnaire. As this was completed by primary schools, there were within the cohort both complete primary schools, with foundation, KS1 and KS2 classes, Junior schools with only KS2 pupils and Infant schools with only Foundation and KS1 pupils. The

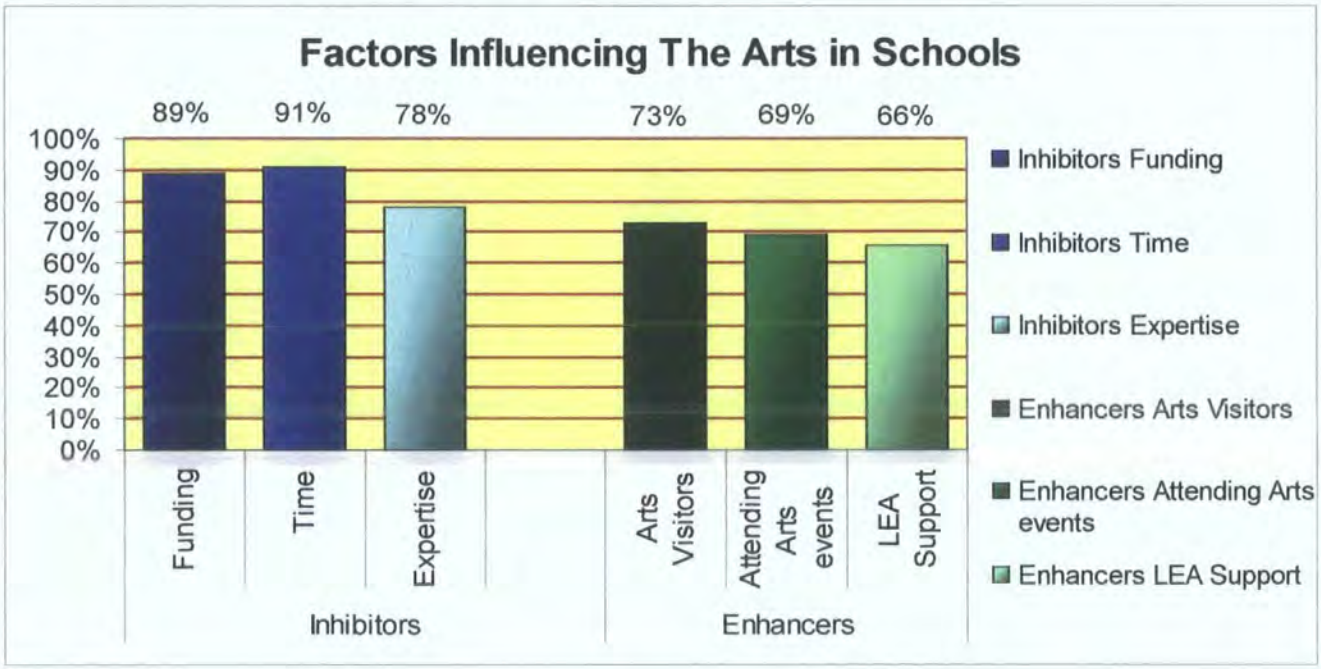
percentage scores underneath the actual number of responses in each box were achieved by calculating the figures for 114 KS 1 schools (Infant schools and Primary Schools with infant sections) and 113 KS 2 schools (Primary schools and Junior schools without a KS 1 Section). I have used the percentage scores to produce the graph below showing the schools' perception of the quantity of change in arts provision over the last three years and the figures to the left of the chart indicate the percentage of schools who responded. The red bars, indicating a perceived reduction are in every case, greater than the green bars which indicate a perceived increase.



7:2:9 The changes in the arts provision section of my survey led to an "analysis of trends," graph produced above and this does show that music and dance were considered by the schools to be the areas which faced the greatest problems with regard to a reduction in curriculum provision. Of these two, music was the most severely affected across the whole primary phase. As a foundation subject, music was found in all schools, where dance was not and so there was more opportunity for head teachers to identify a possible reduction in provision, but the same circumstances did face the visual arts and their position seems far less vulnerable. Discussions with head teachers revealed that while all four areas were supported by generalist class teachers, Music and Dance were the areas where it was more common to "buy in" a specialist teacher, a view supported by Mills (1991) and Robinson (1999) who both recognised that music was the area which schools most commonly brought in external support and expertise not simply for instrumental tuition, but also for classroom work. Apart from the need to concentrate on core subjects, another reason head teachers have given for reducing

their music provision has been the issues of cost. With school budgets becoming increasingly pressured and the need to frequently replace ICT equipment as technology advances, music is an easy target. Reducing peripatetic instrumental lessons would have influenced these figures and as specialist dance teachers are generally considered a luxury rather than a necessity, given that the subject does not appear in the foundation subjects, the removal of them would become an even more attractive option to schools facing difficult budgetary decisions.

7:2:10 When asked about the factors which influenced the arts provisions in schools there was a very strong consensus of opinion from all schools who responded to the questionnaire. The biggest issue to inhibit arts provision in schools was the problem of time. Schools wanted to develop a wider arts curriculum but were concerned that the time necessary to do this could impact on core subjects. The constant pressure from Government/Ofsted, the authority, governors and parents to reach targets in Literacy, Numeracy, Science and ICT made increasing arts provision a potentially risky option. Heads and teachers were often aware of the benefits arts education can bring to a school, but the league tables were the method by which a school will be judged by most people and failing to maintain results in the league tables could have a very serious effect on the popularity of a school. Given the declining school population within the LEA, poor placing in the league tables could lead to closure, redeployment or even redundancy. As one head teacher said. *"With that hanging over you, do you develop the arts or keep your head down and push the core subjects?"* Time as an influence on arts provision in schools was closely followed by cost, both in terms of equipment and consumables as well as expertise, while the third area identified by schools most commonly impacting upon arts provision was the lack of expertise.



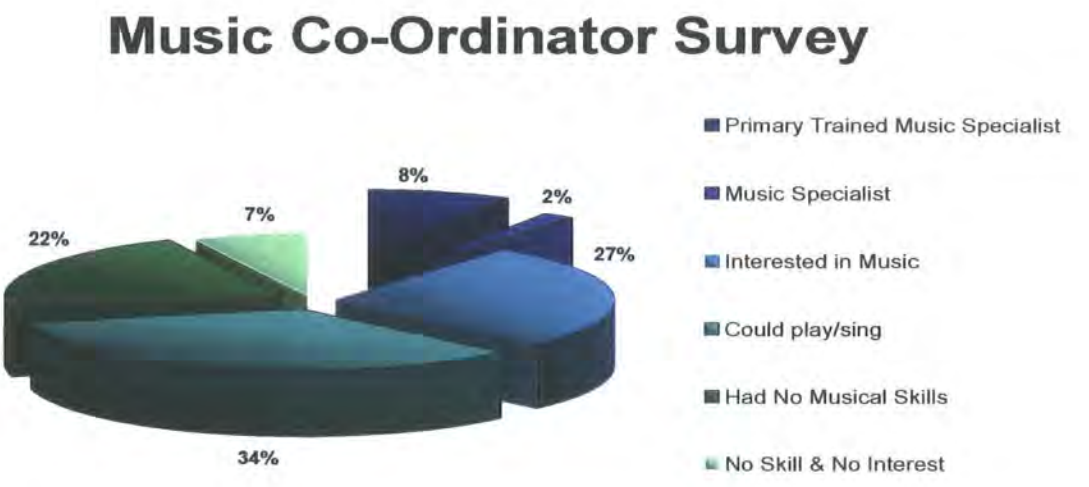
The three main factors which enhanced provision in the arts were performer/practitioners coming into school, and at KS 1 and foundation level, the interactive groups were particularly valued, followed closely by taking pupils out to visit a performance or exhibition. LEA support was also highly valued both in terms of the specialist arts support the LEA could offer through Advanced Skills Teachers, the Music Support Service and In-service courses and the general support given by the advisory team.

7:2:11 The results from the Primary survey were very much in keeping with a similar research project carried out later by the North West Arts Consortium, a group set up in 2003 with funding from the DfES with the specific aim of forming *"a federation for improving statutory and discretionary arts education."* I was a founder member of this group and a contributor to the original proposal to establish it in October and December 2002; the proposal to form the North West Arts Learning Consortium is included as "Appendix 6". In a baseline questionnaire sent out to 20 schools in each of the 8 piloting LEAs, similar views were expressed. The issues were more pointed, because all the schools involved were very strongly committed to the arts. The guidance the consortium gave for the identification of individual schools had included the recommendation that those involved should be accredited or in the process of seeking accreditation for the 'Artsmark' award. The Consortium survey covered all phases of schooling, including Special Schools and Secondary Schools and was aimed at producing a broad picture for educational provision across the whole area. Like my survey, the consortium identified Drama Dance and Media as weaknesses in provision particularly in early years. It also found that schools believed there was a decline in the quantity of arts provision across all phases with time, space, funding, pressures on staff and lack of teacher expertise being the major issues which were contributing to this.

The Music Questionnaire

7:3:1 In putting together this questionnaire, I was aware of the need to be as brief as possible to not overburden schools with more paper work from the LEA. Factors which concerned me from the primary arts questionnaire included the perception that provision particularly in music had reduced in the last three years for a significant number of schools, that a lack of expertise was a major reason put forward by 78% of schools responding to the primary arts questionnaire and pressure of time, which on closer questioning was largely brought about by the demands of core subjects, was also influencing arts provision. For these reasons I devised and sent out a questionnaire, (Appendix 5) specifically related to music provision across the authority, to which I received 117 replies from the possible 139 making a response percentage of 84.17%.

7:3:2 The supposed lack of music specialists in primary schools was something I had been aware of from oral feedback, newspaper reports and head teacher comments over a number of years. (I had been assured by a music adviser in an LEA I worked for at the start of my teaching career in the 1970s, that as a male my rapid rise to headship in a primary school was highly likely and that as a musician, I would be able to practically pick the schools I wanted to work in. I mention this only to support the previous sentence.) That music continued to be a shortage area for primary schools is something which over the years I had accepted as a truism for education in Britain. The questionnaire I sent out in the autumn of 2002 was the first time I had tried to gather any hard data to corroborate or dispel this view. From the responses I received I was able to produce the pie chart below, which shows the level of specialism in primary schools across the authority. From the survey, it can be seen that primary music co-ordinators who were music specialists represented only 10% of the co-ordinators in schools who responded, (8% Primary Trained and an additional 2% Music Specialists)



As the response was only 84.17% of the schools in the authority, 15.83% of schools did not express a view. I believe that those with a keen interest in the arts would have been more likely to take the time to respond to my survey and those least interested in the arts, probably least likely to respond. It is possible that the situation is therefore even worse than this chart would suggest.

7:3:3 The results I found in my LEA were supported by a number of similar surveys carried out by other LEA music services. At a meeting of the Federation of Music Support Services in London in February 2003, Tees-Valley, Manchester, Sefton and Hertfordshire were among the LEA music services that had carried out similar studies recently with similar

results. It is this sort of evidence which has been gathered for a number of years now which enabled the TES in an article entitled "*Melody Makers; Music,*" back in 1998 to observe that, *"In many primary schools music is a neglected area of the curriculum, often because specialist teachers are hard to find."*

TES 29/05/1998

This did however pose the question, "was my survey fair and accurate or biased however unintentionally to produce results which I was expecting?" As the responses were something that I expected to find, I took considerable care over the design of my questionnaire and asked 2 colleagues from work and a friend from Liverpool University to look at the draft pro-forma before I sent it out to try and identify possible bias in the questions. The final version was deemed to be as fair as possible and being aware of the danger of bias in this regard does not eliminate the problem but has been taken into account in my analysis of the results.

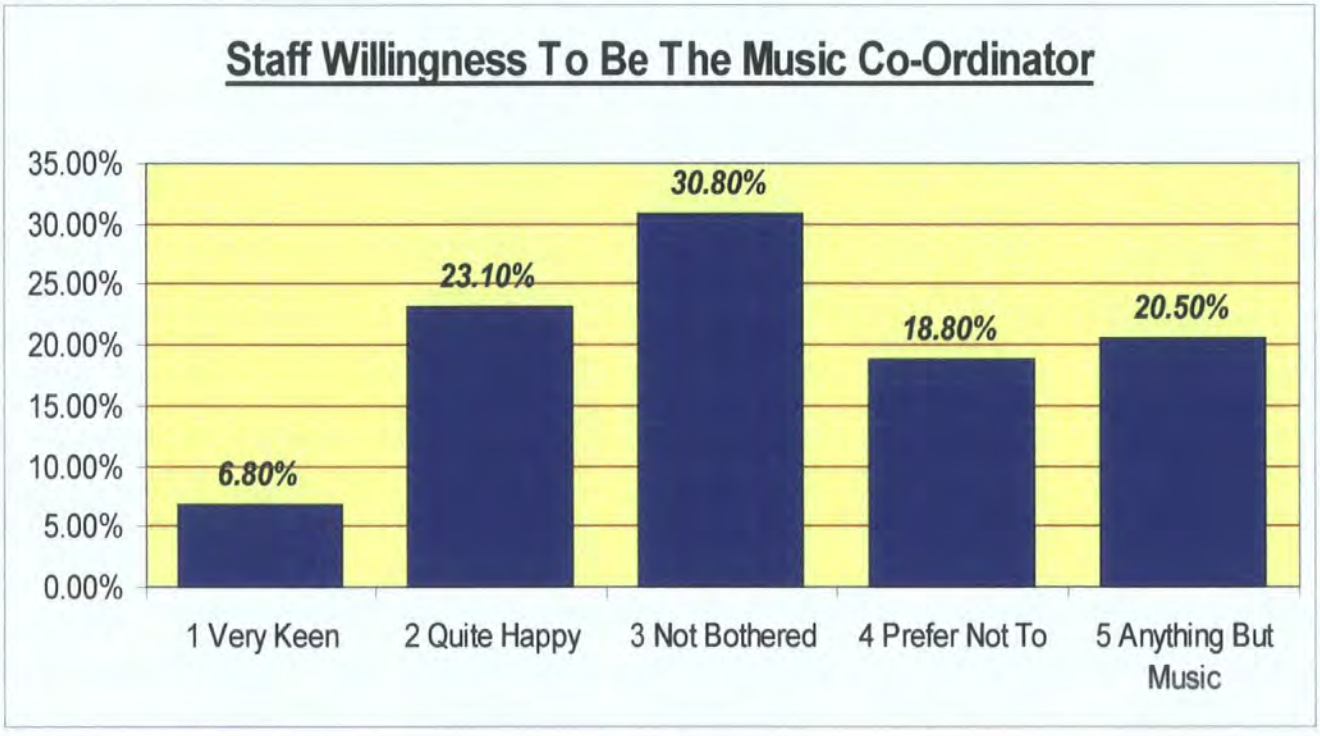
7:3:4 In following up the responses to this questionnaire, I was particularly keen to meet with the 29% of co-ordinators who claimed that they had no musical skill and some of whom also considered they had no interest. One music co-ordinator told me she had been given the position while she was away ill, and others that they took the job on under protest, because it had to be done and there was no one else to do it. If teachers resented having to act as a music co-ordinator then it is possible that their work would not be of a particularly high standard, but most of those I talked to did have a much more professional attitude.

7:3:5 They might not have any musical skill and for some, superficially at least, they may have little interest in the subject, but as teachers they would ensure that they did their best to provide appropriate guidance and leadership in this area for the pupils and their colleagues. Mills (1991:2) believed passionately that a lack of interest and skill should not pose a problem for teacher delivering music. *"Music is for all teachers, I mean by this that children ideally do music with their class teacher, not a specialist teacher who sees them only for music"* This is not however a universal view, Fletcher (1987:130) among many considered that, *"no amount of in-service training can atone for the lack of an able specialist on the staff of an individual primary school. Acquisition of musical skill is something that, as we all know, should ideally start at an early age."*

7:3:6 While 61% of music co-ordinators in my survey laid no claim to being specialists, they did have an interest in music and a sizeable majority of these could play and sing something. Notes I keep of visits and meetings showed that what most of these teachers wanted, was an easy to use scheme of work which required the minimum of time to adapt to the individual needs of the school, coupled with occasional guidance and support from other

colleagues and the LEA. While the value of music was acknowledged, the pressure on time for core subjects meant that even a single half day each year was too much time for all co-ordinators to take out of school given their other commitments. While it is possible to call all Numeracy or Literacy co-ordinators together for an LEA wide in-service, the foundation subjects are treated differently and the only way a member of staff could even hope to be let out during teaching time to attend a foundation subject in-service meeting would be if that area was included in the school development plan as a priority.

7:3:7 Two interesting results from the questionnaire related to question 6, "*Could the way music is currently taught in your school at Foundation/KS1 be improved?*" (This question received 100% of "Yes" responses from those who replied.) I accept on reflection that the question was a poor one, it would be a very poor head teacher who was likely to turn round and say there is no room for improvement in any subject area. The other question was the second one asking *"On a scale of 1-5 (5 being least) how keen would your staff be to be the music co-ordinator?"* I had expected to receive a large preponderance of "5s," sloping back through "4" and "3"but I received a more general distribution. Head teachers I spoke with considered these findings to be reasonably similar to the staff reaction they would expect if the question were posed for any other foundation subject area.



Before turning to the specific case of Central Infant school a brief summary may be helpful. The authority survey provided insight into the fact that while schools did value the arts there was a perceived reduction in provision due largely to an intense focus on the core curriculum.

The music questionnaire provided information related to the small number of music specialists in schools and that this was a contributory factor to the neglect of the subject. These results provided a useful background context for the work in Central Infant school. Because the school had been in special measures it would be tempting to assume that its poor provision for music was also unusual but that was not the case. Similarly, the school was not unusual in not having specialist provision for music.

Managing Change at Central Infants

7:4:1 In educational and social research, "experiment," "survey" and "case study," are the three strategies most commonly employed to examine cases (the specific situation for which data is collected and analysed). An "experimental strategy" requires the researcher to construct the case to be studied, establishing a situation in which it is possible to manipulate the variables that are the focus of the research, but this is often not a practical or realistically ethical option, when research is being carried out into school practice. Alternatively, "surveys," require the selection, usually in part at random, of a relatively large number of naturally occurring cases for study simultaneously. I considered this a strategy which was not appropriate for this part of my research because of time factors and the need to contain my research within the practical parameters of an Ed.D. thesis. The third model, that of the "case study," combining as it does some features of the other two strategies, while requiring the investigation of a relatively small number of naturally occurring cases, rather than researcher-created cases, was in my view a much more practical option for assessing the effective change management of music teaching at Foundation and KS1and it was this model I chose to adopt.

7:4:2 My objective in this part of the research was

- to look at the change, if any, brought about in the teaching of music;
- to identify what was successful as well as what was not successful; *and*
- to determine why this was the case;

The introduction of change is something which has become a regular feature in the life of schools over the last twenty five years or more and, as discussed in chapter 5, Fullan (1991; 1993) Hopkins (1994) and Leigh (1988), among many researchers into change management, consider that much of this has been ineffective, due to poor management of the change process.

"Many attempts at change fail because no distinction is made between theories of change (what causes change) and theories of changing (how to influence those causes)."

(Fullan, 1991: 9)

Another objective of my research was therefore to look at the management of the change process by the head teacher and assess the impact her management strategies had on the success or otherwise of the proposed changes.

7:4:3 In carrying out this research I wanted to find answers to the following questions:-

- Has the teaching of music at Central Infant School changed?
- What are the factors that have been effective and why?
- What has not been effective and why?
- What was most effective, how do I know?
- Are their implications from this for other subject areas?
- Are there implications from this for other schools?

To answer these questions, I have used data gathered from a variety of sources over the period that this research has been carried out.

7:4:4 As part of the process of supporting schools, all officers within the LEA complete a standard "Notes of Visit Form (NVF)." The visiting officer keep one copy, a second is sent to the school visited and a third copy sent to the assigned inspector for the school if they did not carry out the visit, to ensure robust support for schools. My evidence and sources of information therefore include:-

(i) My own "NVF" for Central Infant School.

(ii) Those "NVF" forms other officers have completed and passed to me including records of support given by an Advanced Skills Teacher, (L.B.).

(iii) Lesson observation forms completed as part of my role as assigned inspector.

(iv) Minutes taken from interviews with staff, many of which were taped and transcribed with the agreement of those involved at the time, specifically as part of my research.

(v) Project Group minutes. With Central Infant School being placed in "Serious Weaknesses," a project group was set up by the LEA to monitor and guide the school out of this category. Half-termly meetings were held with detailed minutes being taken. As the assigned officer to the school, I was a member of this group and therefore have copies of the minutes from these meetings.

(vi) HMI feedback after visiting the school.

(vii) Assessment sheets completed by all staff as part of the monitoring and evaluation process for any In-service training undertaken by schools

(viii) Head teacher's reports to the Governing Body

(ix) Minutes from governing body meetings and notes made during discussions at these.

(x) I also kept a personal Diary in which I recorded my impressions of the school and the events which took place.

Given the considerable quantity of data that these sources have provided, I have decided not to report on all of it systematically and in detail, but rather to select key quotations and provided summaries which contribute directly to answering the research questions.

Has the teaching of music at Central Infant School changed?

7:4:5 To answer this question I need to establish what level and type of music teaching, if any, took place at Central Infant School prior to the introduction of new schemes of work in 2002 and then what has happened since. An additional important aspect of this is to identify whether or not these changes have been assimilated into the school's provision, or just adopted for the duration of the research. Only if the former is the case, will it be reasonable to claim that the teaching of music has changed at the school. The change model created by Miles (1987) and referred to earlier in this thesis (5:3:2), that of initiation followed by implementation and finally moving to institutionalisation will be used to assess this. Chapter 4, section 4 reflected on the achievement in Central Infant School and their Ofsted history. There is considerable evidence that concentration on literacy and numeracy had the effect of reducing the breadth of education delivered and also making the staff very defensive with regard to everything they did which was not clearly linked to the literacy/numeracy goals. When I asked staff about the teaching of music the following comment was typical of the response I received:-

"We do have singing and sometimes listening to music, but a music lesson as such isn't something I ever really planned. We have had no guidance or resources for teaching music recently and with the pressure to improve reading and number skills no one has really given it much thought."

(V.P. Taped Interview17:06:02)

NVF forms completed by other LEA officers prior to Ofsted 2002 indicated a concern for the school's narrow curricular provision and minutes from governing body meetings show that the head teacher clearly considered core subjects to be the school's 1st priority and that other areas of the curriculum would be addressed when sufficient headway had been made with the first priority. From this evidence, it would be reasonable to consider my view that very little music teaching had been taking place at the school in the time leading up to the 2002 Ofsted inspection as an accurate assessment. In my NVF for the 16th May 2002 noted:

"Little artwork or music in evidence, P.E. provision adequate but is it used effectively? Nursery and reception classrooms need considerable investment."

(R. W. NVF 16:05:02)

7:4:6 Given the concerns expressed by staff and their lack of confidence, with the agreement of the new head, I was able to bring an Advanced Skills Teacher, a primary music specialist with a background in early years, into the school for a half day a week until the half term break in October 2002 to work alongside the class teachers and look at different schemes of work. Her records also provide evidence that there was a change starting to take place in the teaching of music. Her plans and notes up to the end of October indicate that regular music teaching was taking place. This was confirmed in the Head teacher's report to the governors

"Mr. Woolford has arranged for L.B. an advanced skills teacher to join our staff for a half day each week to provide additional support for music for half a term. She has already made a tremendous impact on staff, bringing lots of new ideas to us and I know she would welcome any governors who wished to visit her. L.B. visits our school on Thursday afternoons."

(Head teacher Report to Governors 07:10:02)

The advanced skills teacher, when discussing progress with me in October, commented on the change in attitude of the staff, which I recorded in my diary. When she first arrived, staff hoped that she would take the lesson and they could get on with something else, they did however quickly join in with her music lessons and most were keen to look at the different resources which were available for them to try out. As another indicator that the teaching of music changed at Central Infant School I wrote down the ASTs comment

The teacher's are great to work with and especially for my last couple of visits, where they have clearly been doing follow up work with the kids during the week. It makes a lot of difference, they just need confidence you know."

(Comment by L.B. My Diary 18:10:02)

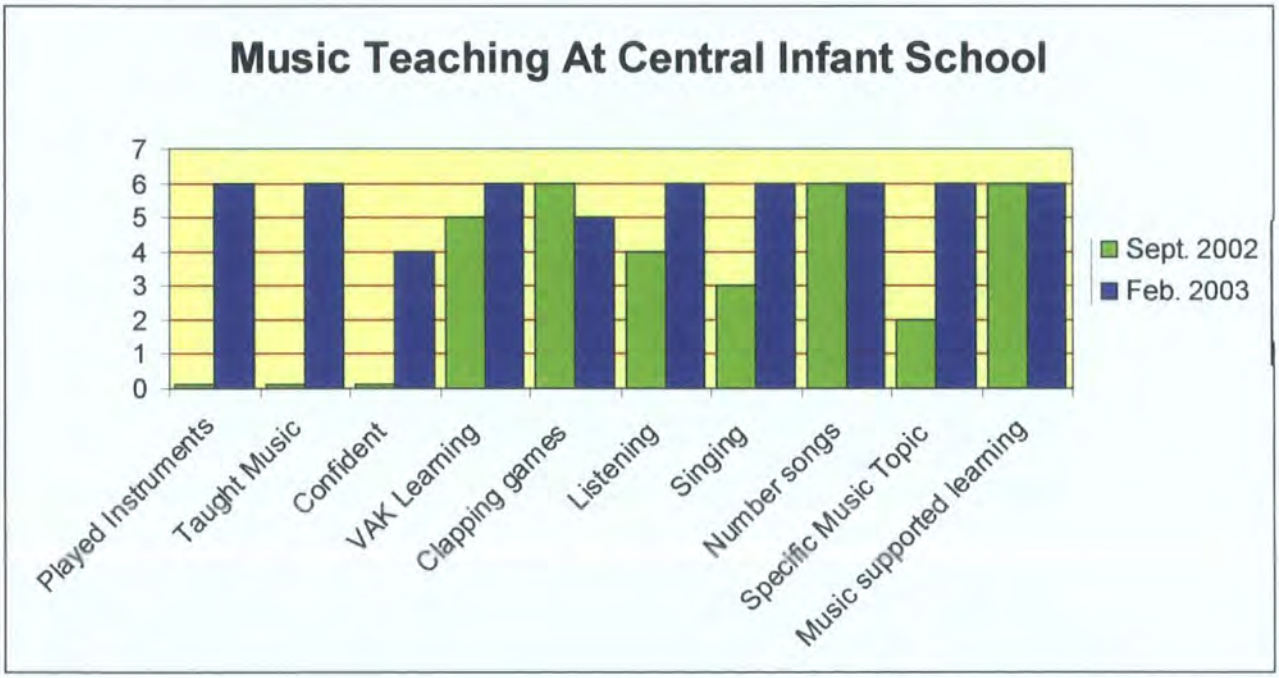
7:4:7 In November and December 2002, the head and I observed a total of six music lessons, two of them with the agreement of the teachers concerned were "paired observations." With the exception of one which we both agreed was "satisfactory" the others were good or better. During the observations I asked pupils questions about what they were doing and the response was always enthusiastic; they liked the lessons, understood what they were doing and were keen to participate. A Yr. 2 pupil was keen that we listened to his "composition," explaining: *"The big drum is for the giant's steps and the twinkles for the fish."* (Leanne Yr. 2. Wed. 13th Nov 2002)

I recorded this in my diary verbatim, the "twinkles" were hand held "sleigh bells."

7:4:8 As the advisor for performing arts within the authority as well as assigned inspector to Central Infant School, I organised two initial training sessions for staff and on both occasions, asked the same10 specific questions relating to class music teaching. The purpose of these questions was to assess how much practical music making went on in individual classes and to identify the extent to which teachers encouraged and took part in these lessons. The first session was at the beginning of September 2002, when the new head teacher had just taken up her post and the second one in February 2003. The questions and the response by the six teachers are copied below.

	Sept. '02	Feb. '03
1. How many staff played any musical instruments with the children?	0	6
2. How many of you have taught any music this week?	0	6
3. How many you feel confident when teaching music?	0	4
4. How many have involved music as part of the VAK learning this week?	5	6
5. How many have used clapping games as part of VAK learning this week?	6	5
6. How many included at least one session of listening to music this week?	4	6
7. How many have had singing in the lesson this week?	3	6
8. During numeracy how many used simple number songs this week?	6	6
9. Did any teachers look at Louder and softer sounds this week?	2	6
10. How many included Listening to any music while doing something else?	6	6

This source of evidence would indicate that music teaching within Central Infant School did change; increasing quite considerably between September and February as illustrated graphically below.



7:4:9 From the data above, it would be reasonable to claim that by February 2003 all teachers considered that they were teaching music at sometime during the week. This was confirmed by lesson observation and discussions with staff, discussions with pupils indicated that lessons were taught with understanding. Staff also claimed to be playing instruments which had not happened at all before according to the response to my questions. Most significant was the question relating to staff confidence at teaching music. While in September 2002, none of the staff would have considered themselves confident, my questions recorded above, indicate that by February 2003, this had changed with 75% of staff feeling confident and all classes being involved in singing and listening both as specifically part of the music lesson and as a wider aspect of the school curriculum. Miles (1987) referred to change as a process which starts with initiation, moves through implementation and finally is assimilated through institutionalisation to become part of the everyday process. The teaching of music at Central Infant School developed into a more regular part of the curriculum, and this has continued to the extent that the Curriculum committee of the governing body recorded the impact that this change has had in their last review, carried out in October 2004.

"There is now clear evidence of a creative aspect to our curriculum with a particularly strong co-ordinated music curriculum across the whole school. It is intended that we will build on this solid foundation to ensure the pupil entitlement outlined in "Excellence and Enjoyment" will be fully met across our school."

(Curriculum Committee report to Governors 18:10:04)

While the situation will require further monitoring to ensure that progress is maintained, I consider that there is sufficient evidence to support my view that the teaching of music at Central Infant School has changed considerably since the new scheme of work was introduced in 2002 and that this change has been a positive one.

What are the factors that have been effective and why?

7:5:1 By reading through the in-service evaluation sheets it is evident that a key factor in bringing about this change has been the development of the teacher's own confidence in the delivery of music. The first inset in September 2002 showed a willingness to implement some of the practical ideas explored. *"Enjoyed inset, made music clear enough even for me to follow. Will try with my class but need more material if this is to be developed. Can we have examples of schemes of work to try out?"*

(S.W. Inset evaluation form 11th Sept. 2002)

"I could do this tomorrow but will need more ideas after half term

(J.S. Inset evaluation form 11th Sept. 2002)

The support given by the advanced skills teacher further developed confidence and desire of teachers to look at different schemes of work for music. This is recorded in both my meetings with the AST and head teacher as the transcript from a meeting with Anne Rice on 26th September shows. Anne was asked for her initial comments regarding the Advanced Skills Teacher I had brought in to the school.

"She's really good. Staff have valued the opportunity to look at different schemes, particularly New Musical Express and Ann Bryant, which appear to be practical and well planned. L.B. is very good and has so far been able to answer all my teacher's questions and provide clear extension activities."

(Transcript from taped interview A.R.Thurs. 26th Sept. 2002 16:45)

My NVF for Thur. Sept. 26th also showed that staff were developing confidence in their work with the Advanced skills teacher and their own ability to deliver a practical music curriculum.

" Discussed impact of AST with V.P. during visit. She welcomed the opportunity to try different schemes of work out, saying that staff are talking about how they can use some of L.B.s ideas in other areas as well. V.P. said that staff were definitely growing in confidence as far as music is concerned."

(R.W. NVF 26:09:02)

7:5:2 The in-service training delivered by Ann Bryant in January 2003 had a major impact on developing teacher confidence and supporting the change to the way music was taught. This course was open to teachers across the authority but held at Central Infant School. Two sessions were held on Monday 6th January, each session limited to 25 places. The course evaluation sheets collected after each session received 46 "Excellent" ratings for content and delivery, with the other 4 assessing this as "Very Good." A detailed account of why this course was significant appears as Appendix 11 (p. 183) and includes a breakdown of the morning session, teaching music at KS1. The head teacher was particularly pleased that her school had hosted this event and while clearly valuing the quality of the training and the support material which accompanied it she observed,

"an equally important benefit from this course was the way visiting staff spoke to my teachers about Central Infants. I've not seen my staff display such pride before and self belief is the thing which will take us out of serious weaknesses."

(A.R. comment noted in my diary 6:01:03)

There were still staff at Central Infants who did not feel confident teaching music, but this was only to be expected, for as Mills (1991) had recognised, many people when assessing their own musical competence look at what they can't do rather than what they can. This is

shown in the response from one of Central Infant School's teachers, who after the Ann Bryant inset commented,

"The book and CD mean that I can teach music this way and I understand the objectives, but I still need help with music notes, I'm not always sure I am teaching or the children are repeating rhythms properly. I'm getting better but know I really need to play an instrument to do this well."

(C.M. INSET Evaluation 06:01:03)

7:5:3 The factors that have therefore been effective in facilitating this change have included quality in-service training and support, evidenced through assessment sheets, interviews with staff, and notes of visit. Another factor has been the regular expert support from a visiting AST over the first half term, acknowledged by the Head in governor reports, staff comments during recorded interviews, NVF comments and diary notes. The AST contribution was particularly important in the first half term, providing answers and suggestions to staff which developed their own confidence and realisation that they could teach music. The growing confidence and value staff felt in themselves as they achieved success and recognition beyond the school also contributed to facilitating this change. The value of this external approbation was most markedly evidenced in the responses staff gave to the music course held in January 2003.

"For years Central Infant School has been looked at as a failing problem school. Today, the whole authority saw us as a successful school. It feels great.

(V.P. comment noted in my diary 6:01:03)

7:5:4 The success of the training provided, particularly the external support of Ann Bryant is further evidenced in a report by the head teacher to governors presented at their meeting held in March 2003 which included this comment.

*"**In-Service Training**: Following the excellent training day held at the school with Ann Bryant at the beginning of January 2003 there has been a significant increase in music teaching across the school and the use of music to support other areas of learning. Staff, pupils and a number of parents have commented favourably on this development and staff have asked if Ann Bryant can be invited back again to develop her teaching strategies further. I would ask Governors to support this request."*

(Head teacher's report To Governors March 2003)

What has not been effective and why?

7:6:1 When staff originally claimed that they did not have the resources to teach music in May 2002, I provided them with a variety of schemes of work and spoke briefly

about the advantages and disadvantages of each. In my diary I noted that staff received these enthusiastically and feedback on 22/23rd May 2002 included positive comments from staff.

"I'll have a go with that MacGregor scheme. It could appeal to my class. Can I call you if I have problems?" (J.S.)

(Transcript from taped staff interview Wed. 22nd May 2002 14:30)

I then left the staff with the schemes but was not called on to give any additional support. I have no evidence to say whether this was due to staff not bothering to call me or because the retiring head blocked the calls. There was however, no evidence of staff taking these schemes on board and from my records it is clear that the retiring head teacher did not feel she had been treated fairly by the authority and was therefore unlikely to positively support any emerging LEA initiatives in her last remaining days at the school. My timing in giving out these schemes of work was not, on reflection, appropriate as staff were still demoralised by the serious weaknesses label pinned on them by Ofsted. This was clearly evident at the staff meeting held in May 2002.

"I have followed all the guidance for my literacy and numeracy lessons and to be honest none of us have taught much else, we've not got time. I've done my best and if that's not good enough come and show me you can do it better." (C.M.)

(Transcript from taped staff meeting Thur. 16th May 2002 15:45)

7:6:2 To introduce a change in teaching, staff need time to assimilate the new schemes and to find answers to their questions. There are also issues of motivation, for what seems an obvious good idea to one person may be perceived as a threat to another. Because the staff at Central Infant School had been criticised by Ofsted and some of these criticisms had been published in the local paper, they were not responsive to new ideas so soon after the inspection. The leadership of the school were also unsupportive prior to September 2002 and consequently the necessary follow up work which any change initiative requires was not provided. Similar support provided a term later by the AST with a new head teacher had a dramatic effect on the school and the way change was embraced. The difference between September and May was that in September, the staff had had a little longer to get over the poor Ofsted report, the new head teacher was supportive and actively encouraging staff to look at new ideas and there was the opportunity to ask for expert advice as the problems and questions arose.

What was most effective and why?

7:7:1 In carrying out this research, I was always aware of the danger of inadvertently favouring any evidence which supported my own theories and views. When embarking on the

analysis of the data I collected I had expected that the role of the head teacher and the importance of the new curriculum initiatives would emerge as key factors and that was the case. What I had not fully anticipated was the significance of what may be termed the more 'affective' dimensions' of the change process, in particular the feelings of self- esteem and confidence of the staff. A key element in influencing the attitude and morale of the staff was not just the provision of in-service but the nature of the in-service which was provided.

7:7:2 It is clear from the data that the in-service training provided by Ann Bryant on Monday 6th January 2003 was the most effective feature of changing the teaching of music at Central Infant School (Appendix 11). Evidence for this comes from the feedback from that course in the form of in-service assessment sheets which were particularly positive and analysis of these comments shows that it was this that finally convinced the majority of teachers that they could successfully teach music to their classes.

"This really has made a difference; I can't wait to try some of these ideas with my class."

(J. S. Course feedback sheet 06:01: 02)

"Today has been fantastic I've not just learnt masses of ideas, I enjoyed it to!"

(S. W. Course feedback sheet 06:01: 02)

The quote from J.S. above shows how much staff valued the input of ideas which they recognised as of being of immediate practical value to their curriculum delivery. While clearly the in-service was directed at the teaching of music, much of what was done had considerable transfer value. J.S. recognised that the short aural game Ann had devised for teaching the difference between loud and soft could be applied at any time she wanted to quieten her class down. I noted in my diary for the day of Ann Bryant's course, that all teachers agreed the "Singing voice game" would be a simple and effective way to manage children coming into class after breaks and when things got a little noisy.

7:7:3 As already identified, the fact that the course was held at Central Infant School meant that staff believed they were valued and not thought of as failures by the rest of the teaching community within our authority. I had not anticipated the reaction of staff to the fact that Ann Bryant was the author of the books they were being given would be so great. The high quality delivery of this in-service, together with its very practical class based principles was fully recognised by those taking part and added to their own self belief and feelings of self worth. A common theme in my notes from meetings with the head after January was the confidence that teachers had developed not just for music, but across the whole curriculum. Further evidence supporting my view regarding the importance of this training session comes

from the considerable oral feedback received from all staff involved in the course. The consistent theme from this was summed up by the reception class teacher who said,

"We never thought you would bring the author here, not to our school, not to us. When Ann Bryant came, we knew the office valued us and were trying to support the school properly, she is just fantastic."

(S.W. comment noted in my diary 06:01:03)

In asking "What was most effective and why?" this comment by S.W. is particularly important. Staff felt valued because they recognised they were being given very high quality support within an area which they were not sure of. Other schools had wanted to be involved so Central Infant teachers were not alone and the whole event had an immediate relevancy to them. In reviewing all the feedback sheets from 06:01:03 another very strong theme referred to the excellent catering provision, *"great grub!"* Showing staff they were valued was something Ann Rice, the head teacher of Central Infant School was particularly aware of and was undoubtedly very good at.

7:7:4 At one of my regular meetings with the head on Wed. 22nd Jan 2003, I asked her about the impact Ann Bryant's training had had on her school.

"It's beginning to happen; just walk round the school and you will see and hear practical creative lessons starting to develop. I'm now being called in to see good things not just to deal with problems, which was how we started and this is not just music, it is impacting across the whole curriculum as we knew it would. You can be proud of yourself for getting Ann up here; she really has been the catalyst for change.

(Transcript from taped meeting Wed. 22nd Jan. 2003 16:00)

The head teacher's belief that the impact Ann Bryant had on the school was wider than simply music was confirmed by the literacy consultant who recorded in her NVF to me in Feb, 2003

" Excellent yr.1 literacy lesson on Instructions, Veronica explained this was based on ideas in Ann Bryant music scheme of work. All children were engaged at an appropriate level with clear learning objectives and suitable levels of challenge. Different learning styles (VAK) clearly in evidence"

(NVF R.R. (Literacy) Tues. 11th Feb. 03)

When I spoke to the staff to congratulate them for coming out of serious weaknesses in March 2003, they were naturally pleased and relieved but once again a common thread in the comments from staff that afternoon was that the 6th Jan. Inset was a turning point from them. With their own self confidence, and belief in what they were doing, complemented by the recognition and respect given from other teachers and "the office," staff felt empowered to

move forward. The feedback from HMI when taking the school out of serious weaknesses recognised that

"Structures are now in place for sustained and continuous improvement, significant progress has been made in developing a broad and balanced curriculum appropriate to the needs of the pupils and recent in-service training has made considerable inroads into the identified need to develop creativity, excellence and enjoyment, particularly in relation to music and art.

(Transcript of HMI comment Tues. 11th March 2003.)

(Taking school out of serious weaknesses category)

Implications from this for other subject areas

7:8:1 The implications for other subject areas from the introduction of a new scheme of work for music at Central Infant School relate to the way the changes were introduced and the level of support needed to ensure there success. When staff were left to look at material on their own, other priorities and interests got in the way. Changes need the backing of the senior management team and again this was not present at the beginning of this project, resulting in little progress. It is important that staff believe they can successfully teach the subject and have faith in their own abilities. When this was achieved, notably after a high quality in-service session, the development of music teaching at the school really did progress.

7:8:2 The fact that the new strategies for music teaching were later seen to be adopted into other areas of the curriculum, show that subjects should not be looked at in isolation, but that changes to one area of the curriculum are likely to impact elsewhere. While this might be an advantage when improvements are being made, it should also be born in mind that changes which have a negative impact on a subject area could also impact negatively on other aspects of the curriculum.

Are there implications from this for other schools?

7:8:3 When I had originally discussed changing the music curriculum at Central Infant School with the head teacher, I had concentrated most of my thoughts on the appropriateness of the curriculum. It was only during the change process that I started to recognise the importance of the affective dimension, confidence of the staff, self-esteem and the teacher's feeling of self worth. Fullan noted that change created

"doubts about purpose, sense of competence and self-concept. If these problems are ignored or glossed over, superficial change will occur at best; at worst people will retreat into a self protective cocoon."

(Fullan, 1991: 45)

7:8:4 The implications from this study for other schools are not that all staff in similar situations should bring in an expert external facilitator, but rather that those attempting to bring about change must take account of the specific nature of the context and how this may be influencing staff morale. Much of what has been written in 7:4:17 also applies to other schools. The fact that there has been a significant improvement in music provision from a very limited base shows that it can be done. Schools in serious weaknesses can address some issues through a creative approach to their curricular provision. It must however be recognised that this does involve hard work and commitment from all partners.

"Our achievement required considerable work and investment, but I believe the work we have done was crucial to turning this school, which has historically been failing to provide adequate education recently, into one which is meeting the needs of our pupils and the community as well as the statutory requirements of the DfES."

(Head Teacher Report to Governors Mon 22 06 03)

The Role of the Head Teacher

7:8:5 In looking at factors which contributed to the success of this change, the role of head teacher should not be underestimated. Staff were encouraged to try new approaches and Ann's arrival represented a complete break with what had happened before, presenting a new beginning for the school. The importance of this has been acknowledged by all staff, governors and parents in subsequent meetings and interviews.

7:8:6 The Ofsted report "From Failure to Success - How special measures are helping schools improve" identified that:

"Strong leadership from the head teacher is a characteristic feature of all schools that are making good progress with addressing the key issues in the action plan. In all but a few cases the head teacher is new to the school either just before or just after the inspection. The change of head teacher has given the school the impetus needed to develop and improve the quality of education provided for the pupils."

(Ofsted, 2000)

I believe the first staff training day delivered in September 2002 was also an important factor in facilitating the success of this change.

7:8:7 At the end of each course run by the LEA, attendees are asked to fill in an anonymous course assessment form assessing the value of what has taken place and I record the results below.

	Staff Feedback Sept. 11th 2002
1	How effective do you think the course has been overall? ***Excellent:*** **4** ***V. Good:*** **2** ***Good:*** **-** ***Fair:*** **-** ***Poor:*** **-** ***V. Poor:*** **-**
2	How enjoyable was the learning you undertook? ***Excellent:*** **2** ***V. Good:*** **3** ***Good:*** **1** ***Fair:*** **-** ***Poor:*** **-** ***V. Poor:*** **-**
3	How much impact will this have on the way you teach this curriculum area? ***V. High:*** **2** ***High:*** **1** ***Some:*** **3** ***Little:*** **-** ***None:*** **-**
4	How much impact will this have on the way you teach other curriculum areas? ***V. High:*** **1** ***High:*** **1** ***Some:*** **3** ***Little:*** **1** ***None:*** **-**
5	How much of what you did today will you try with your class this week? ***Definitely Some:*** **5** ***Possibly Some:*** **1** ***Unlikely:*** **-** ***None:*** **-**
6	How much of what you did today will you try with your class this term? ***Definitely Some:*** **6** ***Possibly Some:*** **-** ***Unlikely:*** **-** ***None:*** **-**

This training could only have taken place with the support of the head. I had offered to provide similar support for the previous Head in 2001 and again when I became the assigned inspector for Central Infant School in May 2002 but was told music was not one of the schools priorities.

7:8:8 While displaying strong leadership, the Head also had to identify funding to facilitate the training and then meet the additional demands which this training raised in terms of staff expectations. Costs for sufficient basic musical instruments, schemes of work and CD players etc. needed to be met at a time when school budgets were under considerable pressure. Adroit fiscal management was therefore another aspect of the head teacher's role which enabled this change to take place.

7:8:9 At the time of writing this, staff were still following the course set out in Ann Bryant's book (Appendix 12) very rigidly. The course books were provided in ring binders with the hope that staff might add some of their own material as confidence grew, but this has not yet happened. Staff are also not yet developing similar levels of confidence in other arts areas and it was hoped that this would happen. One reason for this is likely to be that there has yet to be sufficient time for the changes to become fully embedded in the pedagogic style of all staff. Meetings with teachers, support staff and the head confirm this view and reports back from other colleagues who have visited the school and discussions with the project group formed to guide the school out of serious weaknesses still reflect a lack of confidence by staff in using their own initiative and judgement outside their own curricular strengths.

7:8:10 For change to be successfully introduced in schools there is a requirement that staff will be willing to implement that change and to achieve this, the staff must feel that these changes will help achieve success. It was Louis and Miles (1990:204) who noted that:-

"In 'depressed schools,' one of the few ways of building commitment to a reform program is for successful action to occur that actualizes hope of genuine change."

What the results show

7:9:1 Prior to the arrival of Anne Rice in September 2002, Central Infant School was in "Special Measures" and all indicators seemed to show a school which was failing. Demoralised staff were concentrating on Core subjects but with seemingly little success and felt they were lacking leadership and direction. There was little confidence or willingness to go outside what was known and one example of this was the teaching of music which was carried out in name only. Although a commercial music course was present in the school, no-one really used it. The music co-ordinator was kept busy with her other role as Special Needs Co-ordinator and admitted that she did not have the time or the inclination to bother with the music role. Since 2002, there have been a number of changes, the school's SATs results have shown a very strong improvement, the curriculum is much broader and all teachers are delivering an effective music curriculum as part of their generalist role. The head teacher's faith in the arts contributing effectively to education bore out the findings of Harland et al (2000:569) who while researching into secondary education made an observation about the value of arts in education which is relevant to all phases, that: *"the arts were seen by many members of senior management in schools to impact on the whole school ethos, mainly by encouraging a positive cohesive atmosphere."*

The current success being enjoyed by Central Infant School in regard to music seems to show that a generalist teacher can effectively deliver a stimulating music curriculum at this level, for while many people continue to argue that music can only be delivered by a specially trained music teacher, Mills (1991) and Chaksfield, et al (1975) disagree claiming that it is: *"obvious that work of this kind did not demand a music specialist, but was within the capabilities of most teachers."*

(Chaksfield, . et al. 1975: 153)

7:9:2 In analysing these results I have tried to be careful to not attribute too much weight to the impact changes have had to the end result. There are a number of factors which will have influenced the results of this study and I will refer to some of them in my concluding chapter. Despite the limitations of some of the research methodology I believe that much of the information is both relevant and valid. An experimental research design might have given a more conclusive result but even that would have been difficult to prove and given the circumstances and the needs of this study, the additional problems which an experimental design would have necessitated did not justify that particular approach. This

case study in effective change management including a review of the teaching of music at foundation stage and key stage 1, has produced some evidence to support strategies which involve the arts as a means of raising standards in education and show that within early years at least, it does not appear to be necessary to have a specialist arts teacher on the permanent staff to achieve success, but possibly someone to whom a generalist teacher with responsibility for the arts subjects may be able to turn to for guidance and support at specific times.

Chapter 8

Conclusion

The Purpose of this Research

8:1:1 I opened my introduction to this dissertation with a quote from Ovid's letters from Pontus

"Ingenuas didicisse fideliter artes,
Emollit mores, nec sinit esse feros."
"A faithful study of the liberal arts.
humanises character and allows it not to be cruel."

Ovid. 1990: 51

Over the centuries, the value and importance of the arts has inspired debate and philosophical discussion in many of the great cultures that have sprung up. Changes in the field of education for the past quarter of a century have been a strong characteristic in Britain and within this frenetic cauldron of activity, the place of arts has again become an issue, particularly in relation to the value arts may or may not contribute to the learning process. Are the arts, as Chris Smith Secretary of State for Culture Media and Sport proclaimed in 1999,

"vitally important part in our education system. Time spent on the arts is not peripheral, it is absolutely fundamental to all that we are trying to achieve.

(Robinson, 1999: 77)

Or are they more properly to be considered, in the words of Cardinal Newman,

"an elegant pastime, and a resource to the idle, but it is not education; it does not form or cultivate the intellect. (Newman, 1915 136-137)"

(Swanwick, 1988: 46)

8:1:2 As an education officer within a Local Education Authority, I wanted to look at the provision for the arts within the LEA. I was concerned particularly with the state of music in primary schools and through a case study of change management at an individual infant school, I wished to examine how change could be successfully bought about and the impact that improvement in one curriculum area, in this case music teaching might have on the rest of the school. There have been three distinct aspects to my research, all closely interlinked but nevertheless, separate. They are:-

- An Authority Wide Survey on arts provision
- An Authority wide survey specifically on music provision

- The impact of changes to music provision at an infant school within the LEA

Conclusions from the Arts Survey

8:2:1 The survey was carried out through the use of a questionnaire, with some follow up interviews. This did mean that responses were open to interpretation and could have been completed rapidly giving rise to error. This has to be taken into account when looking at the data along with the fact that a number of the questions asked for opinions to be expressed, which may not have been based on the true circumstances. The apparent lack of reliability that can be attached to some of the responses I received does not necessarily make them valueless. Children who think they have a talent in a particular sphere and are praised and encouraged are far more likely to continue working in that area and will eventually develop high levels of competency. The important factor in drawing conclusions from this research is not that all the data must be 100% accurate, but rather that given the limitations and acknowledged potential for error during the process, there remain strong indications that particular things are happening. I believe that the LEA arts survey carried out in the spring of 2002 does show a number of significant points regarding arts provision in schools across the authority and some of these issues have subsequently been supported by similar work which has been undertaken in other authorities across the country.

8:2:2 The arts are generally valued by schools, with their ability to enhance creative and thinking skills being recognised by all schools surveyed, and the value of providing non academic learning being considered an important aspect by over 95% of the schools involved in this study. Other reasons for the arts in education included the development of communication and expressive skills, team work and co-operation, developing an understanding and respect for other cultures, the enhancement of learning in other subjects and allowing children to experience a sense of achievement. The survey did seem to bear out the reports which have been appearing in local and national media that the country is experiencing a gradual decline in arts provision as pressure is being further applied to meet targets in core subjects. The validity of the data I obtained regarding this must be treated with caution. It is likely that some of the responses had been influenced by such messages and as the survey required no data to support the views expressed, it would not be unreasonable to question the accuracy of these findings. It is also possible that some head teachers hoped that if they expressed concern for declining provision, the LEA might find additional funding to support the arts and therefore their claims may have been exaggerated slightly. I do however think that the survey showed there has been some degree of decline in arts provision over

recent years and that part of the reason for this has been the pressure to reach targets in core subjects.

8:2:3 The survey does show that provision is greatest where there is a statutory requirement for the subject to be delivered; music and art were both provided in all schools, where dance drama and other arts subjects were less likely to form part of the curriculum. In a few cases, dance teachers were bought into the schools, but most of the other examples came from teachers who were at the school and who had a particular interest or background in the subject. The survey produced similar results when looking at "media" which seems to be a growing area of arts provision. Developing technology has made the production of films and animations available even to early years groups. The way that this enhances and develops ICT skills makes media an attractive proposition for school. The North West Arts Consortium survey showed that secondary and special schools have been quick to recognise the benefits of creative media and this growth in interest has also been reflected at KS2 as well as developing at KS1 level within the LEA I work for.

8:2:4 The question of specialist teachers is an issue which merits a specific study of its own and there are compelling arguments both for having specialists and also working through generalist teachers. The arts survey showed that a considerable amount of the teaching being undertaken in primary schools is carried out by non specialist teachers. Evidence from a great many schools I have visited over the years would suggest that for most subjects this is not a problem. High quality work is produced consistently by children taught arts subjects through a non specialist teacher. While the HMI report "Improving City Schools: How the arts can help" (DfES, 2003 par. 78) may say that, *"The recruitment of good specialist arts teachers remains an issue for many schools in disadvantaged areas."* the conclusion which this report came to was that:

"A number of primary head teachers felt that their priority was to appoint a good primary class teacher and saw skills in the arts as an added bonus that may well need cultivating and extending when the teacher is in post."

8:2:5 I think there is a danger of overemphasising the need for specialist arts teachers, particularly in relation to early years. Most children's first experience of singing is probably through nursery rhymes and songs at home with their mother, not with a specialist teacher. The question regarding whether or not at this age children are capable of any form of music education was looked at by Sloboda (1985) who noted that:

"Real musical awareness begins only when the child is able to notice sequential relations between different sounds. Studies by Chang and Trehub (1977a 1977b) suggest that babies as young as five months are already sensitive to sequential structure."

(Sloboda, 1985: 198)

A highly skilled artist may not be the person best equipped to teach very young beginners, it is likely that they would feel frustrated and their skills wasted under such circumstances. An artist demonstrating the finer points of perspective and line, or a musician developing skills in interpretation and performance will need to be working with pupils who already have mastered basic techniques, which can and I believe should be taught by others. Far from causing problems by being taught at the early stages by non specialists, Sloboda (1985:208) noted that, *"Girls and boys who are taught songs and games by their parents, brothers and sisters, or in nursery schools, have a clear advantage over other children."*

Conclusions regarding Music provision

8:3:1 According to the survey (Appendix 5), which was completed by just over 84% of schools, the vast majority of music teaching at foundation and KS1 levels is carried out by non-specialist teachers. As mentioned in the previous section, this is not necessarily a problem and many people including Mills (1991) Bryant (2002) have argued that a good primary class teacher is actually better suited to teach music at this level. While a number of head teachers have taken on the role of music co-ordinator, this is not, according to the survey I carried out, due to a strong antipathy by staff to take this role on. The survey would suggest that there was no more reluctance to take on the role of music co-ordinator than there was to take on that of any other co-ordinator role within the foundation subjects, something I had not expected to find from the research.

8:3:2 The pressure of time seemed to be the issue which caused most concern for music co-ordinators. For the vast majority of staff, the role of Music Co-ordinator was not the only curriculum area they had responsibility for and again for most staff it was not where their own interests lay. They therefore really wanted a scheme of work which was easy to follow and required the minimum of time from them, while enabling teachers to deliver effective high quality and purposeful lessons. A variety of different schemes of work were being used, ranging from those designed by the teacher themselves to commercial schemes of varying quality and appropriateness. The feedback I received from visits and in-service training was that staff were keen to teach music and recognised that their pupils enjoyed it, gaining considerably from music lessons but staff concerns were with their own lack of ability, what was considered suitable material, and where to find it. The ideal schemes of work would come

with lesson plans and a CD containing all the music they needed to use with the class. There is a danger that should something like this be adopted, then there could be an argument for delivering this aspect of the curriculum through an instructor rather than a teacher. Another issue could be that without development and personalisation of the material, it would become quickly dated as "Silver Burdett" (Beethoven, J. 1988) did. With schools constantly having to monitor budgets, this may be something which teachers would want to consider with care.

8:3:3 A recurrent question I faced at in-service training and school visits related to noise levels, what was acceptable and how did the teacher avoid upsetting other classes. For older children music often took place in a separate room or the hall and as such the problems of noise were not so significant. The difference between purposeful noise and a class going out of control was something which they as teachers had to make a judgement on. Practical music making inevitably required sound, be it from instruments or voices and this was some thing which had to considered during the planning of the lesson. Clearly if classes around needed as little noise as possible for a particular occasion this should be born in mind, but as Solti (1997:20) observed: *"Singing is the most natural form of music making. All good music making begins with the voice: This has been said many times, but it cannot be repeated often enough."* If good music begins with the voice, there is going to be some noise and schools must be prepared to accommodate this appropriately.

8:3:4 The demand for in-service support and the use of peripatetic teachers does indicate that schools would welcome additional help with music. This however is contrasted by the low numbers who specifically have music identified as a priority within their school development plans. This result again reflects the findings elsewhere both within LEAs and nationally. In December 1995, the Council of Europe conducted a survey into arts education in Europe. Twenty Two member states responded to an initial questionnaire. The survey found that:

"in all national education systems, there is positive emphasis on academic education and attainment which continues, in many cases, to be seen as antipathetic to the abilities and sensibilities promoted by the arts... ... .Despite the rhetoric, the arts are not normally seen as priorities in the long-term development of national education systems."

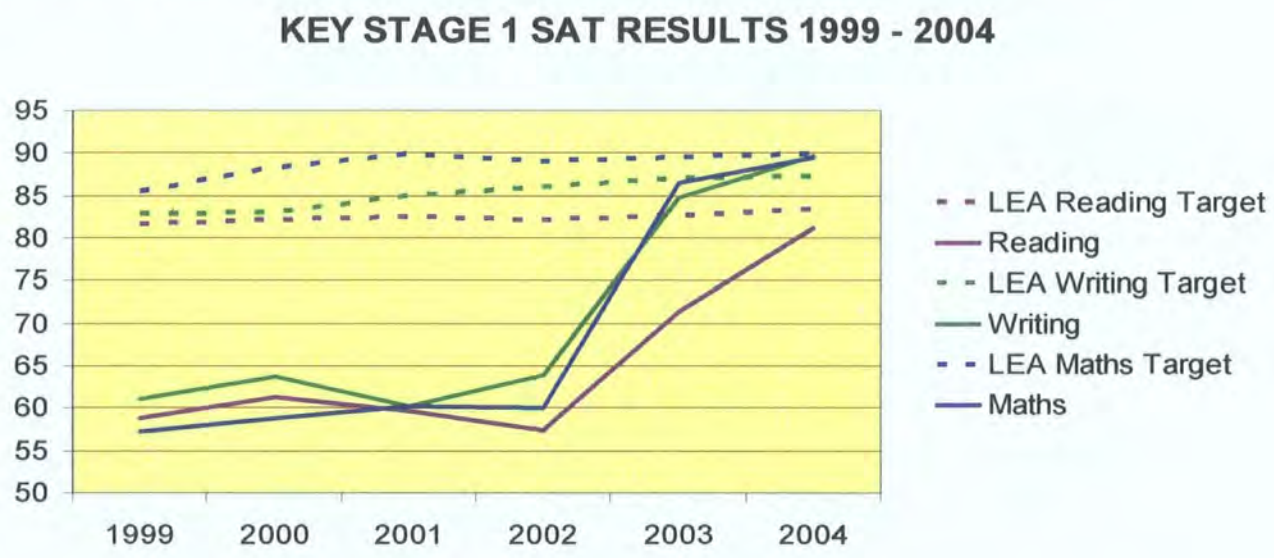
(Robinson, 1996)

When looking at the two surveys carried out into arts in general and music specifically, there does appear to be a trend toward a reduction in provision for arts across the board, but the recognition by educators of the important contribution the arts can make to the learning process led Addison (1988:13) to state:

"I am more concerned for the future of the human race than I am for the future of music."
With this statement, Addison was affirming his view that the teaching of music was something which had a long history and was probably as with the other constituents of a creative education going to continue for as long as there was a need for it.

Change Management At Central Infant School

8:4:1 There can be little doubt that significant change has been brought about at Central Infant School. In the summer of 2002, the school having been inspected by Ofsted had been identified as having "serious weaknesses" and the summer SAT results were very low, putting the school in the lowest category (E*) when compared with other schools and even comparisons with similar schools based upon the numbers of free school meals left Central Infant School with grades of E or E*. Two years later and the improvement in attainment is clear as shown in the graph below, the broken lines being the LEA target grades and the complete lines showing the percentage marks achieved by Central Infant School..



8:4:2 The success of a school should not be measured purely on test results and panda scores. A reasonable maxim I have always tried to apply in my dealings with schools is that "Data poses the questions, it does not provide the answers." The staff at Central Infant School had become ensconced in a spiral of failure which they had been unable to break out of. Children were not performing well at the core subjects when measured through SAT tests. The school had concentrated on the teaching of these subjects almost to the point of ignoring everything else. Staff and pupils were given a daily diet of something at which they were not succeeding and consequently morale was low with the re-enforcement of failure only serving to demoralise staff and pupils alike. Children had started to "vote with their feet" and able children transferred to more successful schools, while absenteeism and poor punctuality

increased, compounding the difficulties for the head. The change of head teacher in September 2002 provided an opportunity for a new structure to be put in place which then saw a reversal of fortunes for the school.

8:4:3 The case study does show a significant change in the success of Central Infant School and one of the changes monitored, was the way music was taught. The purpose of changing the delivery of music was to inculcate into the school a degree of creativity and enjoyment, for as Juslin and Sloboda (2001:433) noted, *"Evidence from studies suggests that music may be a common trigger of extraordinary experiences."* The head teacher at Central Infant's School was aware that to many people, including some of her staff and governors, changes to music might have seemed trivial given the wider problems identified by Ofsted and the LEA. Anne was however aware that:

"These 'trivial' changes are, of course, potentially profound."

(Eaton, 2001: 30)

In assessing the impact that changes to the music curriculum had on the attainment and success of the school it is necessary to take into account the many other variables which were also influencing the situation. The new head was a dynamic force and as the Ofsted report "From Failure to Success," identifies

"In all but a few cases the head teacher is new to the school either just before or just after the inspection. The change of head teacher has given the school the impetus needed to develop and improve the quality of education provided for the pupils."

(Ofsted, 2000)

8:4:4 Another significant factor was the circumstances within the authority. Problems of falling roles had become public knowledge at the beginning of 2002 and consultations regarding school closures and amalgamations were taking place. Central Infant School was a prime target for closure and staff knew that should this happen redeployment at best and a genuine possibility of redundancy were the only options open to them. As a teacher from a school publicly identified as failing, the chances of being redeployed to a better situation were not good. Motivation for staff to adopt change was therefore possibly higher than it had been, which might well have impacted on the change which took place. Staff motivation will also have been affected by the change in management style, the previous head and deputy had worked very much more in isolation from the rest of the staff and teachers were now being invited to contribute to the school development process. As greater ownership and understanding of priorities began to take place, motivation and morale improved significantly.

8:4:5 The changes to music delivery did present a number of challenges to the staff at Central Infant School. There was a real issue with confidence which needed to be addressed and this had to be done by providing training in a non threatening way which actually encouraged the staff to adopt some of the teaching strategies into their general pedagogic practice. In terms of developing music teaching technique I believe that the greatest hurdle the school and I had to overcome was getting staff to sing with the pupils. As a trained singer myself, I was constantly faced with the comment "it's easy for you!" and it was difficult to get staff, teachers and support helpers, to join in with the children. This was achieved by carefully picking songs which they knew at first and which did not require much singing technique to perform. The year 1 classroom assistant, the folk guitar player, was particularly valuable, being "one of them" meaning a member of the school staff rather than an outsider, which as an LEA inspector I would always be.

8:4:6 Christmas 2002 was a significant turning point for the school. The HMI comment in November provided a real boost and the excellent grading for one of the lessons observed made staff feel that they were being valued and they could achieve success. The work carried out to prepare the school for the in-service training at the beginning of January also did much to develop a team spirit which had been lacking. Bringing Ann Bryant to the school did have consequences which I had not anticipated. It was interesting on reflection after the day to note that Anne Rice had recorded in her journal, *"very good inset, Ann Bryant excellent, no-one commented that this was fine but would not work with real kids! We must get some follow up if we are not to loose this impetus."* I think that I also learnt more about the importance of providing high quality facilitators for such events and that while it would have been possible to have delivered this course myself, the value of bringing the author to the school was far greater than the costs involved.

8:4:7 By bringing an AST into Central Infants and allowing her to show teachers how different schemes of work could be used and adapted to the individual needs of the school, staff took a much greater interest in the proposals for change It was interesting to note the growing awareness of staff that they could use a variety of approaches and that National Curriculum did not proscribe everything. At first the most common question asked by staff was "what would Ofsted think if they saw me doing this?" and despite reassurances it was clear that many were unconvinced. The HMI assessment of one teacher as "Grade 1 Excellent" was therefore fundamental in freeing up the staff to develop a more creative approach to their lesson delivery. Lesson Planning had also altered considerably and this

could have impacted on the way teachers delivered lessons and how they thought about their work.

8:4:8 One of the complaints raised by staff when Anne first arrived was that the lesson planning was too detailed, prescriptive and not really practical for classroom use. The staff had worked together to produce a more user friendly format which linked into weekly plans and half term projections. It was recognised that for lessons which were being officially observed, more detail needed to be included, but for normal working much of the written planning was reduced. With a whole school approach to lesson planning to go with the absence and punctuality process being produced at the beginning of September, staff were more willing to look at other issues including a marking policy and discipline strategy. These factors provided a greater sense of cohesion amongst the staff and will all have impacted upon the way the curriculum was delivered.

My Learning

8:5:1 An obvious point that I have had further confirmed by carrying out this research is that if teachers/people are demotivated, they can not be expected to be creative. The staff at Central Infant School had for a number of years been under constant pressure to improve, but had been denied the space and time to develop their own skills sufficiently to enable this to happen. The problems are however not all one-sided. In relation to music, teachers often look at what they can not do rather than what they can do (Mills 1991) and this impacts upon the way they approach their teaching. Before I started this research I was tending towards the view that while arts subjects could be taught by generalist teachers, they should wherever possible be taught by specialist practitioners. I have now come to the conclusion that this is not necessarily the case. While at certain levels it will be necessary for the teacher to have subject specialist skills, the early engendering of interest, passion and even skill in the arts can effectively be carried out by the non specialist. In fact there are likely to be circumstances, particularly within early years, when a good non specialist would be actually preferable, they being better equipped to pass on the instruction needed for the refinement of fine motor skills, co-ordination and basic understanding than the more highly qualified expert who may not possess the pedagogic ability of the generalist.

8:5:2 The design of questionnaires and surveys is an art form which requires considerable time to be spent on them if they are to retain their validity. There will always be the need to compromise between time available and the effective collection of data. If a question is open to interpretation in a different way from that planned, you can guarantee that more than one person will find it and results can be compromised. At the same time I have

learnt that there are occasions when the accuracy of the data is not as significant as the fact that a response was given Fitz-Gibon (1987). There is much that I would have changed if I had undertaken the surveys now instead of three years ago. The wording of some questions would have been significantly different and there are some areas which I would now like to explore because of the responses I received and which would probably have taken this research in a slightly different direction.

8:5:3 I have learnt that when dealing with people and especially in relation to children and education, there are so many factors which can influence results that it is difficult to be certain about anything. A new pupil joining a class can have profound effects on the dynamics of that group in ways that the researcher may not be aware of, similarly a change in teaching staff will impact on the way lessons are taught and again can influence what is happening. My research into the value of developing a creative practical music curriculum could be influenced strongly by a new teacher who happens to have an interest in music and so provides support to other members of staff. Similarly such a person may have a flare for creative science and much of the improvement could then have come from the influence of the new teacher, rather than the changes to a music curriculum

8:5:4 An experimental research design may have been able to give more conclusive results, with greater control over the circumstances, but there is a significant ethical issue in that even if people would agree to co-operate, it would be wrong to subject pupils to an experiment that was likely to have a real effect on their educational chances. An experimental research design would also face a number of difficulties proving that the results obtained were achieved from the changes introduced. As well therefore as the ethical issues which might arise in an experimental research design, the extra time and cost would not necessarily produce a result that was sufficiently conclusive to justify the expenditure.

Impact on Professional Practice

8:6:1 One of the questions I posed when setting out this research project was could what I have learnt through this study have an impact on professional practice in other schools locally and/or nationally? It could be argued that Central Infant School, having been in Special Measures was atypical of schools within the authority or indeed across the country and therefore the findings from that "site" would not have much bearing on schools which were not facing those particular difficulties. However I do not feel that this restriction is applicable in this case and would cite Hammersley (1993:107) in support of this. " *that studying a site chosen for its special characteristics does not necessarily restrict the application of the study's findings to other very similar sites. The degree to which this*

is the case depends on the degree to which the findings appear to be linked to the special characteristics of the situation."

8:6:2 A practical creative music programme is not the universal panacea for all ills in English schools, but the arts can and do have a significant impact on the quality of learning. The concept of school effectiveness and school improvement has been part of the education system in this country for a number of years now and is central to the inspection process, which identified Central Infant School as an education establishment with serious weaknesses.

"The Ofsted framework, though far from perfect, is laced through with an understanding of school effectiveness"

(Barber, 1998: 18)

Within the guidelines given to Ofsted inspectors is the need for a broad and balanced curriculum together with the requirement to evaluate the extent to which each area they assess is meeting the following five outcomes for children and young people, identified in the Children's Bill 2005

1. staying healthy
2. enjoying and achieving
3. keeping safe
4. contributing to the community
5. social and economic well being

Enjoying and Achieving are closely associated with the arts, for as Juslin and Sloboda (2001: 145) pointed out,

"Happiness is the emotion most frequently associated with musical listening and may constitute one of the "universals" of cross-cultural studies of music and emotion."

8:6:3 A creative approach to educational delivery is not something that can be bought in. It needs to be developed by individual schools to suit their own circumstances and in association with the skills available. Central Infant School did not have a music specialist, but a staff that were willing to take on board the skills necessary to effectively teach in this area. I have little doubt that had the curriculum area been Art or P.E. rather than music, a similar change would have taken place, the catalyst for this change at the school being the development of creativity rather than music itself. It would in my view be unwise to put too much weight on the impact the experiences of this change could have on other schools.

"Little is known about so-called 'ineffective' schools in contrast to the work on effectiveness. Moreover much less is known about how to effect change in schools. More research is needed on the context specificity and generalisability (sic) of results."

(Sammons, and Reynolds, 1997: 134)

I am however even more convinced through carrying out this research that,

"In depressed schools' one of the few ways of building commitment to a reform program is for successful action to occur that actualizes hope of genuine change."

(Louis and Miles, 1990: 204)

Those taking part must believe that they can succeed and one of the top reasons identified by head teachers in the primary school arts survey (Appendix 4) for studying the arts, was to give pupils the opportunity to experience achievement. All Our Futures (Robinson, 1999: 168) concludes the report by saying, *"Promoting creative and cultural education is not a simple matter. It will involve a gradual review of the styles, purposes and ethos of education at many levels. We believe that this is not an option but a necessity."*

8:6:4 My review of the teaching of music at foundation and key stage 1 together with a case study in effective change management has I believe shown that a practical creative approach to teaching music within early years can contribute to a higher quality learning environment which if properly supported and developed can result in significant changes to the life of a school. The importance of creativity to the education process and to individual success in schools should not be ignored but with all of this comes the problems of introducing change. Change inevitably causes conflict and the role of the effective manager must be to manage that change so that the difficulties and conflict which inevitably arise can be turned where possible to support the change process and where this can't be done can be met with strategies which will ensure the conflict does not divert the change agents from their final objective, an improved, enhanced provision which enables excellence, enjoyment and success.

8:6:5 A significant change to teaching provision in all schools has been the work force remodelling agenda. As from September 2005, all teachers in even the smallest primary schools will be entitled to 10% Planning Preparation and Assessment time (PPA). A number of schools within the authority are looking at the possibility of bringing in a peripatetic music teacher to free the class teacher for their PPA time. Should this happen, then music teaching is likely to be seen as an even more elitist subject area than it is at the moment and instead of becoming a pervasive aspect of the curriculum integrating into and touching all areas, it could become a half hour slot delivered by teachers with considerable musical skill and expertise,

but little knowledge of the individual pupils they are working with, what motivates them, inspires them and is likely to trigger their imagination and desire to experience the unique quality which the arts can bring to peoples lives, for as Goethe said when recording his travels in Italy,

"Wenn e seine Freude ist das Gute zu genissen,
so ist e seine grössere das Bessere zu empfinden,
und in der Kunst ist das Beste gut genug"
"Since it is a joy to have the benefit of what is good,
it is a greater one to experience what is better,
and in art the best is good enough."

Goethe "Italienische Reise" (1816-17) 3. Mar 1787

Goethe, J. W. von Italienische Reise http://www.gutenberg.org

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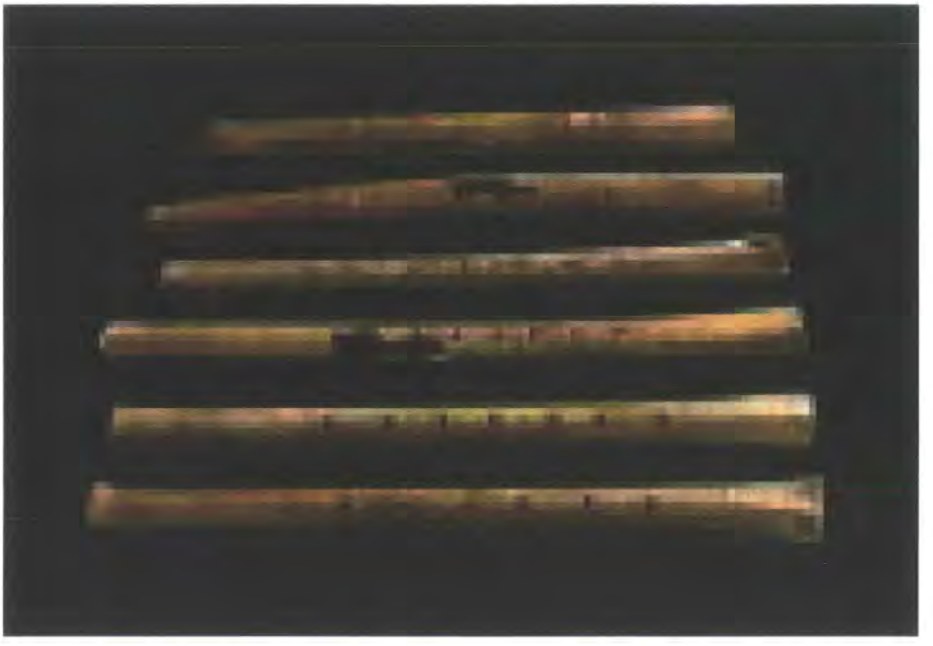
APPENDIX 1



Excavations at the early Neolithic site of Jiahu, located in Henan province, China, have yielded six complete bone flutes between 7,000 and 9,000 years old. Fragments of approximately 30 other flutes were also discovered. The flutes may be the earliest complete, playable, tightly-dated, multinote musical instruments. The exquisitely-crafted flutes are all made from the ulnae, or wing bones, of the red-crowned crane (Grus japonensis Millen) and have five, six, seven or eight holes. The best-preserved flute has been played and tonally analyzed in tests at the Music School of the Art Institute of China.

The discovery of these flutes presents a remarkable and rare opportunity for anthropologists, musicians and the general public to hear musical sounds as they were produced nine millennia ago. The excavations and carbon-14 dating were carried out by researchers from the Institute of Cultural Relics and Archaeology of Henan Province, Zhengzhou, China; the Archaeometry Laboratory at the University of Science and Technology of China; and the Paleobotany Laboratory, Academia Sinica, Beijing, China.

Jiahu lies in the Central Yellow River Valley in mid-Henan Province and was inhabited from 7000 BC to 5700 BC. The site was discovered by Zhu Zhi, late director of the Wuyang County Museum, in 1962, but only in the past 15 years has significant excavation activity begun. In addition to the musical instruments, the site has yielded important information on the early foundations of Chinese society. Music in China is traditionally associated with ritual observances and government affairs.

http://www.geocities.com/rvelaz.geo/china/image13.jpg

Appendix: 2

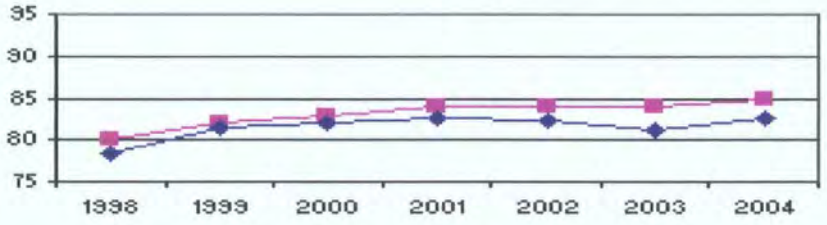
Assessment Grid

Objectives	Date	Under-achieving	Over-achieving
1. Ability to focus (looking, listening and concentrating) e.g. when playing the Contrasts game			
2. Ability to sustain concentration e.g. when listening to Carnival of *the* Animals			
3. Ability to discriminate aurally e.g. Equal claps around the circle			
4. Ability to respond quickly and accurately e.g. Signals			
5. Rhythmic awareness e.g. Clapping note values			
6. Understanding of rhythmic notation e.g. Magic cards			
7. Ability to sing (Take into consideration participation, confidence, tunefulness, expressive quality, performance quality.)			
8. Ability to play percussion instruments (Take into consideration all of the above points from no. 7 plus coordination and technique)			
9. Ability to be self-critical in order to improve general musicianship			
10. Pitch awareness (n/a in Year 1) e.g. Copying three sounds with voice and hand signals			

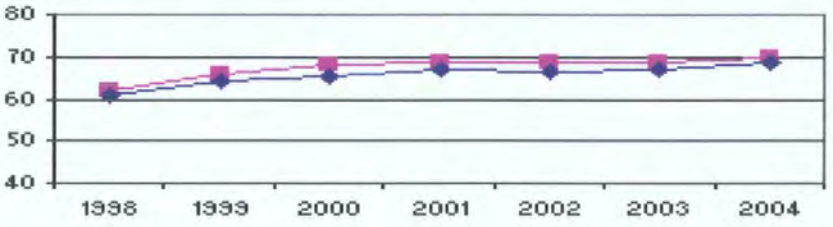
Comparison of Attainment at KS1 for the LEA against National Standards

Reading

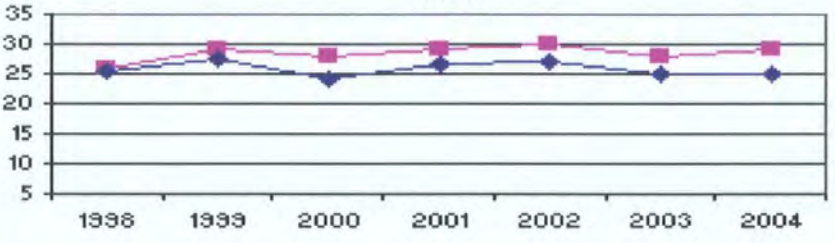
% L2+



% L2 B+



% L3+



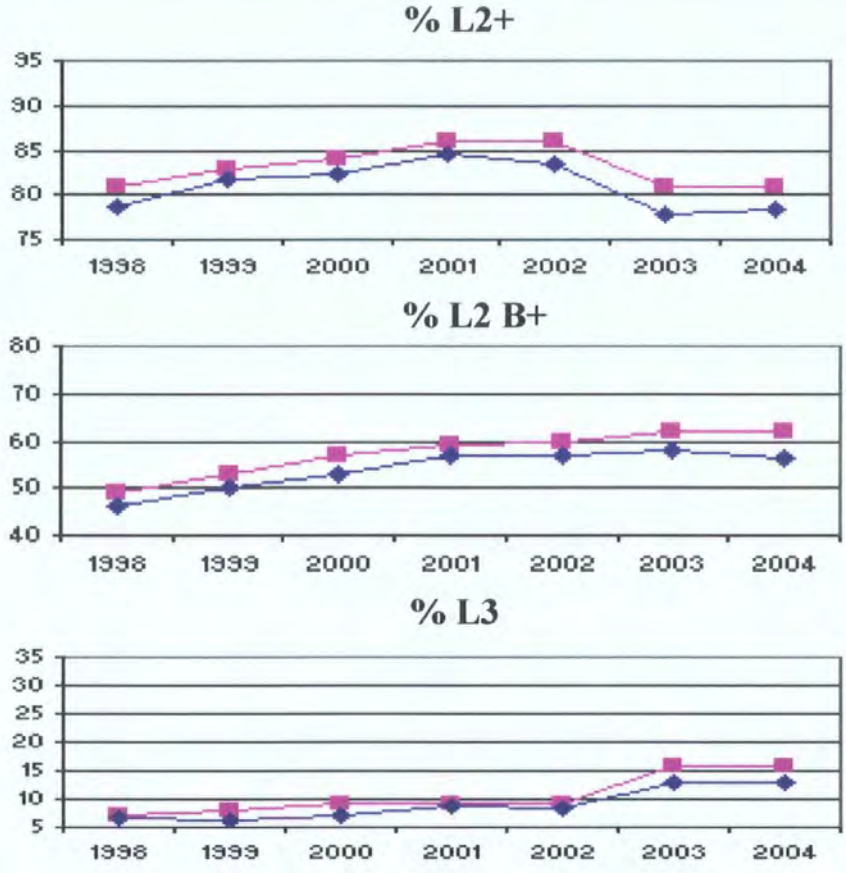
LEA Results: ◆——◆ National Results ■——■

LEA	2+	78.5	81.6	82.1	82.5	82.3	81.2	82.7
	2B+	61.1	64.1	65.3	66.9	66.7	66.8	68.8
	3+	25.4	27.3	24.2	26.5	26.9	25.0	25.1
NATIONAL	2+	80	82	83	84	84	84	85
	2B+	62	66	68	69	69	69	70
	3+	26	29	28	29	30	28	29
DIFFERENCE	2+	-2	0	-1	-2	-2	-3	-2
	2B+	-1	-2	-3	-2	-2	-2	-1
	3+	-1	-2	-4	-3	-3	-3	-4
RATIO	2+	0.98	1.00	0.99	0.98	0.98	0.97	0.97
	2B+	0.99	0.97	0.96	0.97	0.97	0.97	0.98
	3+	0.98	0.94	0.86	0.91	0.90	0.89	0.87

Appendix 3 (b)

Comparison of Attainment at KS1 for the LEA against National Standards

Writing



LEA Results: ◆——◆ National Results ——■——

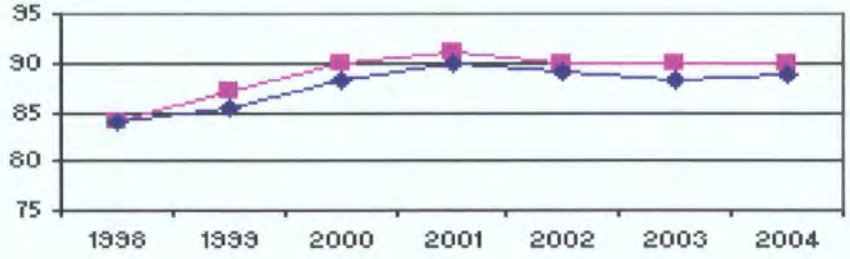
LEA	2+	78.6	81.8	82.4	84.5	83.5	77.8	78.5
	2B+	46.3	50.0	52.9	56.7	57.1	58.3	56.5
	3+	6.7	6.2	7.1	8.9	8.2	13.0	13.0
NATIONAL	2+	81	83	84	86	86	81	81
	2B+	49	53	57	59	60	62	62
	3+	7	8	9	9	9	16	16
DIFFERENCE	2+	-2	-1	-2	-2	-3	-3	-3
	2B+	-3	-3	-4	-2	-3	-4	-6
	3+	0	-2	-2	0	-1	-3	-3
RATIO	2+	0.97	0.99	0.98	0.98	0.97	0.96	0.97
	2B+	0.94	0.94	0.93	0.96	0.95	0.94	0.91
	3+	0.96	0.78	0.79	0.99	0.91	0.81	0.81

Appendix (3 c)

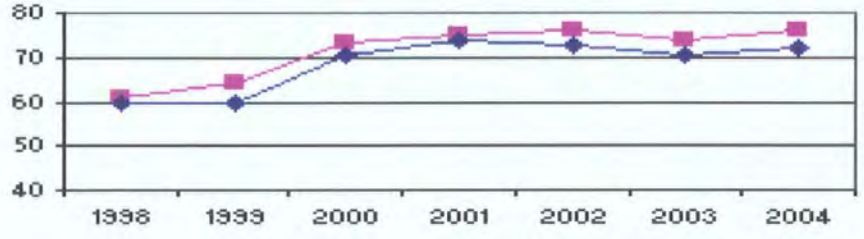
Comparison of Attainment at KS1 for the LEA against National Standards

Mathematics

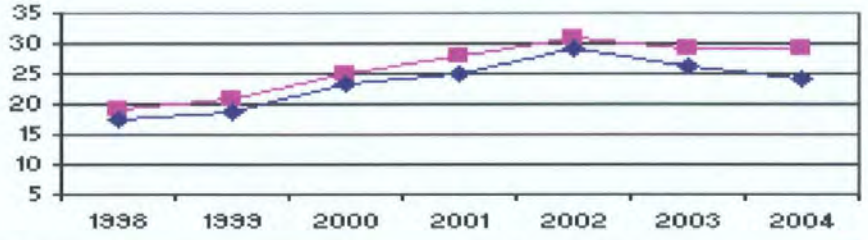
% L2+



% L2 B+



% L3+



LEA Results: ◆——— National Results ———■

LEA	2+	83.9	85.4	88.2	89.8	89.2	88.2	88.9
	2B+	59.8	59.9	70.3	73.7	72.9	70.4	72.0
	3+	17.3	18.7	23.2	25.0	29.3	26.2	24.3
NATIONAL	2+	84	87	90	91	90	90	90
	2B+	61	64	73	75	76	74	76
	3+	19	21	25	28	31	29	29
DIFFERENCE	2+	0	-2	-2	-1	-1	-2	-1
	2B+	-1	-4	-3	-1	-3	-4	-4
	3+	-2	-2	-2	-3	-2	-3	-5
RATIO	2+	1.00	0.98	0.98	0.99	0.99	0.98	0.99
	2B+	0.98	0.94	0.96	0.98	0.96	0.95	0.95
	3+	0.91	0.89	0.93	0.89	0.95	0.90	0.84

PRIMARY ARTS PROVISION QUESTIONNAIRE 2002

A. BACKGROUND

THE SCHOOL

NAME OF SCHOOL

1. HOW MANY CHILDREN WERE ON ROLL LAST YEAR? [ ]
2. HOW MANY TEACHERS WERE ON STAFF (FULL TIME EQUIVALENT LAST YEAR? [ ]
3. DOES YOUR SCHOOL CATER FOR PUPILS AT: [ ]

FOUNDATION YEARS:	YES	*114*	NO	*19*
KEY STAGE 1:	YES	*114*	NO	*19*
KEY STAGE 2	YES	*114*	NO	*19*

B. STAFFING AND RESOURCES

AVAILABLE EXPERTISE IN THE ARTS

4. PLEASE TICK THE BOXES TO INDICATE WHERE YOU HAVE HAD A TLEAST ONE TEACHER WITH SPECIALIST SKILLS IN THE FOLLOWING AREAS AT EACH KEY STAGE

	FOUNDATION	KEY STAGE 1	KEY STAGE 2
TEACHING DANCE	*5*	*8*	*16*
TEACHING DRAMA	*6*	*11*	*14*
STAGING PRODUCTION	*0*	*2*	*13*
TEACHING MUSIC	*9*	*29*	*32*
LEADING SINGING	*14*	*12*	*22*
PROVIDING MUSICAL ACCOMPANIMENT	*9*	*28*	*47*
TEACHING ART OR CRAFT	*25*	*38*	*42*
DISPLAYING ARTWORK	*23*	*37*	*46*
EXPRESSIVE / COMBINED ARTS	*5*	*9*	*17*
MEDIA	*0*	*1*	*5*

LEADERSHIP IN THE ARTS

5. PLEASE TICK BOXES TO INDICATE WHETHER THERE IS A TEACHER WITH A SPECIFIC LEADERSHIP ROLE IN THE FOLLOWING:

DANCE	*0%*
DRAMA	*3%*
MUSIC	*98%*
VISUAL ARTS	*99%*
MEDIA	*1%*
COMBINED / EXPRESSIVE ARTS	*23%*

USE OF ARTS EXPERTISE

6. DID YOU HAVE SUBJECT SPECIALIST ARTS TEACHING ACROSS DIFFERENT YEAR GROUPS OR CLASSES IN YEAR 2002 / 2003?

	YES	NO
DANCE	*22*	*56*
DRAMA	*75*	*31*
MUSIC	*53*	*41*
VISUAL	*27*	*78*
MEDIA	*14*	*3*

EXPERTISE AND SUPPORT FROM OUTSIDE SOURCES

7. DID THE SCHOOL BRING IN ANY ARTS EXPERTISE OR SUPPORT FROM EXTERNAL SOURCES DURING THE ACADEMIC YEAR 2002 / 2003? (*PLEASE TICK ALL BOXES THAT APPLY*)

	FOUNDATION	KEY STAGE 1	KEY STAGE 2
PROFESSIONAL ARTISTS DANCE	*5*	*5*	*3*
THEATRE	*12*	*12*	*7*
MUSIC	*2*	*7*	*9*
VISUAL ARTS	*1*	*3*	*6*
MEDIA	*0*	*7*	*5*
LEA SPECIALISTS	*17*	*18*	*14*
COMBINED ARTS	*6*	*9*	*13*
PARENTS	*21*	*21*	*18*
OTHERS	*0*	*0*	*2*
OTHER SCHOOLS	*4*	*17*	*19*

8. HAS THE SCHOOL INVOLVED ITSELF IN ANY MULTI-SCHOOL ARTS RELATED PROJECTS SET UP BY THE LEA OR BY AN ARTS ORGANISATION IN THE LAST THREE YEAS?

YES	NO
121	*11*

9. WHICH OF THE FOLLOWING DID THE SCHOOL MAKE USE OF, AS AUDIENCE OR PARTICIPANTS,
DURING THE COURSE OF THE LAST ACADEMIC YEAR?

	FOUNDATION	KEY STAGE 1	KEY STAGE 2
VISITS TO DANCE PERFORMANCES	2	7	19
VISITS TO DRAMA PRODUCTIONS	23	46	68
VISITS TO MUSIC CONCERTS	7	31	32
VISITS TO ART EXHIBITIONS	2	6	9
VISITS TO OTHER ARTS EVENTS	17	35	41
VISITS TO MEDIA EVENTS	19	22	53

10. DID YOU HAVE ACCESS TO EXTERNAL FUNDING TO SUPPORT OR SUBSIDISE ARTS INPUTS? FROM:

	YES	NO
EDUCATION ACTION ZONE	71	61
EDUCATION BUSINESS PARTNERSHIP	0	132
CREATIVE PARTNERSHIP SCHEME	34	98
PARENTAL CONTRIBUTION	103	29
PTA OR EQUIVALENT	124	8
NOF OUT OF SCHOOL HOURS	68	64
ARTS SERVICE	3	129
PERFORMING ARTS	5	127
EIC – EG GIFTED AND TALENTED	119	13
CREATIVE LEARNING	4	128
IF OTHER PLEASE SPECIFY	*Three other sources identified*	

C. TEACHING AND THE ARTS

TIMETABLING

11.

	FOUNDATION	KEY STAGE 1	KEY STAGE 2
WEEKLY TIMETABLE SESSIONS FOR THE ARTS SUBJECTS	132	132	132
CREATIVE LEARNING	132	132	132
CAROUSEL OF ARTS SUBJECTS (E.G. WITH HALF TERMLY CHANGES)	14	17	20
ARTS WEEKS	12	14	12
SEASONAL EVENTS (SUMMER CONCERTS, EASTER PLAY ETC.)	132	132	132
CROSS-CURRICULAR PROJECTS INVOLVING THE ARTS	132	127	124
OTHER	6	5	3

12. IS THERE ANY PROVISION FOR PUPIL PARTICIPATION IN THE ARTS BEFORE SCHOOL, AT LUNCHTIME, AFTER SCHOOL AND / OR AT THE WEEKEND?

YES 99 NO 33

IF YES, WHICH ART FORMS DOES THIS APPLY TO?

	BEFORE SCHOOL	LUNCHTIME	AFTER SCHOOL	WEEKEND
DANCE	*1*	*5*	*7*	*1*
DRAMA	*0*	*2*	*45*	*2*
MUSIC	*13*	*56*	*43*	*3*
VISUAL ARTS	*16*	*31*	*27*	*0*
MEDIA	*1*	*5*	*5*	*0*
COMBINED ARTS	*3*	*7*	*12*	*1*

D. CHANGES IN ARTS PROVISION IN PRIMARY SCHOOLS

13. TO WHAT EXTENT DO YOU FEEL THAT THE OVERALL QUANTITY OF PROVISION OF ARTS EDUCATION WITHIN THE TIMETABLE HAS CHANGED IN YOUR SCHOOL OVER THE PAST THREE YEARS? (*PLEASE TICK ONE BOX FOR EACH ART FORM AT EACH KEY STAGE*)

		GREATER	NO CHANGE	LESS			GREATER	NO CHANGE	LESS
DANCE	FOUNDATION STAGE	4 *3.5%*	87 *76.3%*	23 *20.2%*	MUSIC	FOUNDATION STAGE	7 *6.2%*	69 *60.5%*	38 *33.3%*
	KEY STAGE 1	4 *3.5%*	85 *74.6%*	25 *21.9%*		KEY STAGE 1	8 *7.1%*	65 *57%*	41 *35.9%*
	KEY STAGE 2	3 *2.7%*	81 *71.7%*	29 *25.6%*		KEY STAGE 2	11 *9.7%*	68 *60.2%*	34 *30.1%*
DRAMA	FOUNDATION STAGE	9 *7.9%*	94 *82.5%*	11 *9.6%*	VISUAL ARTS	FOUNDATION STAGE	18 *15.7%*	84 *73.8%*	12 *10.5%*
	KEY STAGE 1	8 *7.1%*	91 *79.8%*	15 *13.1%*		KEY STAGE 1	14 *12.3%*	83 *72.8%*	17 *14.9%*
	KEY STAGE 2	5 *4.4%*	87 *77%*	21 *18.6%*		KEY STAGE 2	14 *12.4%*	78 *69.1%*	21 *18.5%*

14. IF APPLICABLE, HOW WOULD YOU ACCOUNT FOR ANY OF THE INCREASES IDENTIFIED ABOVE?

.....

15. IF APPLICABLE, HOW WOULD YOU ACCOUNT FOR ANY OF THE DECREASES IDENTIFIED ABOVE?

.....

CHANGES IN FACTORS AFFECTING DELIVERY

16. TO WHAT EXTENT HAVE THE FOLLOWING INDICATORS CHANGED IN THE PAST THREE YEARS FOR DUIRNG THE TIME YOU HAVE BEEN TEACHING THERE IF LESS? (*PLEASE TICK ONE BOX IN EACH NOW*)

	FOUNDATION	KEY STAGE 1	KEY STAGE 2
STATUS OF ARTS EDUCATION WITHIN THE SCHOOL	*18*	*21*	*13*
TEACHER EXPERTISE AVAILABLE TO DELIVER THE ARTS IN YOUR SCHOOL	*4*	*3*	*6*
OPPORTUNITIES FOR CPD IN THE ARTS	*21*	*21*	*17*
TEACHER CONFIDENCE TO DELIVER THE ARTS IN YOUR SCHOOL	*3*	*9*	*3*

CROSS CURRICULAR APPROACHES INCORPORATING THE ARTS IN YOUR SCHOOL	*2*	*2*	*5*
AVAILABILITY OF FUNDING FOR ARTS DEVELOPMENTS IN YOUR SCHOOL	*67*	*67*	*84*
AVAILABILITY OF CURRICULUM TIME FOR ARTS IN YOUR SCHOOL	*43*	*43*	*36*

E. PURPOSES OF ARTS EDUCATION

17. THE FOLLOWING NON-EXHAUSTIVE LIST OF PURPOSES FOR TEACHING THE ARTS HAS BEEN IDENTIFIED. PLEASE TICK THE FIVE MOST IMPORTANT PURPOSES FOR TEACHING THE ARTS IN YOUR SCHOOL.

TO DEVELOP ARTFORM SKILLS	*(9) 3*	PLEASURE	*(4) 92*
TO ENHANCE LEARNING IN OTHER SUBJECTS	*(7) 31*	CONFIDENCE BUILDING	*(9) 3*
UNDERSTANDING AND RESPECTING OTHER CULTURES			*(8) 9*
SOCIAL INCLUSION	*(11) 1*	ENHANCING THE SCHOOL AS A COMMUNITY	*0*
MOTIVATION TO ATTEND SCHOOL	*0*	CREATIVE AND THINKING SKILLS	*(1) 132*
WORKING CO-OPERATIVELY	*(6) 68*		
TO EXPERIENCE RISK TAKING	*0*	ADDRESSING ISSUES OF DISADVANTAGE	*(11) 1*
COMMUNICATION AND EXPRESSIVE SKILLS	*(4) 92*		
PROVIDING A NON-ACADEMIC ROUTE TO LEARNING	*(2) 126*		
TO EXPERIENCE A SENSE OF ACHIEVEMENT	*(3) 101*		
OTHERS	*0*	PLEASE SPECIFY	.....

Bracketed **red** italic numbers e.g. *(2)* rank the scores, 1 being the highest.
Blue coloured numbers e.g. *132* indicate the number of ticks from schools

132 responses x 5 ticks = 660 points; but one return had only 4 ticks making the total number of marks only:- **659**

F. Factors Influencing Arts Provision

18. **Please identify the three main factors that <u>inhibited</u> the provision of arts education in your school in 2002 / 2003**

TIME *91%* FUNDING *89%* EXPERTISE *78%*

19. **Please identify the three main factors that <u>enhanced</u> the provision of arts education in your school in 2002 / 2003.**

EXTERNAL VISITORS TO SCHOOLS *73%* VISTIS OUT *69%* LEA SUPPORT *66%*

G. Future

Are the arts specified as part of your School Development Plan?

Yes	*97*	**No**	*35*

Do arts subjects have separate Development Plans?

Yes	*78*	**No**	*53*

Do these plans feed into the whole School Development Plan?

Yes	*78*	**No**	*53*

H. Interview

In a small number of cases, we would like to follow up this questionnaire with a short interview. Would you agree to us contacting you with a view to your involvement in an interview?

Yes	*128*	**No**	*4*

Thank you very much for your time and help in completing this questionnaire, please return it to:

Music Co-ordinator Survey

The Primary Head's Association have agreed that I can send this form out to you. It should take only a few minutes to complete but will be immensely valuable in helping the LEA plan to meet school needs in the future. All schools who reply and fill in their name will be entered in a free draw to receive copies of "Ann Bryant Teaching Music at Foundation Stage and Teaching Music at Key Stage 1" These excellent books come complete with Cds, lesson plans and assessment sheets. There are 3 sets on offer!

***School Name (*you may leave this blank*).....**

		YES	NO
1.	Do you have any member of your permanent staff who can sing or play an instrument?	113	4
2.	On a scale of 1-5 (5 being least) how keen would your staff be to be the music co-ordinator?		
3.	Does your school currently have a teacher with responsibility for co-ordinating music?	117	0
4.	Do you currently have a Service Level agreement with the music support service?	89	28
5.	If yes, do peripatetic staff work with teachers on the music curriculum	13	104
6.	Could the way music is currently taught in your school at Foundation/KS1 be improved?	117	0
7.	Does Music/Creativity feature as a priority in your school development plan?	22	95
8.	Would you welcome some staff inset on teaching music at Foundation/KS1?	76	41

9. Is your music co-ordinator KS1 trained **47** KS2 trained **61** Both **12** The Head **5**

10. Which of these statements apply to your music co-ordinator? (Please tick one of the following)

(a)	I am a primary trained music specialist	9
(b)	I am a music specialist	2
(c)	Although not a music specialist I can play/sing and read music a little	40
(d)	I have no practical ability but am interested and like music	26
(e)	I have no musical skills and no real interest.	8

11. How is KS1/ Foundation music taught in your school? (Please tick one of the following)

(a)	By the each class teacher	48
(b)	By the music co-ordinator	22
(c)	By a visiting peripatetic teacher	33
(d)	By a specialist part time teacher brought in to teach music	13
(e)	other (Please specify)	1

12. Is your music scheme of work

(a)	Based on a commercial scheme? (please name it)	88
(b)	A scheme devised by the music co-ordinator	24
(c)	Teacher's interpretation of QCA and national Curriculum documents	5
(d)	Currently under review	17

Thank you for completing this survey your responses will remain completely confidential and will be used to help inform the level and type of inset and support schools need

Appendix 6

A proposal

to create an

ARTS LEARNING CONSORTIUM

a federation for improving
statutory and discretionary arts education

across

Local Education Authorities
and their schools
including those with specialist arts college status

Arts Council
and other relevant
regional offices

Higher Education Institutions

arts focused activity within
Creative Partnership, Network Learning Community
EAZ, EiC, Beacon, Study Support
and
other school cluster initiatives

wider
Local Authority Youth Arts and Culture
Initiatives

Arts Organisations
and
Artist Networks

This proposal is the outcome of discussions, in October and December 2002, involving representatives of NW LEAs (including Derbyshire, Staffordshire and Wrexham), HEIs (through Chester College), North West Arts and Education Extra.

PURPOSE OF THIS PROPOSAL

1. Children's entitlement to arts education within and outside school time currently varies widely from school to school, from locality to locality. Support, development and improvement frameworks are disjointed, and likewise vary widely from area to area.

2. The DIES is currently debating `how we can actively support a co-ordinated approach to arts and cultural education'. Its officials `are still looking at different models and are not yet sure what are the best tactics to encourage creative education'. However, they want to `learn from those regions that have support networks in place'. (Quotations from DIES e-mail to 6 December meeting; a London meeting between NW representatives and DfES officials will take place on 10 January to discuss this further).

3. The time seems right, therefore, to be pursuing co-active, joined-up working centred on, but not exclusive to, the north west region.

4. The involvement of LEAs, with their responsibility for all schools and all children, is critical. Many LEAs have been the engine room of arts education for up to 40 years, and the government currently recommends funding retention by LEAs to ensure access to music and the arts. But with tight funding levels, the need for partnership working has never been stronger.

5. **So this proposal asks senior management of key providers of arts education delivery, support, development and quality assessment to sign up to a regional `Arts Learning Consortium'.** A medium to long term commitment is sought, linked to formal improvement planning cycles such as LEA Education Development Plans (EDP).

PURPOSE OF THE ARTS LEARNING CONSORTIUM

6. Within a climate and culture of change, **the Consortium will seek to provide a stable, joined-up, regional arts education improvement framework to benefit all children and young people.**

7. To achieve this aim, members of the consortium will commit themselves to:

   - establishing **protocols of sharing and joint-working;**
   - building **a knowledge network;**
   - joint **improvement-linked advocacy and strategic planning;**
   - improving **opportunities, resources and services through sharing, and a more plural basis for funding and seeking funds;**
   - creating **a regional model with the potential to deliver national objectives.**

8. The Consortium will embrace working with other relevant regional networks in addition to nationally led school cluster groups. For example:

   - Chester College has highlighted the potential value of links to the North West's higher education forum around creative industry routes, teacher recruitment and training, and research;
   - north west specialist arts colleges are building an arts learning network to reach all schools.

9. Specific examples of potential Consortium working are given in Appendix 1.

FINANCE

10. **There are no specific costs currently attached to this proposal, save the time of lead staff from member organisations**. At a future date, and following full consultation, it may be desirable to set up and fund a brokerage and operational office, at least part funded by member subscriptions.

11. The arts colleges learning network, with the support of North West Arts, has attracted significant funding over the next four years through its NCSL Networked Learning Communities Project. This will be valuable in laying the foundations of building a knowledge network; an `arts learning north west' website will begin to emerge from January 2003.

12. Members of the consortium need to agree common costs for shared provision. For example, Appendix 1 indicates that Cheshire LEA has already offered in-house rates for arts-based courses at its residential centres.

13. **It is suggested membership of the Consortium runs concurrently with LEA EDP cycles - ie initially until 2006**. It is suggested that substantive agreements reached should be similarly geared.

SUGGESTED SETTING UP PLAN

14.

ACTION	DATE
Consideration of this proposal including meeting with DIES	now - to 21 January 2003
Response to this proposal and next meeting of working group	21 January
Mapping process using audit form (currently being prepared)	January to February 2003
Initial programme of agreements and activity	March 2003
Launch of Consortium	April/May 2003

FOR IMMEDIATE ACTION

15. **Prospective members of the Consortium, in the first instance from LEAs, HEIs and The Arts Council, are asked to sign their agreement to this proposal, and a commitment to the processes within the setting-up plan**. This is an entirely voluntary agreement without legal or financial obligations. Other organisations will be invited to sign up in due course. The support of the DIES, DCMS and the Regional Assembly will also be sought.

16. The signature should be that of the organisation's chief executive officer. Please forward one copy of the signed agreement to the address shown, a second copy should be retained by the organisation.

17. Please contact Simon Taylor by e-mail (taylors a,cheshire.,gov.uk), or by phone 01606 814350, or by phone/fax 01928 740745 if you wish to discuss any matters relating to this proposal.

A proposal to create an

ARTS LEARNING CONSORTIUM

a federation for the development of improving statutory and discretionary arts education

.....

(name of organisation)

agrees to this proposal as written in paragraphs 1 - 17
and
is committed to being part of the setting up process

.....

(name of chief executive officer)

.....

(position title)

.....

(signature)

NOTES:

1. This is a voluntary agreement without financial or legal obligation. My organisation can withdraw from the agreement at any time, but will give due notification of such a decision.
2. The proposal attempts to reflect the common interests of those who have met as an informal working party. If there are particular issues in the proposal that you feel require clarification or alteration, please list them here:

   .....
   .....
   .....
   .....

3. Please enter the name and contact details of your organisation's lead officer in the setting up process:

   NAME:

   PHONE: FAX: E-MAIL

   ADDRESS:

Please send this agreement form if possible by 20 January 2003 to. Simon Taylor, Woodford Lodge Professional Centre, Woodford Lane West, Winsford, Cheshire, CW7 4EH.

APPENDIX 1-

EXAMPLES OF POTENTIAL ARTS LEARNING CONSORTIUM BENEFITS

Shared and/or joint-working -

- qualified arts adviser expertise within LEA school improvement and monitoring programmes;
- subject CPD, curriculum planning, teaching/learning development, key stage specific;
- music service planning, delivery, quality assurance;
- - cross-regional CRB disclosure service for artists.

Building a knowledge network -

- dissemination of national research-based initiatives - eg Creative Partnerships, arts-focused Beacon, EAZ, EiC and Network Learning Community initiatives;
- further dissemination of Wigan's development of thinking skills through the arts initiative;
- establishing regional forum-centred website, already being developed - `arts learning north west';
- validated artist-in-school lists building on local knowledge.

Improvement-linked advocacy and strategic planning –

- teacher recruitment and retention - current shortages in music and drama are causing concern;
- increased regional recognition for arts education values through high quality, clearly targeted, projects and initiatives;

Improving opportunities, resources and services through sharing, and a more plural basis for funding and seeking funds –

- Cheshire has offered Consortium members access to its residential centres for arts-based courses at in-house costs;
- similar possibilities exist around exhibition and performance spaces;
- annual regional subject conferences for teachers - drama is starting off in July 2003 through a partnership between MMU, Chester College, Cheshire LEA and the North West Arts Colleges;
- cross-regional brokerage of arts residencies, including international cultural links
- North West Arts, the Arts Colleges Network and Manchester's Bridgewater Hall have agreed a second annual celebration of young people's arts work - a model to build on across the region.

A regional model with the potential to deliver national objectives -

- working together to deliver regionally any future national strategy for the development of arts, creative and cultural education.

Appendix 7

Semi-structured interview with Head after new PANDA in September 2004 Taped transcript.

R.W.	You've been here at Central Infants for two years now, what is your assessment of how things have moved on?
A.R.	Well there is still a considerable amount to do of course, but in general I am please with the way the school has progressed and particularly so that the evidence is there to confirm what we all know and feel, this school is succeeding. Mind we were starting from a low base so although things look good, the real work starts now, as we close the gap and my children start to achieve at the levels I know they are capable of.
R.W.	What has been your greatest success since coming here?
A.R.	I suppose you expect me to say bringing the school out of special measures and I must admit that that was a great feeling, but I don't consider that something to be particularly proud of. Being in special measures meant that we were not doing our job properly and so celebrating the fact that we are now considered "satisfactory" to use the OfSTED jargon is not, in my view a cause for public celebration. I am not detracting from the work of my staff Richard, you know that but dam it, we should never have been there in the first place and you know that as well as I do. I think my greatest success is far less tangible, the atmosphere in the school has changed, there is a sense of pride which was not here when I came, you can hear laughter in the staff room and don't under estimate that but best of all, I had a request over the summer asking if there were any places in the reception class. Now that is what I call success.
R.W.	The ASPR is improving are there any particular reasons for this do you think?
A.R.	It has to be a team effort and by that I mean all the staff lunch time supervisors included and of course your contribution and interest. I think Loosing Veronica and having Sue join us has made a tremendous difference to the morale of the school as well as the drive she brought in. An NQT somehow gave the parents the belief that we were going to continue, the school was not going to close
R.W.	What are your aspirations for the future?
A.R.	You're going to close us (wipe that from the tape) seriously, the plan for the authority does not have any place for small schools like ours. The DFES want to get rid of separate Infant Schools and you can't tell me that that is for educational reasons, like everything else it will be financially driven. Central Infants will close and we will go into one of those neat PFI style boxes as a Primary school, I don't see any real future for us much beyond 2006, but my aspiration? that when you do close us we will be a good school, we will have served our children well and the local community will make your life hell.
R.W.	Thank you, I'm sure they will. How important were the changes to music do you think in the overall scheme of things?
A.R.	We're not about music, we are about children and the music was a way to an end. Don't get me wrong, it has been good and I have a staff who are really happy teaching music, you know that, you've been in often enough, I wanted to develop the

	creative side of things and I knew that you as our assigned inspector also had an interest in performing arts, so it was logical to rope you in to support us. I think the strategies and techniques had an immediate transition value. The arts are vital for school and we've always known that, much of what is being pushed as new is what we both did when we started teaching but in a slightly different package. Broad and balanced education, VAK learning differentiation, Richard it's what good teachers have always done, and they didn't need OfSTED to tell them either, I'm not being cynical, I'm pragmatic.
R.W.	The school is doing well, and all the indications are that the momentum will continue, on reflection, what were the pivotal; moments that brought about this change?
A.R.	I think the first inset day on thinking hats was important, staff comments afterwards were that this was the first Inset that meant something in terms of teacher delivery and that was important. Bringing up Ann Bryant was a tremendous boost. The whole school got a buzz from that and the extra work we all did getting the school ready would not be allowed under work force reform today, but it really made the school feel valued and I think that was the first time in a long while that they felt like that. The workshops were really good to; Ann certainly knows her stuff and how to get it across. How did you manage to get her here?
R.W.	Charm and sex appeal; actually we do go back a few years and help each other out on occasion. What was the most difficult problem you have had to overcome?
A.R.	I've not done it yet. It's the attendance and punctuality. We are doing everything we can but apart from driving round and pulling them out of bed, I can't seem to make any progress.
R.W.	Things are much improved, you have made a considerable difference.
A.R.	Wasn't it Winston Churchill who received a school report saying "100% improvement, still pathetic"? Our attendance is still poor and punctuality is still hampering results, I know that the lives of some of our children are not like our own families, there is a drugs issue and if mum is stoned out of her mind who is going to bring Jimmy to school? I want a target of 92%, I know that this is under last years LEA target, but there is a difference between challenging and no bloody chance. I think we can get over 90% attendance, but you know the issues I have with families taking children off for a break and moving house not to mention partners, I'm not entering into marital feuds, not my job Richard. Punctuality is improving. When I came here children honestly rolled in when they felt like it. The awards system has helped but most important has been the way all staff follow the same line, there is no confusion and parents have given up playing one off against the other, I think the staff really value that as well, it was their first staff initiated policy and they definitely took ownership of it. We are down to less than half a dozen kids still don't always make it and they are usually only a few minutes late. Prosecuting the O'Neil's definitely sent the message into the community; it was worth the vandalised windows.
R.W.	There was no proof, it could have been anyone, local thugs, even kids from the school
A.R.	You're not that gullible, we both know the truth and them moving on has certainly helped my figures, as always it's the children I feel sorry for. Anything else
R.W.	No, I'd just like to drop in and pass on my thanks to the staff for their work, I think these results are particularly good and they should know it's appreciated back at base.
A.R.	Fine

Arts education in Europe: survey by Professor Ken Robinson - University of Warwick

Rationale of the Survey: the background report on "Education in/and Culture" which gave rise to the Culture, Creativity and the Young Initiative was principally concerned with the place of the arts in the formal education of young people in Europe. In endorsing the report, the experts' group and the Culture Committee itself emphasised that the proposed activity should consider not only provision in formal education, but rather all aspects of cultural provision for young people. Nonetheless, it was recognised that formal education has fundamental roles in shaping young people's attitudes to, and experiences in, the arts and creative activities. In this context, it was considered necessary that research was undertaken in order to establish the nature and range of current provision for the arts in education in a cross-section of member states.

Thus, a survey of arts education provision in the member states of the Council of Europe was carried out through a two-stage questionnaire which was distributed to the national delegations of the Culture Committee. The questionnaire aimed to gather information on current provision for the arts in formal education at primary and secondary levels.

Methodology

The survey was conducted in two stages. In December 1995, the Council of Europe sent an initial questionnaire to all Culture Committee delegations seeking co-operation in a comparative study of arts education provision. The questionnaire sought:

a. preliminary information with regard to arts education in schools and
b. an indication of interest from the member states in responding to a more detailed questionnaire.

The Council of Europe received positive returns from 22 member states: Austria, Bulgaria, Croatia, Finland, France, Germany, Greece, Italy, Latvia, Lithuania, Moldova, the Netherlands, Norway, Poland, Romania, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey and the United Kingdom.

The initial questionnaire asked for a named individual to be responsible for providing further information. Subsequently, a seven-page questionnaire was sent to all named contacts in the member states requesting more detailed evidence about the provision of the arts in schools.

A draft report of the survey was generated out of the data from the questionnaires and was included in the papers for the 12th meeting of the Culture Committee in April 1996. The same report was sent back to all the Culture Committee delegations so that errors can be identified and additional data offered for each case study. Additional information and amendments were

incorporated into a revised report which has now been completed and is published by the Council of Europe.

Main findings

The survey confirms that existing patterns of provision for the arts in schools vary considerably between member states. In some countries, there are strict prescriptions in content and assessment criteria to be followed by schools and teachers in all subjects. In others, the design and development of curricular content and methods are at the discretion of teachers and schools. Several examples exist where the arts are given a positive profile within national policy statements, and schools are strongly encouraged to develop the arts both within and outside the formal curriculum - although in the majority of the countries this is not the case. (For more information on the particular characteristics of arts education provision in each of the studied countries click the name of the country.)

All national policy statements on education routinely emphasise the importance of the cultural dimension and the necessity of promoting the artistic and creative abilities of young people. In practice, the status and provision of the arts in education is less prominent. The main disciplines taught are art and music. In the majority of national systems, the arts are compulsory in primary education and for the first two or three years of secondary education. Beyond this point, almost universally, the arts become optional.

In all examined cases, the arts have a lower status than mathematics and science. The arts feature more prominently in policy statements in the countries of Northern Europe than in those of the South. Nevertheless, existing provision is not always secure. Just as there are positive steps in some countries to promote and develop the arts in schools, in others there are positive threats to the existing provision. In some countries, attempts are being made, either at ministerial level or through the influence of the universities, to reduce existing provision for the arts in the curriculum in favour of subjects which are thought to be more directly-relevant to economic or academic success.

In all national education systems, there is a positive emphasis on academic education and attainment which continues, in many cases, to be seen as antipathetic to the abilities and sensibilities promoted by the arts. Moreover, the dominant model of intellectual growth continues to be based on assumed polarities between the arts and sciences. Consequently, access to arts teaching is often restricted to those children who are either thought to have particular talent in these areas or, just as commonly, to those whose parents can afford to pay for extra tuition. Despite the rhetoric, the arts are not normally seen as priorities in the long term development of national educational systems.

Education is a high political priority in many countries and one in which many complex interests and attitudes are invested. Moreover, both the content and organisation of education are deeply enmeshed in complex legislation which is often resistant to fundamental change. One factor inhibiting development is that governmental responsibilities for the arts and education are often divided between two or more separate ministries of education and culture, and sometimes of youth and sport. In some countries, previously separate ministries have now been brought together. Mutual benefits can be found in such an initiative in terms of increased understanding of previously separate functions, and improved efficiency and effectiveness.

http://www.coe.int/T/E/Cultural_Co-operation/culture/Completed_projects/Youth/More.asp

Appendix 9

The Conundrum of the Workshops

When the flush of a new-born sun fell first on Eden's green and gold,
Our father Adam sat under the Tree and scratched with a stick in the mould;
And the first rude sketch that the world had seen was joy to his mighty heart,
Till the Devil whispered behind the leaves, "It's pretty, but is it Art?"

Wherefore he called to his wife, and fled to fashion his work anew --
The first of his race who cared a fig for the first, most dread review;
And he left his lore to the use of his sons -- and that was a glorious gain
When the Devil chuckled "Is it Art?" in the ear of the branded Cain.

They builded a tower to shiver the sky and wrench the stars apart,
Till the Devil grunted behind the bricks: "It's striking, but is it Art?"
The stone was dropped at the quarry-side and the idle derrick swung,
While each man talked of the aims of Art, and each in an alien tongue.

They fought and they talked in the North and the South, they talked and they fought in the West,
Till the waters rose on the pitiful land, and the poor Red Clay had rest --
Had rest till that dank blank-canvas dawn when the dove was preened to start,
And the Devil bubbled below the keel: "It's human, but is it Art?"

The tale is as old as the Eden Tree -- and new as the new-cut tooth --
For each man knows ere his lip-thatch grows he is master of Art and Truth;
And each man hears as the twilight nears, to the beat of his dying heart,
The Devil drum on the darkened pane: "You did it, but was it Art?"

We have learned to whittle the Eden Tree to the shape of a surplice-peg,
We have learned to bottle our parents twain in the yelk of an addled egg,
We know that the tail must wag the dog, for the horse is drawn by the cart;
But the Devil whoops, as he whooped of old: "It's clever, but is it Art?"

When the flicker of London sun falls faint on the Club-room's green and gold,
The sons of Adam sit them down and scratch with their pens in the mould --
They scratch with their pens in the mould of their graves, and the ink and the anguish start,
For the Devil mutters behind the leaves: "It's pretty, but is it Art?"

Now, if we could win to the Eden Tree where the Four Great Rivers flow,
And the Wreath of Eve is red on the turf as she left it long ago,
And if we could come when the sentry slept and softly scurry through,
By the favour of God we might know as much -- as our father Adam knew!

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9 December 2005

Richard Woolford

Dear Richard Woolford,

RUDYARD KIPLING

Further to your request I write on behalf of the copyright holder to grant you non-exclusive permission, free of charge, to include a **one line quote beginning 'But the Devil whoops...'** in the main body of your work by the above author and to include the complete poem in **an appendix to a doctoral thesis for Durham University**

Due acknowledgement must be made of the permission of **A P Watt Ltd on behalf of The National Trust for Places of Historic Interest or Natural Beauty.** The material must be printed exactly as originally published and the source must be specified.

With best wishes

Yours sincerely

Judy Kennedy

Change Management At Central Infant's School, A Time Line

The table below highlights the main events which took place in chronological order relating to the change of music provision at Central Infants School. I have indicated how I believe this fits into Miles diagram (5:3:4, p.80) representing the three phases of educational change, initiation, implementation and institutionalisation with the columns on the right. Some events such as my appointment to the authority and proposals more recently made regarding the school have also been included to aid understanding of the process.

Initiation 1 ***Implementation*** 2 ***Institutionalisation*** 3

DATE	EVENT	1	2	3
Sept'01	R. Woolford appointed inspector for Performing Arts			
	2002			
Feb'02	Authority wide Arts Survey undertaken			
Apr'02	Central Infants Ofsted. Classified "Serious Weaknesses"			
Apr'02	Head and deputy resign search for new head begins	●		
May'02	R. Woolford appointed "Link Officer" to Central Infants School	●		
May'02	Discussions with staff re- need for change, developing creativity	●		
May'02	Different music schemes left at school	●		
June'02	Anne Rice appointed agreed she will start in September '02	●		
July'02	Discussions with Anne re creativity in school	●		
Sept'02	INSET on creativity and learning styles "de bono" etc.	●	●	
Sept'02	Music INSET provided and scheme requirements discussed	●	●	
Sept'02	AST starts work for half a term with staff	●	●	
Sept'02	Staff meeting includes discussion on progress in music	●	●	●
Sept'02	HMI visit reports favourably on progress		●	●
Oct'02	Continued work of AST beginning to show results	●	●	●
Oct'02	Music Survey of all primary schools in LEA			
Oct'02	Governors meeting reports on success of AST		●	●
Oct'02	Staff identify Ann Bryant course as the scheme they want		●	●
Nov'02	First "Excellent" evaluation of lesson (Literacy KS1)		●	●
Nov'02	Assistant Director visits and complements staff on progress		●	●
Dec'02	Staff informed music INSET to take place at Central Infants		●	●
	2003			
Jan'03	Ann Bryant Inset for teaching music at Foundation & KS1	●	●	●
Jan'03	Report back on AB INSET to governors request to repeat		●	●
Jan'03	Interviews with staff and pupils re music very positive		●	●

Initiation 1 ***Implementation*** 2 ***Institutionalisation*** 3

Feb'03	Staff music INSET indicates assimilation of new methods		●	●
Mar'03	Successful inspection brings Central infants out of weaknesses			●
Apr'03	Literacy Notes of visit (NVF) show increased creativity		●	●
Apr'03	Positive feedback from staff regarding music at school		●	●
Apr'03	Governors agree to fund second visit by Ann Bryant		●	●
June'03	S.D. Plan 2003/04 includes specific reference to creativity		●	●
July'03	Initial SAT analysis suggests significant progress			●
Sept'03	ASPR targets show considerable increase in expectations		●	●
Oct'03	School volunteers to take place in Christmas music @ cathedral		●	●
Oct'03	Panda published shows marked improvement across the board			●
Dec'03	Head shows very positive feedback from parents re music		●	●

2004

Jan'04	Meeting with Head and Music co-ordinator confirm progress		●	●
Feb'04	School hosts second Ann Bryant visit, all places taken		●	●
Apr'04	Maths Inspector comments on good music happening at Central			●
June'04	Initial indications of very good SAT scores			●
July'04	Annual report to Governors and Parents very positive			●
Oct'04	Panda shows outstanding progress in all core subjects			●
Nov'04	Central identified as one of the most improved schools in LEA			●
Dec'04	I am invited into a class by a teacher to observe a music lesson			●

2005

Jan'05	Head and Gov's state that an effective change has been achieved			●
May'05	Local Authority review of Primary provision identifies Central Infants for possible amalgamation.			
Sept'05	Consultation begins on combining Central Infants with another infant and a junior school on a new build site as a new Primary			
Dec'05	School organisation Committee agree to proposed amalgamations			

A Music INSET Day led by Ann Bryant January 2003

A:11:1 The aim of the day was to present to teachers of pupils at Foundation Stage and Key Stage 1 with examples of work from Ann Bryant's two schemes of work which would enable non specialist music teachers to deliver effective lessons and provide any specialists with additional material with which to enhance their own practice.

From the outset, Ann emphasised that this was

- A proper course not just a set of ideas
- There was plenty of guidance for people with no formal music training
- Her schemes are progressive with a structure which builds on earlier learning
- Clear objectives illustrate how to meet curriculum requirements
- A high level of flexibility adapts well for different intakes over the year.
- The CD provided contains all the music examples refereed to in the books
- By building confidence in the teachers own ability this course will equip them with the necessary tools to deliver and enhance their music teaching.
- Music must be fun to do for both the teacher and the student.

The day was divided up into 2 2½ hour sessions with a 20 minute break in each the morning being given to teaching KS1 and the afternoon to teaching Foundation Stage pupils. Staff were warned before they came to the course that this would be highly practical and appropriate clothing/footwear would be advisable.

A:11:2 I believe that this INSET day proved to be a pivotal point in the change management process for a number of reasons:-

- The delivery was outstanding
- All staff were fully and actively involved, contributing to, and each one at some time also, leading the training they were receiving.
- There is no doubt that staff felt valued because of this course and the fact that the person delivering it was clearly speaking from successful practice and had correctly identified the needs of the group.
- Holding this INSET at Central Infants School gave the teachers at the school an immense sense of pride
- Considerable kudos was achieved through colleagues from other schools complementing them on their school and their work (Ofsted was not mentioned)
- Everything had been done to ensure that this was a high quality event including the bringing in of outside caterers to provide a really good lunch (Commented on by a number of those taking part)

A:11:3 To give a clearer understanding oh what took place, I have annotated the morning session below, the afternoon was very similar in structure and again with new material provided it was appreciated by all staff. Everyone who attended received a copy of the course for that particular session so teachers did have the resource to immediately put what they had learnt into practice should they wish.

Morning Session Teaching KS1		
TIME	ACTIVITY	RESOURCES
20 Mins.	**Boogie Bugs:** an activity song, where everyone copied the instructions from the song on the Cd. This was first led by Ann Bryant and then a couple of the more confident teachers were allowed to take on the lead role. Discussion about how children can actually lead this, other songs with similar strategies e.g. **The Musical Penguins** (very much appreciated by teachers) also looking at what aspects of the curriculum these songs would support. Loud and Soft; Listening Skills, Co-ordination Motor skills, Socialising, Enjoyment, Exercise	Cd Player Preferably a hall but could be done in class room
5 Mins	Music circle following on from **Penguins** to enable all children(staff) to pick up a musical instrument. Ann explained the need to have these set out already, and how the little song and movement made collecting the instrument easy safe and controlled. (Teachers appreciated the obvious practical experience demonstrated here)	Voice Untuned percussion For next task
15 Mins.	Loud and Soft **"Where's Olly?"** a cuddly owl was hidden by one child and then another one had to find it with all the children playing their percussion instruments, getting louder as the child searching got nearer and quieter as they moved away. As well as the concept of loud and soft, this was teaching listening skills, working together, hand eye co-ordination etc. It could have been done by clapping as a five minute end of lesson treat (fill in before playtime etc) Again appreciated due to obvious practical experience	Untuned percussion
5 mins	Development of Loud and soft **"Singing Voice"** The teacher sang a phrase which the children copied. Started with singing, got louder and quieter till eventually no sound only mimed. Explained how once the children were used to this, by starting it when they came into class, it would effectively quieten them down ready to start the lesson without the need to ask them to be quiet, working inside 2 mins. Teachers again recognised the practicality of this.	Voice
10 Mins.	**Reading Music,** Using "Egg" "Bacon" and "Bread and Butter" to teach crotchets and quavers. This part of the session was more explanation at Teacher level, by now they were prepared and keen to listen. Ann showed how notes and phrases could be associated with words and if the notes were written over the syllables, the children quickly learnt to recognise them. Pre-prepared cards were used at first. Saying words and clapping the rhythm quickly followed.	Picture Cards White Board Pens
20 Mins.	**Reading Music**, practical, staff took turns and then were divided into groups. Differentiation could be applied using different words and tasks. Introduction of untuned percussion to play the rhythm instead of clapping it, developing co-ordination taking turns listening skills. Peer assessment (Was she right?) and self evaluation. Introduction to composition, putting different words and phrases together.	Picture Cards White Board Pens Paper Untuned Percussion

5 Mins.	Repeat of **Penguin song** at request of participants as the lead up to break, teaching point the importance of repetition to young children. The value to us (Staff were beginning to learn new material)	voice
1hr. 20 mins		
	Fifteen Minute Break	
20 Mins	**"Dingelden Train"** pupils sat on floor, making "shhoosh" noises like a steam train as the leader moved around the group and sang the song to the Cd. While they were doing this, they tapped individuals on the shoulder who then got up joined the train by holding on to the waist and singing the song instead of making the noise. Eventually most people were singing and very few making the noise. Example of loud and soft also a simple way to get all the pupils into a circle if needed	Cd.
20 Mins.	Reminder of **Reading Music** and introduction of the "rest" Teachers reminded that this was a years work being crammed into a half day and some children in upper Year 2 may be ready for this but many wouldn't. Considerable number of questions relating to the importance of reading music, the need and when to introduce this.	Picture Cards White Board Pens Paper Untuned Percussion
5 Mins	**Beat and Pulse,** Clapping names, saying your own name and clasping the rhythm. Finding colleagues with names which had the same rhythm e.g. Ann Bryant, Jane Lesley, Sue, Watson etc. Richard Woolford, Peter Davies Andrew Baker.	none
15 Mins	Recognising meter in terms of **2, 3, and 4 time**. This was quite advanced and some staff found difficulties, walking around and clapping every 2nd, 3rd, and 4th beat depending on the instructions a drum was used to keep everything under control. Some staff felt that if they could not do it, they would not be able to teach this to their classes, Ann recognised the concern but pointed out there was some help on the Cd and with practice they would develop this skill9"after all you are here to learn something" A.B.)	Drum Space
5 Mins	**Musical pass the parcel** which was used to get all the instruments back in the box. A small drum was passed round and when the Cd paused, the person holding the drum had to put their instrument away. Teachers again though that this was a particularly useful game which could be adapted to suit other circumstances as well as music.	Cd Tambour
5 Mins.	Recap on **Penguin song** and **Boogie Bugs** at the insistence of staff to help them remember it. This actually went over time but no-one noticed.	Cd
1Hr. 10 Mins	**Total Time**	**2Hr. 30**
	LUNCH	

Appendix 12

A Synopsis of the Ann Bryant Music Course

People working with children at Foundation and Key Stage 1 find themselves in a variety of circumstances – playgroups, nurseries and schools, teaching only one year group, teaching more than one year group, teaching different children for different lengths of time each week etc. The Ann Bryant schemes of work have been designed to be as flexible as possible to accommodate all these many varied situations.

A Foundation Stage music session takes up either a single or a double page of the book. Each session comprises of a 20-minute section, followed by an optional 10 minutes of extension work. There are a total of 60 sessions detailed in the Teaching Foundation Stage Music Course, while in the Key Stage 1 book, there are twelve 30-minute lessons per term for each year group and the pages have a marked edge for quick location. The Ann Bryant course aims to teach non specialists to teach the children, and for this reason the lesson plans become shorter as they go on, there being less of a need for explanation as teachers take more ideas on board. Because the schemes are progressive, it is recommended that teachers start at the beginning whenever they come across the books, working through the course sequentially. However according to circumstances, teachers may choose to do only the basic part of the material or to add/omit some or all of the extension work. It doesn't matter if everything is not completed in one go, and the value of repetition of all or part of a session for reinforcement, particularly popular songs/activities is emphasised.

The music session should be a time for bringing the children together and working with them in one big group, therefore a small hall is perfect but in other circumstances the teacher is encouraged to adapt, creating as much space as possible by moving furniture in a small room, or trying to create a `boundary' to work in a more confined area if the room is too big. Teachers are advised about the importance of cutting out all background noises and insisting that every helper be involved, rather than using the time to set up the next session, which will inevitably create noise, however small. The aim of this is to cultivate respect for sound. The Ann Bryant scheme emphasizes that sessions must have a magical feeling of everyone being involved together. To make music, to enjoy music and to develop musical skills, the ear must be trained, and sensitivity and awareness requires a high level of attention and concentration for both teachers and pupils.

The songs Most of the material in both books comprise of a song or a rhyme, which generally forms the core of that session/lesson. The order of the songs is progressive. It is not, however, always the case that the songs become progressively more difficult but the treatment of the songs, which dictates the progression. The songs cover a wide range of topics/themes, so that if at any time a teacher wanted a song to go with a particular topic, and it appears much later in the book, then they could use it. In this respect the books are designed to function as a general resource book as well as a music course. For the Foundation book, a few Christmas songs/rhymes appear at the back. They have been deliberately omitted from the body of the scheme, because it might not necessarily be Christmas time when the teacher arrives at that material. The CD accompanying this book allows for plenty of original tunes, and just a handful of traditional ones. Teachers are advised to listen to any new songs on the CD, as they come up, before the session. They might want to let the children sing along with the CD, or may prefer to teach the song themselves singing unaccompanied. The author recognizes that the CD version might occasionally be too quick or too slow for a particular group of children, in which case the teacher is advised to sing unaccompanied with the children first. With some songs there is

no `built-in' ending, and it is up to the teacher how many repetitions of the song they have. In these cases the CD plays the song once or twice through and then fades.

Tips when teaching singing Both books advise that generally speaking, the younger the child, the slower the teacher will need to sing, though children do love trying something fast occasionally. They might not be able to keep up, but they will still enjoy the experience of hearing a lively song. Teachers are reminded it is worth remembering that even when a child is not physically singing they can be `involved' in the song. Teachers are also advised not to start a song too low, often songs are sung enthusiastically by the few adults in the room, who are entirely oblivious that the children joining in are half singing and half speaking an approximation of the tune because the key is too low for them. As the teacher gains confidence, they are encouraged to try starting on a higher note until they discover the pitch that is right for their children rather than themselves. It should also be pointed out that small children's voices often don't have many high notes so if children can sing higher notes in tune, it is a strong indicator of musicianship.

The main aim of teaching music to young children is for all the children to enjoy it (as listeners, creators and performers), be discerning listeners and most importantly of all, to feel the thrill of their newly acquired musical skills. Using the Ann Bryant method, by the end of the Foundation Stage children should:

1. Be in the habit of listening, anticipating, concentrating, looking, and focusing
2. Be able to work within a rhythmic framework, keeping in time with a simple beat, and changing easily to a faster or slower beat
3. Be familiar with the sounds of a number of percussion instruments and be able to play the instrument. making a sound that is appropriate within the context of the music at the time
4. Have respect for the sounds they are producing, and have the self-discipline not to play their instrument until their sound is required
5. Be able to sing with an ever-developing sense of pitch
6. Be developing their skills of co-ordination.
7. Be developing quicker musical responses in general
8. Be developing in confidence.

For Teaching Music at key Stage One, plans are made easier with manageable achievable objectives. At the beginning of each term, teachers will find an objectives list in the form of a text box as outlined below:

Concept:	e.g. Contrasting musical elements
Medium-term objective:	e.g. To understand the importance of listening to music, focusing on these contrasts: Loud/Quiet, High/Low, Smooth/ Jumpy, Fast/Slow
Music to listen to:	e.g. Carnival of the Animals by Saint-Saens
Songs:	The number of songs taught during the term (approx. 4 or 5)
Resources:	A list of the resources you will need throughout the term, e.g. a range of percussion instruments
Theme:	e.g. Contrasts. (You might like to develop this theme across the curriculum)

At the beginning of every lesson teachers will find the following headings:

Objective: To recognise, respond to, create and evaluate the contrasts: Loud/Quiet (Lesson 1)

Additional resource: This will only appear if something specific is needed for this particular lesson, which is not listed in the main resources section at the beginning of the term. Occasionally the books include this sign *** against an activity. It means that the activity about to be covered here is tricky and may need a bit of extra preparation by the teacher.

What else do these two books provide?

At the back of Teaching Music to the Foundation Stage, teachers will find:

1. Music pages
2. Christmas songs and rhymes
3. A list of themes
4. A list of the songs/rhymes and in which session they appear
5. The CD track listing.

In the Teaching Music at Key Stage One book, additional information includes

- how to hold and play various percussion instruments. A list of all the games and activities used in the scheme, when they were first taught and where they are subsequently extended. This allows the teacher to dip into a pool of reinforcement material whenever needed. Teachers who forget how to do a particular activity therefore can simply look back to the lesson where it was taught
- The Key Stage 1Music National Curriculum; England, at the back of the book for quick reference.
- A recommended sample assessment grid that will allow teachers to keep a continuous assessment of their children with the minimum amount of paper work. This can be photo copied.
- Templates for the contrasts and note value cards which can be photo copied
- Song sheets for the Year 2 songs which can be photo copied