Durham E-Theses

The teaching of music in the primary school by the non-specialist

Watt, Hilary

UNIVERSITY OF DURHAM

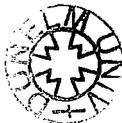# SCHOOL OF EDUCATION

The Teaching of Music in the Primary School by the Non-Specialist

A Thesis Submitted to the
Faculty of Social Sciences in
Fulfilment of the Requirements for the
Degree of MA

by

Hilary Watt

2000

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

Appendix

Chi-Squared Calculations

Appendix

LIST OF TABLES

ABSTRACT

The Research Problem

The study investigates the extent to which non-specialist primary class teachers are able to teach music to children. It is significant to children's learning of music and to the organisation of schools, questioning expectations for primary teachers to teach all subjects of the National Curriculum. The research questions are as follows:

1. Should non-specialist teachers be expected to teach music?
2. To what extent do non-specialist teachers feel able to teach music to children?
3. What support do non-specialist teachers receive in music?

Design and Methods

A review of the literature considers generalist and specialist teaching of primary music, and research into children's acquisition of musical concepts, with implications for teaching. In order to answer the research questions, it was necessary to investigate the attitudes and opinions of primary class teachers. The research instruments selected were a questionnaire survey and follow-up interviews. A convenience sample of schools was selected from a single borough.

Results

The results indicate that primary teachers feel less confident to teach music than other areas of the curriculum, and feel more inadequate at Key Stage Two. In-class support from music specialists emerged as the preferred form of assistance in music teaching. The advantages of specialist teaching were felt to be outweighed by the problematic issues of organisation and professional development, while the importance of the pastoral aspects of teaching was also highlighted.

Overall Conclusions

The study concludes that while the generalist primary teacher is capable of teaching music, there is much work still to be done in providing training and support to all teachers to increase their confidence and subject knowledge. It suggests a need for specialist musicians to work closely with primary class teachers, and for a teacher-centred scheme of work for music.

The material contained in this thesis has not been previously submitted for a degree in this or any other university.

CHAPTER ONE

INTRODUCTION

Origins of the Research Issue

Early in my primary teaching career I led extra-curricular music classes for Key Stage One children. These sessions involved a high ratio of staff to children, approximately one to five, and applied aspects of the Kodaly Method of music education as well as other activities in a specific progressive sequence. The results were impressive and led me to consider what effect this level of music at Key Stage One could have on future teaching in Key Stage Two, if such a foundation of music education could be built upon by other teachers. This was the initial impetus which instilled the desire to investigate primary music teaching.

As a music coordinator, I became aware that my colleagues were not all confident of their ability to teach music, and realised that if an effective progression of music education as described above were to be implemented, it would either need to be taught by teachers who had some expertise in music, or the generalist primary school teachers would require input and support. I began to question the desirability that all primary school teachers are expected to teach music, given

extensive requirements in other curriculum areas and their feeling of inadequacy to teach music. It is not suggested that all primary teachers lack confidence in music teaching or are incapable of teaching music effectively, rather that these initial observations spurred further questioning which culminated in the final research questions applied to this study.

The Historical Perspective of Primary Music Education

'Music plays an important role in everyday life: we hear it on radio and television, in the supermarket and in churches; we dance to it, relax with it, are refreshed by it. We seem to need it; in fact it is difficult to imagine a society without some form of music. Such an essential need would justify its inclusion in any school curriculum. Sadly, it is the one area that is most often neglected, usually because it is equated with a high level of musicianship on the part of the teacher' (Gilbert, 1981, p.6)

A consideration of the history of music education places Gilbert's quotation in context. Historically, music has been valued for its role in cultural development. Struthers (1994) notes that until the late eighteenth century music was seen as a pastime and rarely taught, but was nevertheless an important aspect of worship. The influence of the

church at the turn of the nineteenth century encouraged music, and by 1850 it was seen to serve other purposes besides worship, with an emphasis on singing. According to Struthers, music in the nineteenth century was taught in elementary schools by the class teacher. Initially, the emphasis was on sight singing, but by the end of the century teaching methods and curriculum content began to expand.

In 1917, external examinations were introduced in secondary schools, and music was given a low status along with domestic science, art and handicraft. Struthers suggests that since then, the concept of music as an 'optional extra' has persisted, and that a profound impact was also made upon music provision in elementary schools. She notes a corresponding decline in the teaching of singing and music theory, suggesting that the Schools Radio Broadcasts, which began in 1924, 'acted as a substitute where no specialised music teaching was available, assisting the general class teacher with ideas and repertoire' (p.15). After the Second World War Struthers describes a growing mass education movement with music societies and choral festivals.

According to Swanwick (1988), the period since the Second World War has seen the development of a child-centred perspective on music education, owing much to Rousseau and to pioneers of education for

young children. Swanwick writes of the first internationally recognised progressive music educator, Carl Orff, who during the 1950s emphasised that 'music involvement should be immediate and for everyone' (p.13). Swanwick notes that Orff's theoretical perspective was further developed and refined throughout the next decade, and that this shift in perspective requires children to be seen as 'musical inventors, improvisers, [and] composers'. He suggests that one consequence is that 'the teacher's role is transformed from that of musical "director" to that of pupil facilitator' (p.14).

In 1963 the first music programme was broadcast on Schools Television, and Struthers describes an increase in practical music as well as an expansion of local instrumental services. She suggests that the quality of music provision was dependent on 'the skills, confidence and enthusiasm of the staff and the organisational support and prioritisation of music by the head teacher', and notes that where music was taught throughout the school by a music specialist, many extra-curricular musical activities were usually offered. By the mid-1980s, however, Struthers argues that 'falling rolls and the move towards increased accountability led to many such music specialists being required to take on ordinary classroom duties'. The training of teachers provided only 'limited music courses for generalist teachers,

some even being optional' (p.17). She suggests that the curriculum expansion at this point meant that the allocation for music on the timetable was comparable to that of the nineteenth century, and that as the range of possibilities for music activities expanded, decisions had to be made as to what to include in the time available.

Blenkin and Kelly (1987) confirm Struthers' opinions. They are concerned that with the broadening of the curriculum many teachers may compromise the quality of teaching in order to cope with the quantity. They observe that during the 1970s, HMI was 'tentatively advancing the cause of subject teaching as one way of combating the weaknesses of the school curriculum' (p.185), but suggest that this was done with some reluctance. There was an increasing drive towards a reorganisation of the curriculum during the 1980s, and in 1991 the *National Curriculum* was introduced, with music included as one of the foundation subjects.

Music in the *National Curriculum*

Alexander, Rose and Woodhead (1992) question the validity of the class teacher system inherited from the nineteenth century elementary schools, in the context of the *National Curriculum*. They ask whether a generalist teacher can 'reasonably be expected to profess expertise

across a curriculum of the scope and complexity of that now required by law at Key Stages 1 and 2' (p.8), and argue that the introduction of the *National Curriculum* highlights the question of subject expertise, presenting primary teachers with 'a demand which may well be unreasonable and unrealistic' (p.42).

If the main issue is curriculum overload, why is music highlighted as an area where specialist teaching requires consideration? Music is a practical subject and is arguably more difficult to research than other subjects. For example, a historical period can be read about and understood, while in-depth knowledge of music involves listening and practical skills as well as reading. If musical notation is not understood, a further barrier to understanding is raised. A view of music as a specialist subject, practised by those with talent, or understood only by those who play an instrument, still persists.

With the introduction of the *National Curriculum* for music, HMI (1991) noted that 'as with other subjects the development of music in primary schools depends very largely on the level of expertise and quality of teaching available'. It was recognised that there would not be specialist music teachers in all schools, and that the role of the class teacher was 'likely to remain crucial'. At the same time it was noted

that 'the providers of initial and in-service training must help class teachers become more competent and confident in teaching music' (p.28).

These comments are similar to the findings of the earlier *Plowden Report* (1967), in which it was suggested that 'comparatively few schools ... can, for some time to come, expect to have a music specialist as a full-time member of staff and it is even doubtful whether a specialist responsible for most of the teaching is desirable. It is the musical education of the non-specialist which, in our view, is the key to the problem' (quoted by Ward, 1993, p.26).

The findings of these two investigations almost twenty-five years apart, therefore, highlight similar issues: that it is not always practical and not necessarily desirable for all primary music to be taught by a specialist, but that the generalist primary teacher may require support in order to teach music effectively.

What, then, is currently happening in the field of music education? The first version of the *National Curriculum* was revised after the Dearing Review of 1993-4. The 1995 document for music has been criticised by Thomas (1997), who suggests that curricular decisions

had been made with respect to financial implications, and considers that the primary curriculum for music 'fails to make clear the achievements expected at the various levels' (p.217). She points out that the 1995 Programmes of Study demand a high level of specialist knowledge.

In 1998, there was a 'two-year reprieve' for primary schools, during which *National Curriculum* requirements for foundation subjects were relaxed in order to make more time for the 'three Rs' and to allow teachers to introduce the literacy and numeracy strategies. The decision to make music optional alarmed music societies, educators and musicians, and the *Times Educational Supplement* began a campaign to promote music in primary schools.

From September 2000, primary teachers will again be required to teach the full range of subjects when a new *National Curriculum* is introduced, with reduced, less prescriptive programmes of study.

Development of the Research Questions

The purpose of this study is to investigate the current attitudes and opinions of primary teachers and to consider to what extent the non-specialist class teacher is able to teach music to children, as well as the

desirability of specialist music teaching in primary schools. Literature considering the issues of subject specialism and generalist teaching of primary music is critically discussed. Research into children's acquisition of musical concepts and the implications for music teaching are also considered.

This area of investigation is significant to children's learning of music and to the organisation of schools, questioning the current situation in many primary schools where teachers are expected to teach all subjects of the *National Curriculum* to their class. Questions raised by the study include the ability of the non-specialist teacher to teach music effectively, whether the non-specialist feels confident enough to teach music and promote it, and whether specialist music teaching is desirable at primary level. The investigation concentrates on the attitudes of non-specialist teachers towards music, and the support and resources available to them, and considers whether music can be taught effectively by non-specialists, or whether there is a case for curriculum specialism in music at primary level.

The main areas of investigation can be summarised by three research questions:

1   Should non-specialist teachers be expected to teach music?

2   To what extent do non-specialist teachers feel able to teach music to children?

3   What support do non-specialist teachers receive in music?

These are investigated through a review of literature as described above, which focuses in turn on each of the three research questions, and through quantitative and qualitative research.

The research instruments selected were a questionnaire survey and follow-up interviews. The questionnaire investigates levels of confidence in music teaching, as well as different aspects of music teaching, training and teacher support. The quantitative data produced by this survey is critically analysed to relate this information to aspects of teaching experience, musical background, and valuing. Issues are then discussed in more detail in an interpersonal situation, providing qualitative data to illuminate the survey findings.

As this research is concerned with the views of primary teachers in general, it would ideally be a nation-wide, or county-wide, study. A more limited approach was necessary, so a single borough was selected and a number of schools within this area were invited to participate in the research.   It cannot, therefore, be taken as a

representative sample of the teaching population. Questionnaires were returned by non-specialist teachers and a small number of music co-ordinators from twelve primary schools, and ten follow-up interviews were conducted.

The results indicate that many teachers feel less confident to teach music than they do to teach other areas of the curriculum. Teachers were more likely to have feelings of inadequacy when teaching music at Key Stage Two. It was suggested that while specialist teaching has advantages in terms of expertise, there are problematic issues of organisation and professional development. The pastoral aspect of teaching was also highlighted. It was noted that while some respondents indicated a reluctance to teach music, others assumed that their role was to teach all subjects as part of the primary ethos, and had chosen primary teaching specifically because of this. In-class support from music specialists emerged as the preferred form of support for primary music teaching. The study concludes that while the generalist primary teacher is capable of teaching music, there is much work still to be done in providing training and support to all teachers to increase their confidence and subject knowledge. In the light of other curricular priorities, this may not be easy to accomplish.

REFERENCES

Alexander, Rose and Woodhead (1992) Curriculum Organisation and Classroom Practice in Primary Schools – A Discussion Paper, DES, pp.8, 42

Blenkin, G. M. and Kelly, A. V. (1987) The Primary Curriculum – A Process Approach to Curriculum Planning, 2nd edition, Paul Chapman Publishing Ltd., p.185

Gilbert, Jean (1981) Musical Starting Points with Young Children, Ward Lock Educational, p.6

HMI (1991) Aspects of Primary Education: The Teaching and Learning of Music, London: HMSO, p.28

Struthers, d'Reen (1994) What Primary Teachers Should Know About Music for the National Curriculum, Hodder and Stoughton, pp.15-17

Swanwick, Keith (1988) Music, Mind and Education, Routledge, pp.13-14

Thomas, Ruth (1997) 'The Music National Curriculum: Overcoming a Compromise', B. J. Music Ed. 1997), 14:3, pp. 217-235

Ward, Stephen (1993) 'From the National Song Book to the National Curriculum' in Glover, Joanna and Ward, Stephen (eds., 1993) Teaching Music in the Primary School, Cassell, p.26

CHAPTER TWO

REVIEW OF THE LITERATURE: RESEARCH QUESTION ONE

Should Non-Specialist Teachers be Expected to Teach Music?

According to Struthers (1994) the class teacher system was inherited from the nineteenth century elementary schools, although it has recently been questioned in the context of the *National Curriculum*. Alexander, Rose and Woodhead (1992) argue that the introduction of the *National Curriculum* brought the question of subject expertise to the fore, and that primary teachers now faced 'a demand which may well be unreasonable and unrealistic' (p.42). Blenkin and Kelly (1987) had previously written of similar concerns that with the broadening of the curriculum many teachers may compromise the quality of teaching in order to cope with the quantity.

Reports and reviews were undertaken by HMI before, during and following the implementation of the *National Curriculum*. HMI (1991) noted that schools without a teacher with sufficient expertise in music to give curriculum leadership had difficulty in teaching an appropriate range of musical activities consistently. Music was more often taught by specialist teachers at primary level than any other subject, and where such teaching was well planned and managed, it

was found to result in high standards of musical work. HMI observed that the presence of a specialist teacher, whether or not they are mainly employed in specialist teaching, is usually associated with good quality work in music. In 1995, while standards of music were described as uniformly high, the highest standards were often found 'in lessons taught jointly by a music specialist and the class teacher, or when teachers who work for part of the time as music specialists taught their own class' (p.18).

Mills (1989) and Gilbert (1981) share the view that music is often seen as the province of specialist teachers. Gilbert suggests that the teaching of music is 'regarded as a rare skill only to be undertaken by those with a thorough musical training' (p.6). Mills writes of HMI findings which support this view, noting that in 1978 a greater number of schools employed specialist teachers for music than any other subject. A later survey (DES, 1985) found that music was the subject most often taught to children by someone other than their class teacher. Mills suggests, on the evidence of the Primary Schools Research and Development Group (1983), that music is the curriculum area most often regarded as inessential by teachers. She notes that a specialist emphasis in primary music is considered

appropriate by some, referring to DES, but argues that 'there is a drive towards the teaching of primary music by class teachers properly supported, of course, by music consultants', and suggests that 'supporters of generalist music teaching take the view that generalist teachers, properly trained and supported, are capable of high standards of music teaching' (p.126). HMI (1991) agree that support is necessary, noting that 'the availability of a teacher with expertise in music to help those colleagues who are less skilled ... is a crucial factor in achieving success' (p.27).

Alexander, Rose and Woodhead recommend that the existing roles of class teacher and consultant be strengthened by introducing semi-specialist and specialist teaching to primary schools, and suggest concentrating specialist teaching at the upper end of Key Stage Two. Lawson, Plummeridge and Swanwick (1994) express concern that 'there may be insufficient teachers in primary schools with the necessary confidence and expertise to fully implement the music programme' (p.3). They also point out the need for different teaching roles, suggesting those of musical model, music critic, and curriculum developer. Lawson et al argue that in order to function in these roles, primary teachers of music need a sound basis of both musical

16

experience and teaching expertise, and suggest that the question arises: 'To what extent do teachers feel they have this expertise and how are they managing music as described and prescribed in the *National Curriculum*?' (p.8) They found that a frequently addressed topic was 'whether music should be taught by subject specialists or general class teachers' (p.9) and suggest that 'this remains an issue on which there are many different views. As Stephen Ward (1993) has pointed out ... some educators favour the employment of a music specialist to be responsible for all the teaching while at the other extreme there are those who argue that class teachers should cover all the curriculum' (p.13).

Ward is of the opinion that music should be taught by a single class teacher, arguing that the teacher's own musical skills, as well as their general teaching skills, can be 'sufficient to enable children to learn' (p.26). Plummeridge (1991) holds an opposing view and argues for music to be taught by musicians. Other theories are those maintaining that the non-specialist is able to teach music but is likely to need additional training and support to do so (Mills), and those considering that the way in which children assimilate musical concepts does not require formal teaching at a very young age (Davies), in which case,

the necessary demands could be met by non-specialist teachers. This study considers these points in the light of literature and previous research.

Literature Advocating the Teaching of Music by the Generalist Class Teacher

One argument in favour of generalist music teaching, according to Mills (1989), is that this encourages children to see music as part of their whole curriculum, rather than as something special or different: 'If music is not for all teachers why should children assume it is for all children?' (p.126). Tillman (1988) and Ward (1993) agree that music is regarded as elitist, both taught and learned by those born with musical talent, and Tillman suggests that this view restricts access of music to a limited number of teachers and pupils. The research of Lawson et al (1994) indicates that having a specialist teacher for music increases its image as a subject which can be taught in greater quality and depth by specialists.

Tillman opposes this elitist idea of music, being of the view that 'all are as capable of musical utterance in some area as they are of painting, dancing or writing words' (p.81). Moog (1968) supports this

view, suggesting that 'the ability to experience music is just as firmly woven into the total fabric of potential human abilities as the potential for understanding speech, for reading, for motor skills, and so on' (p.46). Moog argues that 'musicality … is not a "special ability" but is the application of general abilities to music' (p.45). Struthers (1994) notes that teachers can apply their professional knowledge as educators to the teaching of music, and Glover and Ward agree that teachers have the capacity to teach music whether or not they are specialists in the subject.

Supporters of generalist music teaching, then, oppose the view of music as an elitist subject and argue that everyone is capable of musical participation. Struthers (1994) adds that music is more likely to be valued and respected if children have as many active role models of adults participating in musical activities as possible.

Another argument, put forward by Glover and Ward, is that music is connected to everything else both at a personal level and from an educational point of view. At a personal level, they take the view that music relates to everyday life and that people use it frequently, choosing it for various purposes such as dancing and relaxation. They

suggest that for this reason we all hear and respond to structures in music even if not trained to do so. At an educational level, Glover and Ward argue that '... all teachers, by virtue simply of being competent adults, have the musical capacity to provide a basis for a music curriculum for their own class' (p.3). Flash (1993) agrees that music should be an integral part of daily life, and that the basic principles of music 'can be broken down into concepts simple enough for any teacher and the children to grasp' (p.67). She suggests that music teaching can use the same process as early years practice, an idea endorsed by Suzuki (1969) who relates the learning of violin playing to language acquisition, and that any teacher can become as comfortable with music as with handwriting or basic number. Similarly, Mills argues that all class teachers, given appropriate preparation and support, are capable of teaching music. Gilbert (1981) suggests that just as teachers teach art and craft, by experimenting and learning skills, 'an enthusiastic class teacher, especially if she is willing to acquire some basic skills, can similarly provide a wide variety of simple activities in music' (p.6). Binns (1994) agrees that every teacher can teach music, and notes that while assistance from a specialist with the more formal aspects of music is useful, teachers should not be inhibited by the absence of this support.

Mills makes the comparison that as children's written language can be developed without the teacher being a novelist, it is not necessary to be a pianist to engage them in music. Arguably, a more appropriate musical comparison to a novelist would be a composer, in terms of communication of ideas through language or music. For the majority of teachers, it is arguably easier to use their mother tongue to develop children's written language than it is to develop their musical awareness, although many people may have a greater awareness of music than they realise through listening and recreation.

Glover and Ward concede that a lack of training in music education may lower confidence. They suggest that although everyone has the capacity to achieve in music, with which Suzuki (1969) agrees, the non-specialist sees unrealistic goals as the ideal, perhaps having heard performances of a high standard, and therefore views music as a subject to be taught by specialists. To overcome feelings of inadequacy arising from this view of music, Ward argues that 'teachers need to be helped to realise that they do know some music and have some musical skills which, if used in conjunction with their general teaching skills, can be sufficient to enable children to learn' (p.26). The use of the word 'sufficient' implies that even with support

21

Ward expects the music teaching of the non-specialist to be adequate rather than excellent. Glover and Ward suggest that 'listening and observation, rather than performance, are the central skills of teaching music and any teacher can acquire them' (p.7), but also state that 'music is an art form with quite specific potential and skills and competences' (p.16). They do not explain how it is possible, given this definition, for anyone to teach it. In their recommendations for music to be taught by the generalist class teacher rather than a specialist musician, therefore, they put forward some contradictory ideas.

Glover and Ward write that '...too often music teaching has assumed that music belongs to musicians, that only some are musical and certainly that children have to be introduced to music in school as if they were beginners without any musical experience. Such attitudes are reinforced where music is allowed to be the province solely of a specialist teacher and confined to a rehearsal-like lesson once a week' (p.3). The implication is that because a teacher is a specialist musician their lessons will take the form of a rehearsal, and disregards the fact that a specialist music teacher should know of the skills to be taught and provide a broad and balanced approach to music teaching.

Glover and Ward also suggest that the class teacher is the only person able to manage resources, time and knowledge of the individual child, which again is not necessarily a fair assumption.

Glover and Ward maintain that teachers need to be teaching all subject areas in order to exploit links between music and other areas of the curriculum. They suggest that when music is 'isolated from the main curriculum' (p.15), presumably meaning taught by a specialist teacher, opportunities will be lost for listening, linking music to other subjects, using music to mark occasions or as part of classroom management, displaying and listening to music in the classroom, and for using audio facilities.

Glover and Ward correctly assume that music can enhance interest and perhaps understanding of other subject areas, but do not acknowledge that this is not necessarily reciprocal. It is possible that some class teachers may assume that they have covered the music curriculum by linking it with other subjects, while in reality the teaching focus may have moved away from music and continuity in music teaching may have been lost. Struthers (1994) recognises the danger that music may not be given equal status with other subjects

when links are formed between curriculum areas. Mills (1991) also stresses the importance of musical validity: '... subject-specific development cannot take place through haphazard encounters in other subject areas' (p.146). Links between music and other subjects, therefore, are not always advantageous. It is also inappropriate to assume that specialist music teaching necessitates the loss of cross-curricular and classroom opportunities for music. Specialist music teaching need not result in loss of musical experience in the classroom bur could enhance it.

Lawson et al (1994) note that in schools where all classes were taught music by a specialist teacher, it did seem to be more isolated from the rest of the curriculum, which supports those who argue that music needs to be taught by the class teacher in order to be seen as part of the whole curriculum. However, they also observe that where this was the case, most reference was made to the educative value of the music provision.

Mills (1989) suggests that generalist teaching increases the opportunities for music to take place, and stresses the importance of the class teacher's knowledge of individual children. She argues that

'generalist teaching of music means that more music will happen, and that the music which does happen will be more relevant to the needs of individual children' (p.127). Mills suggests that while specialist expertise in music is still required in primary schools, the main responsibility for music, as with other subjects, should be taken by the class teacher. Gilbert (1981) agrees, noting that a lack of good music specialists in primary schools can result in music being neglected.

Despite the strong arguments put forward in favour of the teaching of music by the generalist class teacher, it is acknowledged that some specialist knowledge may be necessary, either through a specialist teacher in addition to the class teacher as recommended above by Mills, or through training and support of the non-specialist. Maxwell-Timmins (1986), who stresses the importance of teaching skills, writes of a lack of primary music specialists with the result that 'most of our children's musical education is dependent upon a large band of enthusiastic teachers who have little specialist knowledge of the subject and little training in how to teach it' (p.4). Stocks (1998) agrees that the number of primary music specialists is limited, and suggests that in his experience 'up to the end of Y4, music can be taught effectively by at least 90 per cent – if they are helped to find confidence through in-service training, have access to appropriate

resources, are provided with professional in-class support, and use the singing voice'.

Arguments in favour of generalist music teaching are therefore as follows:

- Music should not be seen as an elitist subject and can be promoted more effectively when all are seen to participate in it;

- Music should be an integral part of children's daily life and school curriculum;

- Generalist teachers are capable of teaching music, although they may require support and training in order to do so.

The relevance of the class teacher's knowledge of the children in her class has also been noted, and is one aspect of the argument between the relative importance of teaching skills and subject knowledge which is discussed in detail in the following section.

Literature Advocating Subject Specialism at Primary Level

Given that we would prefer our children to be taught by those who are naturally gifted both as teachers and musicians, we must nevertheless recognise that if the supply of such persons is strictly limited, we have to ask the question "Is it easier for a musician to learn how to teach, or for a teacher to learn how to be a musician?"

Lawrence, 1974, p.72

Lawrence cites examples of music educators including Bartok, Kodaly, Holst and Schoenberg, and suggests that 'Historically, there has only been one answer: first prove your musicianship, and then prove whether or not you can teach. The dangers of poor standards of musicianship in teachers are very serious at all levels' (p.72). He stresses the importance of even young children being taught by someone with a secure grasp of the principles of music education, in order to provide a proper foundation.

Lawrence does concede that it is important not only for a child to be able to learn, but to be in a situation where he wants to learn, and that therefore it is arguable that the appropriate learning situation can be provided by any good teacher, regardless of their musicianship. He suggests, however, that this is a situation only rarely encountered, and

that 'the teaching of music does appear to place demands upon a teacher which cannot be satisfied simply by general teaching competence' (p.73). Rainbow (1996) agrees, noting that 'additional resources are essential to teachers of music – practical experience and understanding of how to develop such techniques as singing and aural perception must precede success in teaching them to children' (p.10). Rainbow also points out, however, that being a good musician is not enough, and stresses the importance of relating to the children and working at their level – of teaching skills as well as musicianship.

Swanwick (1979) also acknowledges the joint requirements of musicianship and teaching skills. He suggests that 'the fundamental requirements are always the same: the teacher must be a *musician* in the strongest and widest sense of the term, but must also be a *teacher*, a professional, able to predict and work for specific outcomes of student achievement' (p.69).

The dual requirements of pedagogical skills and subject knowledge have also been discussed more recently. In 1992 Alexander, Rose and Woodhead recommended an increase in single subject teaching in primary schools and that all schools should in principle have access to

expertise in the nine *National Curriculum* subjects and RE. Aubrey (1993) notes that this recommendation to introduce semi-specialist and specialist teaching to primary schools was intended to strengthen the existing roles of class teacher and consultant. She also refers to documents produced by OFSTED (1993) and the National Curriculum Council, which put forward the view that 'a proper knowledge of subject matter ... and the suitable deployment of subject expertise ... is fundamental to effective instruction' (p.2). Aubrey states the importance of subject knowledge for both effective teaching and confidence in dealing with children's questions and responses.

Alexander (1994) argues the importance of subject matter knowledge, recording three related hypotheses:

1   *What teachers do not understand they are unlikely to teach well.*

2   *What teachers do not value they are unlikely to teach well.*

3   *What teachers do not understand they are unlikely to value.*

     (p.210).

Alexander suggests that together 'these hypotheses are suggestive of a downward spiral of ignorance or insecurity, low valuation and inadequate practice'. He suggests that while teachers' curriculum

knowledge in the core subjects is being strengthened, the increased attention given to these areas is often at the expense of others, and argues that 'a substantial deficiency in curriculum/professional knowledge effectively negates the primary teacher's claim to be in a position to make valid judgements about priorities in the "whole curriculum" for which, as a class teacher, he is responsible. Someone who knows little of, say, music, art or moral education, hardly has the right, let alone the competence, to decide what proportion of the child's total curriculum shall be devoted to these areas' (p.210).

Aubrey (1993) describes changes in the focus of educational research, noting that subject specialism is a relatively recent area of investigation and that attention was drawn to it as a research area by Shulman (1986). She refers to Wilson, Shulman and Richert (1987), who researched the subject knowledge of secondary teachers, but the subject knowledge of primary school teachers is a very different consideration, given that secondary teachers specialise in one subject area while primary teachers are usually expected to teach ten. Griffin (1989) notes that it is accepted by teacher training programs that elementary teachers need in depth knowledge about methods of instruction, while secondary teachers require a strong background in

subject matter knowledge.

Griffin suggests that both elementary and secondary school teachers need both kinds of knowledge. Grossman, Wilson and Shulman (1989) also stress the importance of different types of knowledge and discuss the problems inherent in teaching unfamiliar material. They suggest that 'some teachers try to avoid teaching material they don't know well' (p.28), and that this would also affect selection of teaching material and teaching style, perhaps causing a reluctance to discuss a subject or answer questions if a teacher's own knowledge was insecure. They reason that 'teachers ... need to understand their subject in ways that promote learning' (p.24).

Shulman (1994) differentiates between subject matter content knowledge, pedagogical content knowledge and curricular knowledge. Similarly, Thomas (1989) makes distinctions within the definition of subject knowledge in the context of specialist teaching: 'the ability of the teacher to do physically what is necessary if the teaching is effective, mainly so as to provide a suitable model for the children; and the knowledge a teacher has of what a child should learn, including learning to do and learning about. A third [aspect] ... is a

31

teacher's knowledge of how to teach the skill, idea or information involved, or develop a child's interest and aptitude: that is to say, the methodology to be employed' (p.42). Thomas questions whether 'the typical primary school teacher, or anyone else for that matter, be expected to have the physical skills, adequate knowledge in the various parts of the curriculum, and sufficient knowledge of the methodologies available to cover the whole range of work of the children, youngest to oldest, in a primary school' (pp.42-43).

Aubrey also recognises the unrealistic expectations for teachers to have detailed knowledge of all the *National Curriculum* subjects, and notes that where teachers' knowledge is limited they may rely more heavily on scheme work, text books, and occupying pupils with individual work. Aubrey points out that subject knowledge is not solely dependent on undergraduate study, and comments that evidence exists to demonstrate that teachers develop their own knowledge through initial training and through their teaching: 'by children, by the school curriculum and by the context in which they teach' (p.7). Struthers (1994) agrees that teachers are able to build on 'their professional knowledge as educators' (p.20). Aubrey also recognises that 'much still needs to be learned about the impact of subject

knowledge on teaching in the early years' (p.193).

Arguments for the specialist teaching of music at primary level are concerned with experience, expertise and a secure grasp of the subject in order to promote learning, as well as issues of confidence and valuing. However, advocators of specialist music teaching also stress the importance of pedagogical skills and methodology. These aspects of music teaching are discussed in the following section which considers research into children's learning of music and suggestions which have been made for appropriate educational methodologies.

Research Into Children's Acquisition of Musical Concepts, and the Implications for Teaching

Glover and Ward (1993) suggest that 'all children come to school with considerable musical experience and most with their capacity for spontaneous music-making intact' (p.3). They point out that spontaneous music-making including babbling, singing and foot-stamping takes place from babyhood and identify elements of pitch, timbre, rhythm and structure in the spontaneous music-making of young children. Glover refers to an example of a child's spontaneous song which demonstrates a sense of phrasing, structure and melody,

and refers to examples of research in this area by Hargreaves (1986) and Davies (1986, 1992) who linked the development of musical ability with linguistic development. According to Swanwick (1988), Ross (1984) outlines four periods of development in music: engagement with sound materials, musical doodling, concern with musical conventions, and personal expression. Similarly, Swanwick (1988) identifies developmental modes, those applying at primary level being: sensory; manipulative; personal, expressiveness – which he agrees with Ross appears firstly in song; the vernacular, in which musical patterns begin to appear; and the speculative.

The research of Moog (1968) aimed to investigate the stages of musical development and place these in the context of children's general development. In a summary of his results, Moog discusses his findings relating to the development of musical perception of children from babyhood. From five to eight months Moog observes that children began to respond to music by moving. After this stage, Moog notes that children would begin to make sounds which he refers to as 'vocalizations' and 'musical babbling'. Moog notes that 'by the age of two every child of normal development can sing' (p.75), and that their early attempts to imitate songs were based on words and speech

rather than pitch and rhythm. Between the ages of two and three Moog observes that children develop the ability to listen attentively, to keep time with their own songs, and to use space when moving to music. They also increase their singing of both known and spontaneous songs.

From three to four Moog notes that differences in home environment take effect, with children who have been taught songs and games now having an advantage over those who have not. From four to six he observes that children's awareness of time increases, as does their consciousness of whether they are singing correctly or not. Moog found that children consistently demonstrate awareness of words first, then rhythm, and finally pitch, in their stages of development.

The research of Davies (1992, described by Davies, 1994) investigates children's musical development during their early years in school, between the ages of five and seven years. According to Davies, research has shown that when children sing they work with 'musical rhythms, phrases, structures and tunes, in short, with the language of music' (p.119). Davies' research demonstrates that children absorb many aspects of songs they have been taught, showing an awareness

of phrasing, elements of repetition, beginnings and endings. She suggests that knowledge about music is preceded by, and must take account of, children's early intuitive musical understanding, and that the role of the teacher is to 'teach children a repertoire of standard songs and to encourage and give authority to their song-play'. Davies argues that a musical language can also be acquired in this way by teachers, and that in singing with their pupils they provide 'a fundamental basis for the development of musicality' (p.131). Holt (1982) agrees that formal teaching is not always necessary, and suggests that children 'will learn a great deal, and probably learn best, without being taught' (p.221). Swanwick (1988), in the context of mass media, also comments that 'it is salutary to observe just how much music children actually *learn* ... without necessarily having formal teaching' (pp.15-16). Swanwick recommends broad curriculum planning, and discusses the child-centred perspective on music education. He suggests that this approach stresses the creativity and individuality of children, changing the role of the teacher from 'musical 'director' to that of pupil facilitator: stimulating, questioning, advising and helping, rather than showing or telling' (p.14).

If sufficient grounding in music between the ages of four and seven

can be given by singing games, rhymes and experimentation with sounds and instruments, then any primary school teacher at Key Stage One should be able to give appropriate musical experiences to children and need not be apprehensive of teaching music. Meyer-Denkman (1977), however, criticises this view, arguing that nursery songs and musical games do not provide children with sufficient musical experience. We are also considering the whole primary age range, and it has already been noted that some specialist teaching may be desirable at Key Stage Two. However, arguably, the early years are crucial in providing a foundation for later musical education. According to Szönyi (1973), 'an essential part of the Kodaly Method is to plan music education according to specific age groups' (p.37), and by this practice teachers are able to base each stage of children's musical education on the preceding stages of development.

Choksy (1981) writes that Kodaly, a prominent musical educator in Hungary, felt that 'the education of the musical ear can be completely successful only if it is begun early – in kindergarten and the primary grades – even earlier, if possible' (p.7). Kodaly viewed singing as the most effective start to music education, taking as his teaching material his native Hungarian folk songs. His teaching philosophy

recommends using the medium of singing and singing games to train the ear and to approach musical concepts and musical literacy. The singing games involve use of musical time values and hand signs relating to the pitch of notes. Much use is made of the pentatonic scale. Orff, however, according to Liess (1966), wished to avoid the one-sidedness of a purely musical education, and combined it with training in movement.

While Kodaly's musical education method centres around singing, that of Orff is based principally on improvisation, using rhythm, natural speech patterns, physical activities such as clapping and stamping, as well as the use of pitched instruments, for example xylophones and glockenspiels. As with the Kodaly approach, the pentatonic scale is introduced before the complete musical scale.

Effective methods of early musical training have therefore been demonstrated by music educators, with starting points of singing, rhythm and speech patterns. Swanwick (1988) notes that such musical instruction contrasts sharply with encounter-based music education, and that 'from the earliest beginnings of musical education there are elements of response which are not amenable to instruction'

(p.129). Arguably, at a very early age, sufficient musical grounding may be provided by frequent singing and exploration of music, although the advantages of building upon a structured programme of musical education have been demonstrated.

Some implications for teaching are as follows:

- All teachers, particularly at Key Stage One, should sing frequently with their classes;

- Broad curriculum planning should be combined with awareness of children's individual development and a creative role taken by the teacher;

- Specific musical concepts should be taught, using familiar material as a starting point;

- The effectiveness of this is enhanced by a consistent approach, with successive teachers able to build upon the work covered previously.

The first and second suggestions can arguably be implemented by all primary teachers. The third and fourth points imply a need for teachers of music to be aware of specific skills and concepts, and to be able to convey these effectively to children.

Conclusion

Several issues have therefore been raised by the review of the literature for the research question 'Should non-specialist teachers be expected to teach music?'.

It has been suggested that it may be unreasonable to expect primary teachers to teach all subjects of the *National Curriculum*, and that there is a lack of primary teachers with the necessary confidence and expertise to teach the music Programmes of Study. Gilbert (1981) and Mills (1989) both agree that music is often seen as the province of specialist teachers, and the issue of whether music should be taught by generalist class teachers or by specialist teachers has been raised by Lawson et al (1994).

It is the aim of the present study to investigate all of these areas. The survey researches current levels of confidence, musical training and qualifications. At interview, where issues could be probed in greater depth, the questions of implementing the *National Curriculum*, generalist and specialist teaching are discussed.

Some subsidiary points which require investigation are also raised by

the literature review. One of the arguments for generalist teaching of music centres on the ability of the class teacher to link different areas of the curriculum. If generalist primary teachers do not use this approach, then it becomes an invalid argument for generalist teaching. Respondents were, therefore, asked whether they link music with other subjects. The present study also investigates whether teachers find music easier to teach if it is linked with another subject area.

Alexander (1994) raises the issue that in order to teach something well, it needs to be both understood and valued, and that teachers are unlikely to value a subject which they do not understand. The present study investigates teachers' participation in musical activities for their own pleasure, at whatever level, and asks whether they feel able to promote music to children.

Issues relating to children's acquisition of musical concepts were also discussed, and placed in the context of children's general development. It was suggested by Davies (1994) that sufficient musical education at infant level can be provided by teaching children a repertoire of standard songs and encouraging their 'song play'. The present study investigates whether primary teachers do sing regularly

with their classes. If so, then arguably those teaching at Key Stage One are providing an adequate music education.

It has also been pointed out that subject knowledge is not dependent solely on undergraduate study, but that teachers develop their knowledge both through initial teacher training and through teaching experience. The present study investigates whether teachers received initial training in music, and whether teachers feel that their teaching of music has improved, through experience, training, increased musical understanding or skills, or through familiarity with teaching resources.

While considering issues which have been previously researched, therefore, the present study raises new areas of investigation: cross-curricular issues, musical valuing, frequency of class singing in primary schools, and the development of teachers' musical pedagogy.

REFERENCES

Alexander, Robin (1994) 'The classteacher and the curriculum' in Pollard, Andrew and Bourne, Jill (eds., 1994) <u>Teaching and Learning in the Primary School</u>, Routledge, p.210

Alexander, Rose and Woodhead (1992) <u>Curriculum Organisation and Classroom Practice in Primary Schools – A Discussion Paper</u>, DES, p.42

Aubrey, Carol (ed., 1994) <u>The Role of Subject Knowledge in the Early Years of Schooling</u>, The Falmer Press, pp.2, 7, 193

Choksy, Lois (1981) <u>The Kodaly Context</u>, Eaglewood Cliffs; London: Prentice-Hall, p.7

Davies, Coral (1994) 'I Can't Teach Music – So We Just Sing' in Aubrey, Carol (ed., 1994) <u>The Role of Subject Knowledge in the Early Years of Schooling</u>, The Falmer Press, pp.119, 131

Flash, Lesley (1993) 'Music in the Classroom at Key Stage One' in Glover, Joanna and Ward, Stephen (eds., 1993) <u>Teaching Music in the Primary School</u>, Cassell, p.67

Gilbert, Jean (1981) <u>Musical Starting Points With Young Children</u>, Ward Lock Educational, p.6

Glover, Joanna and Ward, Stephen (eds., 1993) 'Changing Music' in <u>Teaching Music in the Primary School</u>, Cassell, pp. 3, 7, 15, 16

Grossman, P. L., Wilson, S. M. and Shulman, L. S. (1989) 'Teachers of Substance: Subject Matter Knowledge for Teaching' in Reynolds, M. C. (ed., 1989) <u>The Knowledge Base for the Beginning Teacher</u>, Oxford, Pergamon, pp.24, 28

HMI (1991) <u>Aspects of Primary Education: The Teaching and Learning of Music</u>, London, HMSO, p.27

Holt, John (1964, 1982) <u>How Children Fail</u>, Penguin Books Ltd, p.221

Lawrence, I. (1974) <u>Music and the Teacher</u>, Pitman Publishing, pp.72-3

Lawson, Dorothy, Plummeridge, Charles and Swanwick, Keith (1994) 'Music and the National Curriculum in Primary Schools', <u>B. J. Music Ed.</u> (1994, 11), pp. 3-14

Maxwell-Timmins, D. (1986) <u>Teaching Music in Primary Schools</u>, Schofield and Sims Ltd, Huddersfield, p.4

Mills, Janet (1989) The Generalist Primary Teacher of Music: a Problem of Confidence, <u>B. J. Music Ed.</u> (1989, 6, 2) pp.125-138

Mills, Janet (1991) <u>Music in the Primary School</u>, Cambridge University Press, p.146

Moog, Helmut (1968, English translation by Claudia Clarke published 1976) <u>The Musical Experience of the Pre-School Child</u>, Schott, pp.45-6, 75

OFSTED (1995) <u>Music – A Review of Inspection Findings 1993/94</u>, London, HMSO, p.18

Rainbow, Bernarr (1996) 'Onward from Butler: School music 1945-1985' in Spruce, Gary (ed., 1996) <u>Teaching Music</u>, The Open University, p.10

Stocks, M. (1998) 'Human Voices Going for a Song', <u>Times Educational Supplement</u>, 5/6/98

Struthers, d'Reen (1994) <u>What Primary Teachers Should Know About Music for the National Curriculum</u>, Hodder & Stoughton, p.20

Swanwick, Keith (1979) <u>A Basis for Music Education</u>, NFER Publishing Company, p.69

Swanwick, Keith (1988) <u>Music, Mind and Education</u>, Routledge, pp.14-16, 129

Szönyi, Erzsebet (1973) <u>Kodaly's Principles in Practice</u>, London: Boosey & Hawkes, p.37

Thomas, Norman (1989) 'Class Teaching and Curriculum Support' in Cullingford, Cedric (ed., 1989) <u>The Primary Teacher</u>, Cassell Educational Limited, pp.42-43

Tillman, J. (1988) 'Music in the Primary School and the National Curriculum' in Salaman, W. and Mills, J. (eds., 1988) <u>Challenging Assumptions: New Perspectives in the Education of Music Teachers</u>, Association for the Advancement of Teacher Education in Music, p.81

Ward, Stephen (1993) 'From The National Song Book to the National Curriculum' in Glover, Joanna and Ward, Stephen (eds., 1993) <u>Teaching Music in the Primary School</u>, Cassell, pp.13, 26

CHAPTER THREE

REVIEW OF THE LITERATURE: RESEARCH QUESTION TWO

To What Extent Do Non-Specialist Teachers Feel Able to Teach Music to Children?

It has already been suggested that non-specialist primary teachers may lack confidence to teach music. Addison (1988) notes that 'however much we may wish for a music curriculum in primary schools, we are never going to get more than individual teachers can offer. And that will not be likely to be valuable unless teachers can offer what is *comfortable* for the individual to work with' (p.12). The implication is not only that individuals may not be able to offer a full music curriculum, but also that not all teachers are entirely confident in the use of musical material. Tillman (1988) and Binns (1994) both consider that many current teachers are afraid of tackling music, and Nelson (1993) suggests that 'the historical pattern of music as a specialism has led to a situation in schools where the majority of primary teachers have been neither encouraged nor motivated to develop confidence in this area' (p.184). Mills (1991) is of the opinion that music is still often taught by specialists because 'many generalists lack confidence in their ability to teach music', and that

'many music curriculum leaders have not developed an ability to raise the confidence of generalists' (p.4).

It has therefore also been suggested that music is historically viewed as a specialist subject. Another reason for a lack of confidence in teaching it has been suggested by Odam (1979) who notes that music 'challenges teachers to reveal areas of knowledge and skill which in many are sources of severe feelings of inadequacy, and until recently few teachers of music have been properly equipped in skills, materials, or education theory and practice to cope with the enormous problems raised by these unusual circumstances' (p.35). Thomas (1997) cites DES (1991), who note that only a small proportion of primary teachers have any qualifications in music. Odam comments that the majority of primary teachers are non-specialist musicians, who range in skill between those who are highly talented and those who are too embarrassed to do anything practically. OFSTED (1995) observes that 'primary teachers often have low self-esteem as musicians, and insufficient access to in-service training which will help them to use their abilities constructively' (p.4). However, OFSTED also notes that 'the standards achieved ... are satisfactory or better in 96% of KS1 lessons and 75% of KS2 lessons taught by class

teachers' (p.18). According to Ward (2000), the OFSTED findings from 1994-1998 are even more encouraging.

Odam points out that there are many degrees of non-specialism in music, and that there are teachers who are confident and enjoy music teaching as well as others who lack confidence and enthusiasm but teach music dutifully because they are required to do so. It is questionable whether this will produce effective music teaching in the classroom, as Swanwick (1977, quoting Nedal, ILEA, 1973) suggests: 'Any aspect of music that is dutifully but unenthusiastically produced in the classroom is unlikely to serve useful purpose' (p.68). Binns (1994) advocates teaching music 'with joy and enthusiasm' (p.116), and Struthers (1994) agrees that personal motivation is an important aspect of teaching. Grossman, Wilson and Shulman (1989) suggest that teachers may try to avoid teaching material they are unfamiliar with. It is the aim of this research to investigate teachers' attitudes towards music in the classroom.

Previous research in this area includes a survey of primary teachers in England following the 1988 Education Act (Wragg et al, 1989, described by Wragg, 1994), researching teachers feelings of

confidence to teach the ten primary curriculum subjects with their existing subject knowledge. There was a follow-up survey two years later. Music ranked ninth out of ten each time, with only 27% feeling confident with their existing knowledge and skills for music in the first survey, and 23% in the second.

Mills (1989) researched the attitudes of student teachers to music. Her research suggests that student teachers' general initial level of confidence in their ability to teach music is low in comparison with other subjects. Responses indicate that 'some students think they need to have musical skills customarily associated with music specialists – piano playing, fluent music reading, an inside-out knowledge of "the classics" – if they are to be effective generalist teachers in music'. Mills suggests, therefore, that 'over-estimates of the musical skills required by generalist music teachers are contributing to some students' lack of confidence in their ability to teach music' (p.133). Mills (1991) also notes that 'many student teachers attribute their low confidence to an inability to emulate the teaching style of the music teachers they remember from their own primary education. They speak of what they perceive to be their own musical inadequacies: perhaps they do not play the piano, or perhaps they are not confident

singers ... the story most frequently told is one of rejection from a junior school choir' (p.4). Glover and Ward's opinion that music is viewed as specialist and elitist is therefore corroborated. Mills argues that while the students could more positively measure their capabilities, they 'measure their musical competence by what they cannot do', and notes the importance of having musical self-esteem and of developing this in children. Mills also makes the interesting point that 'low confidence in music does not, of itself, mean that a student will not become an effective teacher of music', and notes that 'everyone has a curriculum area in which they are least confident'. She suggests, however, that 'student teachers with low confidence in music can avoid teaching it to an extent which would be impossible in mathematics, for instance' (1989, p.137). Gifford (1993) confirms 'primary pre-service teachers' low perception of their competence and confidence as music teachers', and notes that 'any limited gains in music and music teaching were offset by their enjoying and valuing music and music education less' (p.33). Gifford suggests that pre-service teachers 'see their ability to teach music largely in terms of their personal musical skills', and that 'a traditionally oriented and developmental skills-based music education course may not be the most appropriate way of training primary teachers', noting that 'music

education programs currently operating do little to enhance confidence, skills, and valuing' (pp.42-43).

Thomas (1997) suggests that the 1995 *National Curriculum* document encourages a lack of confidence in music by 'failing to make clear the achievements expected at the various levels' (p.217). She also points out that pupils follow the same Programme of Study at Key Stage 3, where they are taught by specialist teachers, as they do at primary level, and notes that this is unlikely to increase teacher confidence.

Lawson et al (1994) investigate the extent to which teachers feel they have the expertise to teach music, and how they are managing music in the *National Curriculum*. The topics of subject specialism and generalist teaching in music arose frequently, and many respondents argued the lack of time or ability to meet requirements, although others welcomed the structure introduced by the document.

To summarise, therefore, it is suggested that despite some feelings of inadequacy, generalist primary teachers of music need to be enthusiastic about the subject if they are to teach it effectively. But why does music inspire lower confidence levels than other curriculum

areas? Salaman (1983) suggests that the nature of music lessons can challenge teachers' authority by their noise and level of activity: 'it is so much more simple to ask children to think or to write or do sums' (p.18). It has also been noted that the *National Curriculum* document for music does not seem calculated to raise the confidence of generalists, and that a lack of specific expectations increases difficulty. Given these points, combined with an existing lack of confidence possibly originating from a view of music as a specialist subject, it is perhaps unsurprising that confidence levels in music teaching are noted as being lower than for most other subjects.

Conclusion

The following issues have, therefore, been raised by the review of the literature for the research question 'To what extent do non-specialist teachers feel able to teach music to children?':

Tillman (1988), Mills (1991) and Binns (1994) all agree that generalist primary teachers lack confidence in their ability to teach music. The historical view of music as a specialist subject, overestimation of musical skills required, insufficient access to training, personal motivation, the nature of music lessons, and

problems with the *National Curriculum* document have all been suggested as possible reasons for low musical confidence.

Previous research by Wragg et al (1989, described by Wragg, 1994) confirmed that confidence to teach music is lower than most other subjects. Lawson et al (1994) investigated how teachers were managing music in the *National Curriculum* and the extent to which they feel they have the expertise to teach music.

The present study also examines teachers' confidence levels to teach music in comparison with other subjects, but in addition compares responses from teachers in Key Stages One and Two. It investigates whether teachers are more confident to teach some aspects of music than others, and whether they feel more able to teach music if it is linked with another subject.

REFERENCES

Addison, R. (1988) 'Beyond Music' in Salaman, W. and Mills, J. (eds., 1988) <u>Challenging Assumptions: New Perspectives in the Education of Music Teachers</u>, Association for the Advancement of Teacher Education in Music, p.12

Binns, Tricia (1994) <u>Children Making Music</u>, Simon & Schuster Education, p.116

Gifford, E. (1993) 'The Musical Training of Primary School Teachers: Old Problems, New Insights and Possible Solutions', <u>B. J. Music Ed.</u> (1993, 10) pp. 33-46

Mills, Janet (1989) 'The Generalist Teacher of Music: a Problem of Confidence', <u>B. J. Music Ed.</u> (1989, 6, 2), pp. 125-138

Mills, Janet (1991) <u>Music in the Primary School</u>, Cambridge University Press, p.4

Nelson, David (1993) 'Coordinating Music in the Primary School' in

Glover, Joanna and Ward, Stephen (eds., 1993) <u>Teaching Music in the</u> <u>Primary School</u>, Cassell, p.184

Odam, G. (1979) in Burnett, M. and Lawrence, I. (eds., 1979) <u>Music</u> <u>Education Review Volume 2 – A Handbook for Music Teachers</u>, National Foundation for Educational Research in England and Wales, p.35

OFSTED (1995) <u>Music – A Review of Inspection Findings 1993/94</u>, London: HMSO, pp.4, 18

Salaman, William (1983) <u>Living School Music</u>, Cambridge University Press, p.18

Swanwick, Keith (1977) 'Belief and Action in Music Education' in Burnett, Michael (ed., 1977) <u>Music Education Review volume 1</u>, Chappell & Co. Ltd., p.68

Thomas, Ruth (1997) The Music National Curriculum: Overcoming a Compromise, <u>B. J. Music Ed.</u> (1997, 14:3), pp.217-235

CHAPTER FOUR

REVIEW OF THE LITERATURE: RESEARCH QUESTION
THREE

What Support Do Non-Specialist Teachers Receive in Music?

Teacher support can take various forms: assistance from colleagues

and visiting specialists, In-Service Training, published materials and

media broadcasts. There are books offering ideas and support to the

non-specialist, as well as published schemes for classroom use.

Struthers (1994) suggests ways of supporting teachers and facilitating

music in the classroom, including paired teaching, class exchanges,

parental assistance, whole school events, work with outside agencies,

informal discussions and staff meetings on music.

OFSTED (1993) found that most of the schools inspected had music

coordinators, and that where these were deployed effectively 'they had

a clear management role and sometimes gave "lead lessons" or

worked alongside other teachers' (p.3). OFSTED also comments on

the use of published and broadcast schemes, observing that 'those

teachers who followed the schemes without interpretation did not

provide pupils with a progressive experience of the Programmes of

Study appropriate to their abilities' (p.16). Williamson (1998) notes

that according to a report by the Qualifications and Curriculum

Authority on materials for teaching music, teachers who rely on published schemes of work are often unaware that they are not meeting the demands of the *National Curriculum*. Aubrey (1994) also suggests that limited subject knowledge can lead to an over-reliance on schemes.

I have found little information gathered directly from practising teachers on the support they are receiving, except for a comprehensive study by Beauchamp (1997) and the report by the Qualifications and Curriculum Authority described by Williamson (1998). The limited information available in this area highlights a need for further research. As Beauchamp indicates, much research investigating a lack of confidence in music teaching 'revolves around the preparation of student teachers for the profession', and Beauchamp argues that the 'much larger and ... more immediate needs of the practising teachers should not be subsumed in this debate' (p.69). Beauchamp considers recent educational developments and their effects on the practising teacher, as well as the resultant training needs and the addressing of these.

Beauchamp writes of two main areas of current teacher education:

pre-service training and In-Service Education (INSET), and points out that teachers continue to learn throughout their working lives. He evaluates INSET provided in music and investigates teachers' attitudes towards the forms of support offered by publishers, broadcasters, local education authorities, and colleagues.

Beauchamp attempts to answer three questions about current INSET provision:

1   What aspect of Music teaching is in need of most support?

2   Which media are used/favoured by teachers?

3   Which are considered most effective?

In answer to his first question, Beauchamp notes a 'proven lack of confidence in the area of composition and appraisal' (p.77). The second question asks which teaching materials are found useful, including radio and television broadcasts, written materials, visiting teachers and published music schemes. Beauchamp observes that 'only published schemes – and, more surprisingly, radio – are rated as less than useful'. If responses from teachers with responsibility for music are removed from the analysis, 'a clearer preference emerges for television and a lower preference for visiting teachers', although Beauchamp does note that 'the small change involved between

specialists and generalists makes it hard to support any definite conclusions'. The summarised answer to the second question, therefore, seems to suggest that teachers find most sources of help useful, with the exception of published schemes and radio, although Beauchamp notes that 'no favoured format emerges' (p.78).

Although Beauchamp observes a generally positive attitude to all the survey options, he also notes that none emerges as 'very useful'. He speculates that 'published schemes, although very popular in many schools, do not offer sufficient active support in the classroom to be rated highly by non-specialist teachers', and suggests that 'radio, television and visiting teachers all offer the teacher the presence of another adult/teacher with a guiding voice'. He raises the emergent issue that radio and television lessons may not encourage teachers to experiment and develop activities for themselves, suggesting that 'if a programme is used solely as a surrogate teacher, although the children benefit by having a music lesson, the teacher does not gain the confidence necessary to instigate lessons without the aid of the television or radio' (p.79), and notes that training approaches should involve teachers in active roles in the lessons.

Beauchamp's third question, investigating the effectiveness of various types of training, makes apparent that 'there is significant support by teachers for the presence of a supportive colleague ... in the classroom' (pp.81-82). He notes that this is 'both an expected and a reassuring reaction: expected, because of the wide-spread and growing use of specialists as consultants; reassuring, because it shows that the presence of a specialist is a resource which is likely to be used and hence may help to improve Music teaching in the primary school. It also supports the premise that the most effective method of increasing teacher confidence in Music is by supporting the teacher in the classroom' (p.82).

Beauchamp concludes that support should be directed more towards the development of specialists and consultants rather than non-specialist teachers, and emphasises the need for constant evaluation of current support provision in order to offer an effective service to teachers.

Lawson et al (1994) agree that there is a need for in-service courses for specialist teachers as well as for coordinators and class teachers. They note that 'if class teachers are to provide effective musical

experiences for the pupils in line with the requirements of the *National Curriculum*, then in-service training and education will have to be increased both in and beyond the schools', and observe that some teachers 'had received no musical tuition as part of their initial professional training' (p.13).

Williamson (1998) notes that most primary teachers have little or no musical experience, and that only one in five of 250 schools surveyed had the services of a music specialist. He suggests that this lack of specialist training compounds deficiencies in resources identified by participating teachers. The chairman of the Music Education Council, Roger Durston, referred to in Williamson's article, believes that most teachers are non-music specialists who need in-service training to build up their confidence, a need which he suggests is not being met. He recommends a combination of 'good materials and proper training in how to use them'. OFSTED (1993) had also highlighted a lack of music INSET, indicating that in general, 'primary teachers received less *National Curriculum* INSET in music than in those foundation subjects which were implemented earlier' (p.23), and suggesting that some INSET provided was of doubtful quality. OFSTED advocates a combination of class and specialist teaching in order to enrich class

teaching with some additional expertise, and in 1995 advocates the continuing development of the role of music coordinators, ideally to work with class teachers to provide support. Beauchamp's findings confirm OFSTED's opinion that 'teachers often benefit from encouragement and advice from a more experienced colleague' (1995, p.18), although OFSTED does note that few music coordinators are given the necessary time to monitor their colleagues' lessons. OFSTED also points out that where this is facilitated, allowing coordinators to work alongside other teachers, 'the quality of teaching and learning improve significantly'.

Conclusion

The review of the literature for the research question 'What support do non-specialist teachers receive in music?' has, therefore, raised the following issues:

The literature review indicates that limited subject knowledge can lead to an over-reliance on published schemes, and that where teachers follow these without interpretation they are unlikely to be meeting *National Curriculum* requirements for music. Most forms of support available were found useful by teachers, with the exception of

published schemes and radio. It was suggested that published schemes do not offer sufficient active support in the classroom, and that in-class support was welcomed. A need for music INSET was highlighted by OFSTED (1993), by Lawson et al (1994), and by the Chairman of the Music Education Council (1998).

The present study asks teachers what forms of support they use in music teaching, but also aims to discover whether these enable teachers to teach music independently. It investigates whether teachers rely on instructions in books or schemes in order to teach music, and identifies preferred forms of support.

REFERENCES

Beauchamp, Gary (1997) 'INITIAL TRAINING + INSET = Confident Teachers. A Formula for Success?', B. J. Music Ed. (1997, 14) pp. 69-85

Durston, Roger (1998) in article by Williamson, Nigel (1998) 'A Pretty Sorry State', Times Educational Supplement Friday Magazine, 13/11/1998

Lawson, Dorothy, Plummeridge, Charles and Swanwick, Keith (1994) 'Music and the National Curriculum in Primary Schools', B. J. Music Ed. (1994, 11) pp. 3-14.

OFSTED (1993) Music – Key Stages 1, 2 and 3 First Year, 1992-93, London, HMSO, pp.3, 16, 23

OFSTED (1995) Music – A Review of Inspection Findings 1993/94, London, HMSO, p.18

CHAPTER FIVE

METHODOLOGY

Rationale for the Research Method

The purpose of this chapter is to consider and justify the research methods which will attempt to answer the proposed research questions arising from the literature review.

The main and subsidiary research questions have been identified as follows:

1 Should non-specialist teachers be expected to teach music?

    a) Are non-specialists able to teach music effectively?

    b) Is this a reasonable expectation?

    c) Is the teaching of all subjects by one teacher advantageous educationally?

2 To what extent do non-specialist teachers feel able to teach music to children?

3 What support do non-specialist teachers receive in music?

This research will investigate all these areas, but will focus upon class teachers' attitudes and views on teaching music in the primary school.

This is in connection with the literature review on subject specialism and generalist teaching of music in the primary school, and will be used to consider whether music can be taught effectively by non-specialists or whether there is a case for curriculum specialism in primary music.

In order to address these issues, it was important to seek the views of head teachers and class teachers. Different approaches to research were considered, but it was eventually decided to use the survey method, a decision justified in the following section.

Quantitative and Qualitative Approaches to Research

Research methods can be quantitative, producing numerical data which can be measured and treated statistically, or qualitative, producing data which cannot be expressed numerically. Bell (1993) summarises the two approaches: 'Quantitative researchers collect facts and study the relationship of one set of facts to another. They measure, using scientific techniques that are likely to produce quantified and, if possible, generalizable conclusions' while those researching from a 'qualitative perspective are more concerned to understand individuals' perceptions of the world. They seek insight rather than statistical

analysis' (pp.5-6).

Tesch (1990) suggests that at one time 'most researchers believed that the only phenomena that counted in the social sciences were those that could be measured' but notes that 'since the 1970s more and more researchers have become interested in a 'new paradigm' that moves us away from numbers and back to asking people questions and observing' (pp.1-2). Tesch argues strongly for qualitative research in the social sciences, pointing out that 'When we ask questions about human affairs, the responses come in sentences, not numbers'. She also notes that Freud and Piaget made 'important assertions about human beings' without using 'large and representative enough samples of people to satisfy the rules of statistics' by observing, listening and interpreting (p.2). Hitchcock and Hughes (1989) agree that 'the most productive approach ... is a qualitative one', suggesting that 'the move towards employing qualitative research techniques in school-based research ... has ... been instrumental in moving the focus of much educational research back into the classrooms, staffrooms and offices of schools. This has replaced the emphasis of an over-reliance on quantitative methods, with the use of large samples and statistical analysis as the main sources of information'

(p.25). Hitchcock and Hughes refer to Denzin and Lincoln (1994) as highlighting the diverse approaches to qualitative research: 'semiotics, narrative, content, discourse, archival, and phonemic analysis, even statistics ... [researchers] also draw upon and utilize the approaches, methods and techniques of ethnomethodology ... interviews, ... survey research, and participant observation, among others' (p.27).

Morrison (1993) describes the differences between approaches. He notes that quantitative research is 'formal and preplanned to a high level of detail', having an affinity with the statistical analysis of the natural sciences. In contrast, the less formal qualitative approach is more open-ended and illuminative, having an 'affinity with the anthropological sciences' (pp.35-36).

Bell (1987) points out that 'no approach prescribes nor automatically rejects any particular method' and that 'there are occasions when qualitative researchers draw on quantitative techniques, and *vice versa*' (pp.5-6). Morrison agrees, noting that 'many evaluations are an admixture of the two', and suggests that 'an evaluation might begin with a survey approach which then identifies respondents who are then interviewed in detail in a qualitative mode', or that 'a

questionnaire or interview might contain both structured and unstructured elements, closed and open questions' (pp.36-37).

Morrison stresses the importance of an evaluation methodology being chosen to 'enable the appropriate data to be gathered to answer the evaluation questions' (p.37). To assist the consideration of an appropriate methodology for this study, the methods used by those researching similar areas were examined.

Wragg et al (1989, described by Wragg, 1994) conducted a national survey using a questionnaire with a follow-up questionnaire two years later to research how competent teachers felt to teach the ten primary curriculum subjects with their existing subject knowledge. Mills (1989) investigated the development of education students' confidence to teach music during their course, and considered some causes and effects of low confidence, using three questionnaires, one per term, administered during college time. As she felt students may have reservations about admitting low confidence to her in conversation, Mills chose to collect written data.

Gifford (1993) conducted research to examine the effect of a music

education course upon primary teaching students' music skills, teaching ability, musical sensitivity and attitudes to wards music. Gifford used three questionnaires, a test and two inventories. The first questionnaire was designed to investigate changes in attitudes towards music and music teaching, the second explored these attitudes on a continuing basis, while the third was intended to find out more about the previous musical experiences of students and teachers in the sample. In addition to the questionnaires, Gifford administered a test to compare students' actual and perceived musical achievement, and also used the *College and University Classroom Environment Inventory* (Fraser, 1986) and the *Personal Styles Inventory* (Hogan and Champagne, 1983), adapted slightly from Myers Briggs MBTI (Briggs Myers & McCaully, 1985). Gifford, therefore, utilised six instruments in all, whereas Beauchamp (1997) conducted a survey to examine teachers' attitudes towards various forms of support in music teaching using a single questionnaire as the research instrument.

The Survey Method

The survey method is well represented in these examples. Bell summarises the aim of a survey 'to obtain answers to the same questions from a large number of individuals to enable the researcher

not only to describe but also to compare, to relate one characteristic to another and to demonstrate that certain features exist in certain categories'. Bell notes that while 'surveys can provide answers to the questions What? Where? When? and How?', they are limited in that 'it is not so easy to find out Why?' (p.11).

Morrison (1993) summarises the useful characteristics of the survey model, among which are its ability to 'represent a wide target population, generate numerical data, derive frequencies, ascertain correlations, support or refute hypotheses about the target population, generate accurate instruments through their piloting and revision, gather data which can be processed statistically' (pp.38-39). Morrison also lists the strengths and weaknesses of written forms of data collection. The main advantages are anonymity, the fact that the evaluator does not need to be present, and the ability for the researcher to peruse materials over time. However, Morrison notes that it is possible for anonymity to promote bias, that respondents may lie, intentionally or otherwise, and that 'perusing materials over a long period of time which were essentially gathered on a one-shot basis might overlook significant changes to the situation which had taken place when the data was gathered' (p.61). He argues that in these

circumstances, interpersonal forms of data collection may be preferable.

The Survey Method Applied to the Research Problem

The characteristics of the survey method of research were considered in the light of the three research questions being investigated. In order to obtain answers to these questions from a large number of teachers, to describe and compare findings and to relate answers to different questions, a survey was decided upon as the main research instrument, using a carefully designed questionnaire. However, it was recognised that not all of the issues under consideration could be investigated in this way, and that qualitative data from individuals could illuminate these points in greater depth. As Morrison (1993) points out, 'there will be occasions when ... written forms [of data gathering] and ... live, interpersonal forms will both tap the same issues'. Morrison gives a specific example of a questionnaire and follow-up interview, suggesting that 'the former instrument might capture patterns and trends, the latter might capture specific insights, critical moments, a richness of data denied to a closed-question questionnaire' (p.60). This was the model of research identified as that most appropriate to the present research: a questionnaire would investigate levels of

confidence in music teaching, different areas of music, support for music teaching and self-evaluation of teachers, relating these to each other and to information about teaching experience, musical background and valuing. Other issues would be discussed in more detail in an interpersonal situation.

Questionnaires: Structured or Open-Ended?

A self-completion questionnaire was decided upon as the initial research instrument, and its construction given careful consideration. There are two main distinctions in question construction: open or closed-form, resulting in an open-ended or structured questionnaire. Slavin (1984) argues that although open-form questions can be useful in gaining complex opinions from respondents, they can be difficult to code. Cohen and Manion (1980) also focus on the disadvantages of open-ended questions, recommending that these be avoided: 'Because self-completion questionnaires cannot probe respondents to find out just what they mean by particular responses, open-ended questions are a less satisfactory way of eliciting information...Open-ended questionnaires, moreover, are too demanding of most respondents' time' (p.94). Morrison, however, draws a balance between the advantages and disadvantages, noting that highly structured, closed

questions are more useful where large quantities of data are required. He lists a variety of closed questions including dichotomous (yes/no response), multiple choice (discrete categories), and multiple elements of a variable (one response selected). Similarly, Bell (1993) cites Youngman (1986) as listing seven question types, ranging from the highly structured to the open-ended, and including list, category, ranking and quantity responses.

In view of ease of analysis and comparisons of responses, and in order to make completion of questionnaires as quick and convenient as possible for the respondents, who would all be primary school teachers with little time to spare, closed form questions were decided upon, with a variety of question types as appropriate.

The Survey Method: Reliability and Validity

Reliability is defined by Hitchcock and Hughes (1989) as concerning 'the extent to which a particular technique will produce the same kinds of results, however, wherever and by whoever it is carried out' (p.107). They point out that 'the all-encompassing role of the researcher who both collects and analyses the data means that it is that researcher's experience which predominates. Much will simply have

to be taken on trust and we will have to rely on the researcher having done what was claimed to have been done. The question of reliability therefore raises the issues of the influence of the researcher, research technique, setting and so on' (p.107).

Slavin (1984) suggests that 'in the case of questionnaires ... the goal is to create measures that will consistently show differences between individuals who are really different, and will show the same scores for individuals who are the same (such as the same individual on two occasions)' (p.78). Bell comments that the check for reliability will come at the stage of question wording and piloting of the research instrument. The present study was designed and piloted carefully as described later in the chapter, in order to maximise reliability.

Cohen and Manion (1994) suggest that 'the validity of postal questionnaires can be seen from two viewpoints according to Belsen (1986). First, whether respondents who complete questionnaires do so accurately and second, whether those who fail to return their questionnaires would have given the same distribution of answers as did the returnees' (p.99). There is, therefore, an element of what Belsen describes as 'volunteer bias'. Morrison (1993) recommends

that this problem of non-response be minimised by 'taking steps to avoid non-return of questionnaires' (pp.167-8). Morrison suggests that validity will be increased at the design stage by appropriate methodology, instrumentation and sample, by devising and using appropriate instruments – applied to a questionnaire this would mean readability, non-ambiguous instructions, terms and questions, and the avoidance of leading questions.

These considerations were applied to the design of the questionnaire used in the present study, and every effort made to encourage the return of questionnaires. However, the final questionnaire response rate of 50% does pose a threat to validity.

The Research Interview

Interviews offer 'the opportunity for the evaluator to gather data in detail and in depth' (Morrison, 1993, p.62). Bell (1993) discusses the advantages of interviewing over questionnaires: 'a skilful interviewer can follow up ideas, probe responses and investigate motives and feelings, which the questionnaire can never do ... Questionnaire responses have to be taken at face value, but a response in an interview can be developed and clarified' (p.91). However, Bell does

concede that interviews are time-consuming, and Morrison, too, points out the many factors which can affect an interview situation and validity of data.

Cohen and Manion (1994) also consider the relative merits of interviews and questionnaires. They refer to Borg (1963) who pointed out that the 'direct interaction of the interview is the source of both its advantages and disadvantages as a research technique' (p.272). Cohen and Manion clarify this by offsetting the depth of data collection with the fact that interviews are 'prone to subjectivity and bias on the part of the interviewer'. They note that a limited number of respondents can be reached, as opposed to a more extensive sample in a survey by questionnaire, and that the overall reliability is also more limited (p.272).

Interviews, therefore, are a valuable source of more extensive, personal data than can be obtained from questionnaire analysis. The main disadvantages of this method of data collection are those of reliability and validity.

The Research Interview: Reliability and Validity

Bell (1993) notes the danger of bias in interview situations, due to the possible effect on respondents of the manner of the interviewer. Morrison (1993) agrees, arguing that 'our body posture, our tone of voice ... our control of questions, prompts and probes, the way we record data ... all ... may convey judgmental messages' which 'may affect the situation and therefore the validity of the data' (p.62). Bell points out that 'where a team of interviewers is employed, serious bias may show up in data analysis, but if one researcher conducts a set of interviews, the bias may be consistent and therefore go unnoticed' (p.95). Powney and Watts (1987) highlight another related problem, the fact that 'in small-scale educational research researchers often carry out their own interviews. Besides the difficulty ... that they may not be very experienced or competent interviewers, there is the added problem of their commitment to the outcome of the project' (p.34). An individual researcher, then, as in the present study, needs to be vigilant in avoiding interview bias, in striving to achieve a good interview technique, and in avoiding anticipating a desired outcome or response.

Bell cites Borg (1981) as drawing attention to this and other potential

problems: 'eagerness on the part of the respondent to please the interviewer, a vague antagonism that sometimes arises between interviewer and respondent, or the tendency of the interviewer to seek out the answers that may support his preconceived notions are but few of the factors that may contribute to biasing of data obtained from the interview' (p.95).

Cohen and Manion (1994) suggest that minimising bias is the most practical way to achieve greater validity. They list the main sources of bias as 'the characteristics of the interviewer, the characteristics of the respondent, and the substantive content of the questions' (pp.281-2). Cohen and Manion note the suggestions of various writers for reducing bias, including careful question formation and making interviewers aware of possible problems. They cite Kitwood (1977) who argues that while 'increased reliability of the interview is brought about by greater control of its elements, this is achieved ... at the cost of reduced validity'. According to Cohen and Manion, Kitwood explains that 'the distinctively human element in the interview is necessary to its 'validity'. The more the interviewer becomes rational, calculating and detached, the less likely the interview is to be perceived as a friendly transaction, and the more calculated the

response also is likely to be' (p.282). A similar criticism of interviews is noted by Hitchcock and Hughes (1995) who, citing Cicourel (1964), suggest that 'the interview has to be dealt with as it happens and for many researchers this observation carries the consequence that interviews must be flexible, unstructured and sensitive to the context of the interaction' (p.158).

Hitchcock and Hughes (1989) suggest methods of checking validity, including a further meeting with the interviewee 'with the complete transcript or a summary of the main themes and emerging categories', which would 'offer the subject the opportunity of adding further information and the researcher the opportunity of checking on what data have been collected' (p.182).

In an interview situation, then, reliability can be maximised by a consistent approach to all interviewees and an avoidance of bias. Threats to validity can be minimised by ensuring clarity of questions, minimising 'reactivity effects' (Morrison, 1993, p.168), and validating the data with respondents. All of these recommendations were taken into consideration in the present study.

Interviews: Structured, Semi-Structured or Unstructured?

Bell (1993) cites Grebenik and Moser (1962) who described different types of interview in terms of level of formality, from 'the completely formalised interview where the interviewer behaves as much like a machine as possible' to 'the completely informal interview in which the shape is determined by individual respondents' (pp.92-93). Morrison (1993) takes a similar view when he describes a continuum of interview types ranging from highly structured to unstructured. According to Morrison, a highly structured interview has every question prepared in advance, with the wording and sequence being the same for all respondents. He suggests that there will be multiple choice closed questions where respondents choose the most appropriate from a provided list of responses, and that, therefore, categories of response have to be exhaustive and discrete.

Responses to structured interviews are easier to quantify, and the format may be easier particularly for the inexperienced interviewer, as pointed out by Bell (1987). However, there are inherent problems as discussed by Morrison, in particular avoiding bias caused by limited response categories; the threat to validity due to the fact that 'the same words mean different things to different people' (p.65); and

that it is not possible to check this in a structured interview situation.

Morrison suggests that these problems can be avoided by relaxing the constraints of a highly structured interview and using instead a semi-structured format. He recommends this as a 'widely used and useful way of combining a concern for structure and a concern for freedom and individuality' (p.65). Again, wording and question sequence can be the same for all respondents if required, enabling a degree of standardisation, but open-ended questions enable the interviewee to respond in his or her own words: 'This has greater potential for an honest response whilst still preserving a measure of comparability across respondents' (p.65). The disadvantages of this method are the increased time required to analyse responses, and the fact that 'respondents may interpret the verbal and non-verbal messages of the interview in different ways, thereby questioning the reliability and validity of the data' (p.66).

A further option is an unstructured interview, although Hitchcock and Hughes suggest that a non-directive approach to interviewing is inappropriate for research purposes, and point out that preparation would still be inherent in an unstructured interview. Hitchcock and

Hughes describe the main difference between an unstructured and a structured or semi-structured interview as that of 'degree of negotiation between the interviewer and the interviewee'. They comment that the unstructured interview enables unplanned material to arise during the interview, and allows 'a greater and freer flow of information between the researcher and the subject' (p.162).

A semi-structured interview was identified as the most appropriate method for this study, in order to retain interviewer control over the subjects introduced, and to allow respondents freedom to express their views.

Structure of the Instrument: Stage One

Stage One of the research involved designing, compiling, testing and administering a questionnaire to investigate the views of primary class teachers on music teaching, in order to answer the points raised by the three main research questions. The first, whether non-specialists should be expected to teach music, was considered in the review of the literature, although some points were raised which were felt appropriate to research through questionnaires and interviews. Questions two and three, relating to the extent to which non-

specialists feel able to teach music to children, and to the support which they receive in music, required investigation through the survey and follow-up interviews.

In designing the questionnaire, the areas to be investigated were grouped in a manner similar to that used by Gifford (1993), using the following subdivisions:

1   Background information ensuring a representative sample and to use to compare responses;

2   Level of confidence

3   Musical experience and training

4   Musical valuing

5   Support for music teaching

6   Self-evaluation

7   Teaching different aspects of music

This system was carried forward to the actual numbering of the questions, which were then subdivided. Appendix A shows the initial questionnaire, used in the pilot study. The questions are as follows:

Question 1 (a) How many years have you been teaching in primary schools?

(b) Which year group do you currently teach?

(c) Are you responsible for any subject areas in your school?

(d) Who teaches music to your class?

This question was designed to provide background information relevant to the research. I wanted to find out whether the number of years of teaching experience affected other responses, such as that of level of confidence when teaching music, and to ensure that the sample included teachers with a range of experience. While Beauchamp (1997) points out that 'In order to make the sample representative of the teaching profession it should reflect a range of experience' (p.73), it must be noted that the small-scale convenience sample used in the present study can not be assumed to be representative of the teaching population as a whole. I also felt it to be relevant to find out which year group teachers currently taught, although most primary teachers are trained to teach a range of age groups. This was in order to compare responses from Key Stage One and Key Stage Two teachers, due to the higher curricular demands at Key Stage Two. I also wanted to identify any subject coordinators in order to ensure a range of expertise, and to identify in particular any music coordinators in order to compare their responses with those of the non-specialist musicians. I refer to Beauchamp (1997): 'The

presence of specialists in the sample allows a limited comparison to be made between their attitudes ... and those of the non-specialists' (p.74).

Similar questions have been asked by Beauchamp (1997), in his research into forms of support in music teaching found useful by teachers. Beauchamp asked his respondents the number of years they had been teaching, whether they taught infants or juniors, and whether or not they were responsible for music in their school/department. Beauchamp considers that 'it is pertinent to know how many of the sample group are responsible for music in their schools. While this does not mean that teachers responsible for music are trained for the task, it remains likely that they will have received some form of musical training. However, the greater presence of non-specialists ... adds to the relevance of the findings by reflecting the majority of teachers in primary schools' (p.74).

It was deemed important to ascertain whether teachers taught music to their own class, as this would affect answers to other questions in the survey. It is also a relevant point per se. As DES (1985) notes, 'there is no other subject in which less children are taught by their class

teachers' (p.125). HMI (1991) also comments that 'Music is more often taught by 'specialist' teachers than any other subject in the primary years' (p.27).

Question 2 **(a)** **If you teach music to your class, how do you feel about it?**
(b) **Please rate the following subjects according to how confident you feel about teaching them.** (Art, Design and Technology, English, Geography, History, Maths, Music, PE, RE, Science)

Question 2 was designed to investigate how confident teachers feel about teaching music. Tillman (1988) observes that many teachers are afraid of music, and OFSTED (1995) notes that primary teachers often have low self esteem as musicians.

It was recognised that the definition of 'reasonably confident' was likely to mean something different to each respondent, so question 2(b) is intended to clarify this by placing music in a relative position to the other subjects of the *National Curriculum* and RE – ie those required to be taught in primary schools. The subjects were listed in alphabetical order so as not to emphasise any one subject above the others. The original wording of this question was unsatisfactory, being open to ambiguity, so it was altered to use the wording of Mills (1989) who posed the same question to her respondents: 'Rather than

attempt to devise some absolute scale of confidence, I measured confidence in music against that in other areas of the curriculum' (p.129). Wragg et al (1989, described by Wragg, 1994) also researched teachers' feelings of confidence to teach the ten primary curriculum subjects, finding that music ranked ninth out of ten.

Question 3 (a)   Did your initial teacher training include any music education?
(b)   Have you any other musical training?
(c)   Do you have any musical qualification(s)?

From this question I hoped to investigate whether musical training influenced responses to other questions, particularly those relating to level of confidence. It was also felt that responses to 3 (a) may alter in accordance with those to 1(a), depending how recently teachers completed their training. It also arises from the literature studied in connection with the research. Lawson et al (1994) noted that 'some teachers interviewed had received no musical tuition as part of their initial professional training' (p.13). Gifford (1993) researched this aspect of music education in a study which aimed to examine how student teachers' musical skills, teaching ability, musical sensitivity and attitudes towards music were advanced through a music education course as part of their teacher training.

Question 3(b) also arises from the literature, from observations by Poynter (1976) who notes that musical expertise equips teachers to help children develop their own ideas in sound, and by Alexander (1994) who points out that teachers are unlikely to teach well something which they do not adequately understand. Aubrey (1993) also notes that subject knowledge is not solely dependent on undergraduate study.

Question 3 (c) asks if teachers have any musical qualifications, arising from the above points and from the comment by Thomas (1997), citing DES (1990), that 'only a very small proportion of teachers in primary schools have any qualifications in music, even at a comparatively modest level' (p.220). It is relevant to this study to investigate this proportion and consider its relationship to other responses.

Question 4 (a)   **Do you participate in any musical activities for your own pleasure?**

        (b)   **Do you feel able to promote music as an enjoyable subject?**

This question is concerned with how teachers value music and is intended to be analysed in connection with other responses, in order to investigate whether teachers are more likely to feel confident teaching

music if they enjoy it at a personal level. As Alexander (1994) points out, 'What teachers do not value they are unlikely to teach well' (p.210). Question 4 (b) arises from a point made by Swanwick (1977, quoting Nedal, ILEA, 1973): that 'any aspect of music that is dutifully but unenthusiastically produced in the classroom is unlikely to serve useful purpose' (p.68).

Question 5 (a) **If you teach music to your class, do you use or receive any of the following?** (text books and teacher guides, school scheme of work, your own knowledge and ideas, a published music scheme, support in your classroom from a music specialist, INSET in music, none of the above)

(b) **If you do use or receive any of the forms of support listed above, do these enable you to teach music independently?**

(c) **What kind of support in music, if any, would you like to receive?**

(d) **Do you rely on following instructions provided by a scheme or text in order to teach music?**

This question relates to similar research by Beauchamp (1997) who researched the forms of support for music teaching found most useful by teachers, and the aspects of INSET they most favoured. Beauchamp was concerned with finding out which source provided the most help to teachers, whereas the focus of the present study is whether any sources of support enable the non-specialist to teach music independently and effectively. It is also relevant to consider

whether teachers rely on the support of detailed instructions in order to teach music. OFSTED (1993) notes that 'those teachers who followed the schemes without interpretation did not provide pupils with a progressive experience of the Programmes of Study appropriate to their abilities' (p.16).

Question 6 (a) **Do you think your teaching of music has improved since you began teaching?**
(b) **Do you think that you are meeting National Curriculum requirements for music?**

Question six focuses on self-evaluation on the part of the respondent. Part (a) arises from suggestions by Struthers (1994) that teachers can build on 'their professional knowledge as educators' (p.20), and by Aubrey (1993) who comments that evidence exists to show that teachers do develop their own knowledge through initial training and through their teaching. Question 6(b) arises from a question suggested by Lawson et al (1998): 'To what extent do teachers feel that they have this expertise and how are they managing music as described and prescribed in the National Curriculum?' (p.8). Lawson et al express concern that there may be insufficient teachers in primary schools with the necessary confidence and expertise to implement fully the prescribed music programme.

Question 7 (a) Do you sing songs with your class?

        (b) Do you teach one area of music more often than others eg singing, listening, rhythm, exploration of instruments, composition?

        (c) Do you feel more confident leading activities such as singing and clapping games than with teaching music more formally?

        (d) Do you link music with other subjects in your teaching, for example in topic work?

        (e) If yes, do you find it easier to teach music when it is linked to another subject?

Question seven is concerned with different aspects of music teaching and has several origins. Question 7(a) stems from the research of Davies (1994) who suggests that 'The teacher's role seems to be to teach children a repertoire of standard songs and to encourage and give authenticity to their song-play', and that 'in singing with their pupils, [teachers] are providing a fundamental basis for the development of musicality' (p.131). According to Davies, therefore, it is possible for teachers to provide children with an effective education in music by singing with them on a regular basis. Davies' research concerned infants, so this question was designed with Key Stage One teachers in mind, although also relevant throughout the primary age range. A similar question was asked by Mills (1989) who asked her students how often they taught music or music-related activity during their block school experience, giving them a choice of response: 'every day; 2-3 times a week; 4 times overall; never'. Mills

'included "never" as a suggested answer to encourage honesty and the return of questionnaires by those who had taught little, or no, music' (p.130).

Question 7(b) is concerned with the possibility that teachers find some aspects of music easier to teach than others, leading to increased confidence in these areas. Grossman, Wilson and Shulman (1989) suggest that some teachers try to avoid teaching material they don't know well (p.28). The reverse may also apply; if teachers are more confident in teaching certain aspects of music, then they may be more inclined to teach these areas more frequently than others. Similarly, question 7(c) is designed to investigate whether teachers are more confident with informal, experiential teaching methods. Mills (1989) asked a similar question aimed at discovering what students considered to be legitimate activities in primary music. Her students were asked to list activities which they were worried about teaching, and those in which they had some confidence. Questions 7(d) and 7(e) are again related to confidence. I was interested to find out whether teachers found music easier to teach, by linking it with other subjects.

The questionnaire was designed to be quick and easy to complete. Responses were all to be indicated by ticking a box or rating by numbering, the only extension of these responses being to clarify 'other' for appropriate questions. Instructions were given as to how to answer each question, and these appeared in italics while the questions were highlighted in bold type. For further clarity coloured paper was used in the final duplicated versions distributed in schools.

The Pilot

In order to ensure that the questionnaire was clear and unambiguous, it was piloted with four class teachers in a school known to the researcher. After completion, these respondents were asked the following questions suggested by Bell (1993, p.85):

1. How long did it take you to complete?

2. Were the instructions clear?

3. Were any of the questions unclear or ambiguous?
   If so, will you say which and why?

4. Did you object to answering any of the questions?

5. In your opinion, has any major topic been omitted?

6. Was the layout of the questionnaire clear/attractive?

7. Any comments?

The questionnaire was found to take approximately five minutes to complete, to be clear and unambiguous, and no objection was made to answering any of the questions. Some interesting points were raised, however. One respondent felt that there was an assumption that musical instruments were easily to hand, that this was not so in her case and that some of her responses would have been different otherwise. This point was considered carefully and it was decided not to include a further related question or space for comments, as these could be areas for discussion at interview. It is also impossible to cover every aspect of music education in one questionnaire, and resourcing is not a focus of this study.

The same respondent left much of question 2(b) blank as she felt equally confident in many of these subjects, and indicated only her least confident three, which incidentally included music. Again, it was not necessary to alter the questionnaire, as it was felt that the question itself could not be improved upon, and that even if some subjects were left blank, relevant information could still be obtained. Question 7 (c) was also noted by one respondent, who replied 'depends' to the question instead of marking 'yes' or 'no'. A further response box was considered, marked 'sometimes', but this was

deemed to be unnecessary and possibly unhelpful, as many respondents may have opted for this less decisive option instead of considering 'yes' or 'no'.

Some minor alterations were made to the questionnaire after the pilot. An important response was found to have been omitted in question 5(a). The list of possible sources of support for music teaching did not include television programmes and radio broadcasts, which was felt to be relevant especially as this is given as a possible response in the following question, 5(b) (in-class training from tape/video/radio lessons). It was deemed necessary to find out first of all if this form of support was used already, before asking respondents if they would like to receive support in this form. This item was therefore added to question 5(a).

Other minor refinements were made to the wording of 'please tick any which apply' in questions 5(a), 5(c) and 6(a), which was altered to 'please tick which one(s) apply', deemed more likely to encourage response, and the addition of 'not applicable' responses to questions 6(b) and 7(e). Question 6(b) was noted to be not applicable to nursery teachers, who are not required to follow the *National Curriculum*, and

7(e) does not apply to respondents who ticked 'no' to the previous question.

Coding numbers were added to all questions, and the sentence at the end of the questionnaire giving details for its return was altered in order to ask respondents to check that *all* questions had been answered. This arose from one pilot respondent who inadvertently missed out a page of the questionnaire. Appendix C shows the final questionnaire.

Structure of the Instrument: Stage Two

The second stage of research required the preparation, piloting and administration of an interview schedule, designed to expand upon information provided by the questionnaire. As in the questionnaire, questions were grouped into sections according to subheadings. For the interview schedule these are as follows: Confidence, Knowledge, Curriculum Support, Cross-Curricular Issues and Specialist Teaching.

| Question 1.1 | **Are you happy to teach music, or do you find that there are some difficulties?** |
| Question 1.2 | **Do you rely on aspects of music that you feel more confident with, and base your teaching around these?** |

The first section of the interview was designed to investigate teachers'

general feelings about teaching music to their class, probing for details

related to confidence, the time allocated to music teaching, resources

available and support offered.

Question 2.1	Have you any musical interests?
Question 2.2	Are you happy with your level of musical knowledge? Does it enable you to teach music to your satisfaction?
Question 2.3	Have you gained in musical knowledge or understanding through teaching music?
Question 2.4	Do you learn about some aspects of music yourself before teaching them?
Question 2.5	Which areas of music do you find hardest to teach?
Question 2.6	Do you rely on instructions provided by a book or scheme in order to teach music?

Question 2 is designed to investigate teachers' own musical subject

knowledge to a degree which was not possible in a questionnaire.

Question 2.1 was intended as an introduction to question 2.2. As

Alexander (1994) points out, 'What teachers do not adequately

understand they are unlikely to teach well' (p.210). Question 2.6 arise

from Aubrey's comment that teachers with limited subject knowledge

may rely more on text books and schemes, and questions 2.3 and 2.4

from her observation that teachers develop their own knowledge

through their teaching (1993).

Question 3.1	Do you receive any support in music teaching?
Question 3.2	Is this helpful?
Question 3.3	What kind of support, if any, would be ideal?

This section is designed to provide information which will expand

upon the responses to question five of the survey.

Question 4.1	**Do you ever link music with other subjects?**
Question 4.2	**If so, which ones?**
Question 4.3	**Does this help you to teach music? Are you more confident teaching music when you have a focal point to link it with?**
Question 4.4	**Do you feel able to give each subject equal weighting when they are linked for teaching?**

This section, expanding upon questions 7(d) and 7(e) of the survey, arose from Glover and Ward's opinion that teachers need to teach all subject areas in order to exploit links between music and other curriculum areas. I wanted to investigate whether class teachers did link subjects, as if there was little evidence of this occurring in a generalist teaching situation it could not be used as an argument against specialist music teaching. I was also interested to discover whether linking music with another subject may help generalists to teach it. Question 4.4 arises from comments by Struthers (1994) and Mills (1991) about the danger that music may be subsidiary or lack subject-specific development when linked with other subject areas.

Question 5.1	**How do you feel about primary teachers being expected to teach all subjects to their class?**
Question 5.2	**What do you think might be the advantages and disadvantages of specialist teaching in primary schools?**

This section was designed to investigate aspects of the first research question 'Should non-specialist teachers be expected to teach music?'

which required a qualitative rather than a quantitative response.

The interview schedule (see Appendices F and H) was introduced by a preamble and included prompts and probes as recommended by Drever (1995) in order to encourage respondents to talk in some length. These were accompanied by a box to tick to indicate a prompt or probe was required. A prompt is an extension of the initial question in order to encourage an answer, or may be a specific or more general 'any other reasons' prompt. A probe seeks for more detail on a particular aspect of the response. It was recognised that prompts and probes must not pressurise respondents for an answer, or suggest answers. In Drever's opinion, a good schedule is important not only in order to complete the interview successfully, but to guarantee consistency of treatment across the series of interviews. As I was the only interviewer, this was easier to accomplish than if more than one person had been conducting the interviews.

The first question was designed to allow respondents to talk at some length rather than give a yes or no response, and to be an area where any respondent should be able to offer an answer. The most involved question was placed last, so that responses to this would not affect

responses to any of the other questions.

It will be noted that the wording of the full schedules shown in the appendices is more involved that the question summaries given above. As Drever points out, questions have to be worded in order to sound natural when spoken.

Although it was intended to interview both head teachers and class teachers, including music coordinators, it was decided to use the same set of questions and allow people to 'pass' any which did not apply, as recommended by Drever.

After all the questions had been asked, it was decided to offer the respondent the opportunity to say anything further, and to ask any questions, as recommended by Drever (1995), before giving thanks for their participation.

The Pilot

As Powney and Watts (1987) observe, researchers often conduct their own interviews with limited relevant experience. I recognised my own limitations as an inexperienced interviewer, so read about

interview technique before conducting the pilot interviews. Although

Drever (1995) points out that 'oral skills cannot be learnt purely from

a book' (p.49), advice is given on developing and keeping to a simple

schedule, on conducting the interview using verbal and non-verbal

tactics, and on keeping a record of the interview for analysis

purposes. Although use of a tape recorder is recommended by Drever

I preferred not to use this method as from personal experience I had

discovered how inhibiting it can be to interviewees. Hitchcock and

Hughes (1989) emphasise the possible effect of a mechanical recorder

in an interview situation. I chose instead to take written field notes

and to use the pilot interviews to ensure that these would be

manageable and effective. Powney and Watts (1987) point out that it

can be difficult to take notes quickly and without intruding upon an

interview, and that note-taking collects only part of the possible

interview data. However, they also note that paper and pen can be

less intrusive than a tape recorder or video camera (p.27). Lawson,

Plummeridge and Swanwick (1994) agree that while note-taking has

limitations, it enables a relaxed atmosphere to be established which

encourages 'candid responses and frank opinions' (p.4). To ensure

accuracy, as the record would inevitably be less complete than a taped

recording, I decided to briefly read back my understanding of the

response after each question in order to verify it. This had the added advantage of allowing the interviewee to expand upon their answer if desired.

The interview schedule was piloted with two primary teachers known to the researcher, and discussed further with another teacher. As Wragg (1984) points out, the pilot interviews need to be conducted with typical respondents. The pilot interviewees were asked the following questions to enable the schedule to be evaluated:

Were any questions difficult to understand?

Would more information have been helpful at the beginning?

Could you have been made to feel more relaxed?

Did you feel comfortable with the questions?

Did you have enough time to think about your answers?

Did you feel you were being led towards certain answers?

Did you feel under pressure to say more than you wanted to?

Was my note-taking offputting?

Any other general comments?

The first three of these questions were recommended by Powney and Watts (1987), and the second four by Drever (1995). As advised by

Drever, the questions were also re-read inviting the respondent to make any further comments. Comments about my interviewing technique were particularly important as I was not recording interviews, and would therefore be unable to keep checking my approach by listening to the tapes as recommended by Drever.

The schedule was found to take twenty-five minutes with the first pilot respondent. Some alterations were found to be necessary. Question 2.2 was removed, as the wording was unsatisfactory and felt uncomfortable to read out. It was also found to be largely covered in questions 2.4 and 2.5. Question 2.1, designed to lead in to question 2.2, was therefore also unnecessary. To ensure that no areas were omitted through removing the question, musical interests and knowledge were added to the probes of question 1.1, to be discussed at this point. The remaining questions of section 2 were rearranged, and the question 'Which areas of music do you find hardest to teach?' was extended to ask for reasons, and to investigate whether respondents tended to avoid teaching these areas. This relates to the suggestion made by Grossman, Wilson and Shulman (1989) that 'some teachers try to avoid teaching material they don't know well' (p.28).

Question 5.2 was also unsatisfactory, being very formal and inviting a long response in the style of an essay question. It was therefore divided into 'advantages' and 'disadvantages' to be brought up separately, and the wording made less formal.

All other questions were deemed satisfactory after the first pilot. The respondent felt comfortable with the preamble and questions, felt that she had enough time to think about her answers and did not feel led towards certain answers or under pressure to say more than she wanted to. Note-taking was not found to be offputting as I had made frequent eye contact, and the respondent commented that she had felt that her views were valued.

The altered version was given a further pilot test with a different primary teacher known to the researcher. The preamble was extended to explain my note-taking, and to let the respondent know that I would check that I had noted her comments accurately after each question. This check had been omitted in the initial pilot, but was added as an opportunity for me to check on the data collected, and for the respondent to add further information. It would also provide some validation of the interview data.

The second pilot interview took between twenty and twenty-five minutes to complete. This respondent did not find the questions difficult to understand, but commented that the prompts were very helpful. She felt that the preamble was appropriate, and that more information at the beginning could have led to biased answers. She felt comfortable with the questions although thought some were hard to answer, but where this was the case the prompts were helpful. We discussed question 4.1, 'Do you ever link music with other subjects?', to which she had answered 'no', and I had noticed that she did not seem happy with her response. She confirmed that she had briefly felt guilty at saying 'no', as if it was a wrong answer, and we discussed ways of turning this into a more positive response. The final question was left unchanged but for the substitution of 'sometimes' for 'ever' which was felt to be less threatening. The respondent felt that she did have enough time to think about her answers, that the prompts worked well and that the check after each question also gave her time to rethink her answer and add further detail – she found this supportive. She did not feel led towards certain answers, or under pressure to say more than she wanted to, and the note-taking was not offputting. She was complimentary about the preamble and interview technique.

Data Collection: Sample Selection

This research is concerned with the views of primary class teachers and would ideally be a nationwide, or at least county-wide, study. However a more limited approach was necessary, so a single borough was chosen and a number of schools within this area were invited to participate in the study. All class teachers in these schools were asked to complete a questionnaire.

The sample chosen was a non-probability, convenience selection of the teaching population in a localised area. This limits the study in that no assumption can be made that the sample is representative of the teaching population as a whole. As Morrison (1993) points out, a convenience sample 'is simply that sample of the population to which the evaluator has easy access ... As it does not represent any group other than itself, it does not seek to generalise about the wider population' (pp.122-3). Similarly, Slavin (1984) comments that 'the attitudes of teachers at any one school or in any one district do not represent the attitudes of all teachers' (p.16).

Twelve schools were included in the sample, and all class teachers within these schools were asked to complete a questionnaire. A total

of 141 questionnaires was distributed to class teachers, and a further twelve given to the head teachers for their reference. Four head teachers chose to complete the questionnaire themselves. Although only those questionnaires returned by class teachers were analysed as part of the survey, two head teachers were interviewed in order to provide a broader viewpoint than the class teachers might have been able to offer.

Procedure

Head teachers of the selected schools were approached initially by my supervisor at the University, in order to obtain permission for me to contact them. Fifteen schools were initially asked to participate. Two refused due to the pressures of OFSTED and general workload, and one agreed to take part at a later date. This school was therefore kept in reserve should further respondents be required.

These initial enquiries were made by telephone during the last week in February 1999, while pilot studies of the questionnaire were being completed. I contacted the head teachers personally by telephone during the first week in March, once permission had been granted to proceed. The purpose of the study was explained briefly to the head

teachers, and permission sought to distribute questionnaires in each school. Arrangements were made for me to visit each school and leave questionnaires with the head teacher, who would then have the opportunity to make any comments or queries about the research.

A covering letter was attached to each questionnaire before distribution (see Appendix D). This briefly explains the study as well as assuring respondents of their anonymity and of the short completion time necessary. Thanks are expressed both in the covering letter and at the end of the questionnaire. It was recognised that participation depends on goodwill, as primary teachers have a heavy workload, and in order to make return of the questionnaires as confidential and convenient as possible, a first-class stamped addressed envelope was attached to each questionnaire to encourage return.

Response Rate

Initially 74 questionnaires were returned by, or soon after, the initial closing date, including the four by head teachers. The response rate from class teachers was therefore 49%. Morrison (1993) comments that a researcher should be 'grateful if you receive a 50% response to

the questionnaire', so this response rate was not unsatisfactory. However, Morrison also advocates 'taking steps to avoid non-return of questionnaires' (p.167) to minimise threats to validity. Bell (1993) agrees that 'non-response is a problem because of the likelihood repeatedly confirmed in practice – that people who do not return questionnaires differ from those who do' (p.86). Bell cites Scott (1961), who 'takes the view that if non-response is as low as ten per cent, in most cases it does not matter very much how biased the non-respondents are, but a higher non-response rate could distort results, and so, if at all possible, some effort should be made to encourage more people to return completed questionnaires' (Bell, p.86-7). Cohen and Manion (1989) recommend the sending of a follow-up letter to each non-respondent, 'accompanied by a further copy of the questionnaire together with a stamped addressed envelope for its return' (p.98).

It was decided to send a follow-up letter (see Appendix E) to encourage a higher response rate, but due to the manner of distribution of the questionnaires it was not possible to identify individuals who had failed to return their copy. I had coded questionnaires in order to identify the response rate from each school, and no school had a 100%

response rate. I therefore decided to send an identical letter to each head teacher, thanking those who had returned their questionnaire and prompting any others to return it to me even though the closing date had passed. I did not think it appropriate to send further copies of the questionnaire, as the head teachers would also be unaware of which teachers had or had not returned the questionnaires. One possible exception was a school where the head had expressed the intention of distributing and completing the questionnaires during a staff meeting, and the very high response rate suggests that this was the case. However, two questionnaires remained unreturned so the follow-up letter was still thought to be appropriate. Only one further questionnaire was received which brought the total to 71, not including those returned by head teachers; a response rate of 50%. The 71 questionnaires received from class teachers were analysed as described in the following chapter.

At the end of the questionnaire, which could be returned anonymously, a short paragraph was added asking if any respondents would be prepared to be interviewed. If so, they were invited to add their name to the questionnaire so that I was able to make contact with them. It was stressed that their name would be used only to arrange

an interview, and that as before neither they nor the school would be named in the study.

Sixteen class teachers, representing 23% of the survey sample, and three head teachers indicated a willingness to be interviewed. It was decided to interview all of the head teachers and eight class teachers who would be chosen in order to interview both confident and not confident teachers of music, and teachers from both key stages. Altogether ten interviews were conducted, as the third head teacher, although willing to be interviewed, was unable to spare the time during the interview period.

Although the study seeks the views of non-specialist musicians, other issues are being investigated where a broader viewpoint is desirable: support available in music teaching, advantages and disadvantages of specialist teaching. For this reason it was decided to include music coordinators and head teachers in the interview sample. It was also necessary to include music coordinators in order to interview several respondents who felt very confident to teach music.

The interviewees were as follows:

Interviewee	School	Year group taught	Music coordinator/non -specialist?	Confidence level
1	2	Year 3	Non-specialist	Not confident
2	6	Year 6	Music coordinator	Very confident
3	6	Year 2	Music coordinator	Very confident
4	4	Year 2	Non-specialist	Not confident
5	7	Head	Non-specialist	Reasonably confident
6	8	Nursery	Non-specialist Dance/Drama	Very confident
7	10	Year 5	Non-specialist	Not confident
8	1	Year 3	Non-specialist	Not confident
9	3	Head	Non-specialist	Reasonably confident
10	3	Reception	Non-specialist	Not confident

As with the questionnaire survey, it is recognised that the interview sample is not a representative one. Rather it is intended to illuminate the issues investigated in the literature review and questionnaire, with data analysed in the form of descriptive writing rather than quantitatively.

The pilot interviews were conducted in May 1999. Interviewees were contacted during the last week in May, and interviews were conducted

during June. Before conducting the interviews, a confirming letter was sent to each respondent assuring them of confidentiality and anonymity (see Appendix I). All interviews were conducted at the interviewees' schools for their convenience, after school or during the midday break.

As described previously, the interview schedule was carefully prepared with a structured framework for consistency. This was adhered to, and all the respondents were asked every question. Prompts were used as noted on the interview schedule, and as Powney and Watts (1987) recommend, I ensured that I had correctly understood answers to the questions. Other recommendations by Powney and Watts relating to interview technique were also carefully taken into consideration: not answering for the respondent, not seeking or giving unrelated information, and being non-directive in both asking questions and giving clarification.

As advised by Wragg (1984), an effort was made to balance friendliness and objectivity. Wragg also recommends that respondents be asked at the end of the interview if there was anything they would like to ask, and this was included in the interview

schedule. Drever (1995) suggests that good results can be obtained by adhering to the main questions and keeping an interview manageable. As Drever recommends, intermittent eye contact was maintained with respondents, and verbal tactics used to encourage them to talk. Drever also suggests going over previous questions and mentioning points made by respondents, in order to have a break from questioning, to indicate that the points made have been listened to and recorded, and possibly to enable answers to be clarified or extended (p.55). This technique was used after each question in order to ensure that answers had been understood and interpreted correctly. As Powney and Watts (1987) observe, 'deliberate selection is necessary at all stages – sampling, observation, field notes' (p.11). At the analysis stage, further selection occurred as the interview data was used to illuminate issues raised by the survey.

REFERENCES

Alexander, Robin (1994) 'The Classteacher and the curriculum' in Pollard, Andrew and Bourne, Jill (eds., 1994) <u>Teaching and Learning in the Primary School</u>, Routledge, p.210

Beauchamp, Gary (1997) 'INITIAL TRAINING + INSET = Confident Teachers. A Formula for success?', <u>B. J. Music Ed.</u> (1997), 14, pp. 69 - 85

Bell, Judith (1987,1993) <u>Doing Your Research Project</u>, OUP, Buckingham, Philadelphia, pp. 5-6, 11, 86-7, 91-95

Cohen, Louis and Manion, Lawrence (1980, 1994) <u>Research Methods in Education</u>, Routledge, pp. 94, 98-99, 131, 272, 281-282

Davies, Coral (1994) 'I Can't Teach Music – So We Just Sing' in Aubrey, Carol (ed.,1994) <u>The Role of Subject Knowledge in the Early Years of Schooling</u>, The Falmer Press, p.131

DES (1985) <u>Music from 5 to 16 – Curriculum Matters 4 – an HMI series</u>, London, HMSO, p.125

Drever, Eric (1995) <u>Using Semi-Structured Interviews in Small-Scale Research – A Teacher's Guide</u>, The Scottish Council for Research in Education, pp.49, 55

Grossman, P. L., Wilson, S. M., and Shulman, L. S. (1989) 'Teachers of Substance: Subject Matter Knowledge for Teaching' in Reynolds, M. C. (eds., 1989) <u>The Knowledge Base for the Beginning Teacher</u>, Oxford, Pergamon, p.28

Hitchcock, Graham and Hughes, David (1989, 1995) <u>Research and the Teacher</u>, Routledge, pp.25-28, 107, 158, 162, 182

HMI (1991) <u>Aspects of Primary Education: The Teaching and Learning of Music</u>, London, HMSO, p.27

Lawson, Dorothy, Plummeridge, Charles and Swanwick, Keith (1994) 'Music and the National Curriculum in Primary Schools', <u>B. J. Music Ed.</u> (1994), 11, pp.3-14

Mills, Janet (1989) 'The Generalist Primary Teacher of Music: a Problem of Confidence', <u>B. J. Music Ed.</u> (1989), 6, 2, pp.125 - 138

Morrison, Keith (1993) <u>Planning & Accomplishing School-Centred Evaluation</u>, Peter Francis Publishers, pp.35-37, 60-66, 122-3, 167-8

OFSTED (1993) <u>Music – Key Stages 1, 2 and 3 First Year, 1992-93</u>, London, HMSO, p.16

Powney, J. and Watts, M. (1987) <u>Interviewing in Educational Research</u>, Routledge and Kegan Paul, London, pp.11, 27, 34

Slavin, Robert E. (1984) <u>Research Methods in Education – A Practical Guide</u>, Prentice-Hall Inc, New Jersey, pp.16, 78

Swanwick, Keith (1977) 'Belief and Action in Music Education' in Burnett, Michael (ed., 1977) <u>Music Education Review volume 1</u>, Chappell & Co. Ltd., p.68

Tesch, Renata (1990) <u>Qualitative Research – Analysis Types & Software Tools</u>, The Falmer Press, pp.1-2

Thomas, Ruth (1997) 'The Music National Curriculum: Overcoming a Compromise', <u>B. J. Music Ed.</u> (1997), 14:3, pp. 217 – 235

CHAPTER SIX

PRESENTATION OF RESULTS

In the Methodology chapter, the survey questions were grouped according to the following subdivisions: background information, confidence, musical experience and training, music valuing, support, self-evaluation, and the teaching of different aspects of music. The initial analysis of data involved examination of the questionnaire responses which was done in four stages. First, all the questionnaire responses from all class teachers, including music coordinators, were counted for each question. Secondly, responses from music coordinators were counted separately, to enable a limited comparison to be made of responses from music coordinators and non-specialists, and to show any difference in results when music coordinators were removed from the sample. Thirdly, responses from Key Stage One and Key Stage Two teachers were compared. After this, the questionnaires were examined for any possible correlation of responses.

Before analysing the questionnaires, responses were coded and edited where necessary for consistency. Details of editing are given in the discussions of individual questions which follow, and the coding of

'non-response' was used in the following cases:

1   Question left unanswered

2   Unusable data, for example a tick across two boxes

3   Invalid response, for example where 'not applicable' has been

answered to an obviously applicable question - for example 7(e)

marked 'not applicable' when a positive response has been

given to 7(d), or when a response has been made to a question

which is not applicable, for example by nursery teachers to the

question about meeting *National Curriculum* requirements.

Significance Testing

Where questionnaires were examined for evidence of correlation

between responses to two questions, the chi-squared significance test

as described in Appendix N has been applied. All calculations used

may be seen in Appendices P - Y. In applying this test, the following

precautions have been taken into consideration, as recommended by

Fitzgibbon and Morris (1987, p.99):

(1)   Categories used in the contingency table have been mutually

exclusive and exhaustive. However, non-responses have not

been used, and totals amended accordingly.

(2)   The sum of each column has been checked in each case to

ensure that it equals the number of cases in the study (after non-responses have been removed).

(3)   If an expected value was below 5, categories were combined as appropriate to give sufficiently large classes of data.

Finally, where the number of independent variables is 1, Yates' correction has been applied, as recommended by Crawshaw and Chambers (1994, p.607).

Interview responses have been analysed and described in writing to illuminate questionnaire data.

1   Background Information to Respondents in the Sample

Question 1(a)   **How many years have you been teaching in primary schools?**

Question 1(b)   **Which year group do you currently teach?**

Question 1(c)   **Are you responsible for any subject area(s) in your school?**

Question 1(d)   **Who teaches music to your class?**

The sample was shown to include teachers with a range of teaching experience, illustrated in Table 1:

Table 1: Teaching Experience

Number of years Teaching experience	0-5	6-10	11-15	16-20	21 or more
Number of respondents	19	19	11	7	15
Percentage	27%	27%	15%	10%	21%

Responses were received from teachers of each primary year group from Nursery to Year Six as follows:

Table 2: Year Groups Taught

Year group taught	Number of respondents	Approx.Percentage
Nursery	8	11%
Reception	7	10%
Reception/Year One Combined	2	3%
Year One	5	7%
Year One/Year Two Combined	2	3%
Year Two	9	13%
Year Three	6	8 %
Year Three/Four Combined	2	3%
Year Four	9	13%
Year Five	9	13%
Year Six	12	17%

Total number of respondents from Key Stage One: 33 (46%)
Total number of respondents from Key Stage Two: 38 (54%)

The responses of teachers from different key stages and with different lengths of teaching experience are examined at a later stage in order to identify any significant differences in responses to other questions. Of

the interviewees, four taught Key Stage One, four Key Stage Two, and two were head teachers.

Of the 71 respondents, 54 were responsible for one or more subject areas, and of these, 7 were responsible for music. This gives two categories of respondent: music coordinators (7 in total, or 10% of the full sample), and non-specialists (64 in total, or 90% of the full sample). Responses were not received from the music coordinators in each participating school. Two music coordinators responded from schools 4 and 6 (in each case, one specifying Key Stage One), and one each responded from schools 1, 3 and 11. This identification of music coordinators enables a limited comparison to be made between their responses and those of the non-specialists in the sample. Two of the interviewees had responsibility for music.

Of the total of 71 respondents, 66 teachers (93% of the full sample) including all of the music coordinators, taught music to their own class. Of these, 11 had another teacher, coordinator or specialist to teach music to their class in addition to the class teacher, although two specified that this was for a small group for instrumental teaching, rather than a class music lesson. Five respondents (7% of the full

sample) had music taught to their class by an external music specialist. The high proportion of the teachers in the sample who taught music to their own classes is illustrated by the table below.

Table 3: Percentage of Respondents Teaching Music to their Own Class

Music taught to class by:	Number of Respondents	Percentage of Sample
Respondent (class teacher) Only	55	77%
Respondent (class teacher) and another teacher	11	16%
External music specialist	5	7%

Of the five respondents who indicated that music was taught to their class by an external music specialist, four indicated by their responses to other questions that they did in fact teach some music themselves. The fifth did not indicate any teaching of music. These questionnaire responses have been included in the analysis, as their attitudes and details of musical training and confidence are still relevant, but where the questions have not been applicable to them the responses have been treated as missing or non-usable data.

2   Confidence

Question 2(a)   **If you teach music to your class, how do you feel about it?**

Table 4: Confidence

	Full sample	Non-specialists only	Music coordinators only
Very confident	9 (13%)	4 (6%)	5 (71%)
Reasonably confident	35 (49%)	33 (52%)	2 (29%)
Not confident	25 (35%)	25 (39%)	0
No response	2 (3%)	2 (3%)	0
Total	71	64	7

This table shows that when the music coordinators were removed from the sample, only four of the remaining sixty-four teachers felt 'very confident' to teach music.

Question 2(b)   **Please rate the following subjects according to how confident you feel about teaching them.**

Respondents were asked to rank the ten *National Curriculum* subjects on a scale of one to ten, one indicating that they felt most confident to teach a subject, through to ten indicating that a subject was the one they felt least confident to teach.

127

Responses to this question required some editing to be usable. The pilot questionnaire had indicated that some teachers may want to show an equal degree of confidence in some subjects, although the question wording was left unchanged as no improvement in this respect could be devised. In an attempt to indicate equal levels of confidence in two or more subjects, seventeen respondents used a scale of their own construction, rather than the requested numbering from one to ten. These scales used repeated numbers, for example 1111222233, 1225558888. In order for this data to be usable, the subjects were placed according to the number of subjects ranked above them. For example, if music was ranked 8 on a scale of 2222233348, then nine subjects have been placed above it in level of confidence, and music has therefore been ranked tenth.

The responses for each subject were counted and the average ranking for each subject is shown in Table 5.

Table 5: Subject Rankings

Subject	Average ranking on 1 – 10 scale
English	2.11
Maths	2.46
Science	4.08
History	5.13
Geography	5.87
Art	5.98
PE	6.02
RE	6.02
DT	6.87
Music	7.35

Appendix L shows the complete table of subject scores.

Interviewees were also asked about their confidence to teach music. One of the head teachers interviewed commented that there is 'a lot of uncertainty' among the rest of her staff with regards to music teaching, and that 'if people don't read music they can find it very difficult'. The other pointed out that fear of teaching a subject can be a problem with music, and that 'singing in front of thirty kids is hard,

especially if you're doing it for the first time!'. One interviewee commented that teachers are expected to be expert in each subject, with a lot of pressure to be successful, continuing that 'before, we could give a flavour of a subject without being expected to perform to a standard' and that 'the emphasis is on literacy and numeracy'. A second interviewee agreed that 'you need a higher degree of expertise nowadays', and that 'for music you've got to be an actor or performer'. Another commented that 'everyone has areas where they don't feel as confident, but with subjects such as science and art you can draw on your own experience and schooling. Music is more of a specialist area'. Other factors which could explain the low ranking of music on the confidence scale were mentioned by the class teachers interviewed: lack of musical knowledge, time and teaching environment, resources, and age group taught. One commented that she was 'happy to teach music at Reception level but would find it harder further up the school'. This factor was investigated by comparing questionnaire responses from respondents who teach Key Stages One and Two as follows:

Table 6: Confidence, by Key Stage

	Key Stage One	Key Stage Two
Very confident	5 (15%)	4 (11%)
Reasonably confident	19 (58%)	16 (42%)
Not confident	9 (27%)	16 (42%)
No response	0	2 (5%)
Total	33	38

Although this does show a higher proportion of Key Stage Two teachers who are not confident in teaching music, and a higher proportion of Key Stage One teachers who are very or reasonably confident, the difference was not found to be a significant one when statistically tested as described in Appendix P.

3   Musical Experience and Training

Question 3(a)   Did your initial teacher training include any music education?

Table 7: Music Education: Initial Teacher Training

	Full sample	Non-specialists only	Music coordinators only
Yes	49 (69%)	43 (67%)	6
No	19 (27%)	18 (28%)	1
No response	3 (4%)	3 (5%)	0
Total	71	64	7

As Table 7 shows, 69% of the full sample of respondents had received some training in music education as part of their initial teacher training. Responses were examined according to the number of years respondents had been teaching in primary schools. As Beauchamp (1997) observed, 'it would seem safe to assume that, given the many changes in initial training methodology even in the last fifty years, their experiences of Music training are not the same' (p.73). Although the content of music courses in initial teacher training was not investigated, it was noted that a higher proportion of more recent entrants to the profession had received initial teacher training in music than had those teachers who had been teaching for 21 years or more:

Table 8: Initial Training, by Experience

	Number of years teaching in primary schools				
Initial training in Music?	0-5	6-10	11-15	16-20	21 or more
Yes	16	16	8	4	5
No	2	2	3	3	9
No response	1	1	0	0	1
Total	19	19	11	7	15
Proportion with initial Training in music	84%	84%	73%	57%	33%

Responses to question 3(a) were examined further to determine whether any correlation existed between initial teacher training in music and level of confidence to teach it:

Table 9: Confidence, by Initial Training

	Initial teacher training in music	No initial teacher training in music	No response	Total
Very confident	6	2	1	9
Reasonably confident	30	5	0	35
Not confident	12	11	2	25
No response	1	1	0	2
Total	49	19	3	71

A chi-squared test was applied to the data, and the calculations of this

can be seen in Appendix Q. A significant link was discovered between initial teacher training in music and level of confidence in teaching music.

As it had been noted that more recent entrants to teaching were more likely to have received initial teacher training in music, and that those who had received this training were more likely to feel confident to teach music, it was necessary to investigate any possible link between confidence and number of years' teaching experience. The data is given below:

Table 10: Confidence, by Experience

	Number of years teaching in primary schools				
Level of confidence	0-5	6-10	11-15	16-20	21 or more
Very confident	4 (21%)	1 (5%)	1 (9%)	2 (29%)	1 (7%)
Reasonably confident	10(53%)	13 (68%)	4 (36%)	1 (14%)	7 (47%)
Not confident	4 (21%)	5 (26%)	6 (55%)	3 (43%)	7 (47%)
No response	1 (5%)	0	0	1 (14%)	0
Total	19	19	11	7	15

This data was examined to determine any correlation between number of years of primary teaching experience and level of confidence. A chi-squared test was applied to the data, and calculations can be seen

in Appendix R. However, due to the small expected values, in order to conduct a valid test categories were combined in order to achieve classes which were sufficiently large:

Table 11: Confidence, by Experience

	Number of years teaching in primary schools		
Level of confidence	0-10	11-20	21 or more
Very or reasonably confident	28	8	8
Not confident	9	9	7
Total	37	17	15

When the chi-squared test was applied to this data as described in Appendix R, a marginally significant link between number of years teaching experience in primary schools and level of confidence was discovered, suggesting that a higher proportion of more recent entrants to the profession felt confident to teach music.

Question 3(b)   Have you any other musical training?

Question 3(c)   Do you have any musical qualifications?

There was some difficulty in counting responses to questions 3(b) and 3(c), relating to musical training and qualifications. In some cases the two are difficult to separate, for example training to play an

instrument and achieving an examination grade in that instrument. Respondents did not always indicate training as well as qualifications, when it may be fair to assume that some training was received in preparation for the qualification. In other cases training may take place without a qualification being awarded, for example in-service training. Responses to question 3(b) fell into three categories: no other training, indication of training to play a musical instrument, and in-service training. As both the playing of musical instruments and INSET are also investigated later in the questionnaire, question 3(b) was found to be unnecessary. However, questionnaires were examined carefully for consistency to avoid any relevant information being overlooked, and if a respondent had indicated INSET or the playing of an instrument in question 3 but not in the later questions 4(a) and 5(a), that questionnaire was edited accordingly. Editing also took place where respondents had indicated, for example, a music degree under 'training' – this was then included as a 'qualification'.

Question 3(c) was therefore treated in isolation, as an investigation of respondents' musical subject knowledge as opposed to training for musical teaching. It was necessary to combine academic and practical qualifications for the purposes of analysis. Responses were

categorised according to the highest level of qualification held by each respondent: None; Up to and including grade 5 practical/theory, and/or O level music; Grades 6 to 8 practical or theory and/or A level music; Degree in music or arts. Grade 6 is the current minimum performance standard required to achieve an A level qualification in music. The current GCSE syllabus has no minimum performance standard, while a top GCSE grade can be achieved with grade 5 standard performance, hence the connection made between GCSE, A level and Associated Board qualifications. Responses were as follows:

Table 12: Musical Qualifications

Level of qualification	Full sample	Non-specialists Only	Music coordinators only
None	48 (68%)	48 (75%)	0
Up to and including grade 5 practical/ theory, and/or O level	15 (21%)	13 (20%)	2
Grades 6-8 practical/ theory, and/or A level	3 (4%)	0	3
Degree in music or arts	3 (4%)	1 (2%)	2
No response	2 (3%)	2 (3%)	0

These responses were examined further to determine whether there was any correlation between musical qualifications (musical knowledge) and level of confidence to teach music. Responses from

137

teachers with no musical qualifications were compared from teachers

who did have qualifications in music:

Table 13: Confidence, by Qualifications

	No Qualifications in music	Qualifications in music	No response
Very confident	1	7	1
Reasonably confident	23	12	0
Not confident	23	1	1
No response	1	1	0

A chi-squared test was applied to the data, and the calculations used

can be seen in Appendix S. There was found to be a link between

musical qualifications and confidence to teach music, significant at the

1% level.

4 Musical Valuing

This section of the questionnaire was concerned with whether teachers

participated in any musical activities themselves, and whether they

were more likely to feel able to promote music as an enjoyable subject

if they enjoyed music personally.

**Question 4(a)   Do you participate in any musical activities for
your own pleasure?**

Some editing was required for this question. If a respondent had indicated in the response to question 3 that they played a musical instrument, but had not mentioned this when responding to question 4, then it was assumed for the purposes of question 4 that an instrument was played. Five questionnaires were edited accordingly.

Respondents were asked to indicate any musical participation by ticking any which applied of the following: none, listen to music (any style), sing, sing with a group or choir, play an instrument, play with a group/band/orchestra, or any other activities. For the purposes of data analysis and application of statistical procedures, respondents were divided into the following discrete categories: those who did not participate in any musical activities; those who listened to music but did not participate in any other way; those who played an instrument and/or sang, without indicating listening to music; and those who listened to music in addition to playing an instrument and/or singing. These could then be divided into the following categories of 'low' and 'high' participation in musical activities as follows:

Table 14: Summary of Participation in Musical Activities

None	Listen only	Play and/or sing only	Play and/or sing and listen
7	30	4	30
Total 'low' participation: 37		Total 'high' participation: 34	

It was noted that all of the music coordinators took part in at least two forms of musical activity, each listening to music and playing an instrument, with four singing in addition to these. They all therefore fall into the 'high' activities category.

This data was examined in relation to the level of confidence respondents felt to teach music:

Table 15: Confidence, by Participation in Musical Activities

	Low activities	High activities
Very confident	0	9
Reasonably confident	17	18
Not confident	19	6
No response	1	1

A chi-squared test was applied to the data to determine whether musical activities and level of confidence were independent variables,

or whether there was a significant link between the two sets of numerical data. The calculations used may be seen in Appendix T. A connection between the responses to each question was found to be highly significant (significant at the 1% level).

Question 4(b)   Do you feel able to promote music as an enjoyable subject?

Table 16: Promotion of Music

	Full sample	Non-specialists only	Music coordinators only
Yes	55 (77%)	49 (77%)	6
No	14 (20%)	13 (20%)	1
No response	2 (3%)	2 (3%)	0

It is surprising to note that one of the music coordinators indicated that they did not feel able to promote music. The percentages of those feeling able to promote music were the same for the full sample and the sample with music coordinators removed.

To investigate any possible connection between participating in musical activities, and feeling able to promote music, responses to questions 4(a) and 4(b) were examined, and a chi-squared significance

test applied as described in Appendix U. No significant link was discovered.

5 Support in Music Teaching

In this section of the questionnaire respondents were asked about the forms of support they received in music teaching, and whether the support received enabled them to teach music independently. They were then asked what forms of support they would like to receive. There were some multiple responses to this question, as teachers often used more than one form of support in their teaching. The responses are given in Table 17 overleaf.

Table 17: Forms of Support Used or Received by Respondents

Form of support	Full sample	Non-specialists only	Music coordinators
Text books and teacher guides	34 (48%)	30 (47%)	4
School scheme of work	47 (66%)	40 (63%)	7 (100%)
Respondent's own knowledge and ideas	27 (38%)	20 (31%)	7 (100%)
A published music scheme	48 (68%)	44 (69%)	4
Support in own classroom by a music specialist	6 (8%)	6 (9%)	0
INSET in music	26 (37%)	22 (34%)	4
Advice/assistance in planning from music coordinator	19 (27%)	18 (28%)	1
Television programmes and radio broadcasts	13 (18%)	12 (19%)	1
None of the above	0	0	0
No response	3 (4%)	3 47%)	0

All of the music coordinators in the sample used the school scheme of work and their own knowledge and ideas. One indicated receipt of advice/assistance in planning from a music coordinator, which seems unlikely as the respondent is the school music coordinator, but could perhaps refer to another musician in school or an external specialist who is available for advice.

Responses were compared from Key Stage One and Key Stage Two teachers as follows:

Table 18: Forms of Support, by Key Stage

Form of support	Key Stage One (total 33)	Key Stage Two (total 38)
Text books and teacher guides	11 (33%)	23 (61%)
School scheme of work	19 (58%)	28 (74%)
Own knowledge and ideas	17 (52%)	10 (26%)
A published music scheme	21 (64%)	27 (71%)
Support in own classroom from a music specialist	2 (6%)	4 (11%)
INSET	15 (45%)	11 (29%)
Advice/assistance in planning from music coordinator	8 (24%)	11 (29%)
Television programmes and radio broadcasts	3 (9%)	10 (26%)
No response	0	3 (8%)

Although the categories stating forms of support received are not mutually exclusive, direct comparisons can be made between percentages of Key Stage One and Key Stage Two teachers receiving each form of support. Key Stage Two teachers indicate a higher usage of all forms of support with the exception of INSET and use of own knowledge and ideas. The response to the latter from Key Stage One

teachers indicates that twice as many Key Stage One teachers feel able to use their own knowledge and ideas to support their music teaching than do Key Stage Two teachers.

Published schemes used by the schools in the sample were *Silver Burdett* (four schools), *Lively Music* (two schools, one of which also has *Time and Tune*), *Carousel* (one school), *Music Box Radio* (one school) and *Nelson* (one school). There was a good response from teachers in schools which used *Silver Burdett* – 28 respondents in total from four schools using this scheme. Responses from two schools do not indicate use of a published music scheme, while the two respondents from the remaining school made no response to this question, so use of a published scheme could not be ascertained. Details of responses and schemes used are given in Appendix M.

Responses from interviewees give some insight into the forms of support found most valuable by teachers. Where in-class support from music specialists was received, it was generally found very helpful. Two respondents commented on heavy reliance on music schemes, one because 'there is nothing else to draw on. It tells you what to do and you have the support of the tape'. When asked about

ideal forms of support, suggestions were made for music specialists who could be observed teaching and provide a model for class teachers, for musicians to act in an advisory capacity, and for 'a simple yet detailed scheme' or 'packs for teaching with learning outcomes for each year group; teacher and child-friendly, time-saving activities'. One respondent felt that 'music could be going on all the time if people knew how to access it'.

Question 5(b)   If you do use or receive any of the forms of support listed above, do these enable you to teach music independently?

Table 19: Ability to Teach Music Independently

Response	Full sample	Non-specialists only	Music coordinators only
Yes	49 (69%)	43 (67%)	6
No	6 (8%)	6 (9.5%)	0
No response	16 (23%)	15 (23.5%)	1

There was a high level of non-response to this question. The wording was perhaps ambiguous – arguably, if one needs certain forms of support, in particular support from a music specialist, one is not actually teaching music independently.

The support received by respondents was examined to investigate whether any connection may be inferred between type of support and confidence or independence in music teaching. However, due to the high level of non-response and to the small sample size of each category, any connection was difficult to ascertain.

Confidence and Independence, by Support

Table 20

Form of support: **Text books and teacher guides** **(total 34 respondents)**	
Percentage of respondents feeling very confident:	**15%**
Percentage of respondents feeling reasonably confident:	**53%**
Percentage of respondents feeling not confident:	**29%**
Non-response:	**3%**
Percentage feeling able to teach music independently:	**74%**
Percentage not feeling able to teach music independently:	**9%**
Non-response:	**17%**

Table 21

Form of support: **School scheme of work (total 47 respondents)**	
Percentage of respondents feeling very confident:	**15%**
Percentage of respondents feeling reasonably confident:	**51%**
Percentage of respondents feeling not confident:	**34%**
Non-response:	**0**
Percentage feeling able to teach music independently:	**77%**
Percentage not feeling able to teach music independently:	**8%**
Non-response:	**15%**

Table 22

Form of support: **Respondent's own knowledge and ideas** **(total 27 respondents)**	
Percentage of respondents feeling very confident:	**33%**
Percentage of respondents feeling reasonably confident:	**55%**
Percentage of respondents feeling not confident:	**11%**
Non-response:	**0**
Percentage feeling able to teach music independently:	**70%**
Percentage not feeling able to teach music independently:	**7%**
Non-response:	**22%**

Table 23

Form of support: **A published music scheme** **(total 48 respondents)**	
Percentage of respondents feeling very confident:	**10%**
Percentage of respondents feeling reasonably confident:	**50%**
Percentage of respondents feeling not confident:	**40%**
Non-response:	**0**
Percentage feeling able to teach music independently:	**77%**
Percentage not feeling able to teach music independently:	**8%**
Non-response:	**15%**

Table 24

Form of support: **Support in own classroom from a music** **specialist (total 6 respondents)**	
Percentage of respondents feeling very confident:	**17%**
Percentage of respondents feeling reasonably confident:	**33%**
Percentage of respondents feeling not confident:	**50%**
Non-response:	**0**
Percentage feeling able to teach music independently:	**83%**
Percentage not feeling able to teach music independently:	**0**
Non-response:	**17%**

Table 25

Form of support: **INSET in music (total 26 respondents)**	
Percentage of respondents feeling very confident:	**19%**
Percentage of respondents feeling reasonably confident:	**50%**
Percentage of respondents feeling not confident:	**31%**
Non-response:	**0**
Percentage feeling able to teach music independently:	**77%**
Percentage not feeling able to teach music independently:	**11.5%**
Non-response:	**11.5%**

Table 26

Form of support: **Advice/assistance in planning from music coordinator (total 19 respondents)**	
Percentage of respondents feeling very confident:	**11%**
Percentage of respondents feeling reasonably confident:	**63%**
Percentage of respondents feeling not confident:	**26%**
Non-response:	**0**
Percentage feeling able to teach music independently:	**89%**
Percentage not feeling able to teach music independently:	**5%**
Non-response:	**5%**

Table 27

Form of support: **Television programmes and radio broadcasts (total 13 respondents)**	
Percentage of respondents feeling very confident:	**8%**
Percentage of respondents feeling reasonably confident:	**23%**
Percentage of respondents feeling not confident:	**69%**
Non-response:	**0**
Percentage feeling able to teach music independently:	**69%**
Percentage not feeling able to teach music independently:	**15%**
Non-response:	**15%**

When responses from Key Stage One and Key Stage Two teachers were examined in relation to feeling able to teach music independently, there was negligible difference between the percentages:

Table 28: Independence, by Key Stage

Able to teach music independently?	Key Stage One (total 33)	Key Stage Two (total 38)
Yes	23 (70%)	26 (68%)
No	3 (9%)	3 (8%)
No response	7 (21%)	9 (24%)

Question 5(c)   What kind of support, if any, would you like to receive?

Table 29: Preferred Forms of Support

Form of support	Full sample	Non-specialists only (total 64)	Music coordinators only (total 7)
Music INSET sessions	29 (41%)	26 (41%)	3
In-class training from tape/video/TV lessons	16 (23%)	16 (25%)	0
In-class support by music specialist	40 (56%)	37 (58%)	3
Personal training at home/own time	9 (13%)	9 (14%)	0
Other	2 (3%)	2 (3%)	0
No response	9 (13%)	7 (11%)	2

The details given where 'other' was indicated were:

(1)   Develop current practice possibly through INSET

(2)   Music specialist to teach.

It should be noted that, as with the previous question referring to forms of support received, the categories are not mutually exclusive: respondents were invited to indicate all responses which applied to them.

Question 5(d)   Do you rely on following instructions provided by a scheme or text in order to teach music?

Table 30: Reliance on Instructions

Reliance on instructions?	Full sample	Non-specialists only	Music coordinators only
Yes	36 (51%)	36 (56%)	0
No	33 (46%)	26 (41%)	7 (100%)
No response	2 (3%)	2 (3%)	0

When responses from Key Stage One and Key Stage Two teachers were examined, it was noted that a higher proportion of Key Stage Two teachers relied on instructions than those teaching Key Stage One:

Table 31: Reliance on Instructions, by Key Stage

Reliance on instructions?	Key Stage One	Key Stage Two
Yes	13 (39%)	23 (61%)
No	20 (61%)	13 (34%)
No response	0	2 (5%)

The chi-squared significance test was applied to this data as described in Appendix V to determine whether any link existed between key stage taught and reliance on instructions, or whether the two categories were independent. Initially a link between the categories, significant at the 5% level, was established. However, as there was only one degree of freedom, Yates' Correction was applied, and when the calculation was repeated using this correction, the link was found to be only marginally significant (at the 10% level).

6   Self-Evaluation

In this section, respondents were asked if they felt their teaching of music had improved since they began teaching, and whether or not they felt that they were meeting *National Curriculum* requirements for music.

Question 6(a)   Do you think your teaching of music has improved since you began teaching?

Table 32: Improvement of Music Teaching

	Full sample	Non-specialists only	Music coordinators only
Yes	44 (62%)	38 (59%)	6
No	26 (37%)	25 (39%)	1
No response	1 (1%)	1 (2%)	0

Reasons for any perceived improvement were indicated as follows:

Table 33: Reasons for Improvement

Improvement of general teaching skills through experience	32 (45%)
Increase in respondent's own understanding of music	11 (15%)
Improvement in respondent's own musical skills	11 (15%)
Familiarity with books/schemes	21 (30%)
INSET	12 (17%)
Other	2 (3%)
No response	2 (3%)

'Other' responses were specified as 'attended a lot of music courses in previous school' and 'my own self confidence'.

Question 6(b)   Do you think that you are meeting National Curriculum requirements for music?

Table 34: National Curriculum Requirements

	Full sample	Non-specialists only	Music coordinators only
Yes	29 (41%)	23 (36%)	6
No	32 (45%)	31 (48%)	1
No response	2	2	0
Discarded responses: nursery teachers	8	8	0

These percentages were also calculated after nursery and non-responses had been removed:

Table 35: National Curriculum Requirements

	Full sample (total now 61)	Non-specialists only (total now 54)	Music coordinators only
Yes	29 (48%)	23 (43%)	6
No	32 (52%)	31 (57%)	1

It will be noted that one of the music coordinators did not feel that they were meeting *National Curriculum* requirements.

Some insight into the meeting of the *National Curriculum* can be gained by looking at comments made by interviewees.   Time for

teaching music was felt to be a problem, but the point was also made that 'the problem is finding time to get people involved – there are always new guidelines and initiatives that take precedence'. It was felt that the *National Curriculum* document 'could be put in simpler terms' – one non-specialist found the document 'quite confusing – although I have a fundamental knowledge of music I find it hard to know where I am going to and have specific attainment objectives'. Another interviewee agreed, commenting that 'the document was written by music specialists, and if you have no specialist knowledge yourself it's impossible to interpret'.

When responses from Key Stage One and Key Stage Two teachers were examined, a higher percentage of Key Stage Two teachers felt that they were not meeting *National Curriculum* requirements:

Table 36: National Curriculum Requirements, by Key Stage

	Key Stage One	Key Stage Two
Yes	18 (55%)	11 (29%)
No	7 (21%)	25 (66%)
No response	0	2
Discard – nursery teachers	8	0

These percentages were also calculated after nursery and non-responses had been removed:

Table 37: National Curriculum Requirements, by Key Stage

	Key Stage One (total now 25)	Key Stage Two (total now 36)
Yes	18 (72%)	11 (31%)
No	7 (28%)	25 (69%)

A chi-squared test, described in Appendix W, to determine any significant connection between these variables, or to determine their independence, was applied. As the number of degrees of freedom was one, Yates' Correction was applied. A highly significant relationship between the variables was discovered (significant at the 1% level).

7   Teaching Different Aspects of Music

This section was designed to investigate whether teachers felt more confident teaching some aspects of music than others, and which areas were taught most often.

Question 7(a)   Do you sing songs with your class?

Table 38: Frequency of Singing

	Full sample	Non-specialists only	Music coordinators only
Yes, every day	11 (15%)	9 (14%)	2
Yes, several times a week	19 (27%)	17 (27%)	2
Yes, once a week	21 (30%)	18 (28%)	3
Rarely	16 (22%)	16 (25%)	0
Never	4 (6%)	4 (6%)	0

Some comments were made by interviewees about singing. Some did not find singing a problem – in fact, responses to question 7(b) on the questionnaire indicate that many teachers do more singing than other aspects of music. However, some teachers do find singing difficult in class – 'I'm unsure of my voice and find it hard to tell whether I'm in tune'; 'I find it frustrating as I can't sing – I don't feel that I am an adequate teacher of singing'; 'I can't sing very well – I find it hard'. One commented on the difficulty of singing with older children – 'they become inhibited as they get older and it is harder to get singing from them'.

When responses from Key Stage One and Key Stage Two teachers

were compared, it was noted that Key Stage One teachers seemed to sing with their classes more often than those teaching Key Stage Two:

Table 39: Frequency of Singing, by Key Stage

	Key Stage One	Key Stage Two
Yes, every day	11 (33%)	0
Yes, several times a week	17 (52%)	2 (5%)
Yes, once a week	4 (12%)	17 (45%)
Rarely	0	16 (42%)
Never	1 (3%)	3 (8%)

A chi-squared test, described in Appendix X, was applied to this data to determine whether a significant relationship existed between the two sets of variables, and this was confirmed at the 1% level of significance.

Question 7(b)   **Do you teach one area of music more often than others eg singing, listening, rhythm, exploration of instruments, composition?**

Table 40: Teaching a Preferred Aspect of Music

	Full sample	Non-specialists only	Music coordinators only
Yes	52 (73%)	46 (72%)	6
No	18 (25%)	17 (27%)	1
No response	1 (1%)	1 (1%)	0

Singing was the aspect of music taught most often by respondents, followed by rhythm and listening. Comments made by interviewees indicate a greater confidence with 'basic things – rhythm and listening to sounds you can make with instruments', and that 'people are more comfortable with rhythm and music appreciation. People are frightened of composition'. It was felt to be hard to know how to teach musical notation, particularly in Key Stage Two.

Question 7(c)   **Do you feel more confident leading activities such as singing and clapping games than with teaching music more formally?**

Table 41: Confidence, by Activities Taught

	Full sample	Non-specialists only	Music coordinators only
Yes	49 (69%)	46 (72%)	3
No	19 (27%)	17 (26%)	2
No response	3 (4%)	1 (2%)	2

Question 7(d)   **Do you link music with other subjects in your teaching, for example in topic work?**

Responses are shown in Table 42 overleaf.

Table 42: Cross-Curricular Music

	Full sample	Non-specialists only	Music coordinators only
Yes	47 (66%)	42 (66%)	5
No	23 (32%)	22 (34%)	1
No response	1 (1%)	0	1

Question 7(e)   If yes, do you find it easier to teach music when it is linked to another subject?

Table 43: Ease of Teaching Cross-Curricular Music

	Full sample	Non-specialists only	Music coordinators only
Yes	22 (31%)	22 (34%)	0
No	12 (17%)	11 (17%)	1
Not applicable	24 (34%)	22 (34%)	2
No response	13 (18%)	9 (14%)	4

Some responses to this question required editing to be usable. If respondents answered 'no' to 7(d), then 7(e) has been coded as not applicable if it had been previously left blank or 'no' answered. When the 'not applicable' group are removed, the total number of respondents who do link music to another subject is 47, and the

160

figures are as follows:

Table 44: Ease of Teaching Cross-Curricular Music

	Full sample (total now 47)	Non-specialists only (total now 42)	Music coordinators only
Yes	22 (47%)	22 (52%)	0
No	12 (26%)	11 (26%)	1
No response	13 (28%)	9 (21%)	4

Some interviewees felt that people can be more confident linking music to another subject. It was suggested that 'if you feel you have got to do half an hour of music it can be daunting', and that 'something to hang your hat on can help. If you're teaching music for music's sake it can be hard if you're not confident'.

When responses from Key Stage One and Key Stage Two teachers were compared, a higher percentage of Key Stage Two teachers found it easier to teach music when linked to another subject:

Table 45: Ease of Teaching Cross-Curricular Music, by Key Stage

	Key Stage One	Key Stage Two
Yes	7 (21%)	15 (40%)
No	10 (30%)	2 (5%)
Not applicable	10 (30%)	14 (37%)
No response	6 (18%)	7 (18%)

To determine whether the difference in response from Key Stage One and Key Stage Two teachers was significant, the 'not applicable' and 'non-response' categories were removed and a chi-squared test applied to the data as described in Appendix Y. A significant difference was established.

REFERENCES

Beauchamp, Gary (1997) 'INITIAL TRAINING + INSET = Confident Teachers. A Formula for Success?', <u>B. J. Music Ed.</u> (1997), 14, pp.69-85

Crawshaw, J. and Chambers, J. (1994) <u>A Concise Course in A-Level Statistics</u>, Stanley Thornes Ltd, p.607

Fitzgibbon, Carol Taylor and Morris, Lynn Lyons (1987) <u>How To Analyze Data</u>, SAGE Publications, p.99

CHAPTER SEVEN

DISCUSSION OF RESULTS

The aim of this chapter is to look critically at the responses to the survey and interview questions, and to discuss these with reference to the three main research questions and literature reviewed.

Research Question 1: Should Non-Specialist Teachers be Expected to Teach Music?

This question is a compound of several issues. The question is not only whether non-specialist teachers are able to teach music effectively, but in the light of the current curriculum whether it is reasonable to expect them to do so, both in practical and educational terms. Another consideration is whether it is more advantageous educationally for children to be taught all subjects including music by their class teacher, or whether some specialist teaching is desirable. From this arises the question of importance of teaching skills and subject knowledge. These areas are treated separately for clarity.

<u>Are Non-Specialists Able to Teach Music Effectively?</u>

References were made in the review of the literature to findings by

Her Majesty's Inspectorate. Briefly, the findings were as follows:

HMI (1991) noted that the quality of work in music, more than in

other subjects, depended on one or more teachers with specialist

expertise. HMI found that music is more often taught by specialist

teachers than any other subject at primary level, and that where such

teaching is well planned and appropriately managed it results in high

standards of musical work. It also notes that the presence of a

specialist teacher is usually associated with good quality work in the

subject whether or not the teacher is mainly employed in specialist

teaching, and comments that the availability of a teacher with

expertise in music is a crucial factor in achieving success.

After the first year of implementation of the music curriculum was

reviewed by OFSTED (1993), it was found that many teachers had

received insufficient training to equip them for teaching the music

Order. However, by 1995, when inspection findings were reviewed,

the quality of music teaching was found to be uniformly high in all

year groups from Year One to Year Six. A large majority of music

lessons were taught by the class teacher. This implies that many class teachers are teaching music effectively, which according to Ward (2000) is confirmed by later findings. OFSTED (1995) observed that lessons taught by music specialists varied widely in quality, but were described as 'often good or better in Key Stage 2' (p.18). It was noted that the highest standards were often found in lessons taught jointly by a music specialist and the class teacher, or when teachers who work for part of the time as music specialists taught their own class. These are obvious combinations of subject expertise, teaching skills and knowledge of a teacher's own class of children.

It was not possible in the present study to assess the quality of teachers' music delivery, so a degree of self-evaluation by respondents was applied. In an attempt to investigate whether teachers feel that they are teaching music effectively, questionnaire respondents were asked if they felt that they were meeting *National Curriculum* requirements for music. As illustrated in Tables 34 and 35, 29 of the responses analysed were positive while 32 felt that they were not meeting requirements. When the music coordinators were removed from the sample, 23 class teachers, or 43%, answered positively and 31, or 57%, negatively.

A highly significant relationship was found between Key Stage taught and whether teachers considered themselves to be meeting *National Curriculum* requirements. Seventy two per cent of Key Stage One teachers felt that they were meeting requirements, compared with 31% of Key Stage Two teachers (see Tables 36 and 37). This is supported by comments made at interview. One of the head teachers felt that Key Stage Two teachers in particular would benefit from advice assistance with planning and progression from a specialist, and felt that subject knowledge was very important when teaching Year Six children. The other head teacher commented that being knowledgeable about all subjects was becoming more difficult 'particularly at the top end of Key Stage Two'. Two of the class teachers felt they would need to make sure they knew a subject before teaching it, if teaching the top of Key Stage Two, and another commented on the more demanding curriculum at this stage.

The issue of subject knowledge in all areas of the *National Curriculum* was also discussed at interview. It was suggested that appropriate input was necessary to improve subject knowledge, that being knowledgeable in all subject areas is not practical, and that recently it has become more difficult to teach all *National Curriculum*

subjects. However, it was pointed out by one respondent that teaching all subjects is expected from primary teachers, and two of the teachers interviewed had chosen primary teaching specifically because of this. One of the music coordinators interviewed commented that a higher degree of expertise is needed nowadays, and suggested that only confident teachers would be able to do it. Another felt that teaching all subjects of the *National Curriculum* has to be achievable, and that the burden needed reducing. She commented that subjects such as art and music get marginalised. This teacher suggested that the basic problem is less in finding the time to teach the subjects, although she felt this was an issue, and more in finding time to get people involved, given that there are always new guidelines and initiatives that take precedence. A non-specialist interviewee agreed that time for training, purposeful monitoring and feedback, and in-service training was a problem, in this case particularly so as her school was part of an Education Action Zone, with the emphasis even more strongly on the core subjects.

Several comments were made by interviewees on the content and presentation of the *National Curriculum*. One music coordinator interviewed commented that while the *National Curriculum* does not

ask too much, it could be put in simpler terms. A non-specialist teacher agreed, finding the document quite confusing, and commented that although she had a fundamental knowledge of music, she found it hard to know where she was going to musically, and to have specific attainment objectives. Another felt that the revised curriculum is analysed per subject rather than as a whole curriculum, and that there was general uncertainty, with a need for specialist direction and guidance. One of the head teachers interviewed suggested that:

> 'The trouble with the *National Curriculum* is that the document was written by music specialists, and if you have no specialist knowledge yourself it's impossible to interpret. The same problem occurs with all the curriculum documents – all the subjects were made to seem invaluable and are scientific to follow... With the revisions to the *National Curriculum*, all the subject associations feel that their subject should take priority. Until that stops happening, we will not get a teachable National Curriculum.'

To summarise, although OFSTED (1995) findings were encouraging of the ability of the non-specialist to teach music, commenting on the high quality of music lessons taught across the primary age range with

most lessons taught by class teachers, the present findings suggest that approximately half of all teachers feel that they are not meeting the necessary requirements. A significant proportion of these are Key Stage Two teachers. Possible reasons for this include the more demanding Key Stage Two curriculum, a need for musical training and support for non-specialists, and a preference for a more comprehensive National Curriculum to give direction.

Arguments For and Against Specialist Teaching in Primary Schools

The review of the literature identified many strong arguments for generalist class teaching of all subjects in primary schools. Mills (1989) suggests that music taught by the class teacher helps children to regard music as part of the whole curriculum, and enables greater opportunities to be provided for music. She stresses the importance of the teacher's knowledge of individual children, and is of the opinion that all class teachers, given the appropriate preparation and support, are capable of teaching music.

The pastoral side of teaching was discussed at interview. One of the music coordinators interviewed felt that children benefit from having their own teacher for all subject areas, thus being able to build up a

positive relationship and being in the position of sharing all aspects of learning. She suggested that having one person showing them all opportunities makes sense to children. Another interviewee, a non-music specialist, felt that children should be developed as an entity, not subject by subject.

Tillman (1988) argues that specialist teaching restricts access to music, which can be regarded as an elitist subject. Glover and Ward (1993) agree, recommending generalist teaching to give the impression that music is accessible to everyone. Struthers (1994) suggests that children need to experience as many active models as possible of adults doing music. One of the non-specialist interviewees agreed, commenting that:

> 'When I started teaching, there were always at least five members of staff who were musical, and others would support a staff choir. This example is lacking now – teaching by role modelling – it's a big element that's missing now. The teachers weren't necessarily particularly competent, but they enjoyed music. I don't know if you have to be an expert.'

She felt that children expect the teacher to be a role model, but that she tried using children with aptitude as an alternative.

This respondent felt that elitism could arise if a specialist teacher was imported for music, without also being a class teacher. She also commented on the 'cans' and 'can-nots' which can arise from selections for school choirs. Another teacher suggested that the issue of elitism depended upon how teachers convey a subject, and a third commented that even given the possibility of an elitist attitude towards music if specialist teaching were implemented, she would prefer the children to have the quality time, regardless of this issue. A third, a music coordinator, commented that specialist teaching can lead to the perceptions 'I am a musician' or 'I am a scientist', and that children need to develop all areas and see that teachers do the same. She felt that 'there is a myth that you have to be brilliant at something to be successful – enjoyment is also important'. She argued for music to be available to all children with their own class teacher, against the loss of opportunity to link subjects, and the loss of the comfort and security of their own teacher and working environment which she felt would arise from specialist teaching. Another non-specialist agreed that it is advantageous to have a settled environment especially at the younger end of the school. However, it was also suggested that while children benefit from having their own teacher for all subjects because of interpersonal areas, for the academic side they benefit more from a

172

specialist.

Issues were also raised about possible personal disadvantages to staff in a specialist teaching environment. It was felt that specialist teaching in some subjects could mean that some teachers stopped trying to teach those subjects, or were denied the opportunity to find out about and teach a subject. It was suggested that if staff worked in a system of specialist teaching before moving to another school, they might not have the necessary full knowledge and experience of the whole curriculum. Other disadvantages suggested were that the teacher is denied a rounded view of the children, their strengths and weaknesses and 'who they are as people', and the possibility of boredom on the part of the specialist teacher.

Glover and Ward also suggest that music is connected to everything else, and that the class teacher is able to make links between music and the rest of the curriculum which may not occur if music was taught by a specialist. Flash (1993) agrees that music should be an inseparable part of daily life. One of the non-specialist interviewees commented that if specialists taught in primary schools everything would be 'separated into boxes'.

Other disadvantages to specialist teaching at primary level were identified by interviewees. These included organisation of the school day, balancing staff, the appropriateness to the age of the children, the loss of links between subjects, administrative issues such as report completion. It was noted in the review of the literature that cross-curricular issues were used as an argument against specialist teaching, and as 66% of respondents indicated that they do link music with other subjects, the present study suggests that this is a relevant argument.

These are all practical, pastoral and professional arguments in favour of the teaching of all subjects by primary class teachers. However, the ability of class teachers to teach music effectively is also debatable.

Flash (1993) agrees with Glover and Ward that all teachers have the musical capacity to provide a basis for a music curriculum for their own class, suggesting that music principles can be broken down into concepts simple enough for any teacher and the children to grasp.

The implications from Davies' research (1992, described by Davies, 1994) are that sufficient grounding can be given to infants (from four

to seven years) by singing games, rhymes and experimentation with instruments. This suggests that musical provision can be amply met by generalist class teachers at the lower primary age range. The present research indicates that Key Stage One teachers sing regularly with their classes: 97% of Key Stage One teachers who participated in the survey sang with their classes at least once a week, with 85% singing every day or several times a week. If Davies' suggestion that the teacher's role is to teach children a repertoire of standard songs and to encourage and give authority to their song-play is correct, then the indications are that a large majority of infant teachers are meeting the first of Davies' recommendations. It is not possible from the current research to deduce any information about teachers encouraging song-play from children.

At Key Stage Two, the implications from the present survey are that teachers sing less frequently with their classes than Key Stage One teachers, and are less confident that they are teaching music effectively. This may be partly due to the more demanding curricular requirements at this stage.

Arguments against generalist music teaching are put forward by

Lawrence (1974) who stresses the importance of musical expertise. Thomas (1989) points out the need for physical skills, adequate subject knowledge and sufficient knowledge of the methodologies available to cover the range of primary school children, although he questions whether in all subjects this is a reasonable expectation. Alexander (1994) notes the importance of valuing and understanding something in order to teach it well. One of the non-specialist interviewees agreed, commenting that someone who is a specialist or has an interest in a subject will make a better job of teaching it. She felt it impractical to be knowledgeable in all subject areas, suggesting that teachers today are expected to be more of an expert in each subject, with a lot of pressure to be successful, and the emphasis is on literacy and numeracy. This teacher felt that music was a different case from other subjects, that special skills are needed and that it is not possible to 'read up on' as it is with other subjects.

Some advantages of specialist teaching were pointed out by interviewees, including enthusiasm, a new approach, expertise and a new face: 'If you've got somebody who knows what they are talking about, they can inspire children more than someone who doesn't. If you are enthusiastic and knowledgeable the children are with you.

Children will ask questions – you need to be able to answer them.' The same teacher commented that music is something children should enjoy and that a teacher needs to be enthusiastic – 'If you are floundering and not confident you don't enjoy it yourself.' Another agreed that a specialist teacher would go into more depth and suggested that the children would have more confidence in what they were doing. She felt that children come away with more excitement and interest if the teacher has time and energy for a subject, and that the impression given to children of a subject is important. She suggested that the high expectations of a specialist will cause the children to have high expectations of themselves.

Comments were made on the importance of a specialist teacher to stretch children musically: 'We need someone to give expertise or we'll never have any musicians – children who love it are not being stretched.' It was felt that a specialist would be more able to select appropriate music in order to inspire enjoyment from the children and rehearse effectively: 'You need someone trained in music to know all the resources at their disposal.' It was also suggested that a piano or guitar played well gives body and a new dimension to children's music, and is still needed to enhance music at this stage.

In practical terms, one of the head teachers suggested that while one class teacher is good for the pastoral side of education, there is scope for one or two sessions with someone else, thus retaining continuity to a large extent. She felt it would help other staff to have someone to ask for help, especially with planning and progression and more so at Key Stage Two. She suggested that cross-curricular teaching would probably go on regardless of specialist teaching: 'I don't think good teachers will stop being good teachers. If they know music will lift their art lesson they will do it anyway.' Another respondent agreed that cross-curricular issues could be sorted out very easily, given an open-minded staff. It was agreed that more support and advice would be helpful, in particular demonstration lessons. As one of the head teachers commented, not all teachers are able to teach all subjects, and knowledge is not always secure enough. The other head felt that subject knowledge is becoming more difficult particularly towards Key Stage Two, and that although primary school teachers should be knowledgeable, 'they're not superhuman'.

To summarise, specialist teaching was felt to be advantageous in terms of teaching quality and expertise, enthusiasm, knowledge of resources and methodology. The pastoral side of teaching was felt to

be important, implying the need for one generalist teacher per class, but it was suggested that this need not be a problem if children were still taught most subjects by their class teacher. Cross curricular issues were discussed but felt to be negotiable. Interview respondents were divided in their views on elitism, some feeling it to be relevant and others not having encountered this issue. The main disadvantages to specialist teaching in primary schools were identified as organisation and professional development.

Importance of Teaching Skills and Subject Knowledge

The review of the literature identified opposing views of the relative importance of teaching skills and subject knowledge. Maxwell-Timmins (1986) stresses the importance of teaching skills. Struthers (1994) argues that teachers have the capacity to teach music and can build on their professional knowledge as educators. Rainbow (1996), however, argues that practical experience and an understanding of how to develop techniques must precede success in teaching them to children. Lawrence (1974) also stresses the importance of musicianship over teaching skills. Aubrey (1993) states the importance of subject knowledge for effective teaching and confidence in dealing with children's questions and responses.

Grossman, Wilson and Shulman (1989) stress the importance of both types of knowledge and reason that teachers need to understand their subject in ways that promote learning.

In the present investigation, interviewees were asked about their views on subject knowledge and teaching skills. One of the music coordinators felt that a lack of knowledge and understanding could be balanced by appropriate input, but that where there is no time for that input, there is a problem.

Considerations were put forward in favour of both teaching skills and subject knowledge by interviewees. Arguments for the importance of teaching skills over subject knowledge, as one head teacher commented, centred around the fact that:

> 'Just because a teacher is good at a subject, it doesn't mean they are able to teach it well to all age groups. You need to be able to teach and relate to the children.'

It was felt that the skills of a primary school teacher are different to those of a specialist, and that while insufficient subject knowledge can be improved by reading, the ability to teach a subject to children is paramount. Arguments for the importance of subject knowledge over

teaching skills were the conveyance of enthusiasm and love of the subject, and specialist knowledge:

'Specialist knowledge hasn't got a substitute. A specialist can always take children one step further – they have the knowledge to feed in other things if children are struggling – there are no teacher limits to disadvantage a child.'

One non-specialist teacher felt that the two areas were on a par in terms of importance, and summarised:

You cannot convey subject knowledge without excellent relationships and classroom management skills. You can not instil knowledge and progress it if [children] don't want to learn. That's where the teaching skills come in.'

There are strong arguments for the importance of both subject expertise and teaching skills. The implication is that quality of teaching depends on the calibre of the individual teacher – either a specialist with excellent teaching skills or a good generalist classroom teacher with strong subject knowledge!

Research Question 2:   To   What   Extent   do   Non-Specialist Teachers   Feel   Able   to   Teach   Music   to Children?

Do Non-Specialists Feel Confident to Teach Music?

The review of the literature indicated that many primary class teachers have low confidence as music teachers.   Odam (1979) suggests feelings of inadequacy and some embarrassment at practical music, while Tillman (1988) points out that many teachers are afraid of music.   Wragg et al (1989, described by Wragg, 1994) found that music ranked ninth out of ten subjects in terms of teachers' feelings of competence.   Other authors and researchers have suggested reasons for these feelings of inadequacy.   Nelson (1993) attributes them to the historical pattern in which most primary teachers have not been encouraged or motivated to develop confidence in teaching music. Mills (1989) found low confidence levels among student teachers which she attributed to over-estimation of the level of musical skills required.   Salaman (1983) points out that music, not being a quiet lesson, can challenge teachers' authority. Mills (1991) suggests that low confidence is due to the fact that many music curriculum teachers have not developed an ability to raise the confidence of generalists, while OFSTED (1995) blames teachers' low self esteem as musicians on insufficient access to in-service training.

These descriptions of low confidence levels in music teaching are supported by the present survey findings. Of the non-specialist teachers, 6% were found to feel 'very confident' to teach music, 52% 'reasonably confident' and 39% 'not confident', while 3% did not respond (see Table 4). Although this amounts to 58% of non-specialist teachers having some degree of confidence to teach music, music was found to be the subject which most teachers ranked last on the 'confidence scale' of subjects (17 teachers out of 63) and with the lowest mean score when subjects were ranked in order of confidence, illustrated in Table 5.

Comments made by interviewees suggest some reasons for a lack of confidence in music. A view of music as a specialist subject persists with some teachers. A music coordinator commented that 'quite often non-specialists think that music is about reading black notes on white paper' and that they need to be shown other ways into music. One non-specialist felt that 'Music is specialist and it is no good just reading about it – you need to be able to do it – a good background in music will be more help than reading'. It was agreed that greater subject knowledge would increase confidence.

A comment was made by one non-specialist that singing in class was difficult as she was unsure of her own voice, although she has noticed that children will still respond well even if a teacher does not have a particularly good voice. One of the music coordinators interviewed agreed that most staff would find singing in front of a class difficult, and commented that singing becomes harder with older children as they become more inhibited. She suggested that in order to teach music it is necessary to be an actor/performer and that it can be difficult to change teaching roles. One of the head teachers also commented that 'singing in front of thirty kids is hard' and felt that confidence can be a problem with 'subjects like music'.

The survey also indicated a significant link between initial teacher training and teachers' levels of confidence to teach music (see Table 9 and Appendix Q). It is not suggested that this is the only factor involved, but does indicate that where teachers had received initial teacher training in music, they were more likely to feel confident to teach it.

Given this relationship between initial teacher training and confidence to teach music, it is necessary to investigate any possible link with

number of years of primary teaching experience. It was found that a higher proportion of teachers who entered the profession up to ten years ago received initial teacher training in music than did those who had been teaching for eleven years or more (see Table 8). Any relationship assumed between initial training and confidence could therefore include length of teaching experience.

A marginally significant link was discovered between number of years teaching and confidence to teach music, implying that those teachers with ten years primary experience or less were likely to feel more confident to teach music than those who had been teaching for longer than this (see Tables 10 and 11).

To summarise, a higher proportion of those respondents who have been primary teachers for up to ten years were found to have received initial teacher training in music and to have some degree of confidence to teach it than were those respondents with longer primary teaching experience. This implies either that newer entrants to the profession are likely to feel more confident to teach music due to the receipt of initial teacher training in music, or that there is another cause for greater confidence such as enthusiasm and readiness

to increase subject knowledge or to experiment with new ideas and teaching methods.

A highly significant link was also found between musical qualifications and confidence to teach music (see Table 13 and Appendix S). This does not prove causality, but suggests the possibility that those teachers with musical qualifications are more likely to feel confident to teach it. Another possible interpretation is that those teachers with musical qualifications are more likely to have a personal interest in music and a greater musical subject knowledge.

The possibility of personal interest in music affecting confidence to teach it is supported by the highly significant link discovered between participation in musical activities and confidence to teach music (see Table 15 and Appendix T). This suggests that those teachers who participate in musical activities themselves are more likely to feel confident to teach music. Again, higher confidence levels could also be caused by the greater personal interest and increased knowledge and understanding of the subject brought about by personal participation.

The present survey of the extent to which non-specialist teachers feel able to teach music to children suggests that more than half of all teachers have some degree of confidence to teach music, but that compared to other subjects, confidence is low. This supports the general findings of the literature review. Confidence to teach music was found to have connections with initial teacher training, musical qualifications and participation in musical activities, and to a lesser extent with length of primary teaching experience, although this relationship could be regarded as an extension of that between training and confidence. Lack of subject knowledge and the performance aspect of music were suggested as possible reasons for low confidence to teach it.

Do Non-Specialists Enjoy Music Themselves? Do They Feel Able to Promote Music as an Enjoyable Subject?

Part of the questionnaire survey was concerned with musical valuing. Of the full sample of respondents, all but seven participated in some form of musical activity, shown in Table 14. Thirty listened to music for pleasure, but did not take a more active form of participation. The remaining thirty-four sang or played a musical instrument, and thirty of these also listened to music for pleasure. It can therefore be seen

187

that a high proportion of the sample enjoy some form of music personally. A high proportion (77%) also felt able to promote music as an enjoyable subject, although statistically no significant link was established between participating in musical activities and feeling able to promote music (see Table 16 and Appendix U). One of the non-specialist interviewees felt that subject knowledge enabled enthusiasm and a love of the subject to be conveyed, and that children were sensitive to this: 'They'll want to please you by showing a love of it too.'

Do Non-Specialists Rely on Schemes and Other Forms of Support, or on Certain Aspects of Music Teaching, or Avoid Teaching Music?

The survey findings as shown in Tables 30 and 31 indicated that 56% of non-specialist teachers did rely on instructions provided by a scheme or text in order to teach music. Key Stage Two teachers were more likely to rely on instructions – a marginally significant link was found between the two variables (see Appendix V).

One of the head teachers interviewed felt that her staff very much relied on the scheme used in school, and that as it was quite prescriptive, with tapes and lesson plans, it was useful for non-

specialists. One of the non-specialist interviewees relied on a scheme because she felt there was nothing else to draw on. She found it useful as the scheme 'tells you what to do and you have the support of the tape', but commented that she always feels that she follows the instructions exactly and then is unable to go anywhere else with it due to her lack of background knowledge. It was noted in the literature review that OFSTED (1993) described as insufficient the following of published and broadcast schemes without interpretation. Another drawback to reliance on schemes was pointed out by another non-specialist, who despite her own feeling of inadequacy as a singer preferred not to use tape recordings of songs: 'Children don't respond so well to tapes – they can't hear changes in rhythm or dynamics at all, or these are very weak. The machine dictates. I would rather use one finger on the piano – I can slow it down to teach a song, then bring it back up to tempo.'

The survey findings indicated that teachers generally felt most confident teaching singing, rhythm and listening, and 72% of non-specialists were found to feel more confident teaching activities such as singing and clapping games than with teaching music more formally (see Tables 40 and 41).

One of the head teachers interviewed commented that in certain areas people are less confident, pointing out that if a teacher is 'tone-deaf' then pitch is very difficult, and people can find teaching music a struggle if they don't read music. She felt that generally people were more comfortable with rhythm and musical appreciation, and that they tended to be frightened of composition. She commented that it is hard for people to know how to teach notation, and that 'some of this is down to how much input people have had in training institutions'.

One of the non-specialists interviewed felt most confident with the historical aspect of music, as this was an area which could be researched, rather than aspects of musical content. She commented that she found notation hardest, that she had tried in Year Two after receiving some curriculum support, but that she would find it more difficult with Year Five. It is interesting that the perceived importance of musical notation persists, despite not being required to be taught as part of the *National Curriculum* at primary level. One of the head teachers pointed out that although he could not teach in terms of the musical notes, as he could not read music, he was able to teach a music lesson.

Thirty four per cent of all the non-specialist respondents found it easier to teach music when linked with another subject. Of those who did link music with another subject, 52% said they found it easier to teach in this way (see Tables 43 and 44). A significant link to Key Stage taught was discovered here: more Key Stage Two teachers than Key Stage One teachers found teaching music easier when linked to another subject (see Table 45 and Appendix Y). One of the non-specialist teachers interviewed commented that it can be daunting to feel that half an hour of music must be taught, but when linked with another subject it becomes 'part of the enjoyment'. Another agreed that linking subjects helped her to teach music, increasing her confidence, the amount she has to say, and usually her resources. One of the head teachers suggested that 'something to hang your hat on' can help teachers to teach music: 'If you're teaching music for music's sake it can be hard if you're not confident'. The other head agreed that linking subjects generally helped teachers to teach music, but pointed out that one subject would always dominate in a cross-curricular situation. Other interviewees agreed, but one suggested that subject weightings would balance out, with a different focus at different times. One music coordinator pointed out that if music is linked with another subject, the musical aspect can take longer to

cover fully than the subject itself. She felt that teachers had to be careful of the link between subjects, and commented that music linked to literacy work could be a disadvantage to music. Another felt that linking subjects could help people to see the relevance to music, particularly children, and suggested children may get more fun from music when linked with other subject areas.

One of the participating schools employed a specialist peripatetic music teacher, and the head suggested that because of this some teachers will never attempt to teach music, feeling that as it is already being taught by someone else, the time is better spent on other subjects. One of the other interviewees taught in this school and her comments supported this view: 'The peripatetic teacher does pitch etc, so I don't worry too much as she covers it'. In another school, one interviewee felt that she was avoiding teaching notation as she had no confidence to teach it. Comments made by some interviewees did not indicate an avoidance of music teaching due to lack of confidence – people try within their own limits – but the head teachers felt that avoidance of areas teachers find difficult can happen. As one pointed out, 'You teach subjects you are more confident with more readily.'

Research Question 3:   What Support do Non-Specialist Teachers Receive in Music?

What Support is Available?

The review of the literature described findings by OFSTED (1993) that most primary schools inspected had music coordinators, but that there was a lack of INSET courses in music. This view is supported by Lawson et al (1994). In 1995 OFSTED recommended support and advice for non-specialists from experienced colleagues, but noted that few music coordinators were given the time to monitor lessons taught by colleagues.

Little research was found into the forms of support offered to teachers. Evidence from the present survey, shown in Table 17, suggests that non-specialist teachers of music receive the following forms of support, in descending order of frequency of response: published schemes were the most common form of support offered, the use of a school scheme of work was the next most frequently used, followed by text books and teacher guides, INSET, use of teachers' own knowledge and ideas, advice and assistance from the school music coordinator, television programmes and radio broadcasts, with the least frequent form of support available being support in the classroom

from a specialist musician. The responses shown in Table 18 indicate that 52% of Key Stage One teachers felt able to use their own knowledge and ideas, compared with 26% of Key Stage Two teachers. A higher use of all other forms of support by Key Stage Two teachers is suggested, with the exception of INSET. It is possible that Key Stage Two teachers feel the need for greater support than those teaching Key Stage One, as suggested by the survey responses relating to meeting *National Curriculum* requirements (see Tables 36 and 37) and to reliance on instructions in order to teach music (see Table 31). Sixty-one per cent of Key Stage Two respondents rely on instructions, compared with 34% of Key Stage One respondents, although this was discovered to be only marginally significant.

What Forms of Support Are Found to be Most Helpful?

Beauchamp (1997) evaluates INSET and surveys other forms of support offered, enquiring about radio broadcasts, visiting teachers, written materials, television programmes and published music schemes. He discovered that teachers found all these sources of help useful, with the exception of published schemes and radio broadcasts, although no form of support emerged as 'very useful' (p.80). Beauchamp suggests that published schemes do not offer sufficient

'active support' (p.89), and that radio, television and visiting teachers all offer the presence of another adult or teacher with a guiding voice. He found significant support for the presence of a supportive colleague in the classroom.

This was echoed in the interview responses to the present survey. Specialist support in the classroom was found to be very helpful, and one non-specialist described how encouraging it was to see an expert teach music as part of an INSET day to introduce the *Silver Burdett* scheme. *Silver Burdett* was described by another interviewee as a similar prop to radio programmes of years ago, lacking in creativity, although one teacher suggested that people did not use it as a scheme but took things as they needed them and asked the music coordinator for advice. Another non-specialist spoke in favour of television programmes which she had used in another school, saying that these had compensated for a lack of teacher knowledge, and was also glad of the selection of taped music provided by the *Silver Burdett* scheme.

In the present survey, questionnaire respondents were not asked directly which forms of support they found most helpful, although arguably this could be indicated by the question regarding the forms

of support they would most like to receive. However, responses were examined in connection with confidence levels, and it was noted that of the teachers who used their own knowledge and ideas, 33% felt very confident to teach music – a higher proportion of 'very confident' respondents than any other form of support (see Table 22). However, this does not prove causality – it could be argued that teachers who are able to use their own knowledge and ideas feel more confident to teach music, or that those teachers with more confidence are more likely to use their own knowledge and ideas. Similarly, low confidence levels are suggested by those respondents using television programmes and radio broadcasts (69% of those using this form of support did not feel confident to teach music, a higher proportion than for any other form of support, as shown in Table 27), but the response does not clarify whether it is because television and radio programmes are not helpful that teachers' confidence is low, or whether those teachers with the lowest confidence levels tend to choose to use television and radio broadcasts to support their teaching.

Although interview findings indicate that teachers find in-class support very helpful, survey responses illustrated in Table 24 indicate that 50% of teachers who receive this form of support do not feel

confident to teach music. A possible explanation is that as some respondents have music taught to their class in addition to or instead of their own teaching, they do not develop their own confidence in the subject.

Responses were also examined in connection with teachers' ability to teach music independently. The data here is perhaps not reliable due to the high non-response to the independence question, but it is interesting to note that the highest independence levels (89%) arose from those respondents who received advice and assistance from their school music coordinators (see Table 26). Table 22 shows that one of the lowest independence levels (70%) was that of respondents who used their own knowledge and ideas, which is surprising as one would expect this to enable independence of teaching. Eighty three per cent of those teachers receiving in-class support felt able to teach music independently. It is possible that this is due to another teacher teaching music to their class, although arguably this is not independent teaching on the part of the class teacher, or that class teachers are gaining in independence through working with or watching a specialist. The lowest independence levels (69%), as with confidence levels, arose from the group of respondents using

television programmes and radio broadcasts (see Table 27).

It was not possible to test any of this data statistically as the categories are not discrete – teachers often used more than one form of support – so the above comments are observations for consideration only.

What Kind of Support Would Non-Specialists Like to Receive?

This area was addressed through the questionnaire and interviews. The survey response shown in Table 29 indicated a strong preference for in-class support by a music specialist, with 58% of respondents indicating that they would like to receive this form of support. Following this in order of preference were music INSET sessions (41%); in-class training from tape, video or television lessons (25%); personal training at home or in teachers' own time (14%); and two respondents who gave alternative responses: to develop current practice, possibly through INSET, and to have a music specialist to teach music. It should be noted that these responses are not discrete: respondents were invited to indicate more than one preferred form of support. The responses support Beauchamp's findings that the presence of a supportive colleague in the classroom is welcomed, and his suggestion for the development of specialists and consultants to

implement school-based support.

The head teacher of one school which employs a peripatetic music teacher with the required personality and expertise felt that this situation was ideal, but identified a need for financial assistance for music resources.

Class teachers interviewed spoke in favour of in-class support, describing a difference in children's music since receiving this form of assistance, and how a different teacher can stimulate activity. A suggestion was made that regular support, perhaps once a month spread out over the academic year, would be helpful in order to provide an opportunity for class teachers to follow up input on their own before some different input from a specialist. This would also give time for any problem areas to be identified by the class teacher and assisted by the specialist. One of the music coordinators interviewed commented that she would always avoid specialist music teaching, preferring to get class teachers involved. She suggested team teaching as a way of working together, sharing ideas and seeing things happen in other classrooms, and the need for a simple yet detailed scheme. One of the non-specialists also advocated 'packs for

teaching with learning outcomes for each year group, such as tape, video, lesson plans – teacher and child-friendly, quick time-saving activities' and suggested that 'music could be going on all the time if people knew how to access it'.

The present survey indicated teachers' own perceptions of causes of improvement in their teaching of music. Of those teachers who felt that their music teaching had improved (62% of the full sample), the most common reason for improvement was felt to be the improvement of respondents' general teaching skills through experience (see Tables 32 and 33). The second was familiarity with books and schemes, and the third INSET. Below these came jointly an increase in respondents' understanding of music, and an improvement of their own musical skills. The implication is that a focus on these areas is needed in training non-specialist teachers musically.

One of the head teachers felt that the need was for a music adviser – the education authority in which research was conducted currently lacks an adviser due to the reorganisation of local councils. She felt that more monitoring is needed in classrooms, that teachers need to observe specialists and have somebody to model themselves on. She

also commented on the difficulty of achieving the appropriate level of training for staff, given that a number of teachers have some musical knowledge and others very little.

Although published schemes have been identified as the most common form of support offered in the primary schools visited, some of their disadvantages were pointed out by interviewees. In-class support from a music specialist was the least frequently received, and this was identified as the preferred resource above other forms of training.

REFERENCES

Beauchamp, Gary (1997) 'INITIAL TRAINING + INSET = Confident Teachers. A Formula for Success?', B. J. Music Ed. (1997), 14, pp.69-85

OFSTED (1995) Music – A Review of Inspection Findings 1993-94, London: HMSO, p.18

CHAPTER EIGHT

CONCLUSION

Primary schools are largely staffed by generalist teachers, and most are expected to teach all areas of the curriculum. Comments made by interviewees have served as a reminder that many teachers choose to work in the primary phase because of this variety and emphasis on general pedagogy. However, as raised in the introduction to this study and investigated through the three research questions, music is highlighted as an area where specialist teaching is given serious consideration, even if it is not always desirable. The initial suggestions made in the introduction: that the practical nature of music makes it more difficult to research than other subjects if one is unfamiliar with it; that barriers can be caused by traditional musical notation; and that misconceptions persist as to the necessity of possessing musical skills, such as ability to play the piano, in order to teach music effectively, are confirmed by the review of the literature and the empirical research. While comments were made on the importance of general teaching skills as well as subject expertise, it was recognised that teachers teach subjects they are confident with more readily. These issues reinforce observations made by Alexander (1994), who suggests that in order to teach something well, it needs to

be both understood and valued, and that teachers are unable to value a subject which they do not understand.

The review of the literature also notes the differentiation made by Shulman (1994) between subject matter content knowledge, pedagogical content knowledge and curricular knowledge. The empirical research indicates that class teachers are keen to maintain a classroom working environment for all curriculum subjects and to exploit cross-curricular links, but comments were also made on the importance of a specialist teacher for musical expertise. It was agreed that greater subject knowledge would increase confidence to teach music. The implication is that while teachers are confident in their own pedagogical skills and in making links across the curriculum, they are less secure with music subject matter content knowledge.

This study has discussed specialist and generalist teaching, children's acquisition of musical concepts, and previous research into the teaching of music in primary schools. It has investigated the views of primary music coordinators, non-specialist class teachers and head teachers. The three research questions, their findings and the implications for music education are as follows.

<u>Research Question One: Should Non-Specialist Teachers be Expected</u>

<u>to Teach Music?</u>

Issues arising from this question centred around arguments for generalist and specialist teaching in primary schools, including the consideration of whether music can be taught effectively by non-specialist musicians. The review of the literature raised the question of whether it is unreasonable to expect primary teachers to teach all subjects of the *National Curriculum* including music. This was investigated at interview, and indirectly through the survey which researched teachers' musical training and qualifications. Sixty-nine per cent of teachers had received musical training as part of their initial teacher training, but only 29% had any form of musical qualifications. The point raised by Aubrey (1994), suggesting that teachers continue to develop their skills, was also investigated. Sixty-two per cent of teachers felt that their music teaching had improved, and the most common reason for this was felt to be improvement of their general teaching skills, followed by familiarity with books and schemes, and lastly by increase in musical skills or understanding of music. This suggests either that increased musical subject knowledge or skills are not perceived by teachers to improve their teaching, or more probably that there is a need to increase teachers subject

knowledge and musical skills. Comments made at interview suggest that teachers today feel the need for a high degree of subject knowledge and expertise to meet the demands placed upon them.

The issue of whether music should be taught by generalists or specialists was also discussed at interview. While there were arguments in favour of the expertise, enthusiasm, inspiration and high expectations which it was felt a music specialist could provide, the importance of teaching skills as well as subject knowledge was highlighted. The pastoral side of primary teaching was felt to be important, particularly for Key Stage One children. It was suggested that specialist teaching would be difficult to organise and could deny teachers the opportunity of developing their teaching skills across the whole curriculum.

The survey investigated cross-curricular issues, with 66% of teachers linking music with other subjects, but comments made at interview suggest that specialist teaching would not prevent cross-curricular teaching. Frequency of singing was also investigated, relevant to the suggestion by Davies (1994) that sufficient grounding in music with infants can be provided by giving children a repertoire of songs and

encouraging their song-play. It was discovered that while a very high percentage of Key Stage One teachers sing at least once a week with their class, only half of Key Stage two teachers did the same. However, this does indicate that if Davies' suggestion is correct, most Key Stage One teachers are providing their classes with an adequate basis for their musical education.

Research Question Two: To What Extent do Non-Specialist Teachers Feel Able to Teach Music to Children?

The present study confirms earlier findings that there is lower teacher confidence in music compared with other subjects of the *National Curriculum*. It highlights the fact that Key Stage Two teachers are generally less confident in their ability to teach music, although this was not found to be statistically significant, and less likely to feel that they are meeting *National Curriculum* requirements for music. It observes that many non-specialists feel more comfortable leading informal musical activities than with formal music teaching, and suggests that teachers can be deterred by composition and musical notation. It also suggests that where teachers do link music with other subjects, a high proportion of Key Stage Two teachers find music easier to teach. A significant relationship was established between

207

initial teacher training in music, musical qualifications, personal interest in music, and confidence to teach it. Unsurprisingly, this suggests that teachers with musical qualifications, and those who participate in musical activities, are more likely to feel confident to teach it, as are those who received musical training as part of their initial teacher training. Comments made at interview indicate that music is still viewed as a specialist area, requiring expertise and performing ability. One implication for teaching is therefore a need to increase teacher confidence in music, perhaps by increasing subject knowledge and demonstrating to teachers musical activities which do not require a high level of musical performance on their part. Another implication is that the *National Curriculum* document needs to be more approachable from a non-specialist viewpoint. Further research may be appropriate after the implementation of the revised curriculum from September 2000.

Research Question Three: What Support do Non-Specialist Teachers Receive in Music?

As described in the review of the literature, support for music teaching at primary level was researched by Beauchamp (1997). The present study supports Beauchamp's findings that specialist support in the

classroom is welcomed by non-specialist class teachers. It also investigates the number of teachers who feel able to use their own knowledge and ideas in their music teaching, and attempts to discover whether the various support methods used enable teachers to teach music independently, although the response here was too low to be conclusive. The study does find that 56% of the non-specialist respondents relied on instructions in order to teach music. It was suggested in the review of the literature that teachers relying on schemes were unlikely to be fully implementing the *National Curriculum*. Arguably, therefore, teachers need to be assisted either to develop their use of schemes, or to develop their teaching of music in other ways.

Conclusion

Specialist teaching, depending on the teaching skills of the subject specialist, arguably has the advantage over generalist teaching of music in terms of educative value and quality of music teaching. However, this can lead to isolation from the rest of the curriculum and, according to Lawson at al (1994), increase the view of music as a specialist subject, which does not encourage generalist class teachers to attempt to teach music. Various arguments against generalist

teaching have been presented: lack of confidence, reliance on schemes and resultant inadequacy of curriculum delivery, lack of enthusiasm. However, the importance of teaching skills, of delivering the curriculum as a whole, and of the pastoral side of primary teaching, has also been highlighted. Recent evidence from OFSTED (1995) should encourage non-specialist musicians that it is possible for them to teach music well, and that in fact many of them are already doing so. The confirmed low confidence in music teaching is, therefore, arguably unjustified. Consequently, it is worth promoting the fact that non-specialists are capable of teaching music effectively and working to increase their confidence and subject knowledge. It was noted that liaison between class teachers and music specialists provided the highest quality of music teaching, and the present study supports earlier findings that class teachers welcome visiting specialists to support them in the classroom. It is therefore suggested that the way forward is to enable specialist musicians to work with primary teachers in their classrooms, giving demonstration lessons but also assisting with planning and advising on resources. Support of this kind is already available, as described by some interview respondents, and ideally provision would be increased to enable longer term work with more individual class teachers, as well as professional

development with groups of teachers. There are obvious financial implications, and schools may understandably give financial priority to core curriculum areas. In order to increase the support suggested, it therefore needs to be centrally funded and available to all schools. Further support could be implemented by the provision of a teacher-centred, rather than child-centred, scheme of work, which in addition to musical activities and developmental lesson plans aims to increase the subject knowledge, and hopefully the confidence, of the teacher.

APPENDIX A

PILOT QUESTIONNAIRE

Coding numbers and columns have been removed for presentation purposes.

1(a) **How many years have you been teaching in primary schools?**
Please tick appropriate box

0-5 years	6-10 years	11-15 years	16-20 years	21 years or more

1 (b) **Which year group do you currently teach?**
Please tick appropriate box, or boxes if you teach combined year groups

Nursery	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6

1 (c) **Are you responsible for any subject area(s) in your school?**
Please tick

Yes	No

If yes, please state which ....

1 (d) **Who teaches music to your class?**
Please tick

You, as class teacher	
School music coordinator	
External music specialist eg peripatetic teacher	
Other	

If you have ticked 'other', please specify ....

2 (a) **If you teach music to your class, how do you feel about it?**
Please tick the appropriate box

Very confident	
Reasonably confident	
Not confident	

2 (b) **Please rate the following subjects according to how confident you feel about teaching them.** *Put '1' by the subject you feel most confident about, through to '10' by the subject you feel least confident about.*

Art	
Design and technology	
English	
Geography	
History	
Maths	
Music	
PE	
RE	
Science	

3 (a) **Did your initial teacher training include any music education?**
Please tick

Yes	No

3 (b) **Have you any other musical training?**
Please tick

Yes	No

If you have ticked 'yes', please specify ....

3 (c) **Do you have any musical qualification(s)?** (for example, O level, A level, Associated Board practical or theory exams)
Please tick

Yes	No

If you have ticked 'yes', please specify ....

4 (a)   Do you participate in any musical activities for your own pleasure?
Please tick as appropriate

None	
Listen to music (any style eg classics, jazz, pop)	
Sing	
Sing with a group or choir	
Play an instrument (to any standard)	
Play with a group or band or orchestra	
Other	

If you ticked 'other', please specify ....

4 (b)   Do you feel able to promote music as an enjoyable subject?
Please tick

Yes	No

5 (a)   If you teach music to your class, do you use or receive any of the following? *Please tick any which apply*

Text books and teacher guides	
School scheme of work	
Your own knowledge and ideas	
A published music scheme	
Support in your classroom from a music specialist	
INSET in music	
None of the above	

If you use a published music scheme, please state which ....

....

5 (b)   If you do use or receive any of the forms of support listed above, do these enable you to teach music independently?
Please tick

Yes	No

5 (c)   What kind of support in music, if any, would you like to receive?
Please tick any which apply

Music INSET sessions	
In-class training from tape/video/radio lessons	
In-class support by music specialist	
Personal training at home/own time	
Other	

If you ticked 'other', please specify ....

5 (d)   Do you rely on following instructions provided by a scheme or text in order to teach music? *Please tick*

Yes	No

6 (a)   Do you think your teaching of music has improved since you began teaching? *Please tick*

Yes	No

If so, can you specify why? *Please tick any which apply*

Improvement of your general teaching skills through experience	
Increase in your understanding of music	
Improvement in your own musical skills	
Familiarity with books/schemes	
INSET	
Other	

If you have ticked 'other', please specify ....

6 (b)   Do you think that you are meeting National Curriculum requirements for music? *Please tick*

Yes	No

7 (a) Do you sing songs with your class?
Please tick the most appropriate box

Yes, every day	
Yes, several times a week	
Yes, once a week	
Rarely	
Never	

7 (b) Do you teach one area of music more often than others eg singing, listening, rhythm, exploration of instruments, composition?
Please tick

Yes	No

If yes, which area do you teach most often? ....

7 (c) Do you feel more confident leading activities such as singing and clapping games than with teaching music more formally?
Please tick

Yes	No

7 (d) Do you link music with other subjects in your teaching, for example in topic work? *Please tick*

Yes	No

7 (e) If yes, do you find it easier to teach music when it is linked to another subject? *Please tick*

Yes	No

Thank you for your time taken to complete this questionnaire. Please return it to me by Friday, 26 March 1999 in the stamped addressed envelope provided.

If you would be prepared to meet me, at your convenience, for a short interview to put forward your views on music teaching, please add your name below so that I am able to contact you. I will not use your name for any other purpose than to arrange an interview, and neither you nor your school will be named in my study.

Name...

216

APPENDIX B

FOLLOW-UP QUESTIONS TO PILOT QUESTIONNAIRE

Thank you for completing this questionnaire to enable me to identify any problems with it. Please could you also answer the following questions so that I can make any changes necessary.

How long did the questionnaire take you to complete?

Were the instructions clear?

Were any of the questions unclear or ambiguous?

If so, will you say which and why?

Did you object to answering any of the questions?

In your opinion, has any major topic been omitted?

Was the layout of the questionnaire clear/attractive?

Any comments?

APPENDIX C

FINAL QUESTIONNAIRE

Coding numbers and columns have been removed for presentation purposes.

1(a) How many years have you been teaching in primary schools?
Please tick appropriate box

0-5 years	6-10 years	11-15 years	16-20 years	21 years or more

1 (b) Which year group do you currently teach?
Please tick appropriate box, or boxes if you teach combined year groups

Nursery	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6

1 (c) Are you responsible for any subject area(s) in your school?
Please tick

Yes	No

If yes, please state which ....

1 (d) Who teaches music to your class?
Please tick

You, as class teacher	
School music coordinator	
External music specialist eg peripatetic teacher	
Other	

If you have ticked 'other', please specify ....

2 (a) If you teach music to your class, how do you feel about it?
Please tick the appropriate box

Very confident	
Reasonably confident	
Not confident	

218

2 (b) Please rate the following subjects according to how confident you feel about teaching them.
Put '1' by the subject you feel most confident about, through to '10' by the subject you feel least confident about.

Art	
Design and technology	
English	
Geography	
History	
Maths	
Music	
PE	
RE	
Science	

3 (a) Did your initial teacher training include any music education?
Please tick

Yes	No

3 (b) Have you any other musical training?
Please tick

Yes	No

If you have ticked 'yes', please specify ....

3 (c) Do you have any musical qualification(s)? (for example, O level, A level, Associated Board practical or theory exams)
Please tick

Yes	No

If you have ticked 'yes', please specify ....

4 (a)   Do you participate in any musical activities for your own pleasure?
Please tick which one(s) apply

None	
Listen to music (any style eg classics, jazz, pop)	
Sing	
Sing with a group or choir	
Play an instrument (to any standard)	
Play with a group or band or orchestra	
Other	

If you ticked 'other', please specify ....

4 (b)   Do you feel able to promote music as an enjoyable subject?
Please tick

Yes	No

5 (a)   If you teach music to your class, do you use or receive any of the following? *Please tick which one(s) apply*

Text books and teacher guides	
School scheme of work	
Your own knowledge and ideas	
A published music scheme	
Support in your classroom from a music specialist	
INSET in music	
Advice/assistance in planning from music coordinator	
Television programmes or radio broadcasts	
None of the above	

If you use a published music scheme, please state which ....

....

5 (b)   If you do use or receive any of the forms of support listed above, do these enable you to teach music independently?
Please tick

Yes	No

220

5 (c) **What kind of support in music, if any, would you like to receive?**
Please tick which one(s) apply

Music INSET sessions	
In-class training from tape/video/radio lessons	
In-class support by music specialist	
Personal training at home/own time	
Other	

If you ticked 'other', please specify ....

5 (d) **Do you rely on following instructions provided by a scheme or text in order to teach music?** ***Please tick***

Yes	No

6 (a) **Do you think your teaching of music has improved since you began teaching?** *Please tick*

Yes	No

If so, can you specify why? *Please tick which one(s) apply*

Improvement of your general teaching skills through experience	
Increase in your understanding of music	
Improvement in your own musical skills	
Familiarity with books/schemes	
INSET	
Other	

If you have ticked 'other', please specify ....

6 (b) **Do you think that you are meeting National Curriculum requirements for music?** *Please tick*

Yes	No	Not Applicable

7 (a)   Do you sing songs with your class?
Please tick the most appropriate box

Yes, every day	
Yes, several times a week	
Yes, once a week	
Rarely	
Never	

7 (b)   Do you teach one area of music more often than others eg singing, listening, rhythm, exploration of instruments, composition?
Please tick

Yes	No

If yes, which area do you teach most often? ....

7 (c)   Do you feel more confident leading activities such as singing and clapping games than with teaching music more formally?
Please tick

Yes	No

7 (d)   Do you link music with other subjects in your teaching, for example in topic work? *Please tick*

Yes	No

7 (e)   If yes, do you find it easier to teach music when it is linked to another subject? *Please tick*

Yes	No	Not Applicable

Thank you for your time taken to complete this questionnaire. Please return it to me by Friday, 26 March 1999 in the stamped addressed envelope provided.

If you would be prepared to meet me, at your convenience, for a short interview to put forward your views on music teaching, please add your name below so that I am able to contact you. I will not use your name for any other purpose than to arrange an interview, and neither you nor your school will be named in my study.

Name...

APPENDIX D

ACCOMPANYING LETTER TO QUESTIONNAIRE

Researcher's Address

1 March 1999

Dear Class Teacher,

<u>Research into the teaching of music in primary schools</u>

I am a music teacher with five years of primary class teaching experience. I am currently reading for a Masters degree at the University of Durham. My study involves an investigation into primary teachers' views on the teaching of music, and I would be very grateful if you could help me with this research by completing the attached questionnaire.

I appreciate that the workload of primary teachers is heavy, but piloting of the questionnaire has shown that it should only take approximately 5 minutes to complete.

I would like to take this opportunity to assure you that neither you nor your school will be named in my report. Any information which I receive will be analysed and written about in the form of a thesis to be submitted to the University of Durham.

Please return your completed questionnaire to me in the stamped addressed envelope provided, by Friday 26 March.

Thank you for your assistance.

Hilary Watt

APPENDIX E

FOLLOW-UP LETTER TO QUESTIONNAIRE

Researcher's Address

6 April 1999

Name of head
Name of school
Address

Dear (name of head),

Research into the teaching of music in primary schools

Thank you for your assistance in distributing questionnaires to your staff in connection with my research. Please could you thank those who have returned questionnaires to me. I am very grateful for their participation.

I would still be pleased to receive any further questionnaires, as a higher overall response will increase the validity of my research.

I will be contacting those teachers who kindly agreed to be interviewed during the first half of this term.

Yours sincerely,

Hilary Watt

PILOT INTERVIEW SCHEDULE

PREAMBLE

Thank you for agreeing to be interviewed. What I am trying to do is to follow up the questionnaire which you have completed and gain more detailed information, giving you the opportunity to express your views.

As you know, I am interested in primary teachers' views on the teaching of music. I would like to talk about how you feel about this, and I have some questions to ask. After this I will ask you if there is anything I have left out that you would like to add.

Some of the questions are similar to those on the questionnaire, but this is so that I can listen to your views in more detail than you were able to give before.

SECTION 1 – CONFIDENCE

Q1.1 As I said, I am interested in how primary teachers feel about teaching music. Are you happy to teach music, or do you find that there are some difficulties?

Prompt: 'Are you confident in teaching music?'   ☐

'Are you happy with the way you teach music?' ☐

Reasons/Further information?

Probes   confidence   ☐

time   ☐

resources   ☐

support (return to later)   ☐

Q 1.2 Do you rely on aspects of music that you feel more confident with, and base your teaching around these?

Prompt:

'Do you find some areas of music easier to teach than others?' ☐

'Do you teach these areas most often?' ☐

If so, which areas do you feel most confident with?

Can you say why?

Probes: Singing   ☐

             Pulse/rhythm   ☐

             Listening   ☐

             Music/movement   ☐

             Composition   ☐

             Exploring musical instruments   ☐

SECTION 2 – KNOWLEDGE

Q2.1 Have you any musical interests?

Q2.2 Are you happy with your level of musical knowledge? Does it enable you to teach music to your satisfaction?

Prompt:

'Do you feel that you know enough about music in order to teach it to your class?' ☐

Q2.3 Have you gained in musical knowledge or understanding through teaching music?

Prompt:
'Have you learned more about music by teaching it to children?' ☐

Q2.4 Do you learn about some aspects of music yourself before teaching them?

Prompt:
'Are there some areas you are not sure of, that you find out about yourself before teaching?' ☐

Q2.5 Which areas of music do you find hardest to teach?

Q2.3 Do you rely on instructions provided by a book or scheme in order to teach music?

Prompt:
Do you prefer to have detailed instructions to follow, to help you teach music? ☐

SECTION 3 – CURRICULUM SUPPORT

Q3.1 Do you receive any support in music teaching?

Probes   Text books/teacher guides   ☐

School scheme of work   ☐

Published music scheme   ☐

Support in your classroom from a specialist   ☐

Advice from a specialist   ☐

INSET   ☐

Television/radio programmes   ☐

Q3.2 Is this helpful?

Q3.3 What kind of support, if any, would be ideal?

Probes   Text books/teacher guides   ☐

              School scheme of work   ☐

              Published music scheme   ☐

              Support in your classroom from a specialist   ☐

              Advice from a specialist   ☐

              INSET   ☐

              Television/radio programmes   ☐

SECTION 4 – CROSS-CURRICULAR ISSUES

Q4.1 Do you ever link music with other subjects?

Q4.2 If so, which ones?

Q4.3 Does this help you to teach music? Are you more confident teaching music when you have a focal point to link it with?

Q4.4 Do you feel able to give each subject equal weighting when they are linked for teaching?

SECTION 5 – SPECIALIST TEACHING

Q5.1 We talked earlier about how you feel teaching music to your class. I'd be interested to hear how you feel about primary teachers being expected to teach all subjects to their class.

Prompt:
'Are you happy to teach all the National Curriculum subjects?' ☐

Probes –   Is it practical to be knowledgeable in all subject areas?   ☐

Do the children benefit from having their own teacher   ☐
for all subject areas?

Is it useful for the class teacher to be able to link   ☐
subjects with other areas?

Would it be helpful to have some specialist teaching   ☐
in certain areas?

If so, which?   ☐

Q5.2 What do you think might be the advantages and disadvantages of specialist teaching in primary schools?

Probes	specialist knowledge	☐
	elitism	☐
	cross curricular issues	☐
	teaching skills more important than subject knowledge?	☐

234

At end of interview:

Is there anything else you want to say about this topic, that I haven't asked you?

Is there anything else that you want to ask me?

Thank you very much for your time, that has been very interesting.

APPENDIX G

FOLLOW-UP QUESTIONS TO PILOT INTERVIEW

Were any questions difficult to understand?

Would more information have been helpful at the beginning?

Could you have been made to feel more relaxed?

Did you feel comfortable with the questions?

Did you have enough time to think about your answers?

Did you feel you were being led towards certain answers?

Did you feel under pressure to say more than you wanted to?

Did you find my note-taking offputting?

Any other general comments?

Go over questions inviting pilot interviewee to make any further comments.

APPENDIX H

FINAL INTERVIEW SCHEDULE

PREAMBLE - CLASS TEACHERS

Thank you for agreeing to be interviewed. What I am trying to do is to follow up the questionnaire which you have completed and gain more detailed information, giving you the opportunity to express your views.

As you know, I am interested in primary teachers' views on the teaching of music. I would like to talk about how you feel about this, and I have some questions to ask. After this I will ask you if there is anything I have left out that you would like to add.

Some of the questions are similar to those on the questionnaire, but this is so that I can listen to your views in more detail than you were able to give before.

I do need some record of the interview, and to avoid using a tape recorder which I thought could be offputting, I will be making some notes while we talk. I will check after each question that I have understood your answer and noted it accurately.

PREAMBLE: HEAD TEACHERS

Thank you for agreeing to be interviewed. What I am trying to do is to follow up the questionnaire which you have completed and gain more detailed information, giving you the opportunity to express your views.

As you know, I am interested in primary teachers' views on the teaching of music. I would like to talk about how you feel about this, and I have some questions to ask. After this I will ask you if there is anything I have left out that you would like to add.

Some of the questions are similar to those on the questionnaire, but this is so that I can listen to your views in more detail than you were able to give before.

I am asking you the same questions as the class teachers I am interviewing, as I would like to cover the same topics. If some of these do not apply to you directly, for example if you do not teach music yourself, you may like to answer them from your viewpoint as a head teacher.

I do need some record of the interview, and to avoid using a tape recorder which I thought could be offputting, I will be making some notes while we talk. I will check after each question that I have understood your answer and noted it accurately.

SECTION 1 – CONFIDENCE

Q1.1 As I said, I am interested in how primary teachers feel about teaching music. Are you happy to teach music, or do you find that there are some difficulties?

Prompt: 'Are you confident in teaching music?' ☐

'Are you happy with the way you teach music?' ☐

Reasons/Further information?

Probes confidence ☐

musical interests ☐

musical knowledge ☐

time ☐

resources ☐

support (return to later) ☐

Q 1.2   Do you rely on aspects of music that you feel more confident with, and base your teaching around these?

Prompt:

'Do you find some areas of music easier to teach than others?' ☐

'Do you teach these areas most often?' ☐

If so, which areas do you feel most confident with?

Can you say why?

Probes: Singing   ☐

               Pulse/rhythm   ☐

               Listening   ☐

               Music/movement   ☐

               Composition   ☐

               Exploring musical instruments ☐

SECTION 2 – KNOWLEDGE

Q2.1 Which areas of music do you find hardest to teach?

Can you say why?

Do you tend to avoid teaching these areas?

Q2.2 Do you learn about some aspects of music yourself before teaching them?

Prompt:
'Are there some areas you are not sure of, that you find out about yourself before teaching?' ☐

Q2.3 Do you rely on instructions provided by a book or scheme in order to teach music?

Prompt:
Do you prefer to have detailed instructions to follow, to help you teach music? ☐

Q2.4 Have you gained in musical knowledge or understanding through teaching music?

Prompt:
'Have you learned more about music by teaching it to children?' ☐

SECTION 3 – CURRICULUM SUPPORT

Q3.1 Do you receive any support in music teaching?

Probes   Text books/teacher guides   ☐

             School scheme of work   ☐

             Published music scheme   ☐

             Support in your classroom from a specialist   ☐

             Advice from a specialist   ☐

             INSET   ☐

             Television/radio programmes   ☐

Q3.2 Is this helpful?

Q3.3 What kind of support, if any, would be ideal?

Probes   Text books/teacher guides   ☐

              School scheme of work   ☐

              Published music scheme   ☐

              Support in your classroom from a specialist ☐

              Advice from a specialist   ☐

              INSET   ☐

              Television/radio programmes   ☐

SECTION 4 – CROSS-CURRICULAR ISSUES

Q4.1 Do you sometimes link music with other subjects?

Q4.2 If so, which ones?

Q4.3 Does this help you to teach music? Are you more confident teaching music when you have a focal point to link it with?

Q4.4 Do you feel able to give each subject equal weighting when they are linked for teaching?

SECTION 5 – SPECIALIST TEACHING

Q5.1 We talked earlier about how you feel teaching music to your class. I'd be interested to hear how you feel about primary teachers being expected to teach all subjects to their class.

Prompt:
'Are you happy to teach all the National Curriculum subjects?' ☐

Probes – Is it practical to be knowledgeable in all subject areas? ☐

Do the children benefit from having their own teacher ☐
for all subject areas?

Is it useful for the class teacher to be able to link ☐
subjects with other areas?

Would it be helpful to have some specialist teaching ☐
in certain areas?

If so, which? ☐

Q5.2 Could there be any advantages to specialist teaching in primary schools?

Q5.3 What about disadvantages?

Probes	specialist knowledge	☐
	elitism	☐
	cross curricular issues	☐
	teaching skills more important than subject knowledge?	☐

At end of interview:

Is there anything else you want to say about this topic, that I haven't asked you?

Is there anything else that you want to ask me?

Thank you very much for your time, that has been very interesting.

APPENDIX I

INTERVIEW LETTER

Researcher's address

Telephone number

3 June 1999

Name of Teacher
School address

Dear (name),

Research for MA at Durham University

Thank you for agreeing to be interviewed as part of my research into music teaching in primary schools. I look forward to meeting you on   at   .

I would like to take this opportunity to assure you that the interview will be confidential, and that in writing my report I will ensure that individuals and schools remain anonymous. The completed report will be submitted to the University of Durham.

Yours sincerely,

Hilary Watt

APPENDIX J

RESPONSE RATE

SCHOOL (and date visited)	NUMBER OF QU'S LEFT FOR CLASS TEACHERS	NUMBER RETURNED BEFORE FOLLOW UP	NUMBER RETURNED AFTER FOLLOW UP	RESPONSE RATE (CLASS TEACHERS)	NUMBER INTERVIEWED
1 (10.3.99)	16	9	1	63%	1
2 (12.3.99)	17	10 + Head	0	59%	1
3 (12.3.99)	8	7 + Head	0	88%	1 + Head
4 (8.3.99)	15	13	0	87%	1
5 (8.3.99)	9	5	0	56%	0
6 (11.3.99)	8	4	0	50%	2
7 (12.3.99)	8	2 + Head	0	25%	Head
8 (10.3.99)	8	4	0	50%	1
9 (11.3.99)	11	1	0	9%	0
10 (8.3.99)	16	7	0	44%	1
11 (17.3.99)	15	6 + Head	0	40%	0
12 (22.3.99)	10	2	0	20%	0

APPENDIX K

QUESTIONNAIRE RESPONSES

The number of non-responses for each question has not been indicated here, but can be found in the main text (Chapter 6)

1(a) **How many years have you been teaching in primary schools?**
Please tick appropriate box

0-5 years	6-10 years	11-15 years	16-20 years	21 years or more
19	19	11	7	15

1 (b) **Which year group do you currently teach?**
Please tick appropriate box, or boxes if you teach combined year groups

Nursery	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
8	9	9	11	8	11	9	12

(Some multiple responses. Key Stage 1 total: 33. Key Stage 2 total: 38)

1 (c) **Are you responsible for any subject area(s) in your school?**
Please tick

Yes	No
54	17

If yes, please state which ...... 7 responsible for music

1 (d) **Who teaches music to your class?**
Please tick

You, as class teacher	66
School music coordinator	
External music specialist eg peripatetic teacher	5
Other	

If you have ticked 'other', please specify ...... 11 of the 66 also have music taught to their class by a coordinator/specialist/other teacher

2 (a) **If you teach music to your class, how do you feel about it?**
Please tick the appropriate box

Very confident	9
Reasonably confident	35
Not confident	25

2 (b) Please rate the following subjects according to how confident you feel about teaching them.
Put '1' by the subject you feel most confident about, through to '10' by the subject you feel least confident about.

	Mean Ranking
Art	5.98
Design and technology	6.87
English	2.11
Geography	5.87
History	5.13
Maths	2.46
Music	7.35
PE	6.02
RE	6.02
Science	4.08

3 (a) Did your initial teacher training include any music education?
Please tick

Yes	No
49	19

3 (b) Have you any other musical training?
Please tick

Yes	No
27	42

If you have ticked 'yes', please specify ....

3 (c) Do you have any musical qualification(s)? (for example, O level, A level, Associated Board practical or theory exams)
Please tick

Yes	No
21	48

If you have ticked 'yes', please specify ....

4 (a) Do you participate in any musical activities for your own pleasure?
Please tick which one(s) apply

None	7
Listen to music (any style eg classics, jazz, pop)	60
Sing	13
Sing with a group or choir	6
Play an instrument (to any standard)	29
Play with a group or band or orchestra	6
Other	1

(Some multiple responses)
If you ticked 'other', please specify ... Have a dance school

4 (b) Do you feel able to promote music as an enjoyable subject?
Please tick

Yes	No
55	14

5 (a) If you teach music to your class, do you use or receive any of the following? *Please tick which one(s) apply*

Text books and teacher guides	34
School scheme of work	47
Your own knowledge and ideas	27
A published music scheme	48
Support in your classroom from a music specialist	6
INSET in music	26
Advice/assistance in planning from music coordinator	19
Television programmes or radio broadcasts	13
None of the above	0

(Some multiple responses)
If you use a published music scheme, please state which ......(see summary of published schemes used: Appendix M)

5 (b) If you do use or receive any of the forms of support listed above, do these enable you to teach music independently?
Please tick

Yes	No
49	6

253

5 (c) **What kind of support in music, if any, would you like to receive?**
Please tick which one(s) apply

Music INSET sessions	29
In-class training from tape/video/radio lessons	16
In-class support by music specialist	40
Personal training at home/own time	9
Other	2

(Some multiple responses)
If you ticked 'other', please specify ....
      1) Music specialist to teach
      2) Develop current practice possibly through INSET

5 (d) **Do you rely on following instructions provided by a scheme or text in order to teach music?** *Please tick*

Yes	No
36	33

6 (a) **Do you think your teaching of music has improved since you began teaching?** *Please tick*

Yes	No
44	26

If so, can you specify why? *Please tick which one(s) apply*

Improvement of your general teaching skills through experience	32
Increase in your understanding of music	11
Improvement in your own musical skills	11
Familiarity with books/schemes	21
INSET	12
Other	2

(Some multiple responses)
If you have ticked 'other', please specify ....
      1) Attended a lot of music courses in previous school
      2) My own self confidence

6 (b) **Do you think that you are meeting National Curriculum requirements for music?** *Please tick*

Yes	No	Not Applicable (Nursery)
29	32	8

7 (a)   Do you sing songs with your class?
Please tick the most appropriate box

Yes, every day	11
Yes, several times a week	19
Yes, once a week	21
Rarely	16
Never	4

7 (b)   Do you teach one area of music more often than others eg singing, listening, rhythm, exploration of instruments, composition?
Please tick

Yes	No
52	18

If yes, which area do you teach most often? ...... Singing was the most common response

7 (c)   Do you feel more confident leading activities such as singing and clapping games than with teaching music more formally?
Please tick

Yes	No
49	19

7 (d)   Do you link music with other subjects in your teaching, for example in topic work?   *Please tick*

Yes	No
47	23

7 (e)   If yes, do you find it easier to teach music when it is linked to another subject?   *Please tick*

Yes	No	Not Applicable
22	12	24

Thank you for your time taken to complete this questionnaire. Please return it to me by Friday, 26 March 1999 in the stamped addressed envelope provided.

If you would be prepared to meet me, at your convenience, for a short interview to put forward your views on music teaching, please add your name below so that I am able to contact you. I will not use your name for any other purpose than to arrange an interview, and neither you nor your school will be named in my study.

Name..

APPENDIX L

SUBJECT RANKINGS

Ranking						Subject				
	Art	DT	Eng.	Geog.	Hist.	Maths	Music	PE	RE	Science
1	7	4	31	3	6	22	7	8	12	13
2	4	1	13	0	3	17	0	6	1	6
3	3	2	9	5	3	11	1	2	4	9
4	5	8	4	8	11	5	1	3	4	5
5	5	5	5	14	14	4	3	3	7	13
6	7	1	0	7	9	2	8	7	3	9
7	9	9	0	11	9	2	5	10	5	3
8	9	10	1	7	3	0	8	9	6	2
9	9	15	0	5	3	0	13	8	9	1
10	5	8	0	3	2	0	17	7	12	2
N	63	63	63	63	63	63	63	63	63	63
Mean	5.98	6.87	2.11	5.87	5.13	2.46	7.35	6.01	6.01	4.08

APPENDIX M

PUBLISHED SCHEMES USED BY PARTICIPATING SCHOOLS

SCHOOL	SCHEME(S) USED
1	*SILVER BURDETT*
2	*SILVER BURDETT* (of the ten respondents, one did not indicate use of a scheme)
3	No use of published scheme indicated
4	*SILVER BURDETT*
5	*LIVELY MUSIC* (of the five respondents, two did not indicate use of a scheme)
6	No use of published scheme indicated
7	*NELSON*
8	*MUSIC BOX RADIO*, although use of this is only mentioned by one of the four respondents
9	*CAROUSEL*
10	*SILVER BURDETT* (of the seven respondents, two did not indicate use of a scheme)
11	*LIVELY MUSIC*, indicated by two respondents, and *TIME AND TUNE* by one. Of the six respondents, two did not indicate use of a scheme and one did not specify which scheme was used.
12	No response to this question

APPENDIX N

THE CHI-SQUARED TEST

The following information is taken from Crawshaw and Chambers (1994).

The χ^2 test is a significance test which may be used to determine whether or not two sets of variables are independent.

The observed frequencies (or survey responses, in the present study) are compared with the expected frequencies of response to the questions given.

The test statistic used is the formula

$$\sum \frac{(O-E)^2}{E}$$

where O is the observed and E the expected frequency.

This formula produces a **critical value** of χ^2 which can be compared with the critical values given in tables. If the result of the formula is less than the number given for the required level of significance, then the two sets of variables are taken to be independent. If the result is greater than the given critical value, then there is evidence of an association between the two sets of variables.

The number of independent variables used to calculate χ^2, known as the number of degrees of freedom, is the parameter v.

Where v = 1, the use of Yates' continuity correction is advised as follows:

$$\chi^2 = \sum \frac{(|O-E| - 0.5)^2}{E}$$

Given the value of v, the result of the chi-squared calculation and the required significance level, the critical value can be found from a mathematical table. (see Appendix O).

APPENDIX O

TABLE OF CRITICAL VALUES FOR χ^2

	χ^2 5% $\downarrow$		χ^2 1% $\downarrow$				
α \ ν	0.250	0.100	0.050	0.025	0.010	0.005	0.001
1	1.32330	2.70554	3.84146	5.02389	6.63490	7.87944	10.828
2	2.77259	4.60517	5.99146	7.37776	9.21034	10.5966	13.816
3	4.10834	6.25139	7.81473	9.34840	11.3449	12.8382	16.266
4	5.38527	7.77944	9.48773	11.1433	13.2767	14.8603	18.467
5	6.62568	9.23636	11.0705	12.8325	15.0863	16.7496	20.515
6	7.84080	10.6446	12.5916	14.4494	16.8119	18.5476	22.458
7	9.03715	12.0170	14.0671	16.0128	18.4753	20.2777	24.322
8	10.2189	13.3616	15.5073	17.5345	20.0902	21.9550	26.125
9	11.3888	14.6837	16.9190	19.0228	21.6660	23.5894	27.877
10	12.5489	15.9872	18.3070	20.4832	23.2093	25.1882	29.588

APPENDIX P

RELATIONSHIP BETWEEN KEY STAGE TAUGHT AND CONFIDENCE

	Key stage 1	Key stage 2	Total
Very confident	5	4	9
Reasonably confident	19	16	35
Not confident	9	16	25
Total	33	36	69

Observed frequency	Expected frequency
5	9×33÷69= 4.30
4	9×36÷69= 4.70
19	35×33÷69= 16.74
16	35×36÷69= 18.26
9	25×33÷69= 11.96
16	25×36÷69= 13.04

As two of the expected frequencies are calculated to be below five, there is a risk of the test proving unreliable. To overcome this, the categories of 'very confident' and 'reasonably confident' were combined as follows:

	Key stage 1	Key stage 2	Total
Very/reasonably confident	24	20	44
Not confident	9	16	25
Total	33	36	69

As $v = 1$, Yates Correction is applied:

Observed frequency	Expected frequency	$(|O-E|-0.5)^2 \div E$
24	44×33÷69= 21.04	0.2876
20	44×36÷69= 22.96	0.2636
9	25×33÷69= 11.96	0.5060
16	25×36÷69= 13.04	0.4641

$$\Sigma \ (|O-E|-0.5)^2 \div E = 1.5213$$

This result is less than the critical value for chi-squared, testing for one degree of freedom, at the 1%, 5% and 10% levels. It is therefore assumed that the two sets of variables are independent.

RELATIONSHIP BETWEEN INITIAL TEACHER TRAINING AND CONFIDENCE

	Initial teacher training in music	No initial training in music	Total
Very confident	6	2	8
Reasonably confident	30	5	35
Not confident	12	11	23
Total	48	11	66

Observed frequency	Expected frequency
6	$8\times48 \div 66 = 5.818$
2	$8\times11 \div 66 = 2.182$
30	$48\times35 \div 66 = 25.455$
5	$35\times11 \div 66 = 9.545$
12	$23\times48 \div 66 = 16.727$
11	$23\times11 \div 66 = 6.273$

As one of the expected frequencies is calculated to be below five, there is a risk of the test proving unreliable. To overcome this, the categories of 'very confident' and 'reasonably confident' were combined as follows:

	Initial training-music	No initial training	Total
Very/reasonably confident	36	7	43
Not confident	12	11	23
Total	48	18	66

Observed frequency	Expected frequency	$(O-E)^2 \div E$
36	31.273	0.7145
7	11.727	1.9054
12	16.727	1.3358
11	6.273	3.5620
	$\Sigma (O-E)^2 \div E =$	7.5177

The sum of $(O-E)^2 \div E$ is calculated at 7.5177. Testing at the 1% level, this is greater than the critical value of chi-squared for $v=1$ a conclusion is drawn that the variables are not independent and that

there is a highly significant link between initial teacher training in music and level of confidence.

However, as $v=1$, the calculation was repeated using Yates' Correction as follows:

Observed frequency	Expected frequency
36	31.273
7	11.727
12	16.727
11	6.273

O	E	$(|O-E|-0.5)^2 \div E$
36	31.273	0.5713
7	11.727	1.5236
12	16.727	1.0682
11	6.273	2.8483
		6.0114

Using Yates' Correction, the result is now less than the critical value at the 1% level, but is still greater than the critical value for chi-squared at the 5% level, and the conclusion is that there is a significant link between initial teacher training in music and level of confidence to teach music.

APPENDIX R

RELATIONSHIP BETWEEN TEACHING EXPERIENCE AND CONFIDENCE

	Number of years primary teaching experience					
Level of confidence to teach music	0-5	6-10	11-15	16-20	21 or more	Total
Very confident	4	1	1	2	1	9
Reasonably confident	10	13	4	1	7	35
Not confident	4	5	6	3	7	25
Total	18	19	11	6	15	69

Observed frequency	Expected frequency
4	$9 \times 18 \div 69 = 2.348$
1	$9 \times 19 \div 69 = 2.478$
1	$9 \times 11 \div 69 = 1.435$
2	$9 \times 6 \div 69 = 0.783$
1	$9 \times 15 \div 69 = 1.957$
10	$35 \times 18 \div 69 = 9.130$
13	$35 \times 19 \div 69 = 9.638$
4	$35 \times 11 \div 69 = 5.580$
1	$35 \times 6 \div 69 = 3.043$
7	$35 \times 15 \div 69 = 7.609$
4	$25 \times 18 \div 69 = 6.522$
5	$25 \times 19 \div 69 = 6.884$
6	$25 \times 11 \div 69 = 3.986$
3	$25 \times 6 \div 69 = 2.174$
7	$25 \times 15 \div 69 = 5.435$

As eight of the fifteen calculated expected frequencies are less than five, categories have been combined to give classes of sufficient size as follows:

263

	Number of years primary teaching experience			
Level of confidence	0-10	11-20	21 or more	Total
Very or reasonably confident	28	8	8	44
Not confident	9	9	7	25
Total	37	17	15	69

Number of degrees of freedom: 2

O	E	$(O-E)^2 \div E$
27	$44 \times 37 \div 69 = 23.594$	0.8228
8	$44 \times 17 \div 69 = 10.841$	0.7445
8	$44 \times 15 \div 69 = 9.565$	0.2561
9	$25 \times 37 \div 69 = 13.406$	1.4481
9	$25 \times 17 \div 69 = 6.159$	1.3105
7	$25 \times 15 \div 69 = 5.435$	0.4506
		5.0326

This result is not greater than the critical value for chi-squared ($v=2$) at the 5% level, but is greater than the critical value at the 10% level, so can be regarded as marginally significant.

APPENDIX S

RELATIONSHIP BETWEEN MUSICAL QUALIFICATIONS AND CONFIDENCE

As with the previous calculation, the categories of 'very confident' and 'reasonably confident' have been combined to avoid an expected frequency of less than 5. This results in there being only one degree of freedom, so Yates' Correction has again been applied.

	No musical Qualifications	Musical qualifications	Total
Very/reasonably confident	24	19	43
Not confident	23	1	24
Total	47	20	67

Observed Frequency   Expected frequency

Observed Frequency	Expected frequency	
24	43×47÷67	= 30.164
19	43×20÷67	= 12.836
23	47×24÷67	= 16.836
1	24×20÷67	= 7.164

O	E	$(|O-E|-0.5)^2 \div E$
24	30.164	1.0635
19	12.836	2.4993
23	16.836	1.9055
1	7.164	4.4781
		9.9464

As the result is greater than the critical value for chi-squared ($v=1$, testing at the 1% level), a highly significant link is assumed between the two sets of variables.

APPENDIX T

RELATIONSHIP BETWEEN PARTICIPATION IN MUSICAL ACTIVITIES AND CONFIDENCE

	Low activities	High activities	Total
Very confident	0	9	9
Reasonably confident	17	18	35
Not confident	19	6	25
total	36	33	69

Number of degrees of freedom:2

Observed frequency	Expected frequency	
0	9×36÷69	= 4.696
9	9×33÷69	= 4.304
17	35×36÷69	= 18.261
18	44×33÷69	= 16.739
19	25×36÷69	= 13.043
6	25×33÷69	= 11.957

As two of these expected frequencies are less than 5, the 'Very confident' and 'reasonably confident' categories have been combined to produce sufficiently large classes of data:

	Low activities	High activities	Total
Very or reasonably confident	17	27	44
Not confident	19	6	25
Total	36	33	69

The number of degrees of freedom is now 1, so Yates Correction is applied:

O	E	$(|O-E|-0.5)^2 \div E$
17	$44 \times 36 \div 69 = 22.957$	1.2972
28	$44 \times 33 \div 69 = 21.043$	1.4151
19	$25 \times 36 \div 69 = 13.043$	2.2831
6	$25 \times 33 \div 69 = 11.957$	<u>2.4905</u>
		<u>7.4859</u>

As the result is greater than the critical value of chi-squared for one degree of freedom, testing at the 1% level, the conclusion is that there is a highly significant discrepancy between observed and expected frequencies, and therefore a highly significant link between participation in musical activities and level of confidence to teach music.

APPENDIX U

RELATIONSHIP BETWEEN PARTICIPATION IN MUSICAL ACTIVITIES AND ABILITY TO PROMOTE MUSIC

Able to promote music?	Low activities	High activities	Total
Yes	26	29	55
No	10	4	14
Total	36	33	69

Observed frequency	Expected frequency	
26	55×36÷69	= 28.696
29	55×33÷69	= 26.304
10	14×36÷69	= 7.304
4	14×33÷69	= 6.696

Number of degrees of freedom: 1

Calculation without using Yates Correction:

O	E	$(O-E)^2 \div E$
26	28.696	0.2533
29	26.304	0.2763
10	7.304	0.9951
4	6.696	1.0855
		2.6102

Calculation using Yates Correction as there is only one degree of freedom:

O	E	$(|O-E|-0.5)^2 \div E$
26	28.696	0.1681
29	26.304	0.183
10	7.304	0.660
4	6.696	0.7202
		1.7313

Whether or not Yates Correction is used, the result is less than the critical value for chi-squared, testing for one degree of freedom, at both the 1% and 5% levels. It is therefore assumed that the two sets of variables are independent.

APPENDIX V

RELATIONSHIP BETWEEN KEY STAGE TAUGHT AND RELIANCE ON INSTRUCTIONS TO TEACH MUSIC

Reliance on instructions	Key stage 1	Key stage 2	Total
yes	13	23	36
no	20	13	33
total	33	36	69

Observed frequency   Expected frequency

13	$36 \times 33 \div 69$	$= 17.22$
23	$36 \times 36 \div 69$	$= 18.78$
20	$33 \times 33 \div 69$	$= 15.78$
13	$33 \times 36 \div 69$	$= 17.22$

Calculation without using Yates Correction:

O	E	$(O-E)^2 \div E$
13	17.22	1.0342
23	18.78	0.9483
20	15.78	1.1285
13	17.22	1.0342
		4.1452

When Yates' correction is not applied, the result is greater than the critical value for chi-squared ($v=1$) testing at the 5% level.

Calculation using Yates' Correction:

O	E	$(|O-E|-0.5)^2 \div E$
13	17.22	0.8036
23	18.78	0.7369
20	15.78	0.8770
13	17.22	0.8036
		3.2211

When Yates' Correction is applied, the result is less than the critical value of chi-squared for one degree of freedom, testing at the 5% level, but is greater than the critical value testing at the 10% level, and could therefore be said to be marginally significant.

RELATIONSHIP BETWEEN KEY STAGE TAUGHT AND MEETING NATIONAL CURRICULUM REQUIREMENTS

Meeting NC?	Key stage 1	Key stage 2	Total
Yes	18	11	29
No	7	25	32
total	25	36	61

As there is only one degree of freedom, Yates' Correction is applied.

Observed frequency	Expected frequency	
18	29×25÷61	= 11.89
11	29×36÷61	= 17.11
7	32×25÷61	= 13.11
25	32×36÷61	= 18.89

O	E	$(|O-E|-0.5)^2 \div E$
18	11.89	2.6469
11	17.11	1.8394
7	13.11	2.4006
25	18.89	1.6661
		8.5530

As the result is greater than the critical value for chi-squared ($v=1$), testing at the 1% level, a highly significant relationship between the variables is concluded.

APPENDIX X

RELATIONSHIP BETWEEN KEY STAGE TAUGHT AND FREQUENCY OF SINGING WITH CLASS

Frequency of singing	Key stage 1	Key stage 2	Total
Every day	11	0	11
Several times a week	17	2	19
Once a week	4	17	21
Rarely	0	16	16
Never	1	3	4
total	33	38	71

Number of degrees of freedom: 4

Observed frequency	Expected frequency	
11	11×33÷71	= 5.113
0	11×38÷71	= 5.887
17	19×33÷71	= 8.831
2	19×38÷71	= 10.169
4	21×33÷71	= 9.761
17	21×38÷71	= 11.239
0	16×33÷71	= 7.437
16	16×38÷71	= 8.563
1	4×33÷71	= 1.859
3	4×38÷71	= 2.141

As two of these expected frequencies are less than five, categories are combined to produce sufficiently large classes as follows:

Frequency of singing	Key stage 1	Key stage 2	Total
Every day	11	0	11
Several times a week	17	2	19
Once a week	4	17	21
Rarely/never	1	19	20
Total	33	38	71

272

Number of degrees of freedom: 3
This produces the following calculation:

O	E	$(O-E)^2 \div E$
11	11×33÷71 = 5.113	6.7782
0	11×38÷71 = 5.887	5.887
17	19×33÷71 = 8.831	7.557
2	19×38÷71 = 10.169	6.5624
4	21×33÷71 = 9.761	3.4002
17	21×38÷71 = 11.239	2.953
1	20×33÷71 = 9.296	7.4036
19	20×38÷71 = 10.704	6.4297
		46.97

As the result is greater than the critical value of chi-squared for 3 degrees of freedom, testing at the 1% level, a highly significant relationship is assumed between the two sets of variables.

APPENDIX Y

RELATIONSHIP BETWEEN KEY STAGE TAUGHT AND EASE OF TEACHING MUSIC LINKED WITH OTHER SUBJECTS

Easier to teach music linked with another subject?	Key stage 1	Key stage 2	Total
Yes	7	15	22
No	10	2	12
Total	17	17	34

Number of degrees of freedom: 1

Calculation without using Yates Correction:

Observed frequency	Expected frequency	$(O-E)^2 \div E$
7	$22 \times 17 \div 34 = 11$	1.4545
15	$22 \times 17 \div 34 = 11$	1.4545
10	$12 \times 17 \div 34 = 6$	2.6667
2	$12 \times 17 \div 34 = 6$	2.6667
		8.2424

When Yates Correction is not applied, the result is greater than the critical value for chi-squared ($v=1$) testing at the 1% level and indicates a highly significant relationship between the two sets of variables.

However, as $v = 1$, Yates Correction is applied:

O	E	$(|O-E| - 0.5)^2 \div E$
7	11	1.1136
15	11	1.1136
10	6	2.0417
2	6	2.0417
		6.3106

As this result is greater than the critical value for chi-squared ($v=1$) testing at the 5% level, a significant link between the two sets of variables is established, as opposed to the highly significant link if Yates Correction is not applied.

BIBLIOGRAPHY

Addison, R. (1988) 'Beyond Music' in Salaman, W. and Mills, J. (eds., 1988) Challenging Assumptions   New Perspectives in the Education of Music Teachers, Association for the Advancement of Teacher Education in Music

Alexander, Robin (1994) 'The classteacher and the curriculum' in Pollard, Andrew and Bourne, Jill (eds., 1994) Teaching and Learning in the Primary School, Routledge

Alexander, Rose and Woodhead (1992) Curriculum Organisation and Classroom Practice in Primary Schools - A Discussion Paper, DES

Aubrey, Carol (ed., 1994) The Role of Subject Knowledge in the Early Years of Schooling, The Falmer Press

Beauchamp, Gary (1997) 'INITIAL TRAINING + INSET = Confident Teachers. A Formula for Success?', B. J. Music Ed. (1997), 14, pp.69 - 85

Bell, Judith, Tony Bush, Alan Fox, Jane Goodey and Sandy Goulding at the Open University (eds., 1984) Conducting Small-Scale Investigations in Educational Management Harper & Row, London, in association with the Open University

Bell, Judith (1993) Doing Your Research Project, OUP, Buckingham, Philadelphia

Binns, Tricia (1994) Children Making Music, Simon & Schuster Education

Blenkin, G. M. and Kelly, A. V. (1987) The Primary Curriculum - A Process Approach to Curriculum Planning, 2nd edition, Paul Chapman Publishing Ltd.

Burnett, M. and Lawrence, I. (1979) Music Education Review volume 2 - A Handbook for Music Teachers, National Foundation for Educational Research in England and Wales

Choksy, Lois (1981) The Kodaly Context, Eaglewood Cliffs; London: Prentice-Hall

Cohen, Louis and Manion, Lawrence (1980, 1994) Research Methods in Education, Routledge

Crawshaw, J. and Chambers, J. (1994) A Concise Course in A-level Statistics with worked examples, third edition, Stanley Thomas (Publishers) Ltd.

Cullingford, Cedric (ed., 1989) The Primary Teacher, Cassell Educational Limited

Davies, Coral (1994) 'I Can't Teach Music - So We Just Sing' in Aubrey, Carol (ed., 1994) The Role of Subject Knowledge in the Early Years of Schooling, The Falmer Press

DES (1985) Music from 5 to 16 - Curriculum Matters 4 - an HMI series, London, HMSO

Drever, Eric (1995) Using Semi-Structured Interviews in Small-Scale Research – A Teacher's Guide, The Scottish Council for Research in Education

Durston, Roger (1998) in article by Williamson, Nigel (1998) 'A Pretty Sorry State', <u>Times Educational Supplement Friday Magazine</u>, 13/11/1998

Fitzgibbon, Carol Taylor and Morris, Lynn Lyons (1987) <u>How To Analyze Data</u>, SAGE Publications

Flash, Lesley (1993) 'Music in the Classroom at Key Stage 1' in Glover, Joanna and Ward, Stephen (eds., 1993) <u>Teaching Music in the Primary School</u>, Cassell

Gifford, E. (1993) 'The Musical Training of Primary School Teachers: Old Problems, New Insights and Possible Solutions', <u>B. J. Music Ed.</u> (1993), 10, pp.33 - 46

Gilbert, Jean (1981) <u>Musical Starting Points With Young Children</u>, Ward Lock Educational

Glover, Joanna and Ward, Stephen (eds., 1993) <u>Teaching Music in the Primary School</u>, Cassell

Griffin, G. A. (1989) 'Coda: The Knowledge-Driven School' in Reynolds, M.C. (ed., 1989) <u>The Knowledge Base for the Beginning Teacher</u>, Oxford, Pergamon

Grossman, P. L., Wilson, S. M., and Shulman, L. S., (1989) 'Teachers of Substance: Subject Matter Knowledge for Teaching' in Reynolds, M. C., (ed., 1989) <u>The Knowledge Base for the Beginning Teacher</u>, Oxford, Pergamon

Hitchcock, Graham and Hughes, David (1989, 1995) <u>Research and the Teacher</u>, Routledge

HMI (1991) <u>Aspects of Primary Education: The Teaching and Learning of Music</u>, London: HMSO

Holt, John (1964, 1982) <u>How Children Fail</u>, Penguin

Lawson, Dorothy, Plummeridge, Charles and Swanwick, Keith (1994) 'Music and the National Curriculum in Primary Schools', <u>B. J. Music Ed.</u> (1994), 11, pp. 3 - 14

Lawrence, I. (1975) Music and the Teacher, Pitman Publishing

Liess, Andreas (1966) 'Das Schulwerk' in Carl Orff – His Life and His Music, Calder and Boyars, London

Maxwell-Timmins, D. (1986) Teaching Music in Primary Schools, Schofield & Sims Ltd., Huddersfield

Meyer-Denkman, G. (1977) Experiments in Sound, Universal Edition

Mills, Janet (1989) 'The Generalist Primary Teacher of Music: a Problem of Confidence', B. J. Music Ed. (1989), 6, 2, pp.125 – 138

Mills, Janet (1991) Music in the Primary School, Cambridge University Press

Moog, Helmut (1968, English translation by Claudia Clarke published 1976) The Musical Experience of the Pre-School Child, Schott

Morrison, Keith (1993) Planning & Accomplishing School-Centred Evaluation, Peter Francis Publishers

Nelson, David (1993) 'Coordinating Music in the Primary School' in Glover, Joanna and Ward, Stephen (eds., 1993) Teaching Music in the Primary School, Cassell

Odam, G. (1979) in Burnett, M. and Lawrence, I. (eds., 1979) Music Education Review volume 2 - a Handbook for Music Teachers, National Foundation for Educational Research in England and Wales

OFSTED (1993) Music - Key Stages 1, 2 and 3 First Year, 1992 - 93, London, HMSO

OFSTED (1995) Music – A Review of Inspection Findings 1993/94, London, HMSO

Plummeridge, C. (1991) Music Education in Theory and Practice, London: Falmer

Pollard, Andrew and Bourne, Jill (eds., 1994) <u>Teaching and Learning in the Primary School</u>, Routledge

Powney, J. and Watts, M. (1987) <u>Interviewing in Educational Research</u>, Routledge and Kegan Paul, London

Rainbow, Bernarr (1996) 'Onward from Butler: school music 1945-1985' in Spruce, Gary (ed., 1996) <u>Teaching Music</u>, The Open University

Reynolds, M. C. (ed., 1989) <u>The Knowledge Base for the Beginning Teacher</u>, Oxford, Pergamon

Salaman, William (1983) <u>Living School Music</u>, Cambridge University Press

Salaman, W and Mills, J. (eds., 1988) <u>Challenging Assumptions   New Perspectives in the Education of Music Teachers</u>, Association for the Advancement of Teacher Education in Music

Shulman, Lee (1994) 'Those who understand: knowledge growth in teaching' in Pollard, Andrew and Bourne, Jill (eds., 1994) Teaching and Learning in the Primary School, Routledge

Slavin, Robert E. (1984) Research Methods in Education – A Practical Guide, Prentice-Hall, Inc, New Jersey

Spencer, D. (1998) Interference may drown out music, Times Educational Supplement, March 27,1998

Spruce, Gary (ed., 1996) Teaching Music, Routledge

Stocks, M. (1998) 'Human voices going for a song', Times Educational Supplement, 5/6/98

Struthers, d'Reen (1994) What Primary Teachers Should Know About Music for the National Curriculum, Hodder & Stoughton

Suzuki, S. (1969) Nurtured by Love, Exposition Press Inc.

Swanwick, Keith (1977) 'Belief and Action in Music Education' in Burnett, Michael (ed., 1977) <u>Music Education Review volume 1</u>, Chappell & Co. Ltd.

Swanwick, Keith (1979) <u>A Basis for Music Education</u>, NFER Publishing Company

Swanwick, Keith (1988) <u>Music, Mind and Education</u>, Routledge

Szönyi, Erzsebet (1973) <u>Kodaly's Principles in Practice</u>, London, Boosey and Hawkes

Tesch, Renata (1990) <u>Qualitative Research – Analysis Types & Software Tools</u>, The Falmer Press

Thomas, Norman (1989) 'Class Teaching and Curriculum Support' in Cullingford, Cedric (ed., 1989) <u>The Primary Teacher</u>, Cassell Educational Limited

Thomas, Ruth (1997) 'The Music National Curriculum: Overcoming a Compromise', <u>B. J. Music Ed.</u> (1997), 14:3, pp. 217 – 235

Tillman, J. (1988) 'Music in the Primary School and the National Curriculum' in Salaman, W. and Mills, J. (eds., 1988) <u>Challenging Assumptions   New Perspectives in the Education of Music Teachers</u>, Association for the Advancement of Teacher Education in Music

<u>Times Educational Supplement</u>, May 14, 1999

Ward, Stephen (1993) 'From The National Song Book to the National Curriculum' in Glover, Joanna and Ward, Stephen (eds., 1993) <u>Teaching Music in the Primary School</u>, Cassell

Ward, Stephen (2000) 'Primary Music Today: A Decade of Change' <u>Primary Music Today</u>, Issue 16, Spring 2000

Williamson, Nigel (1998) 'A Pretty Sorry State', <u>Times Educational Supplement Friday Magazine</u>, 13/11/1998

Wragg, E. C. (1984) 'Conducting and Analysing Interviews' in Bell, Judith, Tony Bush, Alan Fox, Jane Goodey and Sandy Goulding at the Open University (eds., 1984) Conducting Small-Scale Investigations in Educational Management Harper & Row, London, in association with the Open University

Wragg, Ted (1994) 'Teachers' subject knowledge' in Pollard, Andrew and Bourne, Jill (eds., 1994) Teaching and Learning in the Primary School, Routledge