# Assimilation and Resistance:

## Becoming Music Teachers in a Marginalised Educational Context

**R M Gardiner**

**EdD 2021**

# Assimilation and Resistance:

## Becoming Music Teachers in a Marginalised Educational Context

Robert Mitchell Gardiner - Doctoral Thesis (EdD)

A thesis submitted in partial fulfilment of the requirements of Manchester Metropolitan University
for the degree of Doctor of Education (EdD)

Education and Social Research Institute (ESRI)
Faculty of Education
Manchester Metropolitan University

2021

‘Let us go then, you and I. When the evening is spread out against the sky.’ (Eliot, 1964:11)

# Abstract

Recent reports have consistently criticised the systematic marginalisation of music education within English schools as a direct consequence of recent governmental policy (Daubney et al., 2019; Savage & Barnard, 2019). Where student teachers are placed in schools throughout their Initial Teacher Education (ITE) year, and drawing on the premise that such professional experience influences development (Pellegrino, 2015), this thesis aims to determine how a marginalised educational context impacts upon student music teachers. Initially, I discuss important changes within educational policy over the last 30 years in relation to broader neo-liberal socio-cultural transformations. This contextualisation highlights specific tensions for music educators in relation to musical aspirations, epistemological values, curricular priority and teacher identity, and I question whether these tensions cause student teachers to assimilate or resist contextual expectations. The relationship between identity, subjectivity and socio-cultural context are therefore explored more specifically, drawing on discourse analytic principles (Fairclough, 1992; Laclau & Mouffe, 1985) and Žižekian ideology (Žižek, 1989) to devise the particular theoretical and analytical approach used within this study. Consequently, a Critical Discourse Analysis was applied to student teacher reflections written throughout their ITE year to analyse changing discourse in relation to contextual experience. A key finding was how the students' discourse dramatically changed depending on the setting, consistently assimilating each context's dominant pedagogical priorities. Whilst this assimilation highlighted inherent pedagogical tensions between contexts, it did not stimulate resistance *within* any given context, nor did it cause particular professional unease. Instead, it was when one context's priorities encroached upon another that profound challenges appeared. As these students' university tutor, it became essential to critique my own practice and the ethical ramifications of advocating a music pedagogy that is deliberately resistant to current socio-political marginalisation given that it was apparently *the very thing* causing professional tension. Drawing on a Žižekian conceptualisation of subjectivity, the thesis concludes with a theoretical critique of such tensions, arguing that these moments might function as a necessary stimulus for subjectively ordinated change which itself can be the very process through which student music teacher professional agency is actually affirmed.

**Publications**

This doctoral research has produced two publications: a theoretical exploration of student teacher fantasy (Gardiner, 2000a) and the pilot study for this thesis (Gardiner, 2000b).

# Table of Contents


**ABSTRACT** ..... **III**

**TABLE OF CONTENTS** ..... **IV**

**TABLE OF FIGURES** ..... **VI**

**INTRODUCTION: 'STATE OF THE NATION'** ..... **1**

**CHAPTER 1: CONTEXTUALISATION AND LITERATURE REVIEW** ..... **3**

**1.1.** **STUDENT TEACHER DEVELOPMENT: EXPERIENCE, CONTEXT AND IDENTITY** ..... 3
**1.2.** **A RECENT HISTORICAL OVERVIEW OF MUSIC EDUCATION IN ENGLAND** ..... 5
***Education Reform Acts and National Curriculum: Towards a Free Market*** ..... *5*
***Music Manifesto to Music Education Hubs: The Changing Face of Music Services*** ..... *9*
***From 'New' National Curriculum to EBacc: Marginalisation in Schools*** ..... *13*
***Accountability and Music Education: 'Proving Progress'*** ..... *18*
***Short Summary: The Socio-Political Context of Music Education in England*** ..... *19*
**1.3.** **THE DEVELOPING PROFESSIONAL: PUSH AND PULL OF TEACHER AND MUSICIAN** ..... 19
***Teaching Today: Emotional Exhaustion, De-Personalisation and De-professionalisation*** ..... *20*
***Music Teaching in Practice: Incompatibility and Tension*** ..... *23*
***Music Teaching in Practice: On Giving Away the Moral Ground*** ..... *29*
**1.4.** **CONCLUSIONS: KEY QUESTIONS CONCERNING STUDENT TEACHER DEVELOPING PROFESSIONALISM** ..... 31

**CHAPTER 2: THEORETICAL FRAMEWORK AND METHODOLOGICAL APPROACH** ..... **33**

**2.1.** **FROM DISCOURSE TO IDEOLOGY: AN UNLIKELY CONNECTION** ..... 33
***Social-Constructionism, Language and Discourse*** ..... *33*
***Power and Hegemony: From Foucault to Laclau & Mouffe*** ..... *35*
***Post-structuralism, Discourse and Identity: Some Questions and Criticisms*** ..... *36*
***Towards Ideology: Žižek, Subjectivity, Desire and Fantasy*** ..... *38*
***Fairclough and Fantasy: Critical Discourse Analysis as a Pragmatic Approach*** ..... *41*
**2.2.** **METHODOLOGY: CRITICAL DISCOURSE ANALYSIS** ..... 44
***A Three Dimensional Model of Discourse*** ..... *44*
***Analysis of the 'Text'*** ..... *45*
***Analysis of the 'Discursive Practice'*** ..... *46*
***Analysis of the 'Social Practice'*** ..... *48*
**2.3.** **METHODOLOGICAL APPROACHES APPLIED IN THIS THESIS: CRITICAL DISCOURSE ANALYSIS AND STUDENT REFLECTIONS** ..... 48
***Data Collection*** ..... *49*
***Data Analysis*** ..... *50*
***Ethics and Research Integrity*** ..... *53*
**2.4.** **RESEARCH GAP: THIS STUDY IN RELATION TO OTHER RESEARCH** ..... 56
**2.5.** **SUMMARY: METHODOLOGICAL APPROACH IN RESPONSE TO THE RESEARCH QUESTIONS** ..... 57

**CHAPTER 3 - A CRITICAL DISCOURSE ANALYSIS OF STUDENT TEACHER REFLECTIONS IN MUSIC** ..... **59**

**3.1.** **UNIVERSITY EARLY REFLECTIONS (UE): CHARACTER AND CONTENT, FOR THE PUPILS' SAKE** ..... 60
**Teacher Qualities: From the Pupil's Perspective** ..... 62
**Musical Content: For the Pupils' Benefit** ..... 64
**3.2.** **PLACEMENT A: TEACHING MUSIC IN AN ENGLISH SECONDARY SCHOOL** ..... 67
***3.2.1. Placement A Early Reflection (AE): 'Trying to Be a Teacher'*** ..... *68*
**Vulnerability: Personal Success, Failure, Improvement and Struggle** ..... 68
**Teacher and Pupils: Compliance, clarity and engagement** ..... 70
**Early conclusions: Student Teacher Deference and Compliance** ..... 73
***3.1.2. Placement A Late Reflection (AL): Acting as a Teacher or 'Talking the Talk'*** ..... *76*
**Behaviour Managed and Pupils Engaged: Using Structures to 'Get it Done'** ..... 76
**Assured Progression: Assessment, Meeting Expectations and Getting Results** ..... 80
**General Conclusions: Owning 'the Role' but losing the Music** ..... 83
**3.3.** **UNIVERSITY MIDDLE REFLECTION (UM): STRUCTURED AND MUSICAL – FOR THE TEACHER'S SAKE** ..... 85
**Teacher Qualities: From the Teacher's Perspective** ..... 85
**Lesson Content: Assimilating Professional Discourses of 'the Teacher'** ..... 89
**3.4.** **PLACEMENT B: TEACHING ACROSS SCHOOLS AND MUSIC SERVICES** ..... 93
***3.2.1. Placement B Early Reflection (BE): 'Describing the Split'*** ..... *93*

School Music Teaching: Déjà Vu….. 93
Music Service Teaching: The Sound of Music! 97
Conclusions: The Deeper Nature of the Split 100
*3.2.2. Placement B Late Reflection (BL): Being a Teacher or 'Walking the Walk'* *102*
Job well done and ready to teach… 103
On Revisiting the Split: A Musical Diminuendo and Instrumentalist Crescendo 105
A Series of Contradictions: Am I the Bad Guy? 110
3.5. UNIVERSITY LATE REFLECTION (UL): RETURN FULL CIRCLE (ALMOST), FOR TEACHER AND PUPILS' SAKE 117
Pupil-Centrism: From the Techer's Perspective for the Pupils' Benefit 117
Assimilated Discourses: The Tensions Between School and University 119
3.6. CONCLUSIONS: STUDENT TEACHER DEVELOPING PROFESSIONALISM 123
CHAPTER 4 – DISCUSSION AND CONCLUSIONS: ON THE ETHICS OF ENCOURAGING RESISTANCE 128
4.1. A RETURN TO THEORY: THE ŽIŽEKIAN SUBJECT 128
Feigning Accommodation and Null-Subjectivity: Whose Desire Do I Desire? 128
The Problem and/or Necessity of Resistance: A Personal Anecdote 132
4.2. THE VARIOUS DIMENSIONS OF RESISTANCE: ZAMYATIN, KEROUAC AND ELIOT 135
Zamyatin's 'We': Utter Self-denial and Undesirable Desire 135
Kerouac's 'On the Road': Complete Resistance and the Loving Embrace of Routine 140
Eliot's 'The Love Song of J. Alfred Prufrock': Trauma, Subject and Criticality 144
4.3. CONCLUSIONS – CRITICALITY AND RESISTANT ACTION: TO DISTURB THE UNIVERSE 147
THESIS SUMMARY, FUTURE RESEARCH AND ACKNOWLEDGEMENTS 153
FINAL AND FURTHER REFLECTIONS POST-VIVA: MACRO, MESO AND MICRO LEVEL IMPLICATIONS 157
MACRO-LEVEL: POLITICAL IMPLICATIONS 157
MESO-LEVEL: MUSIC TEACHER AND TEACHER EDUCATOR IMPLICATIONS 159
MICRO-LEVEL: 'MY STUDENTS' AND MY OWN PROFESSIONAL DEVELOPMENT 161
REFERENCES 162
APPENDICES 178
APPENDIX 1 – THE STUDENT TEACHERS' REFLECTIONS 178
*AE - Placement A Early Reflections* *178*
*AL - Placement A Late Reflections* *184*
*BE - Placement B Early Reflections* *190*
*BL - Placement B Late Reflections* *196*
*UE - University Early Reflections* *204*
*UM - University Middle Reflections* *216*
*UL - University Late Reflections* *228*
APPENDIX 2 – REFLECTION PROFORMAS 240
*Weekly MMU Reflection Proforma* *240*
*University 'Ideal Reflection' Proforma* *241*
APPENDIX 3 – ANNOTATED REFLECTIONS - TWO EXEMPLARS 242
*Student 1 Placement A Late Reflection (1AL) Annotated with Initial Coding* *242*
*Student 1 University Late Reflection (1UL) Annotated with Initial Coding* *243*
APPENDIX 4 – CODING EXEMPLAR 244
*Codes for Individual Reflections - University Late Reflection (UL)* *244*
*Collated Codes, Review and Overall Themes - University Late Reflection (UL)* *249*
APPENDIX 5 – ETHICAL APPROVAL INFORMATION AND FORMS 251
*Approval Letter from MMU Education Research Ethics and Governance Committee* *251*
*Participant Information Sheet* *252*
*Participant Consent Form* *254*

# Table of Figures

Figure 1: PGCE Structure ..... 3
Figure 2: 'This Utterly Useless Fact' (Watterson, 1994a:online) ..... 28
Figure 3: 'Putting Prices on the Priceless' (Watterson, 1995:online) ..... 31
Figure 4: 'Seeing a Black Hole' - Image from The Guardian (Devlin, 2019:online) ..... 39
Figure 5: A Three Dimensional Conception of Discourse (Fairclough, 1992:73) ..... 44
Figure 6: Reflection Structure ..... 50
Figure 7: Thematic Analysis Framework (Braun & Clarke, 2006:86) ..... 51
Figure 8: Reflection Structure ..... 59
Figure 9: 'Ready for Anything' (Farazmand, n.d.:online) ..... 61
Figure 10: 'No Idea What's Cool' (Watterson, 1990:online) ..... 67
Figure 11: 'Complete Pandemonium' (Watterson, 1987:online) ..... 68
Figure 12: 'This Wasn't Covered' (Sidpress, n.d.:online) ..... 70
Figure 13: 'I Don't Know What I'm Doing' (Cottrell, 2017:online) ..... 73
Figure 14: ‘Fake It 'Til You Make It' (Scrivan, 2014:online) ..... 76
Figure 15: 'Everything's Gotta Have Rules, Rules, Rules!' (Watterson, 2014:online) ..... 79
Figure 16: 'Worker Bee' (Hilburn, 2008:online) ..... 81
Figure 17: 'Another Blow to Creativity' (Watterson, 2012a:online) ..... 85
Figure 18: The Teacher's Musical Desires - A Self-Portrait (11UM) ..... 88
Figure 19: 'Superman's Apprentice' (George, 2011:online) ..... 96
Figure 20: ‘Dr Jekyll and Mr Hyde’ (Stevenson, 1886:cover illustration) ..... 100
Figure 21: 'By Golly, I'm Going To Be Ready For It!' (Watterson, 1991:online) ..... 105
Figure 22: 'Shouldn't We Read The Instructions?' (Watterson, 2018:online) ..... 109
Figure 23: 'Bad Guy' (Larson, 1992:online) ..... 116
Figure 24: Pupil-Centred ‘Solar System' (6UL) ..... 117
Figure 25: Discursive Changes Throughout the Initial Teacher Education Year ..... 125
Figure 26: 'I Resent That!' (Watterson, 1994b:online) ..... 130
Figure 27: The 'Beautiful' One-state (Zamyatin, 1924:cover illustration) ..... 136
Figure 28: Neal Cassady and Jack Kerouac as Stimulus for Dean and Sal – (Kerouac, 1957:cover illustration) ..... 141
Figure 29: My Well-read Copy of Prufrock (Eliot, 1964:cover illustration) ..... 144
Figure 30: 'It's Complicated My Life' (Watterson, 1996:59) ..... 153
Figure 31: Calvin and Hobbes (Watterson, 2012:cover illustration) ..... 156

IMPORTANT NOTICE
Within this online version of the thesis, many of the above figures have been removed for copyright reasons (specifically the cartoons) but the references will remain in place so readers can seek out the original images if they wish. The images still appear in the printed version which can be accessed via the author upon reasonable request.

## Introduction: ‘State of the Nation’

Just a few weeks before I finished writing this thesis, the Incorporated Society of Musicians released a report entitled ‘The Heart of The School is Missing’ which outlined the devastating impacts that the Covid-19 pandemic has had on ‘all aspects of music education’ in the UK including significant reductions in ‘curriculum entitlement, singing in schools, practical music making, extra-curricular activities, instrumental learning and examinations’ (Underhill, 2020:2). This report followed another significant review, ‘Music Education: State of the Nation’, which highlighted the broader ‘crisis facing music education in England’ (Daubney et al., 2019:2) and stated that ‘government policy, particularly around accountability measures … has significantly negatively impacted on music education in schools in England’ (3). Daubney at al. also highlighted how ‘curriculum time for music (which is statutory for Key Stage 1–3 [children aged 5-14]) has reduced, along with opportunities for children to pursue music to GCSE and A Level [i.e. post-compulsory music education]’ (3). These statistics are mirrored in Savage & Barnard's (2019:3) ‘State of Play: A Review of Music Education in England’ which claims ‘music education in the United Kingdom is in a perilous state’ and that ‘chaotic education policies are at the heart of this demise’. All these reports also describe the profound impacts that this marginalisation of music has had on music teachers’ professional lives, both in terms of working conditions and ‘health and wellbeing’ (Underhill, 2020:5).

Set against this rather bleak backdrop, student teachers in England are placed into this very context during their Initial Teacher Education (ITE) year as a primary means through which they develop their teaching practice in order to become qualified teachers. Indeed, as a leader on a unique Post-Graduate Certificate of Education (PGCE) course run collaboratively by the Royal Northern College of Music (RNCM) and Manchester Metropolitan University (MMU), we place students in secondary school music departments (teaching curricular music lessons) and music services (focussed on instrumental music teaching) during their ITE year, both of which have been profoundly impacted by recent political transformations. This thesis explores the implications of this mixed professional experience on my own student teachers’ development, analysing the extent to which they might assimilate or resist current educational pressures and the consequential implications this may have for both their current teaching practices and ongoing professional development. In Chapter One, I present a comprehensive contextualisation and literature review exploring the changing face of educational policy and practice in English music

education over recent years. In the face of significant marginalisation, I discuss certain implications for teacher development, professionalism and confidence, particularly where music teachers' identities or values seem to be in tension with current educational priorities, which in turn frames the specific research questions for this study as a whole. In Chapter Two, I explore the connections between teachers' identities and their socio-cultural conditions in more detail, outlining the theoretical and philosophical principles I have drawn upon within this research project and how these support the specific methodological approach I have adopted. Drawing particularly on Fairclough's (2010) Critical Discourse Analytic framework, Chapter Three presents an analysis of my student teachers' reflective writing across their Initial Teacher Education (ITE) year and how this is variously influenced by their contextual experiences. The key premise of this analysis is to highlight the extent to which the students assimilate or resist certain discursive practices associated with the context in which they are working and the impacts this has on teaching and learning within their music lessons, as well as their ongoing professional aspirations, values and confidence. In response to particular findings therein, Chapter Four utilises a Žižekian (1989) Ideology Critique to discuss the ethical implications of encouraging student teacher resistance and the extent to which this may either erode or support developing professional confidence. Thus, the overall intention of this thesis is to outline how, within a context that has systematically marginalised music, educators might react in a way that benefits both teachers and pupils, and by consequence music education more broadly.

# Chapter 1: Contextualisation and Literature Review

The purpose of this initial chapter is to map the socio-political context in which student music teachers in England learn to teach and to discern how this context might influence their developing professionalism. Initially, I will present a broad overview of research concerning student teacher development and highlight how notions of teacher identity relate and react to personal and professional educational experiences. Specifically, on our unique Post-Graduate Certificate of Education (PGCE) course in Secondary Music with Specialist Instrumental Teaching, students are placed in both secondary schools and music services as follows:

| Sep | Oct | Nov | Dec | Jan | Feb | Mar | Apr | May | Jun |
|---|---|---|---|---|---|---|---|---|---|
| **University Block 1**<br>Lectures & classes at MMU and RNCM | **Placement A – Secondary School**<br>4 days per week teaching in a secondary school focusing on classroom music teaching at KS3/4 (ages 11-16) | | | **University Block 2**<br>Lectures & classes at MMU and RNCM | **Placement B – Secondary School & Music Service**<br>2 days in a different secondary school focusing on KS3/4<br>3 days in a music service focusing on instrumental/vocal teaching (typically ages 7-18) | | | | **University Block 3**<br>Student-led educational projects & workshops |

*Figure 1: PGCE Structure*

I will therefore discuss in detail the key policies, politics and practices that have recently shaped English music education across both these settings, and the implications this has had for their distinct educational approaches, priorities and responsibilities. Finally I will draw on broader academic research to outline the potential impacts of this socio-political context for developing music teachers. Through this broad literature review, I will then set out three particular research questions that underpin the analytic study presented later in the thesis.

## 1.1. Student Teacher Development: Experience, Context and Identity

> An understanding of the processes by which teacher professional identity is formed and mediated is central to understanding the professional learning and development needs of teachers and advancing a richer, more transformative vision for education. (Mockler, 2011:517)

Recent research often frames teacher development in terms of how this might connect to identity (Atkinson, 2004; Boyle, 2021; Hsieh, 2016; Kenny et al., 2015; Natale-Abramo, 2014), which Hargreaves et al. (2002) define as the various self-conceptualisations one has as associated with multiple social positionings and interactions. Key to this framing is the notion that identities are therefore subject to change or development, and for Mockler (2011:518) teacher identities

specifically are 'mediated by a complex interplay of personal, professional and political dimensions of teachers' lives'. Consequently, '[e]ach individual teacher brings with him or her a unique mix of personal and professional experiences and commitments' (Buchanan, 2015:700-701) which influence the nature of their identification and the direction of their professional practice. Thus, Savage (2007:201) suggests an awareness of such idiosyncratic subjectivities is important 'for helping us understand the root values that underpin our fundamental conceptions of education and their outworking through our practice'.

Focussing particularly on personal experience, music teachers' past musical lives are understood to be a fundamental tenet of subsequent professional identity formation (Ballantyne et al., 2012; de Bruin, 2016; Pellegrino, 2015). For instrumental music teaching specifically, Baker (2005 & 2006) discusses the influence of past histories or 'biographies' on both in-service (2005) and pre-service (2006) teachers identities, which includes aspects like previous schooling, home environment and music-making. That making music and being a 'musician' are an important facet of the developing music teacher identity is well documented, and in particular how such past musical experiences harmonise or conflict with professional contexts (Ballantyne et al., 2012; Conway et al., 2010; Natale-Abramo, 2014; Pellegrino, 2015). These studies identify distinctions and certain tensions between 'musician' and 'teacher' identities, which results in a complex and multifaceted developing professional identity: one that might resist, balance or conform to contextual influences. Natale-Abramo's (2014:52) distinction between 'musician identity, self-perceived teacher identity and teacher identity as inferred from others' is particularly indicative of this multifaceted or split identity, and also denotes how broader socio-political forces (i.e. 'identity as inferred from others') can be influential. Indeed, Conway and Hibbard (2018:90) highlight how 'internal (i.e. within the building and district) and external (i.e. community and state level) organizational systems' create a particular 'micropolitical landscape [that] serves to influence teachers' roles, beliefs, and actions within their context' (97). Where for beginning music teachers agency is understood to be lacking (Powell, 2017; Tucker, 2020), Conway et al. (2005:69) describe how new teachers can feel 'silenced' where 'their opinions or ideas are not valued' and Conway and Rawlings (2015:40) subsequently suggest student teachers ultimately 'relied on others to navigate [this] micropolitical landscape' through which they could develop a necessary 'micropolitical literacy … gradually with experience'.

Notions of identity and subjectivity will be discussed in significantly more detail within Chapter Two as a key facet of this research study, but at this early stage music teachers'

developing professional identities can be broadly understood to draw both on previous experiences and current professional context, the complex negotiation of which having particular impacts upon student teachers' developing beliefs and actions. It is this negotiation, potentially entailing tensions between distinct aspects of identity, that may in turn facilitate a broader 'micropolitical literacy' (Conway and Rawlings, 2015:40) and a 'socialisation into the profession of music teaching' (Kos Jr, 2018:560). Or as Hsieh (2016:93) puts it:

> Teachers, as active agents, continually negotiate their professional identities, based on prior beliefs, values, and experiences, in light of ongoing experiences and contexts, making choices to integrate and adapt their senses of their "teacher selves" or to retain essential elements of their professional identities based on their experiences and environments.

## 1.2. A Recent Historical Overview of Music Education in England

Drawing on this premise that contextual educational experiences are influential for developing professionalism, Buchanan (2015:701) argues:

> Given that the external environment is an important component in understanding individual teachers' permutations of identity and agency, it is necessary to situate the teaching profession in its social and historical contexts.

Consequently, the purpose of the following section is to outline the social and historical context in which my student teachers are developing during their ITE year. As shall become clear, within current English music education the complexities therein are significant, and have profound implications for both music education and music educators.

### Education Reform Acts and National Curriculum: Towards a Free Market

In January 2019, the All Parliamentary Group for Music Education, the Incorporated Society of Musicians and the University of Essex published their joint report on 'Music Education: The State of the Nation' (Daubney et al., 2019). The purpose of this report was to address the perceived 'crisis facing music education in England' (2) stating that '[c]urriculum time for music (which is statutory for Key Stage 1–3 [ages 5-14]) has reduced, along with opportunities for children to pursue music to GCSE and A Level [i.e. post-compulsory music education]' (3). Through a systematic investigation of music education in primary schools, secondary schools and Music Education Hubs, the report criticises current political policy which is deemed to have 'significantly negatively impacted on music education in schools' (3). This focussed in particular on policy and practices aimed at ensuring the accountability of schools (specifically the 'English Baccalaureate'

(DfE, 2019a)) and how this has contributed to the marginalisation of music education in England. At this early stage, it is important to clarify that what is referred to within this document broadly applies to music education within two particular contexts: school-led music teaching and Music Education Hub-led instrumental/vocal teaching[1]. The historical and political connections between these two modes of music education delivery and the specific policies behind each are (as will be clarified) of particular importance for current English music education, and indeed for this investigation since my students have teaching placements within both these contexts throughout their PGCE year.

As its starting point, the 'State of the Nation' report highlights the inclusion of music within the statutory school National Curriculum (DES, 1992) since the 1988 Education Reform Act as a clear indicator of the long-held value that music holds within English education, and how this in turn contributes to a 'broad and balanced' (Daubney et al., 2019:6) curriculum. However, the context for this act itself, and the subsequent governmental determination of the particular educational content in schools, fits within an important and complicated broader political narrative. To clarify, I will begin by discussing instrumental and vocal *music service* teaching which exemplifies this political transformation of education, despite historically belonging 'to the world of private … lessons, rather than that of school' (Mills, 2007:3). Such 'private' lessons (typically delivered as one-to-one or small group instrumental/vocal lessons within schools) are usually provided by visiting specialist instrumental or vocal teachers as an optional or extra-curricular (and thus non-compulsory) component of English music education (Mills, 2005:80)[2]. Throughout the 1970s, Local Educational Authorities (LEAs) provided this service through funding Local Authority Music Services (Cleave & Dust, 1989) whose staff would travel between schools within that authority to provide instrumental or vocal tuition. While discretionary charges to parents existed throughout this period, in 1981 an individual LEA's move to ask parents to contribute 50 per-cent towards tuition costs led to a backlash which subsequently resulted in a High Court ruling establishing 'a legal precedent for school instrumental tuition, for which parents could not be

---

[1] Naturally, private or studio-based music tuition (i.e. where an instrumental teacher is employed directly by pupils/parents/guardians) also exists in England, but this does not form any part of my student teachers' ITE year so will not be discussed in any detail within this thesis. Instead, one might refer to Boyle's (2021:20) recent investigation which clearly outlines 'the greater levels of professional autonomy' for such 'private or studio-based' teachers.

[2] Recently, for reasons to be clarified, the determination of instrumental music teaching as 'non-compulsory' or 'private' has been significantly eroded. Consequently, Boyle's (2021) tendency to synonymously connect 'instrumental teacher' and 'private teacher' does not adequately account for the professional lives of many instrumental music teachers employed by Music Education Hubs, who in 2017/18 taught whole class instrumental lessons *within schools* for '706,873 pupils' (Fautley & Whittaker 2018:6).

charged' (Baker, 2005:264). While the capacity for a broad educational outreach by music services was limited (Sharp 1995), access to instrumental tuition was not determined by socio-economic status.

However, with Margaret Thatcher's Conservative government (1979-90) came an Education Reform Act (1988) which brought significant changes to instrumental music teaching as well as music education more broadly. Firstly, schools were now allowed to charge parents for 'individual tuition in playing any musical instrument' (Education Reform Act, 1988:111) which opened the door for a subsequent act that permitted 'a group of no more than four pupils' (Education Act 1993:181) to be charged. Secondly, through its Local Management of Schools (LMS) system, funding (including that which was intended for music service provision) was handed over to school governing bodies rather than to local authorities (Levačić, 1998) so that they may 'spend any sum made available to them in respect of the school's budget share for any financial year as they think fit' (Education Reform Act, 1988:33). These transformations had a number of significant ramification for music service teaching:

1. The provision of extra-curricular music teaching was now at the discretion of individual schools' governing bodies (and in particular the head teacher) rather than an authority wide decision.
2. The funding stream for this provision also increasingly lay in the hands of individual schools which effectively undermined the LEA's direct support of music services. Consequently, each LEA's future support of music services became increasingly discretionary (Sharp, 1995) and varied dramatically between LEAs (Ofsted, 2004a).
3. The relationship between schools and music services consequently became one of 'buying in' provision as an educational product or traded service. This was further fuelled by involving parents in the financial process (as discussed) and their consequential 'stake' in this provision, which opened the door to a competitive market for instrumental music teaching in which instrumental/vocal teachers were held more accountable and employed from contexts other than the local authority music services (e.g. individual freelance teachers or independent companies)[3].
4. Consequently, music services increasingly found it difficult to financially support their work and employ qualified staff which spawned a national trend of forced redundancies and re-

[3] It must be stated that one positive effect of this change was a broader outreach for certain music services where parents were willing/able to pay (Sharp, 1995).

employment as freelance, hourly-paid 'tutors' without teachers' pay and conditions (Daubney et al., 2019:27-8; DfE, 2018)[4]. This coincided with increased privatisation where certain music services detached entirely from the LEA and set up independent trusts (e.g. Savage, 2014) to better self-manage their provision, and also access specific funding from alternative sources (e.g. charitable giving or Arts Council grants).

These specific impacts for music services elicit a broader politically motivated education transformation which, according to Baker (2005:264), aimed 'to engage the consumers of the educational product in governing bodies – the parents and employers – rather than letting teachers and unions dominate'. This decentralisation of educational control towards one regulated by market forces marked a typically Thatcherite political movement (Lawton, 1992), one that marketized schooling by allowing for the open enrolment of pupils (i.e. that parents/guardians could choose their school) with funding attached to the numbers of pupils attracted to a given school (Levačić, 1998; West & Pennell, 2002). Consequently, there resulted a detachment of 'consumer' (parent) and 'product' (schools), which 'was intended to generate competition between schools and drive up standards (Baker 2005:264)'. Or, according to Levačić (1998:332), devolution of school budgeting powers to the schools themselves 'provides them with the *means* to secure school improvement. The *incentive* [however] … is organizational survival'.

And these transformations in turn evince certain political motivations behind the formation of the National Curriculum itself. For Burton (2013:19), Thatcherism 'maintained a clear ideological antipathy to the idea of the state as a primary provider of services, [and] also conceived the concept of public services being more responsive to users' needs'. Whilst for Finney (2011:75) this child-centric educational trend and in-situ school governance opened the door for schools to become 'the place of possible deregulation', the National Curriculum itself was specifically 'prescribed to ensure the sustaining of a particular social order'. At its core, the specific governmental stipulation of the educational content within schools was fundamentally at odds with their rhetoric of decentralisation (Lawton, 1992) but rather marked a political 'leapfrog' which bypassed the effectively apolitical Local Education Authorities to directly implement governmental priorities within school. These priorities are illuminated in particular by the hierarchy of 'core' (Mathematics, English and Science) over 'foundation' (History, Geography, Technology, Music, Art, Physical Education and a Modern Foreign Language) subjects (Education

[4] For example, of the 10 music services within Greater Manchester, only one still employs all its qualified staff with teachers' pay and conditions.

Reform Act, 1988:2), with the space devoted to those core subjects ‘leaving little room on the timetable for anything else’ (Pitts 2000:154). Pitts (2000:156) describes this as a manifestation of the governmental desire to focus on raising standards in literacy and numeracy as part of a ‘political stance that dominated the National Curriculum, expressing the belief that education is for future employment and leisure’. Consequently, the National Curriculum can be understood as a deliberate attempt to functionalise schooling, to make it useful for the ‘user’ in response to ‘real world’ demands, and thus ‘promote market forces in education’ (Gammon 1999:131). This policy therefore marks a particular instance of what Apple (1998:183) describes as the ‘neo-liberal’ position, which is underpinned by ‘a vision of students as human capital. ... students – as future workers - must be given the requisite skills and dispositions to compete efficiently and effectively’.

Returning to music education specifically, for a number of reasons (to be discussed further in due course) it can be difficult to justify music’s place in schools where educational value is framed by societal utility or gaining employment. In any case, the limited space music currently has within the school timetable fundamentally limits potential musical development (Dalladay, 2017) such that future employment as a direct consequence of this experience alone is highly unlikely. In short, from the reorganisation of school financial structures through to the clear marginalisation of music within the curriculum itself, the Education Reform Act (1988) as a manifestation of the neo-liberal movement towards utilitarian education effectively undermined music’s value within schools and belies Daubney at al.’s (2019:6) claim that music has contributed towards a ‘broad and balanced curriculum’.

## Music Manifesto to Music Education Hubs: The Changing Face of Music Services

In 1997, the rise of ‘New Labour’ under Tony Blair brought a change of political landscape in England. The Labour Party now occupied a significantly more centre-right stance than they had done previously, effectively rearticulating conservative competitive marketisation and privatisation in terms of social emancipation through building a ‘society committed to promoting the needs of the individual and of enlightened self-interest’ (Chitty, 2013:62). Thus, ‘the marketisation and regulation of education as a consumable continued’ (Finney, 2011:121). While Labour’s 1997 manifesto put education as their ‘number one priority’ they justified this through its ‘economic necessity for the nation’ (Labour, 1997:online) which largely perpetuated conservative ‘marketisation’ rhetoric (Apple 2013:30; West & Pennell 2002). Specifically, there remained a continued focus on raising standards in literacy and numeracy (Heath et al., 2013). However, in

1999 the Education Secretary David Blunkett set up the National Advisory Committee on Creative and Cultural Education (NACCE) which recognised creative and cultural elements to be fundamental to Britain's future economic prosperity (Robinson, 1999), and also that societal progress might be achieved through more inclusive (rather than competitive) educational practices and policy (West & Pennell, 2002). This premise helped to facilitate a developing focus on academic specialisms and the importance of enabling young people's diverse capabilities for 'a future we can scarcely predict' (Robinson, 1999:18)[5].

For music, this new focus was particularly evident in the DfES and DCMS[6] collaborative 'Music Manifesto' which likewise recognised Music's 'important contribution ... to the economy' but aimed at an inclusive music education that was 'accessible to everyone' (DfES & DCMS, 2004:3) in direct response to the perceived 'abrupt decline in the provision of instrumental tuition by the mid 1990s' (Evans, 2011:13). Specifically, the Music Manifesto reiterated a previous governmental pledge (DfES, 2001:12) that 'every primary school child should have opportunities for sustained and progressive instrumental tuition' (DfES & DCMS, 2004:7). To realise this, they endorsed the 'Wider Opportunities' model of delivery that the DfES themselves had piloted in collaboration with Youth Music (Davies & Stephens, 2004), citing Ofsted's praise of these pilots in their 'Tuning In' report (Ofsted, 2004b) as evidence of their suitability[7]. Importantly, these pilots had been delivered by LEA music services (not by schools) which marked a key moment in English music education where music service teachers started to systematically teach in whole class 'curricular' contexts for the first time, requiring the development of a 'particular specialist pedagogy' (Ofsted 2004b:15). This was in keeping with New Labour's attempts to bond state and private sectors with a philosophy that 'retains at its core a belief in the capacities of the private sector' (Jones & Bird, 2000:494). In essence, the idea of increased partnership between music service (experts in music) and school (experts in pedagogy) was intended to provide richer musical experiences for young people (Johnstone, 2018; Ofsted, 2012a)[8]. Additionally, £180m had been made available in 1999 by the DfES and DfCMS (£150m and £30m respectively) in order to ensure protection and expansion of music services' instrumental teaching (Evans, 2011; Ofsted, 2004a).

---

[5] For example, the development of 'Specialist Schools' which could access an additional £100,000 if they could justify a particular specialism (Gorard & Taylor, 2001; West & Pennell, 2002:7) and then accept up to 10 per-cent of their cohort based on aptitude within that specialism (Heath et al., 2013; School Standards and Frameworks Act, 1998:80).
[6] Department for Education and Skills and Department for Culture, Media and Sport.
[7] One cannot overlook the politically motivated and self-congratulatory nature of this endorsement, particularly when they describe these pilots as 'first class models of delivery' (DfES & DCMS, 2004:7).
[8] The extent to which this actually manifests is criticised in both these reports, one describing the subsequent partnerships as 'impoverished' (Johnstone, 2018:10).

LEAs could then bid for this 'Music Standards Fund' and distribute it as they deemed appropriate[9]. Though the extent to which this fund was handed over to music services varied greatly (Ofsted, 2004a), this marked a 'tremendous step forward' (Robinson, 1999:164) for music services whose direct governmental/LEA funding had been previously systematically removed (as discussed). Key to this process (and necessary for securing funding) was the same political mandate of instrumental music education made available for *all* children which further connected music services and schools in a significantly more formal partnership (Johnstone, 2018): instrumental music teaching was no longer exclusively 'extra-curricular', but increasingly focussed on classroom music with associated government spending.

At this seemingly positive political moment in what became known as the 'Wider Opportunities Pledge' (Evans, 2011:13) came the global financial recession of 2008, a new coalition government, and more than a decade of 'austerity' (Ortiz et al., 2015). In order to assess government expenditure, Darren Henley was set the task of reviewing the state of English music education, with the specific reminder that '[p]ublic funding should be used primarily to meet the governmental priorities of every child having the opportunity to learn a musical instrument and to sing' (Henley, 2011:39). In his report, Henley noted that Local Authorities now received only £82.5m from the Department for Education for music service work (a significant reduction from the £180 million made available in 1999[10]) and advocated that specific ring-fenced central government funding be assigned so that, in times of increasing financial pressure on both schools and LEAs, 'money intended for Music Education is actually spent on Music Education' (Henley, 2011:17). It was determined that this should support the 'mixed economic model' of music services, who should continue to draw on funding from other sources (e.g. charities, trusts, schools, parents). However, the most significant recommendation of the report was to assign *additional* ring-fenced funding for the creation of Music Education Hubs that would connect the various music education bodies within 'each Local Authority area' to develop a more 'coherent and cohesive' (Henley, 2011:18) music education offer.

The resulting action by the government ended up being something of a mash-up of these recommendations within their 'Importance of Music: A National Plan for Music Education' (DfE &

[9] LEAs that did not currently support a music service needed to find 50 per-cent matched funding in order to secure this additional funding. Areas without any music service could access private lottery funding through the Youth Music Trust to begin to set up necessary resources for this service (Robinson 1999:163-4).

[10] Between 2007 and 2011, significant funding had been distributed to alternative sources including £10m pa for the national singing strategy led through the independent organisation 'Sing Up' and another £10m pa for musical instrument purchase (Henley 2011:9)

DCMS, 2011). They advocated the creation of Hubs but stated that the principle role of these Hubs was to 'ensure that every child aged 5-18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching' (11) more than promoting increased partnership[11]. While funding of £82.5m was promised to this end (2), this effectively entailed a financial reshuffle which simultaneously removed the same amount previously given directly to LEAs (27) and so *additional* funding was never actually provided. Furthermore, financial control was handed over to Arts Council England (a non-governmental independent public body) who would manage allocations to Music Education Hubs on behalf of the government (28). Hubs were then to bid for this governmental funding (success determined by their capacity to realise the core Hub roles) within a free market open to any music education provider (DfE & DCMS, 2011:30).

As such, the government's public announcement of £82.5m to 'tackle' the 'musical divide' (Gove 2011) was largely empty political rhetoric masking a politically motivated financial reshuffle which took music education increasingly into the private sector and effectively further reduced music service specific funding. Thus Spruce (2013:112) argued that the National Plan for Music Education enabled 'the promotion and furtherance of a neo-liberal ideology', and indeed over subsequent years central funding reduced to £63 million in 2013 and £58 million in 2014 (Sharp & Rabiasz 2016:2). The proposed increase to £75 million from 2015/16 onwards (still short of the 2011 pledge) was consequently deemed 'good news' (ISM, 2015:online), but again this was not all it seemed to be because the government simultaneously suggested the Educational Services Grant (given to LEAs to support extra-curricular learning) should no longer be used to support music service work given that they were now centrally funded through Hubs (DfE, 2014c)[12]. Thus, 'increased' Hub funding from 2015-19 was effectively an effort to cover the £14 million that LEAs had been giving to music services (DfE, 2014b:27)[13] which effectively facilitated the removal of funding from a secure central source (thus further endorsing the detachment of LEA influence and support for music education) and put music services ever more into an increasingly competitive open market.

[11] The 'core roles' also required Hubs to provide opportunities to play in ensembles, ensure clear and affordable progression routes, and develop a singing strategy with opportunities to sing in choirs (DfE & DCMS, 2011:11).

[12] This 'expectation' was later removed due to public criticism, stating that as 'an un-ringfenced grant, local authorities will continue to have total discretion about whether to spend any of the ESG budget they receive on providing music services' (DfE, 2014b:28). Nonetheless, there were now no expectations for LEAs to support music services and the broader political discourse was clear: the DfE now expected music services to be primarily funded through Hubs.

[13] This was already significantly less that the £22.3m additional funds that Henley identified LEAs contributed towards music service work previously (Henley, 2011:10)

## From 'New' National Curriculum to EBacc: Marginalisation in Schools

It cannot be overstated how significant David Blunkett's original pledge that 'all primary pupils who want to will be able to learn a musical instrument' (DfES, 2001:12) has been for the political and financial organisation of English music education such that instrumental music teaching has become a core component of music education in many English primary schools. I therefore contest Boyle's (2021:20) assertion that 'instrumental teaching in the UK is not currently subject to any formal regulation or training requirement, and [that] there is no imposed or recognised curriculum' given that whole class instrumental lessons taught through Music Education Hubs (who in 2017/18 taught over 700,000 children (Fautley & Whittaker, 2018)) are utterly regulated by the particular pedagogical demands of the National Plan for Music Education in order to ensure essential continued governmental funding[14]. Indeed, Fautley et al. (2017) argue that 'many schools are using WCET [whole class ensemble teaching] as their music curriculum' (61) which further draws instrumental music teachers into the official expectations of the primary curriculum, and therefore simultaneously holds them to account against broader governmental regulation (i.e. DfE, Ofsted and/or LEA requirements)[15]. As such, thus far my focus has understandably been on music service teaching, but what of the schools themselves? Since Thatcher's Education Reform Act (1988), music as a statutory part of the National Curriculum for children aged 5-14[16] has received direct funding alongside all other curricular subjects through the 'Dedicated Schools Grant' (ESFA, 2017). However the extent to which this funding has been used to enable high quality music education has unfortunately been deemed 'patchy' (Henley, 2011:5).

Starting with primary schools, broadly speaking the focus of the National Curriculum has been to actively involve children in practical music lessons (Pitts, 2000:154) through listening, appraising, performing and composing (DfE & QCA, 1999). However, Henley (2011:25) recognised a lack of expertise as a key component in non-specialist primary school teachers' avoidance of practical music making[17]. Indeed, as whole class instrumental teaching increasingly substitutes for curricular music as 'the only musical learning experience that the children and young people concerned receive' (Fautley et al., 2017:62) this rather mitigates certain primary teachers'

---

[14] Moreover, 'A Common Approach' (FMS, RCM, & NAME, 2002) was a collaborative attempt to devise a consistent instrumental music teaching curriculum and was recognised and used by many instrumental teachers.

[15] Indeed, as a woodwind teacher employed with teachers' pay and conditions by Bolton Music Service, my pay, conditions of work, annual appraisal, CPD (e.g. safeguarding or prevent training), communication (e.g. GDPR training) and many other things have all been utterly defined by both LEA and governmental regulations.

[16] In fact, music had previously been statutory after year 9, so this was another marginalisation (Pitts 2000:153).

[17] Henley advocated increased partnership between primary, secondary schools and Hubs, increased training during primary Initial Teacher Education, and a specialist music teacher in every primary school (Henley 2011:25).

responsibility therein (and potentially further erodes their skills and confidence). Simultaneously, Fautley et al. (2017) hint at how children's access to the full curriculum might be limited where the dominant focus is consistently only on instrumental music making[18]. More broadly, the consistent neo-liberal focus on educational 'utility' has meant that music education is simply less of a curricular priority for primary schools. For instance, the 'New National Curriculum' (DfE, 2013c) guidelines for music at KS1 & KS2 are now joined together and entail only two pages, which when compared to the eighty-eight pages for English (DfE, 2013a) and forty-seven for Maths (DfE, 2013b) further evinces the governmental focus on the 'core' skills of literacy and numeracy [19]. Additionally, National Curriculum Assessments introduced with the Educational Reform Act (1988) as a principle means for 'calculating school-level performance measures for the performance tables' (STA, 2018:47) only test the 'core subjects' of Maths, English and Science (DfE, 2014b)[20]. Initially entailing a large amount of teacher-led assessment (Whetton, 2009), these 'SATs' have moved towards standardised written tests (STA, 2018:6) that increasingly hold teachers to account. This process has been heavily criticised in 'that the accountability function puts too much pressure on schools ... the nature of the tests leads to a narrowing of the curriculum [and] the tests put too much pressure on children' (Whetton, 2009:151)[21]. In conjunction with recent austerity trends that have reduced per-pupil funding (Granhoulhac, 2017; Sibieta, 2018), marginalisation of music both in the curriculum and the school budget is largely unsurprising. This decline also helps to explains the vested efforts within the Music Manifesto for 'primary children' (DfES & DCMS, 2004:7), Henley's specific request for ringfenced music funding so that 'money intended for Music Education is actually spent on Music Education' (Henley, 2011:17), and the subsequent narrative of music service involvement described previously. In summary, according to Fautley at al. (2017) 'for many schools, not just at KS2 [primary] but also at KS3 [secondary], the very place of music as a timetabled subject is currently under threat' (62).

---

[18] For example, they highlight composition specifically as potentially marginalised (62).
[19] Previously the ratio had been 6 for music compared to 18 for English and 16 for Maths (DfE & QCA, 1999).
[20] These assessments are also known as Standard Assessment Tasks or 'SATs' (Whetton, 2009) which are used to create publicly accessible 'league tables' that outline the efficacy of individual schools and teachers (DfE, 2018a).
[21] These are formal 'exam style' tests (without teacher help or support) for children as young as six. Indeed, the educational benefits for primary school children are unclear: this is not 'assessment for learning' (Whetton 2009:151) nor do results particularly impact upon future schooling (in contrast to the 'eleven plus exam' needed to get into Grammar Schools (Elevenplusexams, n.d.).

That being said, for secondary schools, whilst the story of pressured funding (Andrews & Lawrence, 2018)[22] and diminishing priority for music within the National Curriculum[23] are echoed, an important difference is evident in their consistent employment of specialist music teachers. Henley (2011:26) recognised the value and impact of these teachers' expertise over non-specialist primary teachers, and indeed the clear presence of music in secondary schools in terms of staff (the 'music teacher'), physical space (the 'music department') and timetabled allotments ('music lessons') affords the subject a certain sense of curricular assuredness. However, recent accountability measures for secondary schools have (as with primary schools) had concurrent effects on curricular priorities, particularly where the principle measure determining secondary schools' overall competence between 2010 and 2016 was based on pupil attainment in only the five core subjects (English, Maths, a Science, a Language and Geography or History) which the government calls the English Baccalaureate (DfE, 2019a; Pring, 2013). Whilst music post-14 has not been compulsory since the 1988 Reform Act, schools are obliged to offer at least one 'arts' subject at Key Stage 4 (DfE, 2014d:7) but this cannot count towards the EBacc[24]. Consequently, this policy spawned heavy criticism, both in the way that it narrowed the curriculum and also in the lack of consultation or trialling prior to implementation (Adams, 2011; Pring, 2013; Welch, 2011). The subsequent governmental inclusion of 'Progress 8' and 'Attainment 8' (DfE, 2019c) as additional accountability measures could be seen as a just response in that this acknowledges broader academic achievements through calculating improvement and final attainment for eight subjects. However, this *must* still include the five EBacc subjects (with double weighting for Maths and English/English Literature) and the additional three subjects *may* also be EBacc subjects (DfE, 2019c:12) such that it is still in a school's interest to focus solely on those 'core' disciplines.

For music education, Savage and Barnard (2019) argue 'the detrimental effects of the EBacc and accountability measures must be acknowledged' (4) in that there has been a dramatic fall of 13.5 per-cent in the total number of hours that music is taught in secondary schools since the implementation of the EBacc in 2010. This figure entails a huge drop of 26.7 per-cent at KS5 (A-Levels or equivalent) but also a surprising drop in compulsory music at KS3 of 11.8 per-cent (Daubney et al., 2019:11). National (Daubney & Mackrill, 2018) and local (Fautley et al., 2018) studies have partly attributed this fall to increases in 'carousel' timetables which typically offer

[22] For example, 'over the four years up to the end of the last financial year, 2016-17, the proportion of local authority maintained secondary schools in deficit nearly trebled' (Andrews & Lawrence, 2018:21).
[23] Music now has only two pages (DfE, 2013d) compared to nine pages of detailed content previously (DES, 1992).
[24] This is despite Darren Henley's explicit advice (Henley, 2011:13).

only a term of music per year as part of a rotation 'with other (usually arts) subjects' (Daubney et al., 2019:11), and these studies highlight the detrimental impacts this has had on pupil progress (through reduced teaching hours and lack of timetable consistency) and the poor consequential uptake of music at GCSE and A-Level. Importantly, Daubney & Mackrill (2018:1) also specifically outline the national trend of shortening KS3 to begin GCSEs a year earlier, stating that less than 50 per-cent of schools in England had compulsory music at year 9. Where school accountability is measured by GCSE results in EBacc subjects, this move to allow an additional year for GCSE study is understandable. However, that this reduction of the statutory entitlement of children to the entirety of the curriculum is *actually permitted* demands critique, against which Daubney et al.'s (2019:10) summary is particularly revealing:

> music is no longer taught across Key Stage 3 in more than 50% of state-funded secondary schools, including some schools still under local authority control where it is supposed to be a statutory requirement until the end of Year 9.

And therein lies a fundamental change in schooling which has had dramatic impacts across England in recent years: schools are increasingly no longer under local authority control. Specifically, this has been apparent in a political trend since 2000 which has encouraged schools to apply to become 'academies' (West & Wolfe, 2018a) who are free from local authority governance, allowing individual schools to decide upon their management, finances, structure and (importantly) curriculum, as long as this is deemed to be a 'balanced and broadly based curriculum' (Academies Act, 2010:2). While this process may be initiated by teachers or parents themselves (called 'free schools' (Andrews & Johnes, 2017)), most academies entail sponsorship (typically including a contribution to capital costs) from external partners who are contracted to run the schools as not-for-profit 'trusts' with charitable status (Academies Act*,* 2010*;* West & Wolfe 2018)[25]. This was declared to be an attempt to move 'control to the frontline' (DfE, 2016:8) but Granhoulac (2017) instead suggests this fits within broader reforms which, under the guise of austerity, diminished the notion of education as a 'public service' through a concerted effort to make LEA running of schools (in the education secretary's own words) 'a thing of the past' (Osborne, 2015, as cited in Granhoulhac, 2017:435). This handing over of public services from 'democratically elected local authorities' (West & Wolfe, 2018:1) 'to a variety of new actors from the voluntary, charitable or private sectors' (Granhoulac, 2017:437-438) fits within the recurrent

[25] These are effectively private companies who are subject to company rather than educational law, which is what allows their curricular freedom (Academies Act, 2010).

narrative of educational privatisation whereby stakeholders within a competitive market may now run schools in their entirety[26].

Perhaps the best way to summarise the recent political influence within English music education is in reference to DfE's (2021a) new 'Model Music Curriculum' (published just before I completed this thesis) which provides non-statutory guidance for music teachers across Key Stages 1-3 and apparently 'sits at the heart of the Government's agenda for supporting curriculum music in schools' (DfE, 2021a:4). Whilst the length of the document hints at the importance of music education[27], there are a number of things that are symptomatic of music's recent marginalisation and privatisation. Firstly, the document starts with an affirmation of how music 'should' (4) be taught for a minimum of one hour (primary) or one period (secondary) per week and specifically acknowledges the unsuitability of carousel timetables, which clearly evinces how music is *not* taught consistently within many schools. Secondly, it is important to note this policy was drafted by the ABRSM (a private non-governmental charity) who bid for the contract in a competitive market, a process very much in keeping with neo-liberal politics. Furthermore, this authoring was supported by a very telling 'expert panel' (98) which consisted of leaders within various independent music organisations[28], four representatives of Music Education Hubs, heads of music from an independent school and the first 'free' school in England[29], and a unique primary school teacher[30]. In short, this panel is indicative of a music education that draws in *external*, *independent* or *private* music teaching expertise[31] such that, unsurprisingly, the curriculum now specifically advocates 'whole-class instrumental programme[s]' (4) across *all* Key Stages, and that this should draw specifically on Music Education Hubs. Thus, this new Model Music Curriculum is dominated by a very particular performance/instrumental led pedagogy[32] and, I suggest, is therefore an exemplary instance of the recent governmental preoccupation with instrumental music education, and indeed the broader educational marketisation discussed previously.

---

[26] West and Wolfe (2018a) describe how this has resulted in a 'highly opaque part-locally administered system and a part- centrally-controlled system'(1) in which intended freedoms have (ironically) diminished when struggling schools collaborated to form 'multi-academy-trusts'.
[27] Over 100 pages, which is astonishingly different to the four-page brevity of the NC itself (DfE, 2013c & 2013d).
[28] E.g. ABRSM, RNCM, Music Mark & Arts Council.
[29] Neither are required to abide by the National Curriculum, which echoes the Government's advocacy of academisation, if not their own education given that two-thirds of the cabinet went to private school (Walker, 2019)).
[30] Faversham Primary's employment of a full-time specialist music teacher has been highly publicised (Shaw, 2021).
[31] No 'typical' secondary music teacher or non-specialist primary teacher is represented, nor is there university academic input (e.g. PGCE leaders). Sadly, there is also no pupil voice.
[32] Specifically, the focus is on the 'broad repertoire of music from the Western Classical tradition' (DfE, 2021a:2): popular music reads like an add-on, and seemingly incorporates everything that is not 'classical'. Details around other key aspects of music education like composition and music technology are also distinctly lacking such that, despite its length, I argue this 'new' curriculum is both limited and rather antiquated. I anticipate a robust national criticism.

## Accountability and Music Education: 'Proving Progress'

Concurrent with this ongoing governmental marketisation of education have come increased accountability pressures, as the DfE themselves state: 'With this move [towards academisation of schools] also comes accountability for achieving results and meeting strict standards of financial and legal propriety' (DfE, 2016:8). Where previously the auditing of such elements within schools was largely the responsibility of LEAs, since the Education (Schools) Act (1992) this has been increasingly led by the independent Office of Standards in Education or 'Ofsted' (2005). For Pitts (2000:170) this marked an important change:

> The Inspectorate ... no longer focus upon the role of disseminating innovation and good practice, but are concerned with measuring schools against national standards, with public condemnation for those who fail to meet the targets.

This move therefore once again bypassed local authorities to directly implement national political mandates in schools, and seemed to be uttely at odds with the political rhetoric of 'giving leaders and teachers ... freedom' (DfE, 2016:6)[33]. Instead, for Finney (2011:94) this highlights the way that schools and teachers are increasingly required to 'fit in with demanding adaption and compliance' in an era of 'close surveillance'. Since the Education and Inspections Act (2006), Ofsted have enacted drop-in inspections to determine whether schools and teachers are *outstanding, good, satisfactory* or *unsatisfactory/inadequate* (Ofsted, 2005:14) based on one-off observations, meetings with pupils/teachers/school leadership, and reviews of pupil progression data. This in turn directly influences school league tables (described previously), and schools who are deemed unsatisfactory are subjected to increased supervision in order to improve. However, for Jones and Tymms (2014:13) 'the assumption that there is a causal link between inspections and school improvement cannot be clearly supported from the literature'. What can be determined is the professional implications for teachers themselves, whose efficacy is increasingly held to account by centralised political determinants. Both researchers (Penninckx, 2017; Perryman, 2007; Scanlon, 1999; Brimblecombe et al., 1995) and the media (Brook, 2017; Precey, 2015; Weale, 2019) have variously highlighted the profound impacts that progression-focussed accountability over the last 25 years has had on teachers' emotional wellbeing including 'stress and anxiety ... anger, apprehensiveness, conflict, disillusion, frustration, grief, guilt, irritability, loss of job satisfaction, tiredness, resentment, sleeplessness, worthlessness and even depression' (Penninckx,

[33] Indeed, West and Wolfe (2018b) state that academisation has 'resulted in over 70 per cent of those schools having less freedom than they had before' (4)

2017:5). Furthermore, direct personal implications of such accountability measures were exacerbated through the introduction of 'performance related pay' (DfE, 2013d) which, while the specific criteria for this is determined by each school or authority (DfE, 2018b), is clearly framed by current national proprieties and the demand for ever increasing progress[34].

## Short Summary: The Socio-Political Context of Music Education in England

> In the neo-liberal mind, in which democracy and social justice are subordinate to the unfettered market, the widespread and entrenched injustices that have come to characterise state education ... are of little consequence as long as it can be demonstrated that the economic case is sound. (Adams, 2013:4)

In his critical response to the government's omission of arts subjects from the EBacc, Adams' comments might, upon first glance, read as somewhat sensationalist. However, within this first section of this chapter I have similarly outlined such detrimental neo-liberal traits within recent English educational policy and the particular ramifications that this has had for music education. Over the last 30 years, successive governments have increasingly drawn private stakeholders in to the governance of state education and systematically dissolved local authority control. Concurrently, this process has also entailed the inclusion of increased accountability measures in order to ensure outcomes for governmental investment. The impetus for this has recurrently been one of utility and an 'instrumentalist' agenda in which 'the school's aim is the production of useful citizens' (Røyseng and Varkøy, 2014:105). For music education in particular, this agenda has manifested in a systematic marginalisation both in terms of curricular priority and financial support, such that music education is increasingly fighting for space within the timetable or, in a growing number of schools, its very existence.

## 1.3. The Developing Professional: Push and Pull of Teacher and Musician

In the final section of this contextualisation and literature review I will draw on broader academic research to discuss the particular implications of a neo-liberal educational context for developing teachers. Initially, I will discuss the professional impacts that this context is having on current and recently qualified teachers. I will then highlight specific professional tensions for music educators, and how this relates to the content and delivery of music education in England. Finally, I will

[34] In fact, academies can determine their teachers' pay and conditions as they see fit (Academies Act, 2010).

discuss the tendency to advocate the value of music education in particular ways in response to this neo-liberal context, and the extent to which this might perpetuate or resist those very contextual pressures.

## Teaching Today: Emotional Exhaustion, De-Personalisation and De-professionalisation

At this point, I feel it is important to situate myself within the study. As both a music teacher working in schools and a teacher educator in a university, my developing professional values over the last 10 years have often felt at odds with current educational priorities. Indeed, within recent research (Gardiner, 2020a) I reflected on a particular experience that highlighted this tension for me. At the 2017 Music Mark North-West conference, Martin Fautley led a seminar on 'Musical Assessment' (Fautley, 2017) in which he asked three simple questions. Firstly, he asked 'what do you value in a musical education?' and the consequential group discussions led to a collective list of fairly consistent themes, including things like creativity, self-expression, personal development and inclusion (among others). His next questions asked 'do we practice what we value?' and I noted 'to this question there was a palpable tension in acknowledgement of an uncomfortable truth: no, we typically do not' (Gardiner, 2020a:59). Therein lay a clear professional tension whereby what I feel I am expected to do often does not match what I would like to do; that my practice is at odds with my values.

Set against this dilemma, media reports 'of rising secondary pupil numbers, below-target recruitment numbers and increasing numbers of teachers leaving the profession' (Worth, 2018:online) justly sums-up troubling figures published within the School Workforce Census (DfE, 2018c). In terms of recruitment, Initial Teacher Training numbers in 2018 fell significantly short of government targets for secondary teaching, with 89 per-cent of target numbers being recruited to EBacc subjects and, significantly, only 65 per-cent to non-EBacc subjects (DfE, 2019b)[35]. This shortfall occurred despite specific attempts to 'incentivise' teaching through increased bursaries and 'golden handshakes' (DfE, 2017a) alongside an estimated investment of £38m in advertising since 2010 (Busby, 2018; Gibb, 2018) which entailed a significant increase in recent years[36]. As for

[35] It must be noted that 2020-21 has seen a significant rise in applications (UCAS, 2020:online) which has been attributed to Covid-19 and 'the faltering jobs market' (Adams, 2020:online). Sadly this has enabled the government to remove all bursary funding for music (DfE, 2020b) despite the Chancellor of the Exchequer Rishi Sunak suggesting 'musicians ... should retrain and find other jobs' (Burgess, 2020:online).

[36] 2013-14 = £1.8m, 2014-15 = £4.7m, 2015-16 = £5.5m and 2016-17 = £11.3m (Gibb 2018)

teacher retainment, teacher numbers have fallen despite continually increasing pupil numbers (DfE, 2018c:4-5) and a recent National Education Union survey (NEU, 2019) suggested that 40 per-cent of teachers and a quarter of recent entrants into the profession (2-5 years of experience) expect to leave within the next 5 years. Apparently teaching is a profession that has been unfavourable to enter (despite enormous governmental effort) and somewhat distasteful once there. Why so?

For Skaalvik & Skaalvik (2009) professional context (including levels of autonomy, parental influence, time pressure and support) can significantly impact upon increased emotional exhaustion, depersonalisation and reduced personal accomplishment, which in turn are contributing factors for teacher drop-out due to burnout. With increasing class sizes, reduced teacher numbers and incessant accountability pressures (as discussed previously), Allen (2018) suggests teacher workloads in England significantly exceed other countries, with teachers being particularly frustrated by 'wasteful' data collection activities 'due to a lack of clarity amongst teachers as to its purpose' (Allen, 2018:4). Indeed, the NEU survey mentioned previously similarly cited increased workload and the accountability regime as the main contributing factors towards low staff morale (NEU, 2019). Related to such working conditions, in further studies Skaalvik & Skaalvik connect teacher self-efficacy (2010) and job satisfaction (2011) directly to teachers' professional context (or 'perceptions' of that context) and highlight how a 'sense of belonging' in the school and a relationship of 'mutual trust and respect' (2010:1065) with school leadership and parents are essential for teachers. Consequently, issues to do with staff morale can be connected to both a sense of *de-personalisation* (a negation of the person behind the teacher, including how they fit within the school and the quality of their working conditions) and *de-professionalisation* (lacking trust in that teacher's professional capacity or autonomy).

Hultell et al. (2013:77) describe the initial period of employment as 'especially critical' for potentially inducing burnout (or not) and consider 'emotional exhaustion' and 'de-personalisation' as 'core' (76) dimensions therein. Directly connected to this notion of de-personalisation, Conway & Rawlings (2015:28) discuss how a professional context (school, teachers, administrators, parents etc.) can have the effect of 'silencing' beginning teachers, whereby the 'person' of the teacher is subservient to the role they are in, which can have the effect of isolating teachers rather than weaving them 'into the fabric' (36) of the school. Indeed, Skaalvik and Skaalvik (2011:1030) suggest that nurturing relationships and developing shared goals or values has important

professional implications as 'a fundamental human motivation'[37]. While significant at the interpersonal micro-level (e.g. teacher to teacher), this notion of de-personalisation is clearly manifest within broader meso (department/school/authority etc) and macro (political/national/social/economic etc) levels in relation to increasing accountability pressures discussed previously. For music education specifically, Orzolek (2012) considers accountability to be largely positively received where it aims at improvement (e.g. teacher or pupil development) but that accountability typically functions rather like a blunt instrument of summative reward or punishment. Thus, Orzolek argues that the workforce often have very little say in the policies regulating their practice (nor positive personal connection to their implementation) and hence I previously suggested that educational policy can often be deemed 'politically rather than personally motivated' (Gardiner, 2020:57). Similarly, Mutch (2012:2) posits that teachers typically respond positively to educational changes but 'that the current climate of high-accountability, low trust, economically driven, top-down change has seen that engagement turn to resistance', particularly where policy is not deemed to have put the people within education (and in particular the children) at the heart of change. Therefore, current de-personalised accountability trends can be understood to cause tensions and dissonance between teachers and policy, where teacher resistance therein may be deemed 'a moral and ethical stance' over a 'knee-jerk reaction' (7).

Concurrent with issues to do with *de-personalisation*, increased supervision and diminishing trust or autonomy of teachers might best be described as a process of *de-professionalisation*:

> From this position it is argued that teachers are increasingly controlled and supervised by managers and stakeholders. Comparisons of school results and testing reduce the recognition of teachers' professional expertise and authority relative to stakeholders. Stated with a focus on marketization this position implies that the teaching profession is commercialized – money matters more than the education of young people. (Lindblad & Goodson, 2011:3)

Within English education, from the outset Jeffrey & Woods (1996:325) described the 'technicist' approach of Ofsted inspection as an instance of such de-professionalisation, marked by 'a move from professional to technician status' (328) for teachers and a certain 'dehumanisation' (334) which brought profound and traumatic impacts upon the 'holistic and humanistic values of the teachers' (325). Among these impacts (many of which are described previously, like anxiety, confusion and low-morale) they highlight a certain loss of self-confidence and a developing 'professional inadequacy' (331). More recently, Buchanan (2015) similarly described teachers

[37] Such personal relationships are also deemed essential for developing 'micropolitical literacy' (Conway and Rawlings, 2015:36) by enabling new teachers to seek advice or assistance in order to better navigate their professional context.

being in a state of de-professionalisation marked by ‘instrumentalist notions of the teachers’ role’ and the ‘current emphasis on standards, accountability and curricular fidelity’ (702) which risks a potential return to ‘a pre-professional age where the teacher is considered an amateur’ (701-2). For Hultell et al. (2013:77), such feelings of professional inadequacy and a certain ‘‘crisis of competence’ that refers to feelings of doubt and insecurity regarding one’s ability to perform work tasks despite having a formal education’ significantly impacts upon early-career burnout. Perryman (2007:173) also connects such de-professionalisation and instrumentalism specifically with Ofsted inspections and a certain ‘panoptic performativity’ which ‘describes a regime in which frequency of inspection and the sense of being perpetually under surveillance leads to teachers performing in ways dictated by the discourse of inspection’. This draws on the Foucauldian conceptualisation of panopticism as ‘a state of conscious and permanent visibility that assures the automatic functioning of power’ (Foucault, 1995:201) which, for Perryman (2007:179), ‘can lead to a sense of deprofessionalization as teachers can feel that they are performing in order to demonstrate their competence.’ This premise is directly connected to issues to do with stress and overwork, but Perryman also suggests the ‘emotional impact of fear, lack of control and disengagement from the self is of equal importance’ (Perryman, 2017:179).

In summary, current neo-liberal pressures on education can be understood to have profound impacts on teacher professionalism, wellbeing and practice. It seems apparent that teachers are increasingly emotionally exhausted within a profession that is becoming both de-personalised and de-professionalised. The implication of the associated panoptic accountability measures is a diminishing professional autonomy for teachers towards that of instrumentalisation where teachers are beholden to political, institutional and curricular structures over their own professional values and aspirations. Within such a context, statistics pertaining to low teacher recruitment and lack of retention are thus hardly surprising.

## Music Teaching in Practice: Incompatibility and Tension

> Most [teachers] were unwilling or unable to colour the curriculum with insight or colour it with interpretation ... As a high-stake assessment regime emerged along with the idea of continual school improvement and ever more efficient outcomes from the investment in education, so teachers were beholden to micro-management within their schools. (Finney, 2011:94)

For music teaching specifically, the current educational context has particular and complex ramifications. For instance, it is a common practice within English schools to inform children of

their predicted GCSE grades when they begin secondary school (i.e. five years before these exams are actually taken) which, despite questionable veracity (White, 2018) and typically drawing on cognitive ability tests in only Maths and English (i.e. 'core subjects'), becomes a key marker for pupil progression, and by consequence teacher efficacy. This practice therefore exemplifies the neo-liberal accountability agenda described previously, with the teacher's responsibility becoming that of 'proving clear progression' towards rather de-personalised and de-professionalising numerical targets. However, within music education such measured progression can be highly problematic where concepts like creativity, self-expression or musicality (among many others) that are often deemed important (e.g. Westerlund, 2008; Burnard & Murphy, 2013; Goffin, 2014; Allsup, 2016) are rather nebulous, subtle or subjective, and therefore difficult to quantify, much less measure. Thus there is a danger that assessible content drives music lessons, against which Biesta (2016:13) questions whether 'we are indeed measuring what we value, or whether we … end up valuing what we (can) measure'.

For example, referring specifically to the Music Programmes of Study in the National Curriculum, the 'purpose of study' states that 'music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement' (DfE, 2013d:1). While this hints at the subtleties of musical learning, the subsequent 'subject content' for the students is largely filled with clearly defined skills and knowledges over reflexive experiences or opportunities (e.g. 'Pupils should build on their previous knowledge and skills through performing, composing and listening' (DfE, 2013d:2)). Even where subtle or subjective elements like creativity are alluded to, they are framed by a certain pre-determined 'appropriateness' over subjective exploration (e.g. 'improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions' (2)). Indeed the whole document is largely outcome (rather than experience) driven in that it is framed by 'attainment targets': 'By the end of key stage 3, pupils are expected to know, apply and understand the matters, skills and processes specified in the programme of study' (DfE, 2013d:1). In short, the focus is on stable outcomes set against clear criteria, against which I often ponder how Bob Dylan might have fared, whose voice Bowie famously described as 'sand and glue' (Bowie, 1971:0m30s) but whose musicianship is nonetheless undoubtedly innovative and profoundly influential. And therein I find something of a personal dichotomy between identifiable skills or knowledge, and meaningful music making. Within Dylan's 2015 Grammy Speech, he himself said 'voices ought not to be measured by how pretty they are. Instead they matter only if

they convince you that they are telling the truth' (Dylan, 2015). Whilst rather poetic, such a statement speaks clearly into the very real complexities of music education within current accountability agendas, where certain aspects deemed fundamental to music education are (as my previous personal reflection in relation to Fautley's intervention highlights) at odds with current educational priorities. Or, as Horsley (2009:11) puts it:

> structural and discursive limitations caused by a neo-liberal emphasis on top-down policy creation and hierarchical accountability over communicative reason can be detrimental to both the content and the implementation of mandatory music curriculum … [and] can allow governments to forward agendas in areas incompatible with the arts.[38]

In this respect, aspects of music less amenable to measured progression risk being marginalised within the curriculum for more stable and politically appropriate (though potentially incompatible) outcomes.

A specific example within English music education is evident in the drive to develop the 'core' elements of literacy and numeracy (as discussed previously). For instance, within the Teachers' Standards, which is the primary source of governmental guidance for student teachers (and against which they are judged in order to become qualified teachers), there is a requirement to promote 'high standards of literacy, articulacy and the correct use of standard English, whatever the teacher's specialist subject' (DfE, 2011b:11). Whilst in principle this seems entirely appropriate, in a recent report Ofsted recommended 'musical sound as the dominant language of learning' within music lessons, suggesting that: 'Too much use was made of verbal communication and non-musical activities' (Ofsted, 2012b:4). Consequently, music is caught between somewhat distinct educational priorities which, in my experience, manifests as a rather arbitrary shoehorning of musical terminology within lessons where (for example) teachers ask students to write down the learning outcomes at the start or end of the lesson: 'today I have learnt about crescendo which means to gradually get louder'. In fact, there is an obvious tension with Ofsted's simultaneous assertion (from within the *same* report) that:

> It is very important that, when appropriate, pupils learn how to articulate their thoughts and understanding about music using words, both orally and in writing. Confident and accurate use of music terminology and theoretical concepts is essential for good progression through GCSE, A-level music and other graded music examinations. (46)

[38] Indeed, lack of consultation prior to the implementation of the New National Curriculum (2013c, 2013d) was justly criticised for such reasons.

That non-statutory GCSEs and A-levels are specifically referred to is once again indicative of accountability pressures associated with exam results (as discussed previously), and I suggest there is a real danger that 'if KS3 is to be viewed simply as preparation for GCSEs' (Whittaker et al., 2019:5) this can drive terminology focussed content within statutory KS3 music lessons[39], despite fewer than six per-cent of pupils taking music at GCSE (Daubney et al., 2019:15) and less than one per-cent at A-Level (Whittaker et al., 2019:9). Consequently, Ofsted's criticism rather ironically indicates that there is both too much use of terminology, and not enough. More broadly, this assertion connects with Fautley's (2010:86) important distinction between 'knowing about' and 'engaging with' music and the importance of *being musical* in music lessons; of teaching music musically (Swanwick, 1999). That a given child can articulate what the musical term 'crescendo' means ('to get louder') is not remotely the same thing as doing this within a musical experience; of them hearing, feeling or owning it. Or as Biesta (2009:354) puts it:

> It is, first and foremost, because the interactions between teaching and learning are not of a physical nature, but are instead fundamentally hermeneutic in character. If teaching is going to have any impact on learning, it is because of the fact that students interpret and try to make sense of what they are being taught; not because teaching simply flows into their minds and bodies.

Directly connected to assessment of such knowledge, Fautley discusses the importance of 'holism' as a key strength for music, calling for 'assessment in music to be musical, rather than aspire to some pseudo-scientific quasi-objectivity' (Fautley, 2010:11), which may well stand up to the scrutiny of accountability frameworks, but potentially misses core values of musical learning[40].

The question therefore becomes epistemological, that of the nature of the knowledge which is desired. Phillpott (2016:32) specifically discusses how 'music learning is complex' and outlines how different types of knowledge can function or exist in different ways within musical learning, clarifying three important dimensions therein. As with Fautley (2010) he firstly discusses 'knowledge 'about' music' (Philpott, 2016:33), which refers to factual knowledge associated with things like theory, musical concepts or historical information (e.g. the meaning of crescendo), and how this differs from a certain musical 'know-how' (or 'knowledge 'how'' (34)) which is associated with technical skills or pragmatic abilities (e.g. children developing instrumental or compositional techniques). Importantly, Philpott outlines how the latter can 'remain intuitive' (34) such that

[39]When visiting schools to observe student teachers, I often ask about this focus on 'key terminology' at KS3 and am typically met with the response 'they need to know it at GCSE'.
[40]Daubney & Fautley (2014:5) have since developed an assessment framework for the National Curriculum which outlines broader approaches to assessment (beyond 'knowing about') including 'notating, exploring, talking, creating and making, and responding'.

children might be able to do, hear or know something, but 'not necessarily have the desire or skills to 'name' what they hear' (34). This assertion connects to a third dimension of musical knowledge defined as 'knowledge 'of' music' (34) which refers to a subtle relational understanding or 'acquaintance' with certain musical phenomena, often without the requirement for formal know-how or factual knowledge (e.g. that a child is familiar with a piece of music, but cannot necessarily articulate or show particular knowledge therein). Here, Swanwick & Taylor (1982) include an important additional dimension which they paraphrase as 'knowing what's what' (7), referring to the significance of personal value, such that a particular musical knowledge constitutes a 'valued experience' (8). The broader distinction between identifiable or articulable facets of musical knowledge (knowing about/that) and more intuitive, pragmatic, subtle or subjective knowledges (knowing how/of) is affirmed in Swanwick's assertion as to 'the difference between indirect propositional knowledge by description and that which is acquired and associated directly through musical experience' (Swanwick, 1994:16). Perhaps a useful way of summarising Phillpot's epistemological categorisations is to draw on Ofsted's (2021:online) terminology from within their recent review of music education, whereby knowledge might be helpfully conceptualised as *declarative*, *procedural* and/or *tacit.*

Returning to the current neo-liberal educational context, Mellin-Olsen (1981:351) discusses how such 'instrumentalist' contexts, where 'education is considered an instrument for future schooling and employment', perpetuate an epistemological hierarchy, such that the focus is always on the 'use of knowledge' and so education strives for knowledge as clearly defined and articulable 'rules' (i.e. declarative knowledge) over a deeper 'relational understanding' of how these principles might work together. With regards to music teacher education specifically, Burnard (2014:103) similarly discusses this polarization of knowledge categorisations, highlighting the typical distinction between 'codified knowledge' focussed on declarative, abstract and/or cognitive learning, and context specific or 'cultural knowledge' rooted in practical, experiential and/or context-specific learning. In an audit-focussed context, Burnard suggests there is consequentially the potential for a problematic 'discontinuity between curriculum music knowledge and everyday musical experience' (103-4), stating:

> The problem here is what manifests as the singular use of *received* musical *knowledge* rather than the constitution of and competing obligations of teaching and developing musical knowledges *for* teaching in diverse 'knowledge economy' cultures and cultural settings. (105)

Thus Burnard suggests teachers should focus less on the difference between knowledge types, but on the ‘continuity’ between these and how ‘they relate in fundamental ways to how young people learn and how they produce and acquire new musical knowledges’ (110). However, Swanwick (1994:16) argues that focussing on declarative or codified knowledge (‘knowing that’) is ‘relatively uncomplicated to manage in classrooms, cheap to resource and reasonably easy to access, and [that] this is very seductive’, particularly when one considers the current educational context framed by accountability and ensuring progression. This assertion therefore hints at a profound epistemological tension existing within music education, whereby meaningful musical learning (rooted in the subtle, subjective and context specific relationships between declarative, procedural and tacit knowledges) might be at odds with current educational pressures, and is thus significantly harder to both realise and justify. Again, ensuring that children have learnt the ‘key terminology’ required to progress through school (perhaps to pass a written exam) might fit within current socio-political expectations and be relatively easy to teach, but does not necessarily evince the development of actual musical skills or deeper relational understandings, as Watterson neatly captures:

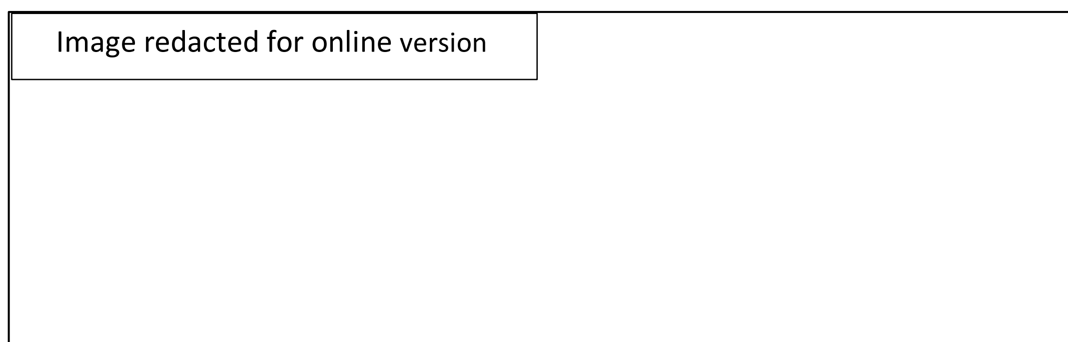


Image redacted for online version

*Figure 2: 'This Utterly Useless Fact' (Watterson, 1994a:online)*

Perhaps a useful way of summarising this tension might be to once again draw on Natale-Abramo's (2014:51) distinction between *musician* and *teacher* that I discussed at the start of this chapter, and how ‘[t]hese identities are often in conflict, creating tensions for music education students and practicing teachers’. Natale-Abramo describes how pivotal the social construct of this *musician* identity is for student music teachers, and how this comes into conflict when they enter the school as *teacher*, specifically in relation to ‘pedagogical discourses that conflict’ and the ‘subordination of music as a discipline’ (52). In summary, while it would be short-sighted to conclude that neo-liberal accountability pressures and a dominance of measurable progression are the only factors inducing tensions within music education, they undoubtedly have a significant impact.[41]

[41] Natale-Abramo (2014:51) cites other important tensions, including those associated with class, race and sexuality.

## Music Teaching in Practice: On Giving Away the Moral Ground

Concerning tensions associated with 'musician' and 'teacher' identity, Natale-Abramo (2014:52) goes on to discuss how 'the relationship between these identities becomes more nuanced and complex as music teachers' careers develop', and how working through these tensions impacts upon long term professional identities. Thus, one might make a distinction between a naive 'idealism' and a professional 'pragmatism' whereby, in the complex world of teaching, the advocacy of more subtle aspects of musical learning potentially becomes untenable and ultimately unfruitful. In this respect, there has recently been a proliferation of discourse celebrating the way music education entails *extrinsic* benefits, as well as those *intrinsic* to music (Crooke, 2016). Within academic research there has been a particular focus on neuro-developmental impacts, specifically within 'core' curricular disciplines like linguistic development (e.g. Tierney and Kraus, 2013; Kraus et al., 2014; Slater et al., 2014)[42]. For instance, Hallam (2010) discusses the transferability of musical skills into domains like 'language development, literacy, numeracy, measures of intelligence, general attainment, creativity, fine motor co-ordination, concentration, self-confidence, emotional sensitivity, social skills, team work, self-discipline, and relaxation' (269). This is concurrent with various official reports on music education programmes which advocate the general academic impacts of music education (e.g from the 'In Harmony' project (Lord et al., 2016)) and the Wider Opportunities Programme (Bamford & Glinkowski, 2010)). Moreover, governmental discourse itself often situates musical value in relation to how it impacts upon children's general academic and social development (DfE & DCMS, 2011:6; DfE, 2011a:2; DfE, 2013d:1) and such rhetoric is rearticulated by both teachers and the media more broadly (e.g. Kalivretenos, 2015; White et al., 2015; BBC, 2018; Classicfm, 2018). Significantly, within recent national reports specifically aimed at music education advocacy, there is a particular focus on the economic argument for music education (ISM, 2018:3; Daubney et al., 2019:3).

While such discourses may be relevant, Fautley (2016:1-2) warns against the advocacy of the 'extrinsic values of music education', particularly in an era of austerity, which can be overly particular (if not self-serving) and overlook 'the range and scope music education in all its fascinating differentness'. Specifically in terms of economics, for Adams (2013:3):

> The problem with the economic argument in defence of the arts is that it gives away the moral ground to our opponents in a fundamental way. It assumes that the market-led, economic base of society is also the prima-facie case for

[42] Hallam (2010:274) suggests that the common-place connection between maths and music might only apply to 'near' or 'like-for-like' skills (e.g. sub-division of musical beats and fractions in maths) over a broader general connection.

> education, and in doing so inadvertently reinforces the philistinism inherent in that argument.

By consequence, economic rhetoric potentially perpetuates the hegemony of a teleological education system defined by measurable and specific outcomes, as exemplified in the recurrent governmental mantra 'value for money' (e.g. DfE, 2011a, 2014a, 2016a; ESFA, 2017; Ofsted, 2013). Indeed, in this respect one could argue that the 'State of the Nation' report (Daubney et al., 2019) with which I began this chapter is potentially a manifestation of neo-liberal instrumentalism par excellence. The first paragraph of the executive summary begins:

> Studying music builds cultural knowledge and creative skills. It improves children's health, wellbeing and wider educational attainment. The creative industries, now worth more than £100 billion to the UK economy, rely heavily on the pipeline of creative talent from schools which has been essential in creating the UK's world-renowned music industry. (3)

On the subsequent page, under the title 'The importance of music education' (4), the authors first define education in terms of how it should 'respond to the world' before asking 'what does music contribute to the economy?' They then explicitly state that 'good education' should 'produce a qualified workforce' and 'induct children and young people into the values and norms of society'[43] (5). I could go on and on. The irony is that such discourse only endorses the very means by which music has been systematically marginalised over the last 30 years. The point is, there has been a growing music economy *despite* minimal investment and governmental support, and as such this advocacy of music education's warranted place within our current neo-liberal economic system feels akin to 'making a rod for your own back'.

Instead, one might draw on Finney's (2011:75) observation of schools as places of 'possible deregulation' and disregard or explicitly reject current political dominances in favour of a *re-personalisation* of 'both the child and the teacher who together could be playful, curious, insightful and with an impulse to create, discover and make something new that [is] of personal and public significance' (94-5). I therefore suggest that the nurturing of children's wisdom through an holistic process of learning and 'the search for a balance between different aims and values is more

[43] The report draws on Biesta's (2015) notion of 'qualification', 'socialisation' and 'subjectification' here, but I argue this is a poor translation of his theory. Biesta's 'qualification' concerns the transmission of broad and varied knowledge or skills in order to 'prepare children and young people for their lives in complex modern societies' (77): he does not connected this to 'the workforce'. Furthermore, the term 'induct' (which denotes admission into an existing structure) is not used in relation to 'socialisation', but instead he uses 'represent and initiate' which implies children's subsequent autonomous response. Set against all this, Biesta outlines both positive and negative implications for pupils and the ways 'in which education reproduces existing social structures, divisions and inequalities' (77): in no way is this deemed a 'good education'.

important than achieving and standardizing them' (Heimonen, 2008:73). Music educators might consequently aim for a 'music education that does not try to fulfil its instrumental value' (Westerlund, 2008:83-4) but a pedagogy in which 'music learning is integrated into the stream of experiences that carry their voice throughout the learner's life … [so] music becomes a constitutive element of the learners' good life and not just on how music is good *for* their life' (90). Thus music teachers might reject music's extrinsic utility and instead regard it as *utterly unique,* and valuable as such for children's lives. This might help society to consider music, as the DfE themselves state, 'a moral law' (Plato, as cited in DfE & DCMS, 2011:2) and an invaluable essence of humanity.

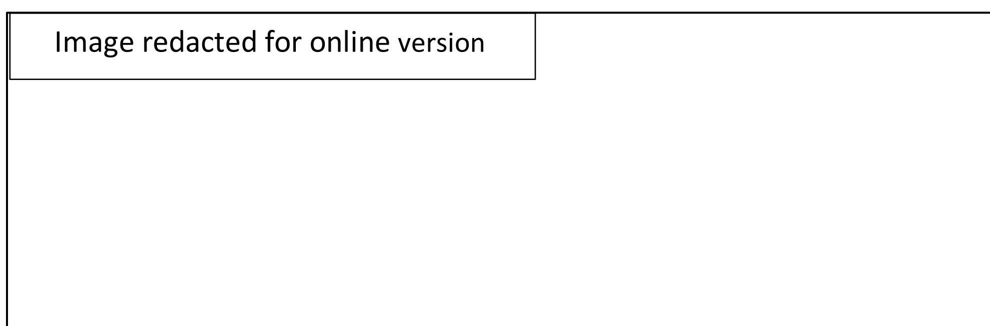



*Figure 3: 'Putting Prices on the Priceless' (Watterson, 1995:online)*

## 1.4. Conclusions: Key Questions Concerning Student Teacher Developing Professionalism

Within this chapter I have aimed to clarify the educational context in which my student teachers are placed in order to develop their teaching practice throughout the majority of their ITE year. This initially drew on the basic premise that professional context, and the experiences therein, influence student teachers' developing professional actions and values. For music education in England, the current context has been shown to be profoundly complex and highly problematic. Recently reported to be 'in crisis' (Daubney et al., 2019; ISM, 2018; Savage & Barnard, 2019), music education nationally has been profoundly influenced by concurrent political policies and practices over the last 30 years which, I argue, have facilitated a systematic instrumentalisation of education associated with neo-liberal utilitarianism. In such a climate, music education has consistently been marginalised, increasingly being excluded from the core curriculum, even to the point of complete removal within certain schools (e.g. multi-academy trusts). Consequently the position of music and music teachers in English schools feels increasingly tenuous.

Framed against this backdrop, and in particular the de-personalisation and de-professionalisation manifest in increasing accountability pressures, the ramifications for music teachers in England is profound. From personal philosophical tensions through to increased professional pressures, recent recruitment and retention figures suggest the profession is one that

seemingly lacks initial interest and, significantly, develops professional disaffectedness. The alternative seems to be one of a developing micro-political literacy and a capacity to negotiate music's place within current educational structures and priorities. This is particularly evident in recent discourse celebrating the capacity for music to enable broader extrinsic development for children, but with such comes the potential negation of essential intrinsic aspects of a rich music education; the balance therein being full of clear tensions and possible contradictions. Against this complex socio-political background, my key research questions are therefore:

1. How might the current educational context impact upon my students teachers' development?
2. To what extent might they resist or assimilate current contextual priorities and pressures?
3. And how might these in turn cause particular professional tensions with ramifications for professional actions and values?

My main concern is that such a professional experience may set up effectively untenable professional commitments and values, to the detriment of both the student teachers' professional efficacy and the music lessons that they teach. It is therefore my intention within the rest of this thesis to undertake a detailed exploration of these challenges in the hope that this might in turn enable music educators to develop a more musically rich and sustainable professional practice. These specific research questions will be explored through a detailed analysis of my students' reflective writing across their PGCE year, and in the next chapter I will clarify the specific theoretical and methodological approach that I have applied, and how this might underpin important notions of developing teacher identity, values and subjectivity.

# Chapter 2: Theoretical Framework and Methodological Approach

Within the previous chapter, by drawing out particular policies or practices and framing these within a broader socio-political context, I was in effect already doing something of a discourse analysis. However, utilising the term 'discourse' in relation to contextual language use and meanings implicitly attaches me to certain philosophical premises, such that the analysis of said discourse entails an intertwining of theory and method and a necessary acceptance of certain theoretical principles (Jørgensen & Phillips, 2002:4). It is the intention of this chapter to set out those principles and discuss how these might connect to notions of identity, subjectivity and ideology. Specifically, this will draw on debate surrounding important distinctions between post-structuralist discourse theory (Laclau & Mouffe, 1985) and Žižekian ideology critique (Žižek, 1989), from which I discuss the possible application of Fairclough's Critical Discourse Analysis (Fairclough, 2010) as a pragmatic methodological framework. Through drawing connections between these theoretical debates and my student teachers' reflective writing, I aim to clarify why a critical discourse analytic method might be suitable, how this might be applied and what this might reveal. Finally, I will outline the particular methodological approach I have undertaken for this thesis, including my specific approach to data collection and analysis.

## 2.1. From Discourse to Ideology: An Unlikely Connection

### Social-Constructionism, Language and Discourse

At a fundamental level, the notion of discourse within a 'discourse analysis' draws on social constructionist principles whereby meaning and understanding are determined by the social, cultural and historical domains in which they appear (Burr, 1995). Discourse specifically refers to the particular ways of talking about, describing or categorising the world within these domains, and what meanings or understandings are associated with this situated use (Jørgensen & Phillips, 2002:4-5). Consequently, social constructionism recognises there is a 'world out there' but how it is understood may be deemed 'products of discourse' (5) such that 'the discursive and the real ... are always entangled' (MacLure, 2003:7). Drawing on Burr (1995:2-3), discourse analysis therefore assumes the following social constructionist principles:

1. 'A critical stance towards taken-for-granted knowledge' (2): understandings are not deemed objective truth, but always mediated by the discursive context.
2. 'Historical and cultural specificity' (3): understandings are contingent on the historical and cultural context. There is no pre-given 'essence' within a

person, society or culture, and so meanings could always have been different and are prone to change.
3. 'Knowledge is sustained by social processes' (3): understandings are defined, moderated or changed through social interaction.
4. 'Knowledge and social action go together' (3): understandings also have implications for appropriate or inappropriate social actions.

This contingent nature of understanding and the rejection of essentialist, totalising or atemporal theoretical frameworks[44] draws particularly on French structuralist and post-structuralist theory. Saussure's (1916) structuralist linguistic theory was of particular significance, affirming that signifier and signified have no inherent connection but rather a socio-culturally defined meaning relationship. Linguistically, it therefore follows that particular words or symbols have no essential or primordial connection to a 'real' artefact or element in the world, but that their relationship is situationally contingent. For example, the meaning associated with the word 'train' (a transport vehicle) is ordinated by the associated societal convention or structure, which might change over time (e.g. different from an historical camel 'train') or be different in other literary or socio-cultural contexts (e.g. to 'train' for the Olympics, or the German word 'bahn'). Where Saussurian structuralism considered signifiers to be defined by their difference or opposition to other signs which results in a certain objective or fixed language structure or 'langue … a well-defined object in the heterogeneous mass of speech facts' (Saussure, 1916:14), post-structuralism expands upon this theory to determine that such fixation is never possible. Instead, Gee (2014:10) argues 'use of language gains its meaning from the "game" or practice of which it is a part and which it is enacting' (Gee, 2014:10) such that language and meanings are always situational, temporary or in flux. Consequently Laclau and Mouffe (1985:99) affirm 'the non-complete character of all discursive fixation and … the relational character of every identity, the ambiguous character of the signifier, its non-fixation to any signified'. For example, drawing on the previous chapter, I could highlight how within education the meaning of 'value' seems to be ambiguous depending on the domain in which it is affirmed (i.e. within 'teaching' compared to 'political' contexts). Key to this post-structuralist framework is an acceptance that access to meaning is mediated through discursive practices[45] which create, maintain or transform temporary fixations of meaning as a particular discursive pattern or 'discourse' (Laclau & Mouffe, 1985:91). Discourse analysis is thus the critique of such creation, maintenance and transformation within a particular social context.

[44] Jørgensen and Phillip (2002) highlight Marxism and psychoanalysis as examples therein, but acknowledge the debated nature of this classification and how Fairclough's Critical Discourse Anaylsis is 'less poststructuralist' (7) in its recognition of the 'non-discursive' aspects of reality. This an important observation to be clarified in due course.
[45] This should be considered in its broadest sense, including things like gestures, images or actions (e.g. giving gifts).

## Power and Hegemony: From Foucault to Laclau & Mouffe

> Neither crime nor criminals are objects that can be conceptualised apart from their sociological context. (Lacan, 1966:103)

Simultaneous with the notion that discursive practice within a particular context defines a given discourse, it can also be understood that particular discourses themselves define meaning for the subject. Drawing on Lacan's example above, our understanding of what is 'criminal' within a particular context is created through the very act of defining something as 'criminal' (there being no inherent or universal criminality). However, upon first entering into said context, this also defines for us what criminality is for that context: it is already predefined[46]. That discourse can therefore be understood to have a certain 'power' over us was a particular focus of Foucault's theoretical approach (e.g. Foucault, 1972; 2002) through which he criticised assumed understandings, particularly pertaining to the function or organisation of institutions (e.g. prisons and schools), determining these to be largely historical or 'archaeological' remnants[47]. In this way, individuals are understood to be born into a context whose various discourses and associated language-meaning relationships are always already defined. While these meanings may change in the process of our social interactions, they are always primarily 'given' to us.

This assertion leads us to Laclau and Mouffe's 'Discourse Theory' (1985) which exemplifies this post-structuralist conceptualisation in that they consider the entirety of the social domain to be a product of discursive action. Consequently, their 'analysis rejects the distinction between discursive and non-discursive practices' (93), such that understandings or articulations about the world are considered a consequence of 'the social production of meaning, which is structured under the form of discursive totalities' (93) or discourses. Their theory utilises the term 'nodal points' (99) for particularly significant signs, around which other signs or elements may be temporarily ordered into a fixed meaning relationship. For Laclau and Mouffe (1985:97), such relationships are to be understood as 'a partial limitation of a 'surplus of meaning''; a 'moment' which temporarily excludes other possible meanings[48]. They call this surplus of meaning the '*field of discursivity*' (98;original italics) against which the temporary fixations of discourse are always in struggle or 'antagonism' (108) resulting in 'the impossibility of any given discourse to implement a final suture' (98), and indeed the possibility for discourses to change.

---

[46] Consider, for example, the legal gambler in Nevada who crosses the border into Utah where gambling is illegal: are the previous acts to be deemed illegal, should they now be defined a 'criminal'?

[47] For instance, the English structuring of the school year with long summer holidays as an historical remnant of an agriculture past when children needed to work on the farm during the summer months.

[48] For example, 'value' as associated with 'music' compared to 'economics'.

However, set against this ambiguity, Laclau and Mouffe also recognise that certain discourses may be largely assumed or unquestioned which they term 'objectivity' (108). Where such objective discourse 'reduces distinct moments to the interiority of a closed paradigm' (79) and thus aims to silence antagonism, this they define as 'hegemony' (79). While such closure can never be total (that 'final suture') the dominance of hegemonic discourses manifests as a certain inequality in which marginal discourses may in effect be silenced. A key premise is that such hegemonic discourses are far from obvious in their dominance, but rather apparent in the subtle 'taken for granted' or 'assumed' knowledges that are given to us within a certain context and perpetuated through our discursive practices. For instance, thinking back to Chapter One, consider the way that a neo-liberal instrumentalist agenda has seemingly pervaded all domains of English education, potentially without our explicit awareness.

## Post-structuralism, Discourse and Identity: Some Questions and Criticisms

Despite the usefulness of such categorisation and, to my mind, the obvious application in practice, it is important at this point to raise two key criticisms of 'Discourse Theory', and by implication post-structuralism more broadly. Firstly, Jørgensen and Phillips (2002:27) highlight a lack of clarity as to the 'field of discursivity' and question whether this refers to all possible other meanings or something already structured by competing discourses. For instance, that music and gardening might share vocabulary (e.g. groove) is not to say that these discourses are antagonistic, nor that meanings therein are assumed, contested or excluded. Rather, Jørgensen and Phillips endorse the adoption of Fairclough's (1992:43) 'orders of discourse' which denotes the assemblage of discourses competing within a similar domain, or 'the totality of discursive practices within an institution or society, and the relationships between them' (43), against which notions of antagonism, objectivity and hegemony make more sense (e.g. the tensions between musical and educational discourses as discussed in Chapter One). Indeed, Laclau (1997:298) draws on this distinction later on in a critical account of Žižekian ideology, asking whether 'the ultimate result of discourse analysis' connects to how 'the order of discourse as such is inherently "ideological"'. His parenthesised use of 'ideological' (i.e. drawing on Žižek's terminology, but not using it as his own) is important as this denotes a certain acknowledgement of the ideological structuration of various competing discourses but, for reasons to be outlined in due course, a certain ambivalence towards the term 'ideology' itself.

The second criticism of Discourse Theory is potentially more significant and pertains to notions of *subjectivity* and *identity*. From the Foucauldian post-structuralist position, the subject is always 'decentred' (Foucault, 1972:13) whereby understandings are socio-culturally ordinated rather than subjectively defined: subjects are effectively defined by discourse. Consequently, Laclau and Mouffe (1985) connect subjectivity directly to ''subject positions' within a discursive structure' (101), and so 'affirm the relational character of every identity' (99) as associated with those particular subject positions[49]. Key to this determination is once again the premise of situational contingency whereby such identities (as associated with discourse itself) could have been different and can change over time. Existing within multiple discourses means that 'every social identity becomes the meeting point for a multiplicity of articulatory practices, many of them antagonistic' (125) such that identity is fragmented or 'overdetermined' (97) (i.e. that it entails a plurality of positions or meanings, which often conflict). Laclau and Mouffe thus affirm 'the incomplete, open and politically negotiable character of every identity' (90) such that, in principal, subjects could always identify differently. However, where identities are effectively 'prescribed to' the subject as a consequence of their position within a given discursive structure, the very capacity, means or opportunity to actually identify differently (i.e. *subjectively ordinated* change) is potentially always limited, if not impossible. Firstly, Chouliaraki and Fairclough (1999:125-6) argue that the possibility for change is not always equal (or even possible) where capacity may be deemed lacking within oppressed subject positions associated with dimensions like class, gender, race or age (etc). Secondly, they argue that hegemonic discourse may be introduced outside the subject's direct discursive practice (127), which includes the basic principle that we are 'born into' a pre-existing socio-symbolic network (e.g. that a baby is determined 'boy' or 'girl' prior to their development of language), and also that dominant discourse might pervade our lives through a certain 'osmosis' from outside (e.g. that music teachers in comprehensive schools are enactors of the National Curriculum: the two are synonymous, and not open to subjective influence). More fundamentally, where identity is always a product of associated discourses the very idea of subjectively ordinated change and identifying differently is, for Eagleton (1991), irrational. Using a political analogy, he writes:

> If socialism is not necessarily in the workers' interests, since the workers in fact have no interests outside those they are 'constructed' into, why on earth should they bother to become socialists? It is not in their interests now to become so, since nothing in their concrete conditions would intimate this; they will become socialist only when their present identities have been transformed by the process

[49] E.g. existing within a 'family' determining my subjective position and identity as 'father', 'husband' or 'brother'.

> of becoming socialist. But how would they ever come to embark on this process? For there is nothing in their conditions now which provides the slightest motivation for it. (Eagleton, 1991:214)

The point is that when one is constructed socially, the only possibility for change is to find oneself (somehow) in a different subject position; that the condition for change is always to have already changed (perhaps by chance, or by meeting someone new).

And yet I reflect on instances of subjective resistance or change *despite* subject position, and the notion that something 'resists interpellation - subordination of the subject [and] its inclusion in the symbolic network' (Žižek, 1989:10). This is apparent in the most inane resistances of a child to parental expectations, right through to the rejection of 'concrete' socio-cultural identifications associated with things like gender, race or religion (among many others). Indeed, the premise of 'fragmentation' and 'overdetermination' whereby the subject is simultaneously identified differently by distinct or competing discourses surely *demands* a subjectively ordinated reaction or choice. Whether conscious or subconscious, the assimilation of a particular subject position must therefore always lie in the hands of the subject themselves. Simultaneously, I acknowledge certain determinations to be outside the subject's direct discursive practice and that the 'choice' of identity is determined by the 'palate' of identifiers within the subject's associated discourses (i.e. that we are born into an existing socio-symbolic network), but posit that this process is necessarily mediated by a certain subjective reaction. I therefore suggest that the post-structuralist framework described previously, whilst useful for determining and describing the symbolic network itself, feels ultimately insufficient in explaining the core mechanisms of subjective identification, choice or change.

## Towards Ideology: Žižek, Subjectivity, Desire and Fantasy

This criticism of a post-structuralist notion of subjectivity has largely referred to Laclau and Mouffe's seminal text '*Hegemony and Socialist Strategy*' (1985), but it is important to note that in subsequent reflections, Laclau developed his theoretical framework through drawing on psychoanalytic principles, stating specifically that 'Slavoj Žižek … has enriched our theory of social antagonisms, pointing out its relevance for various aspects of Lacanian theory' (Laclau, 1990:98). Written in 1989, Žižek's '*Sublime Object of Ideology*' was in many ways a reaction to '*Hegemony and Socialist Strategy*' and outlines a subtle but fundamental shift in terms of how the subject is conceptualised. For Žižek (and by inference Lacan), from infancy the subject is presented with and assimilates identifiers from their socio-cultural context, but importantly this identification is

deemed to be *always insufficient*. Rather than being created by discourse, the Žižekian thesis maintains that there is a certain 'impossibility of the signifying representation of the subject' (Žižek, 1989:236); that there is a core, a void or 'pure negativity' (233), which resists symbolic representation. Thus, the process of naming or identifying does not itself create or 'fix' identity, but rather retroactively attaches *surplus* meaning around the subject: these meanings are taken or assumed, but they are somewhat external and always insufficient. As an illustrative example, consider the recent announcement of the 'first image of a black hole' (Devlin, 2019:online) as a metaphor for Žižekian subjectivity par excellence. Looking at the image, one does indeed see 'something' but what is observable is only ever that which interacts with the void, that which surrounds it. The core is thus outlined or defined by this external interaction, but this simultaneously highlights the complete nothingness of the core itself which remains impossible to observe or identify: it remains a distinctly empty hole or void.

*Figure 4: 'Seeing a Black Hole' - Image from The Guardian (Devlin, 2019:online)*

Consequently, signifiers or identifiers directed at the subject become 'the substitute filling out the void of some originally missing representation' (Žižek, 1989:179). For Žižek:

> we *succeed* in transmitting the dimension of subjectivity *by means of the failure itself*, through the radical insufficiency, through the absolute maladjustment of the predicate in relation to the subject.' (235)

Or, in other words, that 'this negativity, this unbearable discord, coincides with subjectivity itself' (235). In essence, where external identification of the subject is always insufficient there manifests a split or alienation of the subject, with the subject's subsequent *desire* for fullness or

completion as the mechanism defining subjective identification. With identifiers always coming from outside (from our socio-symbolic network; Lacan's 'big Other'), for Žižek (1997a:9) this *desire* is therefore defined 'not by the subject's own, but the *other's* desire' and thus framed by the Lacanian notion of 'che vuoi' where 'the original question of desire is not directly 'What do I want?', but 'What do *others* want from me?'' Key to Žižek's conceptualisation is the incapability of truly knowing the others' desires, such that the subject builds an impression or *fantasy* of themselves based in their perception of how they may be seen in the eyes of others:

> The crucial point that must be made here on a theoretical level is that fantasy functions as a construction, as an imaginary scenario filling out the void, the opening of the *desire of the Other*: by giving us a definite answer to the question 'What does the Other want', it enables us to evade the unbearable deadlock in which the Other wants something from us, but we are at the same time incapable of translating this desire of the Other into a positive interpellation, into a mandate with which to identify. (Žižek, 1989:128)

And for Žižek this process is the very driving and organisational force behind his categorisation of ideology:

> Ideology is not a dreamlike illusion that we build to escape insupportable reality; in its basic dimension it is a fantasy-construction which serves as a support for our 'reality' itself: an 'illusion' which structures our effective, real social relations and thereby masks some unsupportable, real, impossible kernel (conceptualised by Ernesto Laclau and Chantal Mouffe as 'antagonism': a traumatic social division which cannot be symbolized). (Žižek, 1989:45)

In this way, ideology is not deemed to be an atemporal, invisible, externally acting force but rather rooted in the desires of our everyday social interactions that aim to appease a fantasy of how we may appear to our others and the pleasure (or to use the Lacanian term, 'jouissance' (73)) associated with such appeasement.

In summary, Laclau's (1997:282) parenthesised use of 'ideology' that I alluded to previously can be understood to refer to the *temporal* and always 'precarious' (Laclau 1990:92) fixation of meanings into specific socio-symbolic structures, or discourses, existing antagonistically within a given context. However, I suggest that such a determination also demands acknowledgement of an active subjective role. In their criticism of Foucauldian post-structuralism, Vighi and Feldner (2007:142) describe how discourse analytic approaches can 'unmask' the fictitious nature of reality and so 'deconstruct the world' in terms of its social, cultural and historical contingency, but suggest that this is ultimately insufficient:

> If in Foucault ideology is conceived as an effect of discourse, in Žižek this predicate is necessary but not sufficient. According to Žižek only the explicit

> ideological text can be deemed as discursive (the protective layers of symbolic fantasies), while the implicit and most profound core of ideology ... is anchored in the Real qua non-discursive kernel of jouissance (fundamental fantasy).' (Vighi and Feldner, 2007:153)

This assertion therefore denotes a split between an 'explicit manifestation (a rationally constructed and linguistically transparent set of ideas)' and an ''appearance beyond appearance' (an unthinkable, unrepresentable and unmediatable nucleus of disavowed enjoyment)' (145). In other words, discourse analysis can helpfully unveil the various ways that the world is categorised into socio-linguistic structures (with antagonism, dominance and hegemony therein), but a Žižekian ideology critique rooted in the non-discursive *subjective* enjoyment (jouissance) of appeasing a symbolic fantasy of the others desires might better explain the very process that stimulates the adoption, perpetuation, resistance or rejection of those very discursive structures. As Žižek himself puts it, 'unmasking of the secret is *not sufficient*' and so one should aim for 'not the secret behind the form but *the secret of this form itself*' (Žižek, 1994:300).

## Fairclough and Fantasy: Critical Discourse Analysis as a Pragmatic Approach

The notion that discourse is already constituted within society, but simultaneously exists as a consequence of the subject themselves leads me to Fairclough's (2010) Critical Discourse Analysis as a possible pragmatic analytic method for this thesis. Firstly, Critical Discourse Analysis (CDA) considers discourse to be both constitutive of and constituted by the social world: 'it does not just contribute to the shaping and reshaping of social structures but also reflects them' (Jørgensen & Phillips, 2002:61). Key to this assertion is the recognition of non-discursive aspects of social function, such that not everything is considered a 'product of discourse' but that there are deeper societal forces at play. Here, Fairclough reaffirms the notion of ideology as important and understands the subject as balanced between 'ideological 'effect'' and 'active agent' (Fairclough, 1992:91). However, this utilisation of 'ideology' refers to a rather traditional Marxist notion of ideology as a certain atemporal, pre-existing structuration within society (associated with categorisations like class, gender, economy etc) such that ideology refers to 'relations of domination' (87):

> the constitutive work of discourse necessarily takes place within the constraints of the dialectical determination of discourse by social structures ... and ... within particular power relations and struggles. (66)

As with previous arguments, I accept that such societal structures exist before the individual enters into a particular discursive context but resist the notion of ideology *itself* as external to the subject. If it were external, this would denote ideological structures existing in a certain independent actuality, which begs the question where these derive from in their first instance and why or how they are perpetuated. According to Eagleton (1991:214); 'It is impossible to say where they derive from; they simply drop from the skies'. Consequently, I question Fairclough's use of 'dialectical determination' and posit that Žižek's reference to an Hegelian conceptualisation might present a better assertion. For Fairclough 'dialectical' again refers to a Marxist understanding, which Žižek (1989:162) describes an evolutionary 'continuous course of transformations' as a consequence of a certain negotiation or interplay between subjective actions and ideological conditions, or to use Fairclough's (1992:65) own words 'the relationship between discourse and social structures'. Instead, as before, Žižek rejects this conceptualisation and suggests the dialectic movement is one of incompatibility where external determinations are always insufficient, and that it is this 'absolute negativity which 'sets in motion' dialectic movement' (Žižek, 1989:162). It is therefore this lack or insufficiency that stimulates the adoption and perpetuation of particular discursive structures, and so the subject is considered complicit in their ideological assimilation rather than being 'affected by' or in 'dialogue' with it. Consequently, Žižek suggests that 'before the subject 'actually' intervenes in the world, he must formally grasp himself as responsible for it' (278). In short, I suggest that Fairclough's acknowledgement of 'non-discursive' aspects of social function is appropriate, but that this might more usefully draw on a Žižekian conception of ideology rooted in non-discursive jouissance associated with appeasing a phantasmic notion of the 'other's desire'. Similarly, I accept Fairclough's notion of the subject being an 'ideological effect' inasmuch as the subject only ever has access to limited discourses, but suggest this process is mediated by a subjective desire over a certain externally acting force.

More pragmatically, Fairclough's CDA is an appropriate analytic approach due to its specific focus on linguistic aspects of social practice. While CDA differs from Discourse Theory in that it acknowledges both discursive and non-discursive aspects of social function, it very much focusses on discursive and linguistic analysis, which somewhat mitigates my previous theoretical criticisms. CDA therefore entails a 'systematic transdisciplinary analysis of relations between discourse and other elements of the social practice … It is not just general commentary on discourse, it includes some form of systematic analysis of texts' (Fairclough, 2010:10). Or in other words:

> The central concern is to trace explanatory connections between ways … in which texts are put together and interpreted, how texts are produced, distributed and

> consumed in a wider sense, and the nature of the social practice in terms of its relation to social structures and struggles (Fairclough, 1992:72).

Through focussing specifically on the text itself (here to be considered any act of linguistic communication), Fairclough applies various linguistic analytic techniques to discern specific connections between the text and its broader discursive context. Firstly, this analyses the text in relation to its 'orders of discourse' which are the various influential and competing discourses associated with the context in which the text was produced (e.g. a teacher's report in relation to specific school, educational or political discourse). More broadly, the analyst then considers 'the nature of the social practice of which the discourse practice is a part, which is the basis for explaining why the discourse practice is as it is' (237), and how this might entail 'systems of knowledge and belief; social relations; [and] social identities ('selves')' (238). Here, Fairclough is less concerned with a specific approach but rather emancipates the analysts themselves to discern the appropriate theoretical groundings, provided the 'analyst can justify the analyses they propose (how they can 'validate' them)' (238). As such, Fairclough draws on broader socio-cultural theories to explain the non-discursive aspects of social function described previously. Consequently, based on previous discussions, I suggest the application of a Žižekian conceptualisation of subjectivity and ideology is an entirely appropriate underlying theoretical framework. Therefore, within this thesis I will draw on Fairclough's CDA in order to systematically analyse the specific instances of my students' discursive practice and how this connects to their various orders of discourse, from which I will apply a Žižekian Ideology Critique to try to determine why such connections may or may not exist.

In relation to the issues highlighted in Chapter One concerning a neo-liberal educational context that has systematically marginalised music education, the ultimate intention of my analysis is to be in keeping with the 'critical' aspect of CDA in that 'it addresses social wrongs in their discursive aspects and possible ways of righting or mitigating them' (Fairclough, 2010:11)[50]. However, given my assertion as to the subject's constitutive role of their discursive practices, I posit that the subject should be considered active and thus potentially responsible in this process. I therefore echo Jørgensen & Phillips' (2002:78) assertion that 'the underlying premise is that discursive practice both reflects, and actively contributes to, social and cultural change' and suggest this both implicates and emancipates teachers in the process of perpetuation, resistance or rejection of hegemonic discourses.

[50] Indeed, Fairclough's (2010:20) critical focus is often on what he describes as 'the neo-liberal form of capitalism'.

## 2.2. Methodology: Critical Discourse Analysis

In summary of the previous section, this thesis will utilise Fairclough's (1992; 2010) Critical Discourse Analytic method to analyse specific instances of student teachers' discursive practice in relation to their discursive context, from which I will apply a Žižekian Ideology Critique (1989, 1997a) to try to explain such relationships. As discussed, Fairclough's CDA focusses on the 'text' and provides on very pragmatic framework for linguistic analysis. The purpose here is to clarify that analytic approach and how this framework can be applied to my student teachers' writing.

### A Three Dimensional Model of Discourse

Fairclough's approach draws together three particular analytical traditions which he describes as:

> the tradition of close textual and linguistic analysis, the macrosociological tradition of analysing social practice in relation to social structures, and the interpretivist or microsociological tradition of seeing social practice as something which people actively produce and make sense of on the basis of shared common sense procedures. (Fairclough, 1992:72)

He therefore developed a 'three dimensional conception of discourse' which he represented diagrammatically as:

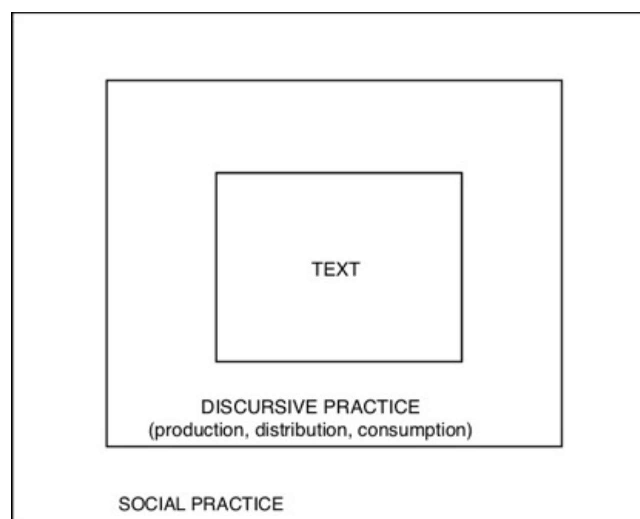



*Figure 5: A Three Dimensional Conception of Discourse (Fairclough, 1992:73)*

Firstly, the *text* itself is analysed at a micro-level, observing and categorising its content, structure and organisation. This text is simultaneously acknowledged as something produced and consumed as a meso-level *discursive practice* within a particular context (i.e. an act of communication associated with things like relationships, pressures or purpose). Finally, at the macro-level, such discursive practice exists as a *social practice* within a broader socio-cultural context, which entails elements associated with orders of discourse, hegemony and ideology (as discussed), and certain

non-discursive aspects of reality therein. This three dimensional model is not to be understood as a 'three-step' model, but rather that each dimension is always connected to the others. Nevertheless, in the subsequent section I will outline each dimension in turn to clarify how one might approach 'analysis from description to interpretation to explanation' (Talbot, 2010:83).

## Analysis of the 'Text'

The 'text' within Fairclough's CDA focusses on specific instances of linguistic communication (i.e. spoken or written) more than broader notions of discursive practice (e.g. gestures or images)[51]. Fairclough suggests that connections between textual content and discursive context are always inherent, and 'because of this overlap, the division of analytical topics between text analysis and analysis of discursive practice ... is not a sharp one' (Fairclough, 1992:74). Hence a primary mode of analysis is to focus on textual features in isolation to then better clarify how associations are apparent. For Fairclough; 'Text analysis can be organised under four main headings: 'vocabulary', 'grammar', 'cohesion', and 'text structure'' (75) which connect consecutively in that firstly there are words (vocabulary) which join to make sentences/clauses (grammar) that are themselves linked together (cohesion) to build larger scale texts (text structure). For each, the following should be considered (drawing on Fairclough (1992:75-78 & 234-237)):

- Vocabulary – identifying specific *vocabularies*, particularly if they are suggestive of *themes* or patterns. This might entail *repetitive* words (including synonyms) or *varied,* contrasting or antonymous vocabulary. The analyst might also identify different types of word (verb, adjective, adverb) and the *balance* between these.
- Grammar – words are then always *connected* together into sentences and this '*wording*' can affect *meaning,* evincing what the author understands certain vocabularies to mean. This can be influenced by elements like sentence length, order and detail, and also use of *questions, metaphor* or *phrases*.
- Cohesion – how sentences are put together influences the overall cohesion which in turn can influence *tone*, including notions of *politeness*, *argumentation*, *reflectivity* or *modality* (i.e. affinity with the text). Through either clear or erratic organisation, texts might present a persuasive/effective or dissuasive/ineffective *narrative*.

[51] These are understood as important instances of 'discourse', but the focus on linguistic discourse connects to its primacy as a method communication and its clarity of representation.

- Text Structure – cohesion is therefore synonymous with the overall structure of the text and its *purpose*, which might variously aim at particular outcomes or intentions.

As an illustrative example, consider two hypothetical letters from a distant sailor home: one to his new girlfriend and the other to his mother. The first might be full of descriptive or emotive vocabulary, with long sentences filled with questions (have you ever visited Paris?), shared jokes or experiences, and highlighting impressive places he has recently visited: the letter desires a response. The second letter might be shorter, giving a concise account of where he is and his safety: it is polite, if a little formal, and will certainly get a response. Both letters end with 'all my love'. In this example, the different levels of the text do not exist in isolation but must be considered in relation to each other: vocabulary gains meaning from the wording, but wording naturally relies in principle on the vocabulary, and both these things influence the cohesion as a whole which (again) influences the meaning of individual sentences or words. It is clear that 'all my love' does not mean the same thing, nor has the same purpose, within both letters. And as soon as one discusses elements like 'purpose' this necessarily considers the text as an instance of communication or 'discursive practice'; a text written *between* people.

## Analysis of the 'Discursive Practice'

In the previous example, the letter is clearly created to be read, functioning as an act of communication between specific persons. Here Fairclough outlines additional focusses for analysis pertaining to this broader discursive act, including *force*, *coherence* and *intertextuality* which, along with the previous categories, 'provides a framework for analysing texts which covers aspects of their production and interpretation' (75):

- Force – the type of speech act that is being articulated and the purpose therein, including whether the text aims to be a promise, request, report, threat or account (among others).
- Coherence – similar to the previous notion of 'cohesion' but more outward facing, considering whether a text is adequate or appropriate for the context, purpose or recipient that it is created for.
- Intertextuality – a broad and complex term entailing many different factors. In short, this is the analysis of identical, similar or contrasting uses of language across different texts and how these relate to associated discursive contexts and, more broadly, orders of discourse.

Analysing the text as 'discursive practice' therefore steps away from the micro level towards a meso- and macro-level analysis to consider how, why, where and when texts were produced, and

who was engaged in both their production and consumption. Such analysis might consider the following:

- Producer - was the producer the *author* (their own piece of work) or *animator* (another's work being given voice by them) and so was the production for their own or others' purposes?
- Consumer - who will receive this text and how does this impact upon its construction and purpose (e.g. an advert for a child, or for a parent)?
- Personalisation - are parties within this communication individual, collective or objective (e.g. a letter to/from the teacher, senior leadership team or 'the school') and so does it reflect individual, multiple or bodiless *voices*?
- Permanence – is this text of lasting importance or is it transient? Does its impact have significant or limited scope?
- Frequency – is this text a single event, part of a series or something repetitive?
- Presupposition – does the text presuppose knowledge, and so is there *negation* within it (a certain 'goes without saying' element)?

It is by asking such questions that the analyst starts to do a 'discourse analysis' by connecting particular instances of discursive practice to the contextual conditions and orders of discourses in which they function. For example, if a parent wanted to write a letter to a school, there are many aspects of that communication that are wholly depend on the discursive context: the parent in relation to their child/demographic/profession/location/intention, and the school in relation to status/size/age-range/facilities/priorities/staff (etc). These conditions might in turn spawn instances of *interdiscursivity* (232) where a given text reflects specific associated discourses (e.g. the parent citing school policy). These may be implicit or explicit, at which point the analyst might identify instances of *manifest intertextuality* where 'other texts are overtly drawn upon within a text' (117) and the extent to which a given text might therefore perpetuate or 'reactualize' (Foucault, 1972:98) a given discourse. So, for instance, how the parent above might draw specifically on language connected to their associated discourses: that a liberal, middle-class, professional father may or may not draw on language associated with those classifications. It is at this point that the analyst begins to observe the extent to which the author of this text perpetuates, resists or rejects their orders of discourse.

### Analysis of the 'Social Practice'

Through connecting instances of discursive practice to broader discourses, analysis thus diverges from the text in its isolation towards the 'subject within society'. Such a step therefore considers the macro-level socio-cultural connections or constraints that influence a text as 'authored' within a broader 'social practice' and the possible reasons behind adoption, resistance or negation of particular discourses, as well as the implications this might have. This in turn is the ultimate intention of the analysis and relates the 'critical' aspect of CDA whereby the analyst tries 'to speak to and, perhaps, intervene in, social or political issues, problems, and controversies in the world.' (Gee, 2014:9). To do so, one draws on certain theoretical understandings of discourse to explain 'why the discursive practice is as it is' (Fairclough, 1992:237). As discussed previously, this requires a critique of the relations and structures of discourses within society as associated with the given historical, socio-cultural or political conditions, and in particular the notion of *antagonism* and *hegemony* where meanings may be contested or assumed within certain orders of discourse. This rests on the assertion that instances of discourse have constitutive power and are active in the maintenance or resistance of associated discursive structures, but also simultaneously draw on, and are thus constituted by, those very structures. Consequently, certain structures might be considered 'hegemonic' in the way they seem to 'fix' meanings for the subject, but drawing on the Žižekian conceptualisation discussed earlier, it is important to consider how the subject may be considered active, and thus responsible, therein. This in turn might help to clarify why discourses functions as they do within a given context and, importantly, how one might consequently encourage radical social change.

## 2.3. Methodological Approaches Applied in this Thesis: Critical Discourse Analysis and Student Reflections

In summary, a specific analysis of particular texts can therefore be used to draw out much broader socio-cultural mechanisms, constraints and structures, and ultimately evince possible opportunities for change where dominant detrimental discourses are perpetuated. Thinking back to Chapter One, the particular implications for English music education are potentially quite profound, where within a neo-liberal socio-cultural context preoccupied with accountability music educators are situated within particular orders of discourse whose 'fixed' meanings often seem to be at odds or antagonistic with each other. The issue rests in the way that certain hegemonic discourses associated with neo-liberal instrumentalism might, in their dominance, silence important facets of

music education. I therefore aim to analyse the extent to which student teachers situated within this context adopt and thus perpetuate particular discourses synonymous with these hegemonies. I see two potential implications therein:

- That important educational values in music are undermined or negated within music lessons to the detriment of musical teaching and learning.
- That the student teachers' adoption of conflicting educational values is ultimately untenable for their ongoing professional lives.

However, I also aim to discern the students' active role in this process, through which I might be able to elucidate the means by which they can resist or reject certain discourses for the benefit of their own practice, the children they teach and music education more broadly.

Having outlined my broad theoretical framework and how this might be connected to the systematic analysis of texts, I will now outline the specific process through which I collected particular texts and analysed these in keeping with a Critical Discourse Analysis in order to discern the student teachers' developing professional language in relation to their professional context.

## Data Collection

During their Initial Teacher Education (ITE) year, my students are required by both university (MMU 2018) and governmental (DfE, 2011, 2016) policy to regularly engage in self-reflective practices, and so they are asked to write weekly critical reflections on their teaching experiences. The structure of the course means that the students spend set amounts of time in university and school contexts as follows:

- University (4 weeks): Sep-Oct
- Teaching placement A in a secondary school (10 weeks): Oct-Dec
- University (3 weeks): Jan-Feb
- Teaching placement B in a secondary school and music service (13 weeks): Feb-May
- University (4 weeks): May-June

To analyse changing language across the year, reflections were therefore collected from each of these three distinct contexts: teaching placement A, teaching placement B and university. The organisation and purposes for this were as follows:

- Placement A – one weekly reflection (see Appendix 2 for the proforma) was taken from the beginning (Oct) of the placement once the students had first started teaching, and another

was collected at the end (Dec). These will be compared to highlight how teaching in a secondary school context might influence early professional language use.

- Placement B – reflections were again taken at the beginning (Jan) and end (May) of the placement. With this placement being split between music service and secondary school, analysis might reveal how the current English music education context (i.e. as split between statutory/curricular/classroom and extra-curricular/bought-in/instrumental music teaching) might variously influence the students' discursive practices.
- University – a reflection on 'ideal teaching' (see Appendix 2 for the proforma) was collected during university sessions at the start, middle and end of the year. This reflection proforma was deliberately different from the usual weekly reflections and aimed to discern ideal educational values at a given point in time. Being written in the same context and answering the same question across the year, the analysis aims to highlight the students' overall professional development and changing aspirations or values during their ITE year.

The timeline of these reflections was therefore as follows:

| University Block 1 | Placement A – Secondary School | | | University Block 2 | Placement B – Secondary School and Music Service | | | | University Block 3 |
|---|---|---|---|---|---|---|---|---|---|
| Sep | Oct | Nov | Dec | Jan | Feb | Mar | Apr | May | Jun |
| **Reflection 1** *1st university-based reflection on 'ideal teaching' written in the very first session at university* | **Reflection 2** *1st placement-based reflection written as students began to teach in school on placement A* | | **Reflection 3** *2nd placement-based reflection written in the final week of teaching in school on placement A* | **Reflection 4** *2nd university-based reflection on 'ideal teaching' written in the first session back at university* | **Reflection 5** *3rd placement-based reflection written as students began to teach in school and music service on placement B* | | | **Reflection 6** *4th placement-based reflection written in the final week of teaching in school and music service on placement B* | **Reflection 7** *3rd university-based reflection on 'ideal Teaching' written in the first session back at university* |

*Figure 6: Reflection Structure*

In summary, seven reflections from twelve students across three educational contexts were collected during the 2018-19 academic year (Sept-Jun) which resulted in eighty-four reflections to be analysed.

## Data Analysis

These reflections were analysed using Fairclough's (2010) Critical Discourse Analytic method with a particular focus on linguistic analysis. Specifically, each reflection was analysed in isolation, in relation to the other reflections and also in relation to pertinent discourses within a given context's orders of discourse. Whilst these analyses certainty considered the reflections as contingent and responsive to individual and/or collective conditions of writing (e.g. that a particular student may be placed in a private school with very different discursive conditions to

another student placed in an inner-city multi-academy trust ), I ultimately aimed to observe patterns or themes across the cohort in relation to the three specific contexts (placement A, placement B and university) and so analysis initially focussed on each of these contexts in turn. Overall findings were then compared and contrasted to draw together broader analytical conclusions pertaining to student teacher language development in relation the current music educational landscape.

However, with such a large dataset, more specific approaches to analysis needed to be defined. Whilst the reflections were relatively short (typically around 300 words), the main complexity lay in the overall number of reflections. Firstly, grouping and analysing the reflections by context (as discussed) was a basic pragmatic step. Beyond that, Fairclough (1992:230) discusses the usefulness of coding in order that patterns, distinctions, trends or 'themes' might be more clearly observed. In so doing Braun & Clarke's (2006:86) thematic analysis framework provided a pragmatic methodological tool:

| Phase | Description of the process |
| --- | --- |
| 1. Familiarizing yourself with your data: | Transcribing data (if necessary), reading and re-reading the data, noting down initial ideas. |
| 2. Generating initial codes: | Coding interesting features of the data in a systematic fashion across the entire data set, collating data relevant to each code. |
| 3. Searching for themes: | Collating codes into potential themes, gathering all data relevant to each potential theme. |
| 4. Reviewing themes: | Checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis. |
| 5. Defining and naming themes: | Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme. |
| 6. Producing the report: | The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis. |

*Figure 7: Thematic Analysis Framework (Braun & Clarke, 2006:86)*

However, I must caveat this approach in relation to discourse analysis and affirm that the important analytic work is in the interpretation of these themes, and not discerning the codes or themes in and of themselves, which might present an overly specific (if not superficial) narrative for 'how music teachers' language develops' through identifying 'commonly understood' language

across the student teachers' reflections. Instead, with discourse analysis the analyst must always acknowledge situational contingency and contested meanings as a fundamental premise, such that the presented language itself is not necessarily the important 'theme' or 'pattern' to look for, but rather how this might evince certain commonalities in the *way* that student teacher's adopt language (or not) and how this affects or is affected by their particular context. Analysis may indeed highlight what appear to be common understandings across the cohort, but might also recognise distinct or contrasting languages presented by different students which actually highlights a very similar process of ideological assimilation[52]. Hence, language itself is not the key focus, but rather the broader implications that language adoption, resistance or rejection has for music teachers and students. I therefore coded the data as an initial analytic process, which I used to draw out a broader discourse analysis. While it is common to utilise certain analytic software (e.g. NVivo or Atlas.ti), I found that I preferred to interact with the data as a physical artefact (sheets of paper that I annotated) in order to 'familiarize myself' (Braun & Clarke, 2006:86) with it. I applied two basic processes:

- Mosaics – an early process of reading where reflections from a specific point (e.g. the early university reflections) were printed on individual sheets and set out next to one another on the floor of a large room. I was then able to see connections, themes, patterns or conflict across multiple reflections at once.
- Booklets – reflections from each specific point were collated in a booklet and then read, re-read and annotated repeatedly. Initially the reflections were randomly ordered, and then they were put into a set order with a numbered code for each student so individual students' reflections could be compared side by side (i.e. their early reflection against their later one) whilst remaining as anonymous as possible.

Furthermore, the following conditions were applied to enable methodical analysis:

- As far as possible, reflections remained anonymous during the initial stages of analysing each reflection point so that they were read as 'texts' in isolation without undue bias[53]. Anonymity was subsequently abandoned at a later stage in order to connect reflections to each student's specific context as is necessary within a Critical Discourse Analysis.

[52] For example, a student placed in a private school might assimilate contextual discourses that are different to those of a student in an inner-city multi-academy trust, but that this highlights a similar process of discursive assimilation.
[53] I know the students very well, so true anonymity was always impossible. This exercise simply helped me to initially focus on the text itself and not so much the student.

- All twelve student reflections from a given point were analysed and written up before moving on to the next reflection point so I was not unduly influenced by 'what was to come'.

During analysis, the texts were annotated in various ways (coloured pens, highlighters, diagrams, notes etc – see Appendix 3) to begin to highlight particular patterns or themes in relation to the linguistic analysis of CDA described previously (i.e. analysing vocabulary, grammar, tone, intertextuality etc), and these themes were then collated and defined (see Appendix 4). I then carefully considered the individual reflections as broader discursive and social practices within a given context. Consequently, within the final write-up (Chapter Three) these broader traits or themes will draw on specific examples within individual reflections to highlight how a given context connects with a particular student teacher's discursive practices and (importantly) how these might have changed over time. Finally, I will also draw out connections between the reflections and the broader research presented within Chapter One, as well as certain theoretical implications discussed within this chapter. In keeping with a Žižekian ideology critique (and indeed Žižek's own literary style), I will also draw on broader socio-cultural references including literature, media reports, film and cartoons to illustrate and expand upon particular conclusions or theoretical assertions.

## Ethics and Research Integrity

Within reflective writing, the student teachers are to be expected to write in a personal way about particular experiences, through which they potentially make themselves vulnerable. This is only exacerbated when these reflections are analysed and criticised by the researcher. It was therefore essential that the process of data collection and subsequent analysis was ethically sound. Prior to data collection, a full application for ethical approval was completed and submitted to the Education Research Ethics and Governance Committee at Manchester Metropolitan University and approval was granted on 17-08-2018 (see Appendix 5). Here I will provide an overview of what that process entailed.

As this research project involved my own students, there were several important considerations that needed to be made prior to commencing data collection. Firstly, I needed to acknowledge my position of power and how they might feel pressured into being part of the project. Secondly, the vulnerable position that reflective writing put the students in warranted careful consideration. The following processes were therefore applied:

- Information sheet - all participants were given an information sheet (see Appendix 5) which they were required to read before deciding whether to become involved. It outlined the details of the project and the intentions I had for the research, included the following clarifications:
    - That involvement in the project was entirely *voluntary* and being involved would not offer additional training, so choosing to be involved (or not) would not unfairly support (or hinder) certain students.
    - What my *intentions* for the research were and what I aimed to look at (changing language in relation to context).
    - *How and when* I would *collect the data*, making it clear that this would be in the form of personal reflections that already form part of their Initial Teacher Education year so there would be no additional workload.
    - How the process might be of *personal benefit*, enabling them to critically engage with their ongoing development and how contexts might influence their educational values.
    - That the research is for *my* doctoral thesis.
    - How their involvement might potentially put them in a *vulnerable* or distressing position, with details given as to the relevant support services available to them at the university.
    - How the data would be *stored* and *anonymised* (see below for details).
    - Offering them *access to the research* in the future.
    - Outlining their *right to withdraw* at any time, without giving a reason and without personal detriment, but that information already given may still be used in the research.
    - My *contact details* as well as those of my director of studies, the course supervisor, the head of ethics and counselling services.
- Consent form - all participants were asked to sign a consent form (see Appendix 5) at the first data collection which was also signed by the researcher. Digital copies were made, password protected and stored on my password-protected work computer. The originals were then returned to the participants. The consent form was emailed to them a week before to be read carefully and contained the following declarations:

- That they had *read and understood* the information sheet and have had opportunity to ask any questions.
    - That participation is *voluntary* and they may *withdraw* at any point.
    - That their responses (including direct quotations) will be used within research.
    - That responses will be *anonymous.*
    - That responses may also be used in *future resear*ch.
    - That they *agree to take part in the project.*
- Recruiting - since I wanted to work with my own students for this project, I emailed them directly (anonymous blank carbon copied) one week prior to the first data collection in order that they had sufficient time to read the information sheet. The information sheet was also presented again at the first data collection.

In keeping with the application for ethical approval, the following processes have been applied in order to ensure ethical propriety regarding the data itself:

- Data storage - once written, all reflections were digitally copied onto my Royal Northern College of Music (RNCM) work computer which is password-protected and encrypted. These digital copies were then also password protected.
- Anonymity - the reflections were then fully anonymised with certain information (names/schools etc) being removed. Each student's name was replaced with a number (1-12).
- Key to responses - a password-protected excel file (on the same password protected computer) was created which contained a key to these numbers in order that identities could be retrieved as appropriate.
- Student ownership - once the reflections were digitised, the original was returned to the student for their professional development files or, if necessary, destroyed.
- Consent forms - as described, digital password-protected copies of these were also made and stored on my password-protected work computer.

In this way, every effort has been made to ensure that this project is ethically sound and that the students have been properly informed and supported throughout. Following this process, twelve participants were involved in the project and none of these withdrew.

## 2.4. Research Gap: This Study in Relation to Other Research

Before concluding this chapter, it is important to clarify how this study fits within broader research, particularly in relation to music education. In terms of discourse analysis, Warriner and Anderson (2017:297-8) argue that:

> for at least four decades … educational research using discourse analysis has enhanced our collective understanding of teaching and learning processes, as well as the historical, social, and political factors that influence those processes.

As stated previously, analysing such connections between broader social dominances and situated discursive practices, or in Fairclough's (2010:11) terms 'social wrongs in their discursive aspect', is a key premise of *Critical* Discourse Analysis. Given that education necessarily entails instances of discursive practice within a given socio-cultural contest, Rogers (2011:1) consequently argues that there are 'many areas of commensurability that exist between educational research and critical discourse analysis'. Within a recent systematic review, Rogers et al. (2016) state that between 1983 and 2003 there were only 46 Critical Discourse Analytic studies in education, but that in the subsequent decade they noted a 'spike in CDA research with 257 articles published, marking a sixfold increase in half the time' (Rogers et al., 2016:1192). 80 of these studies focussed on notions of teacher or student identities and 62 focussed on 'standards, evaluation, commercialisation of education, neo-liberalism' (1199). Whilst they cited 28 studies in teacher education, they noted only three in art/music (1198). In short, when these factors are combined, to the best of my knowledge there appear to be no Critical Discourse Analytic studies pertaining to teacher education in music, much less in relation to notions of neo-liberal instrumentalism, apart from my own pilot study (Gardiner, 2020b) which served as the stimulus for this thesis as a much more extensive analysis.

As for discourse analysis more broadly, in 2010 Talbot stated that 'in the field of music education there are four studies that employ discourse analysis as a methodological approach' (Talbot, 2010:87). However, not one of these pertains to teacher education and Talbot states that 'very few of them use a 'critical' approach' (87) which is understood to be the attempt 'to reveal ideological underpinnings that marginalize subject areas ... or individual identities' (88). Thus, in a later paper Talbot (2013a) discusses the theoretical potential for discourse analytic approaches within music education, but again this article does not focus on 'critical' analysis per se, nor does it engage in an actual discourse analysis. More recently, Rolle et al. (2017) systematically reviewed discourse analytic studies in music education, and whilst they do cite one study within teacher

education (Lindgren & Ericsson, 2011) this focussed on general 'arts education' (18) within a higher education institution, and not the analysis of music education or music student teachers specifically, nor their experiences within schools. Furthermore, this research draws on Discourse Theory (Laclau & Mouffe, 1985) and Discourse-psychological Theory (Potter & Wetherell, 1987), not Fairclough's Critical Discourse Analysis. Moreover, none of this discourse analytic research pertains to the English educational context. Consequently, both in terms of methodological approach and context, this study constitutes an entirely new research venture within the field.

Finally, recent educational research has increasingly drawn on Žižekian philosophy (e.g. Lapping, 2019; Pais, 2016; Vaaben & Bjerg, 2019) and within music, Timewell's (2016) doctoral work applied a Žižekian interpretation of Lacanian psychoanalysis to the field of popular music education, exploring Timewell's own experiences of teaching and learning within that context. However, apart from my own preliminary research studies (Gardiner, 2020a, 2020b), applying Žižek's conceptualisation of ideology and subjectivity within the field of music teacher education is, to the best of my knowledge, unprecedented. Moreover, I know of no other research that draws on Žižek in relation to Critical Discourse Analysis as a pragmatic methodological approach. I therefore suggest this thesis presents a wholly novel research account. Therefore, whilst particular finding may be of interest to those working within music education in England, I suggest general findings may be of value within the fields of music education and educational studies more broadly.

## 2.5. Summary: Methodological Approach in Response to The Research Questions

In this chapter, I have highlighted the particular research approaches that have been applied within this thesis and why. This has entailed a critical consideration of various theoretical implications when analysing student teacher reflections as particular examples of discursive practice. I concluded that Critical Discourse Analysis is an appropriate methodological approach to analyse the student teachers' reflections as particular *texts* that function as instances of *discursive practice* within a broader *social practice*. This methodological approach applies a linguistic analysis to these various texts in order to highlight specific trends and themes as associated with a given socio-cultural context. In response to Chapter One, I aim to specifically highlight how current pressures associated with a neo-liberal educational context might permeate the student teachers' writing. Consequently, I suggest it is important to analyse how these trends might be indicative of a broader process of discursive assimilation, and how this might connect to a Žižekian

conceptualisation of subjectivity where the students actively aim to appease their socio-cultural contexts.

Returning to the key questions I highlighted at the end of Chapter One, in response to music's complex position within a marginalised instrumentalist context, I suggest this analysis might clarify:

1. how such a context impacts on the student teachers' development itself;
2. to what extent they resist or assimilate subsequent contextual priorities or pressures;
3. how these in turn might cause professional tensions with detrimental ramifications for teaching actions or values.

Ultimately, the purpose of this Critical Discourse analysis is, as Talbot (2010:83) puts it, to 'look for *cruces tension points* ... where language practices can be indicative of moments of crisis, and these moments in turn, present opportunities for deeper analysis, deconstruction and change of practice'.

# Chapter 3 - A Critical Discourse Analysis of Student Teacher Reflections in Music

Within the previous chapters I have outlined the current socio-political context in which my students learn to teach music and the methodological approach I have drawn upon to analyse how this experience might impact upon their development. Within this chapter I will present the findings of that investigation, highlighting the students' changing discourse through the year and the potential implications that this has for their teaching and music education more broadly. In summary, a Critical Discourse Analysis (CDA) was applied to twelve student teachers' reflections from three different contexts: Placement A (secondary school), Placement B (secondary school and music service) and University. To identify discursive changes, reflections were collected from university sessions at the beginning, middle and end of the year, and from the beginning and end of each teaching placement (A&B), as follows:

| University Block 1 | Placement A – Secondary School | | | University Block 2 | Placement B – Secondary School and Music Service | | | | University Block 3 |
|---|---|---|---|---|---|---|---|---|---|
| Sep | Oct | Nov | Dec | Jan | Feb | Mar | Apr | May | Jun |
| **Reflection 1** *1st university-based reflection on 'ideal teaching' written in the very first session at university* | **Reflection 2** *1st placement-based reflection written as the students began to teach in school on placement A* | | **Reflection 3** *2nd placement-based reflection written in the final week of teaching in school on placement A* | **Reflection 4** *2nd university-based reflection on 'ideal teaching' written in the first session back at university* | **Reflection 5** *3rd placement-based reflection written as the students began to teach in school and music service on placement B* | | **Reflection 6** *4th placement-based reflection written in the final week of teaching in school and music service on placement B* | | **Reflection 7** *3rd university-based reflection on 'ideal Teaching' written in the first session back at university* |

*Figure 8: Reflection Structure*

This allowed me to analyse how each teaching placement influenced language use within that context, and how this in turn connected with the students' broader changing discursive practice when they reflected on 'ideal music teaching' in university sessions across the year. The ultimate intention was thus to discern how current socio-political pressures (as discussed in Chapter One) influenced the student teachers' developing educational priorities within their ITE year.

In order to succinctly draw connections between reflections, an identification system has therefore been applied as follows:

- Each student has been given a number: **1-12**
- Each context has been given a letter: Placement A = **A**; Placement B = **B**; and University = **U**
- Each point of reflection has also been given a letter: Early = **E**; Middle = **M**[54] and Late = **L.**

[54] This only applies to the university-based reflections.

Thus, student 8's early reflection from placement A would be **8AE**, whilst student 4's late university reflection would be **4UL** (see Appendix 1 for all complete reflections).

Whilst during the analytic process I analysed the reflections pertaining to each educational context in isolation (placement A, then placement B, and finally university), within this chapter I will present the analysis of these reflections in chronological order as follows:

- University - Early (UE)
- Placement A - Early (AE)
- Placement A - Late (AL)
- University - Middle (UM)
- Placement B - Early (BE)
- Placement B - Late (BL)
- University Late (UL).

This decision has been made for two reasons:

1. To ensure clarity in relation to the students' ongoing progress. Since the university reflections spanned the whole year, to include them at the end would entail a potentially confusing process of backtracking.
2. To better observe how the 'ideal' reflections from university change in relation to the analysis of the preceding teaching placement.

Furthermore, since a critical discourse analysis relies on a broader contextualised interpretation, retroactive connections to preceding reflections, the contextualisation of Chapter One and also the theoretical perspectives presented in Chapter Two were included in the final process of writing-up. In keeping with Žižek's (1989, 1997a) own writing style, I have also drawn on broader socio-cultural discourse, literature and media (including cartoons) to support particular points or conclusions. Finally, following each analysis, I present key summaries and a final summative statement to draw out important broader conclusions, which in turn helps to set up important implications to be discussed within the final chapter.

## 3.1. University Early Reflections (UE): Character and Content, for the Pupils' Sake

Within university sessions across the entire year, the students were deliberately asked to reflect on what they considered 'ideal music teaching' to involve (see Appendix 2 for reflection proformas) and to present this in manner of their choosing (e.g. using text, diagrams, graphs or

pictures)[55]. The intention was to capture ideal educational values and/or aspirations before and after each teaching placement and to discern discursive changes therein. In a pilot study for this thesis, I analysed a previous cohort's (2017-18) university reflections in direct comparison with their school-based reflections and the published article (Gardiner, 2020b) focussed on the distinctions between university and school aspirations, and the challenges this might induce. It is therefore acknowledged here that these 'ideal' reflections across the year are inherently different from the school-based reflections, but that this thesis is more concerned with the changing discourse of the university reflections themselves throughout the year in relation to the students' practical teaching experiences. Since all the university reflections were written in the same context across the year, it is hoped that these might offer a more consistent base on which to make some broader conclusions about student music teachers' development during their Initial Teacher Education (ITE) year.

This first analysis draws on the students' initial university reflection (UE) which was written during the very first university session of the year, well before they had spent time on practical teaching placements, and so functions rather like a time-capsule of attitudes and beliefs before the ITE year. In many ways, this cohort was coincidentally an excellent group to observe since they were all recent graduates from university and all but one[56] were very new to teaching. Whilst some of the students did have a little prior teaching experience, this was not in formal classroom teaching contexts[57] and so (apart from student 2) none of the student had spent very much time in either secondary schools or music services since they themselves were children. Consequently, broadly speaking, the professional experiences, practices and discourses of the contexts that they were about to enter were largely unfamiliar to the students at this point. So, without this experience to draw on, what did these fledgling student teachers aspire to?

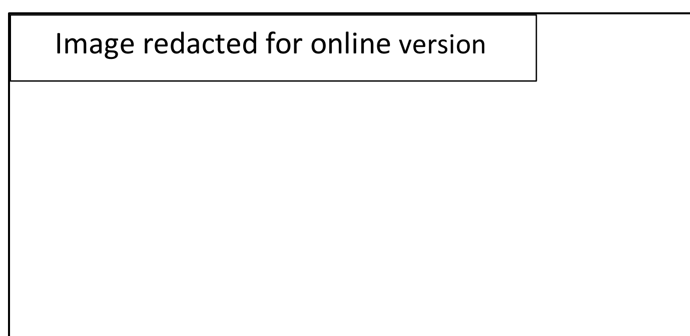



*Figure 9: 'Ready for Anything' (Farazmand, n.d.:online)*

[55] Virtually all of the student opted for written reflections in typical prose, but some students created spider diagrams (3/5UE, 1/5/7/11UM, 1/3/5UL) and there are two pictorial representations (11UM, 6UL).
[56] Student 2 had previously worked as a Learning Support Assistant in a secondary school.
[57] Some students had taught private one-to-one, small group or ensemble instrumental teaching.

## Teacher Qualities: From the Pupil's Perspective

As a general overview, the students' early aspirations can be collated into two broad categories: teacher qualities and lesson content. I use the term 'teacher' rather than 'teaching' deliberately, because the focus is typically on the qualities or characteristics of an 'ideal teacher' (4,6,11UE) rather than processes of 'teaching', with a number of students (4,5,6,7,9,11UE) drawing on personal anecdotes therein:

- 'The ideal music teacher I had was [a] person I considered friend' (6UE)
- 'my cello teacher from back home, he inspired me when I didn't believe in myself' (9UE)
- 'I also enjoyed music classes where the teacher was energetic' (4UE).

In these examples, past experiences of being a pupil and the positive impressions they had of their teacher seem to influence their initial teacher aspirations, which is very much in keeping with research presented in Chapter One (e.g. Baker, 2006; Ballantyne et al., 2012; de Bruin, 2016; Pellegrino, 2015). Therefore, good relationships between pupil and teacher is seen as important, exemplified by student 12's comment that ''ideal music teaching' involves working with and for the pupils' (12UE). Here, use of the term 'with' denotes a relationship based on 'equality' (specifically cited in 1UE), and indeed the term 'for' apparently elevates the pupils' needs above the teacher. Thus the 'ideal teacher' becomes someone who actively considers pupils' needs, and these reflections often focussing on individual pupils by referring to them in the singular:

- 'gives the pupil a chance to learn' (4UE)
- 'lessons should be tailored to each child' (7UE)
- 'giving a child as many opportunities to perform' (8UE)
- 'if I can inspire (at least) 1 kid to pick up music…' (9UE)
- 'should always instil hope and confidence in a pupil' (11UE).

Given these students' recent experiences of being *that individual pupil* (i.e. in university studies), acknowledging the needs and desires of individual pupils is understandable. However, where the students are now at something of an intersection between student and teacher, that 'the expectations of both student and teacher' (1UE) are deemed important is clearly also appropriate.

That the teacher should support individual pupils is further exemplified by student 11's assertion that 'it is the responsibility of an ideal music teacher to give every pupil a chance' (11UE). Thus, ideal music teachers are not elitist, but 'inclusive' (7UE) of *all* individual pupils:

- 'Everyone is a musician, whether you perform, compose, listen [..] you are musical!' (2UE)
- 'The key possibly is to make music as accessible as possible' (6UE)
- 'for the students to participate and have a go, regardless of perceived ability or skill' (10UE)

Student 11 continues to state that teachers 'shouldn't give up because a pupil may find it harder than another one' (11UE) which connects to other assertions that the teacher should 'help' (11UE), 'nurture' (11UE), be 'caring' (6UE) and be 'supportive ... friendly and approachable' (4UE). Here the teacher's role is pastoral, with many students reflecting on the importance of building a 'safe environment' (2,4,6,10,12UE) for the pupils: 'I think the key is to find a bond with student and make them feel safe' (6UE)[58]. Therefore, positive relationships (or even 'friendship' – 6UE) with pupils is deemed fundamentally important at this stage, and for student 1 such 'respect between student and teacher' relates to how 'the teacher must demonstrate this characteristic' (1UE)[59]. Consequently, the teacher becomes a 'role model' (4UE), 'mentor' (9UE) or 'someone [pupils] look up to' (12UE). Indeed, it is through modelling positive characteristics (i.e. being 'friendly and approachable' - 4UE) that the teacher is deemed 'more likely to have [the pupils'] attention' (5UE) whereby pupils engage in learning because they are 'inspired' (3,4,6,9UE) by the teacher. For many of the students this inspiration also encompasses musical capabilities:

- 'An ideal music teacher is someone who is an excellent musician (role model)' (4UE)
- 'the teacher must be inspirational, always positive and not shy to perform' (2UE)
- 'modelling the best sound and technique' (3UE)
- 'he showed what to do' (6UE).

In short, within these early reflections, the teacher's display of musicianship and being a 'musician' is also considered important as a means to inspire and guide pupils, which once again affirms the research presented in Chapter One (e.g. Natale-Abramo, 2014; Pellegrino, 2015).

Related to these competences, a final key characteristic is the teacher's capacity to be flexible, adaptable or open-minded about their teaching practice (1,3,5,6,7UE) which encompasses both musical skills and attitudes to children. Student 1 refers to this as a 'creative relationship' whereby 'the teacher must have an open mind to teaching, as certain methods don't always work for everyone' (1UE). Student 11 discusses how 'learning alongside others helps to shape teachers into who they are' (11UE). Therefore, 'working with and for the pupils' (12UE) ultimately requires a flexible mindset in order to creatively meet the children's individual needs and subsequently inspire them to learn.

---

[58] 'Establishing a safe … environment' is specifically cited in Teachers' Standard One (DfE, 2011:10) such that this may be an early example of manifest intertextuality (i.e. directly quoting another text).

[59] Again, Teachers' Standard One specifically requires teachers to 'demonstrate consistently the positive attitudes, values and behaviour which are expected of pupils.' (DfE, 2011:10).

## Musical Content: For the Pupils' Benefit

Aspiring to meet the children's needs directly connects to the second main theme within these initial reflections which focusses on the content of lessons, as student 12 clarifies:

- 'children want to play music that they know so ask them what they want to play and use your own musical knowledge to arrange pieces that they want to do' (12UE).

In keeping with my previous assertions, the teacher's awareness of pupils' desires is deemed necessary to devise musical content that 'makes the subject more relatable & relevant' (2UE) which student 3 affirms through critiquing the National Curriculum:

- 'exposing children to a wide range of music → curriculum states the 'greats' but perhaps go beyond this → contemporary music lesson' (3UE).

So whilst pupils are expected to 'listen with increasing discrimination to a wide range of music from great composers and musicians' (DfE, 2013:1), student 3 suggests that this should draw on broader influences in keeping with a 'contemporary music lesson' (3UE) and for student 2 'relevant' music lessons explicitly means the inclusion of 'popular music' (2UE). This desire for relevant contemporary music lessons connects to another consistent theme whereby musical content and delivery should be fun or enjoyable (1,4,7,8UE) for pupils:

- 'good music teaching, as obvious as it sounds, should always be fun' (8UE)
- 'if learning an instrument feels more like a chore than something you like, the learning/teaching side is going wrong somewhere' (5UE).

This sentiment is mirrored in the regular use of vocabulary like positive (2,6UE), rewarding (3,12UE), motivate (3,8UE), engage (3,4,5,6UE), inspire (3,4, 6,9UE), praise (8UE) and enthusiastic (7UE) when discussing lesson content or approaches to teaching. Moreover, such positive experiences are directly connected to the musical content of lessons which, across every single reflection, entails practical music making:

- 'ideally, music teaching will involve using the language of music as a central delivery method to the class. This could include singing, humming, clapping or playing, as well as listening to musical excerpts' (10UE).

One facet of this practical experience that is consistently deemed important is performance (2,3,4,7,8,10UE) and how this can motivate children:

- 'performance is at the core as it is the way to show children how rewarding a musical experience is' (3UE)
- 'giving a child as many opportunities to perform in front of an audience can benefit them in so many ways – confidence, pride in their progression, motivation, belief on their self worth [sic]' (8UE).

The importance of making music *for* others is also connected to making music *with* others in groups or ensembles (3,7,8,10UE):

- '✶ All classes of music should involve some aspect of ensemble performance and making music together as a group.' (10UE, original 'star')

That 'performance opportunities: either solo or in a group' (7UE) are deemed important potentially connects to the students' own recent undergraduate experiences[60], but certainly echoes the National Curriculum's requirement for pupils to: 'play and perform confidently in a range of solo and ensemble contexts' (DfE, 2013:2). This assertion is substantiated where the other core requirements of the National Curriculum (e.g. composition, listening, analysis and/or learning about notation) are simultaneously affirmed:

- 'everyone is a musician, whether you perform, compose, listen' (2UE)
- 'secondary teaching → (analysis) composition & aural skills ... performance is at the core. ... The chance to sing & learn an instrument. ... Exposing children to a wide range of music' (3UE)
- 'performance opportunities: either solo or in a group ... opportunities to write music ... becoming used to how to notate ... lots of singing and listening' (7UE)
- 'include singing, humming, clapping, or playing, as well as listening to musical excerpts' (10UE).

Another connection to wider educational discourse can be found in student 10's reflection that 'ideally music teaching will involve using the language of music as a central delivery method' (10UE) which mirrors Ofsted's mandate 'that teachers use musical sound as the dominant language of musical teaching and learning' such that children are taught '*in* music, rather than *about* music' (Ofsted 2012, 46)[61]. Whether or not this student is deliberately citing Ofsted's report, the sentiment of musical immersion is clear, and is echoed across all the other reflections. Finally, beyond explicit musical skills, the students also aspire to broader musical traits including creativity (1,2,4,12UE), self-worth/expression (8,9,12UE), social cohesion/working together (4,10,11,12UE), effort (2,8,12UE) and confidence (2,4,8,11UE):

- 'it can increase your self confidence and give you a true sense of belonging to something creative and unique' (4UE).

[60] University music programmes typically require solo and/or ensemble performances, particularly in music conservatoires where six of the twelve students completed their undergraduate degree.

[61] I criticised this report in Chapter One for the subsequent contradictory requirement for children 'to articulate their thoughts and understanding about music using words, both orally and in writing' (Ofsted, 2012:46).

That such ‘softer’ facets of musical learning are considered important echoes both the academic research presented in Chapter One (e.g. Allsup, 2016; Burnard & Murphy, 2013; Hallam, 2010; Heimonen, 2008; Westerlund, 2008) and my own findings within the pilot study (Gardiner, 2020b).

In summary, at this early stage the students’ principle focus is on how music lessons are perceived by the pupils and are for their broader benefit. As a final example, where in Chapter One I criticised the use of ‘pupil progress’ as a political means for accountability (a theme I will return to throughout this chapter), here such terminology always connects to the *pupils’* own benefit:

- ‘the children/student must be able to see progression no matter how small – aids motivation’ (3UE)
- ‘the student should come away and feel like they have understood something’ (5UE)
- ‘pride in their progression’ (8UE).

That the amount of progress is secondary to how this enables ‘motivation’ or ‘pride’ is rather contrasting to governmental mandates to ‘secure pupils’ progress’ (DfE, 2011b:12). Similarly, the discourse of ‘assessment’ or ‘outcomes’ is replaced by pupil-centric terms like achievement or reward:

- ‘celebrate all achievements no matter how small’ (2UE)
- ‘a sense of achievement and boost in confidence’ (4UE)
- ‘show children how rewarding a musical experience is’ (3UE)
- ‘rewarding pupils for great work’ (12UE).

Furthermore, where assessment is specifically referred to, it is always framed by how this might support the children:

- ‘music teaching should also involve critical reflection in order to think about what went well, what didn’t, and to adjust accordingly’ (10UE)
- ‘Peer assessment, talk about what was good, what could improve, create a positive, safe environment’ (2UE).

In short, within these reflections the teacher’s responsibility is always framed by what is best for individual pupils more than ensuring the realisation of a particular curricula, syllabus or exam: ‘grades is not always the aim’ (3UE). Perhaps a useful analogy is to draw on student 12’s use of the word ‘grow’ (12UE) which for me denotes a broad, multi-dimensional development emerging from the pupil themselves, rather than ensuring certain linear institutional expectations. These initial university reflections are therefore fundamentally grounded in the *pupils*’ experience of music teaching, focusing on the characteristics of an ideal teacher and the content of an ideal lesson from the pupils’ perspective and for *their* benefit. Thus, the relationship with the teacher, the

environment for learning and the lesson activities all need to be positive for the pupils, which is realised through devising relevant, rich and varied *musical* experiences to help children 'reach their potential' (9UE). Here, 'ideal' teaching presents a fundamentally pupil-centric teaching practice that is rooted in individual pupils' growth more that assuring class progression.

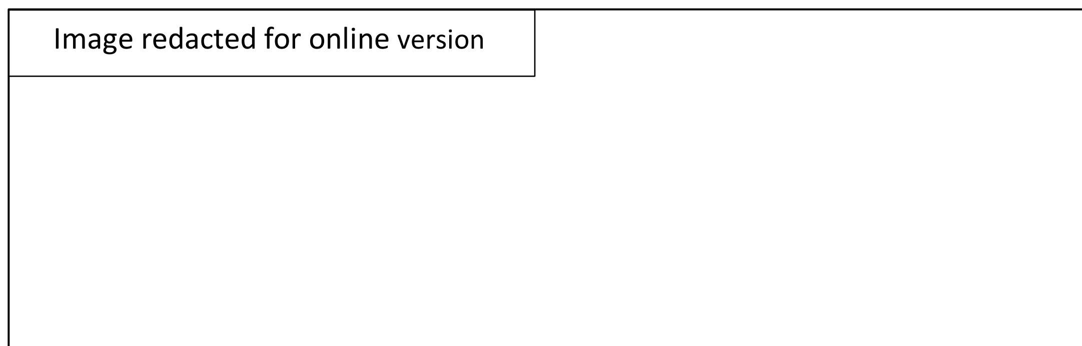



*Figure 10: 'No Idea What's Cool' (Watterson, 1990:online)*

## 3.2. Placement A: Teaching Music in an English Secondary School

In England, the Department for Education requires all PGCE students to spend at least 120 days in school (DfE, 2020a) and so much of the students' experience during their ITE year is on practical teaching placements. The subsequent analysis draws on reflections written during the first teaching placements that the students undertook which began only three weeks after the initial university reflection described above. These placements were in typical English secondary school music departments and ran from the end of September until the end of December. The early reflection (**E**) was collected from the first week that each student began teaching and the late reflection (**L**) was taken during their last teaching week. During this placement, the following conditions were in place:

- The students spent four days in school per week and returned university on Friday for ongoing support sessions.
- Teaching hours increased steadily throughout the placement until the students taught 50 per-cent of a typical timetable (c. 10 hours per week).
- Each student was assigned a Subject Mentor (within their subject specialism) and a Professional Mentor (a senior member of the school staff) to support their ongoing development through discussions, observations, target setting and additional training.

## 3.2.1. Placement A Early Reflection (AE): 'Trying to Be a Teacher'

Whilst the students' reflection were written by individuals with unique experiences and personal tendencies, consistent themes or narratives often emerged during analysis in relation to each educational context across the year. In this first school-based reflection, I will present those themes in an order that best highlights what I perceive to be the students' early priorities, which I would broadly paraphrase as 'trying to be a teacher'.

### Vulnerability: Personal Success, Failure, Improvement and Struggle

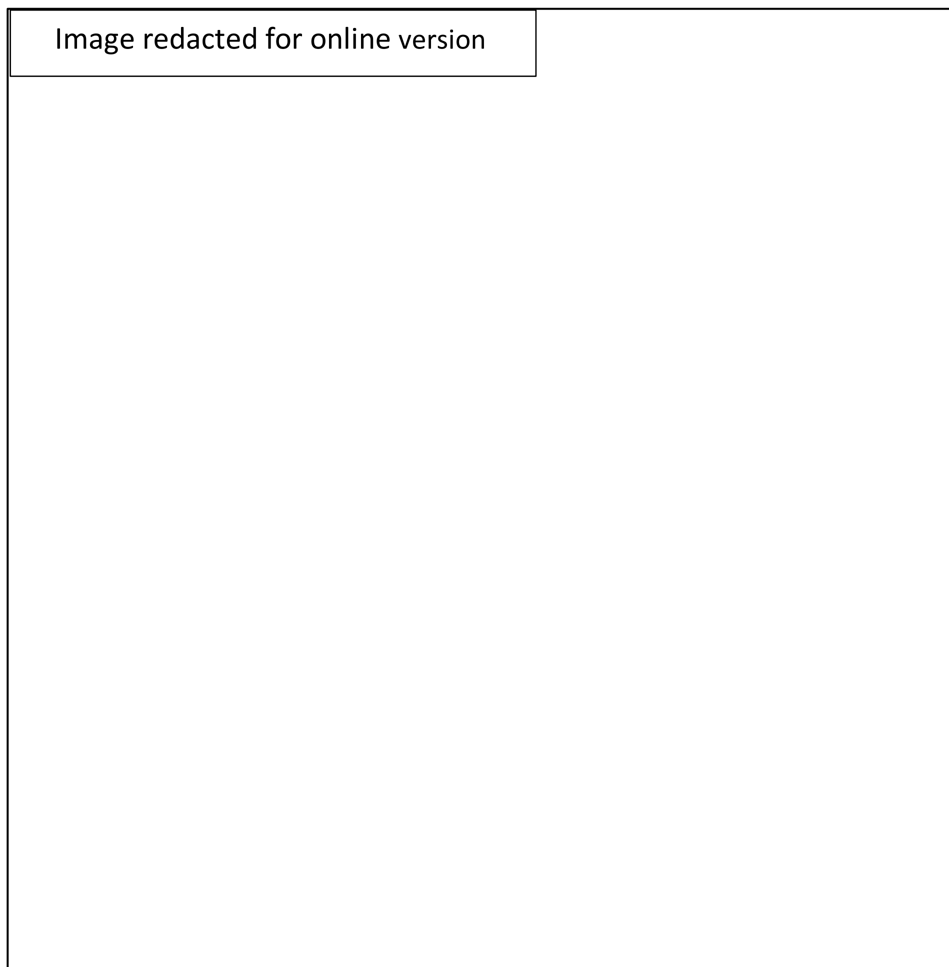



*Figure 11: 'Complete Pandemonium' (Watterson, 1987:online)*

The prospect of managing to teach large classes of early-teenage children with little (or no) experience is clearly daunting, to say the least. Consequently, an early dominant theme across all of the early Placement-A reflections is the affirmation of personal *success*:

- 'the lesson went really well' (2AE)
- 'the lesson ran relatively smoothly' (3AE)
- 'we successfully taught' (7AE).

However, these self-affirming moments are not substantiated with details. For example, student 4's statement 'I thought I performed[62] an educational and engaging lesson' (4AE) provides no further evidence, but instead these statements read like a personal 'pep-talk'; an affirmation that 'I'm managing'. Concurrently, such affirmations are often followed by things that didn't go well:

- 'the lesson ran relatively smoothly until the main singing task; the class were very excited to be singing in their lesson, and after I had taught them the song they proceeded to scream the song when they were asked to sing it in a round' (3AE).

Consequently, these instances could be paraphrased as 'I'm managing despite [this or that]' whereby a positive stance is taken before affirming difficulties: 'this experience was a positive one, although many things could be improved' (8AE). This need to *improve* is also a consistent theme across all the reflections, and whilst certain details for such improvement are alluded to, these affirmations are often hedged rather than assuredly stated, and again typically lack further substantiation[63]:

- 'I <u>believe</u> it is important for me to be malleable' (3AE, emphasis added)
- 'I <u>might</u> need to have a stronger voice' (9AE, emphasis added).

Even where student 4 is more assured when stating 'another improvement would be to be firmer on behaviour management' (4AE), they provide no subsequent suggestions as to how this might help nor how this would be achieved. In other instances, the students' improvement is neither detailed nor substantiated:

- 'I'm just nervous to progress as it already went really well' (2AE)
- 'I evaluated what went wrong and am planning to do it differently the next opportunity' (12AE).

Thus the focus within this early personal reflection is more on the *need to improve* than the route this will take. This assertion is perhaps clarified by the students' consistent reflection on personal *struggle*, whereby the anxiety of teaching is regularly apparent either explicitly:

- 'the stress of organisation and learning how to be a teacher' (2AE)
- 'I feel they could tell we were a little nervous' (7AE)
- 'this was troubling me in lesson' (3AE))

or implicitly:

- 'give me time to breathe and relax' (5AE).

A particularly powerful example of such anxiety is:

[62] 'Performed' is an interesting word for a music teacher: teaching here sounds like an act, a concert of sorts.
[63] Except for student 5, who gives a detailed account of speaking more slowly.

- ‘I felt trapped as I had no clue what to do with them. I did not wanted [sic] to shout at them but I didn’t know what else to do’ (6AE).

In summary, a dominant over-arching theme within these initial school-based reflections is that of a certain *vulnerability*. Contrary to the ‘ideal’ reflections on inspirational teaching written a few weeks previously in university, these reflections denote a need to succeed and improve within a challenging new environment, but with little pragmatic awareness of how this might be achieved.

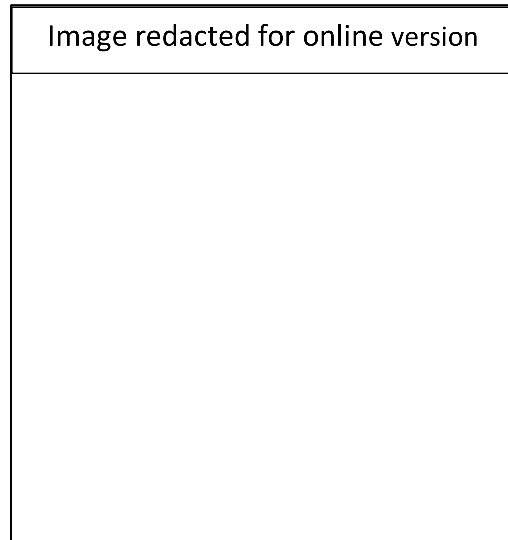



*Figure 12: 'This Wasn't Covered' (Sidpress, n.d.:online)*

## Teacher and Pupils: Compliance, clarity and engagement

Whilst the students’ self-development is clearly important, their role as a *teacher* necessarily involves engaging with *pupils* and the reflections regularly discuss this relationship. As highlighted in student 6’s reflection above (‘I felt trapped as I had no clue what to do with them’ (6AE)), the challenges of whole-class teaching are often profound, with most of the students dwelling on their pupils’ behaviour (3,4,6,7,8,9,10,11AE)[64] and aspiring to ensure pupil *compliance* through stopping ‘troubling behaviour’ (3AE). In certain instances, it is made clear how such behaviours disrupt the lesson (e.g. ‘they proceeded to scream the song’ (3AE)) but mostly the reflections (again) lack clarification and instead imply certain *tacit assumptions* of how children should behave. As such, reflections like ‘general behaviour of the class’ (10AE), ‘messing around’ (8AE) or ‘to deal with classroom management’ (9AE) do not clarify what this actually entails, only that such behaviours

[64] Those students who did not mention behaviour were either very experienced (2AE) or placed in a school with exceptionally well-behaved children (1,12AE).

need to be controlled. Even where examples are given, these rely on certain assumptions as to what is deemed desirable, particularly in relation to 'talking' and 'listening':

- 'there was more talking by the students than I would like during a lesson' (10AE)
- 'the pupils weren't listening and respecting me at all. When I told them to stop chatting and go back to task they just choose to ignore me' (6AE)
- 'it was taking a little too long for the children to be quiet' (7AE)
- 'be firmer on behavioural management as a couple of girls were chatting whilst I was going around the room helping them to perform' (4AE).

This is not to say that children's capacity to listen attentively within lessons is not important, only that these reflections do not highlight particular implications for learning, such that behaviour management seems to function as an end in and of itself; a certain mark of classroom control. Interestingly, when considering how such behaviour might be improved, the students begin to utilise particular terminologies which I believe are early examples of 'intertextuality' (Fairclough 1992:75) and the adoption of specific professional discourse. This includes expressions like 'behaviour management' (4AE), 'classroom management' (9AE), 'verbal warnings ... low level disruption' (3AE) and 'behaviour policy'(11AE). Again, these terms lack connection to the pupils' learning, but instead exist only to affirm that behaviour apparently should be 'managed' such that a basic teaching goal for the students at this early stage seems to be to ensure some measure of pupil compliance. This is not intended as a criticism, but an acknowledgement of the intense process of learning to teach whole classes of children (perhaps 30-35!) where some measure of 'control' is clearly an essential prerequisite to learning.

In order to fill this apparent gap between such control and the impacts upon learning, the students' efforts to ensure silence implicitly connect to another important theme within the reflections; that of *clarity*. Many of the students refer to the way that effective teaching rests on whether the teacher's intentions are stated clearly, thus requiring moments of silence and listening when such instructions are articulated. For instance:

- Lack of clarity: 'I was unable to explicitly state my expectations for behaviour and singing technique, so this may have contributed to their troubling behaviour' (3AE)
- Clarity: 'I communicated my expectations and instructions to them in a clear manner and students followed them' (1AE).

Here, teaching reads as a didactic process defined by how well information is heard and understood, and learning thus becomes a transference of knowledge from teacher to pupils:

- 'my main aim was to impart my knowledge and develop understanding' (8AE)
- 'for them to listen to me when I ask them to line up in silence and tell them the task they need to be doing' (9AE).

In direct contrast to the initial 'ideal' university reflections (UE)[65], pupil autonomy now seems totally lacking and/or undesirable, as student 8 explicitly outlines:

- 'For younger children, this means more teacher-led time where they are given a lot more construction to their 'freedom'' (8AE).

Consequently, a basic measure of teacher competency seems to be the extent to which their pupils comply:

- 'this was more successful as everyone had to be involved' (4AE)
- 'the class was brilliant and followed [m]y examples and did what I wanted them to do' (12AE).

In this way, these extracts highlight a fundamentally teacher-centric focus whereby 'success' is consistently framed by the extent to which the teachers' (and not the pupils') aspirations are achieved: 'I was able to engage the students and achieve the aims I set for them' (11AE). However, simultaneous with this notion of teacher autocracy, this extract also suggests a potentially conflicting theme of pupil *engagement,* which is also consistent throughout the reflections (1,4,7,8,11AE):

- 'my practice and its impact on young people may be enhanced by the positive outcome that I have seen in being able to engage a full class through enthusiasm and differentiation' (8AE).

While the focus here still rests in the student's own 'practice and its impact', certain positive implications for the pupils are referred to which marks a step back from a self-referential position to one that better recognises the needs of the children:

- 'I kept them engaged with lots of positivity and encouragement and showing them how it could be played by the end to inspire them' (4AE).

It is important to note that the term 'inspire' used here and 'differentiation' above connects to the Teachers' Standards (DfE, 2011b:10) against which the students are judged throughout their PGCE year. Consequently, despite the pupil focus, this extract also certainly affirms the student teacher's own requisite fulfillment of specific governmental expectations.

The Teachers' Standards goes on to state that teacher should be 'at all times observing proper boundaries appropriate to a teacher's professional position' (DfE, 2011:14) and for student

[65] Whilst I have already acknowledged the necessary differences between the 'ideal' university reflections and these 'in-situ' accounts (as exemplified in my pilot study (Gardiner, 2020b)), moments like this (and elsewhere as the chapter progresses) clarify certain important tensions to be discussed more fully in due course.

teachers who are new to this 'professional position', discerning the balance between teacher professionalism and personal characteristics is a complex process:

- 'how much of your personality to present to the students. This is something that troubling me in lessons as I want to build a rapport with learners[66] whilst appearing as a well-rounded, three dimensional teacher' (3AE).

This extract further exemplifies a certain vulnerability and lack of experience, where their 'appearance' as a teacher seems to be very much like an *act* requiring them to assume a certain unfamiliar role:

- 'I think students respected and understood my instructions because I felt a lot more confident being in that teacher role' (1AE))

or persona:

- 'In the future, I will continue to develop this continuum of my teacher persona' (3AE)).

In short, these extracts are indicative of how the students' notion of 'teacher' at this early point is largely external; something that they are 'trying to be' but not yet quite owning.

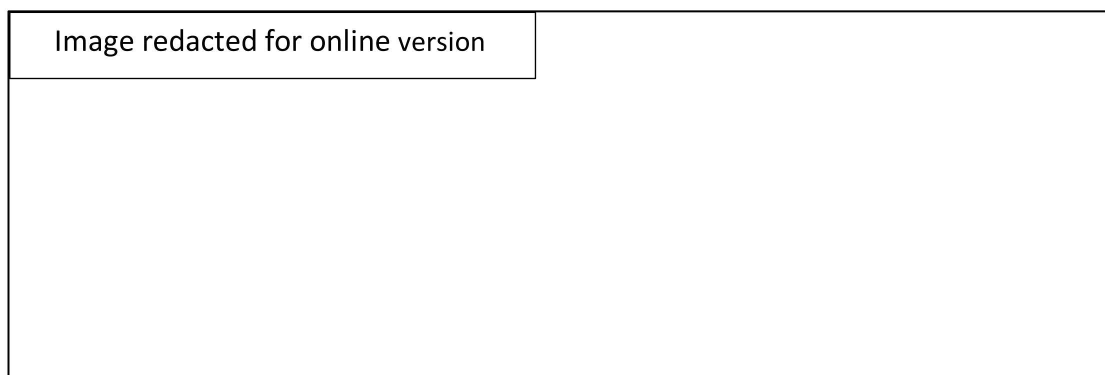



*Figure 13: 'I Don't Know What I'm Doing' (Cottrell, 2017:online)*

## Early conclusions: Student Teacher Deference and Compliance

Within these early school-based reflections, the most important overarching theme is that of a certain vulnerability and discomfort in the students' new role as teacher, and a particular emphasis on success and failure that is measured by the pupils' compliance and/or engagement with their teaching. These priorities themselves are often framed by certain assumptions as to how teaching impacts upon learning and how pupils should behave in relation to the teacher, presenting a particular teacher 'persona' that the students aspire to adopt. Through drawing on some important final themes, I aim to discuss the position that this places the students in and how this may impact upon their subsequent practice.

[66] I suggest the term 'learners' denotes a certain depersonalisation which will be discussed further in due course.

Having previously suggested that the children's autonomy is largely neglected within these reflections, I would also argue that the student's own autonomy at this early stage is lacking. This is particularly evident in the many instances where they defer autonomy by referring to how they were asked or required to do something:

- 'I was asked to plan…' (3AE)
- 'this year 7 class was given to me spontaneously' (4AE)
- 'My subject mentor wanted' (7AE).

Such deference is also apparent where the practices, opinions or judgement of other teachers (particularly their Subject Mentor/SM[67]) are referred to:

- 'My SM stressed to me …' (10AE)
- 'Another teacher liked …' (4AE)
- 'In conversation with my Subject Mentor' (5AE).

Lacking experience to draw on, personal perspectives are often hedged and unsure (e.g. 'I think' (1AE) or 'this may have contributed' (3AE) or 'I feel' (7AE)) and the opinions, advice or examples of the more experienced teachers are in every instance wholeheartedly accepted:

- 'On reflection of this feedback, I have found that I need to slow down my delivery of the lessons.' (5AE)
- 'I was told that I was talking quite fast ... I didn't think I was talking that fast. This is something I need to be aware of' (6AE)
- 'After discussing this with our mentor we successfully taught both year 9 lessons and gained more confidence' (7AE).

These extracts further exemplify the students' vulnerability through the consistently uncritical acceptance of all advice, both from school and university tutors:

- 'my Friday afternoon lecture sessions at Manchester Metropolitan, I am being challenged and shaped into a good teacher trainee' (11AE).

Indeed, the notion of *being shaped* is particularly indicative of someone wholly lacking autonomy in the process of developing particular professional attitudes and aspirations. Considering the challenging contextualisation I presented in Chapter One, an important early conclusion is that the student teachers' reflections lack any critique of the teaching they are being presented with, but rather show an active desire to assimilate the practices of this context. Concurrent with this adherence to others teachers' advice and/or practice, an abidance with institutional structures also begins to emerge. Beyond behaviour management procedures discussed previously, almost all of the students refer to the importance of a formal process of planning, organising and

[67] The music teacher who is assigned to mentor them on placement.

preparing for lessons (2,3,4,5,6,8,10,11,12AE) and certain students also refer to formal summative assessment procedures:

- 'they are learning to perform the track 'Sunchyme' & will be assessed on this' (2AE)
- 'they told me their score at the end (method of checking knowledge learnt)' (4AE).
- 'give them a mark in their book' (10AE).

Importantly, this discourse was entirely lacking within the recent university reflection (UE), and again the students' adoption of such preexisting educational structures is always uncritical.

Finally, my last broad conclusion relates to the notion of *negation*; of that which is lacking in these responses. Firstly, there is virtually no reference to broader educational discourse, research or policy beyond tenuous connections to the Teachers' Standards and the National Curriculum as discussed previously[68]. There is also very little reference to the weekly university sessions (2,7,11AE) and only one student (7AE) specifically connects this to their experiences in school. Indeed, considering that the main focus of the early university sessions was on *subject specific* practice, the most profound negation is that the students barely talk about *music*. While there are cursory references to the involvement of music (e.g. singing (3AE) or rhythmic tasks (6AE, 7AE)), only students 2 and 4 reflect in any detail on how music is used in the lesson and how this aided learning. While the students were certainly involving their pupils in musical activities, by such negation (and my other previous assertions) I argue that the students' fundamental priority here is much more on the process of teaching children (of 'being a teacher') than the actual content of lessons.

In summary, within this analysis of the first school-based reflection I have highlighted the students' vulnerability and their consequential desire to draw on the practices and discourse of the school in order to overcome the significant new challenges they face. In their attempt to become teachers, the starting position seems to be that of adopting a certain role of 'teacher' as something rather external based on what they see and hear within this particular context. Importantly, these school practices are therefore willingly assimilated with very little consideration, justification or criticality[69]. In this preoccupation with the process of *being a teacher*, the musical content therein (*what* is taught) is thus largely neglected.

[68] With the exception of 8AE, which specifically cites the standards (e.g. 'effective use of lesson time (S4a)').
[69] Student 10 is a notable exception, drawing on observations of their mentor with a high level of consideration and justification (second half 10AE).

### 3.1.2. Placement A Late Reflection (AL): Acting as a Teacher or 'Talking the Talk'

At the start of each academic year, my colleague shows the students a TED talk which encourages them to 'fake it 'til you make it' (Cuddy, 2012) and to *act* as teachers even when they feel insecure; or as student 6 put it: 'I think I should have faked that I know what I am doing and maybe that would bring some respect' (6AE). In this subsequent section, I will analyse the 'late' reflection within placement A (AL) written during the students' final week of teaching. The intention is to analyse how the students' discourse has changed as a consequence of their experiences within this particular context. I would paraphrase the overarching narrative of this development as 'acting as teachers'.

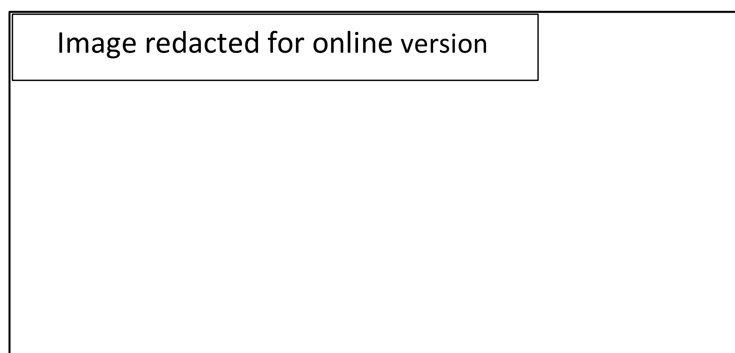



*Figure 14: 'Fake It 'Til You Make It' (Scrivan, 2014:online)*

### Behaviour Managed and Pupils Engaged: Using Structures to 'Get it Done'

> 'I have had to deal with a lot of low level disruption, but I dealt with it using the school system' (9AL).

Unsurprisingly, children's challenging behaviour still functions as a recurrent theme within these later reflections (1,2,4,6,7,9,11,12AL) but the focus is now on how such behaviours are successfully managed. Both in terms of the nature of the disruption and the specific route by which this is moderated, the student teachers are much clearer and more assured:

- 'they started to be disruptive but after pointing out that the behavior was disappointing and setting my expectations it helped to improve the classes [sic] work … setting a task is not enough, there has to be the expectation that I will check it in order for them to complete it to the best of their effort' (4AL).

Where previously behaviour management functioned as an end in itself, the students are more explicit about how certain behaviours impact upon learning, and also the methods by which this may be improved, which (whilst still relying on advice) highlights an ownership that was lacking within the initial reflections:

- ‘feedback from Head Of Department about not forgetting the fundamental aspects of behaviour management, the simple things which lay the foundation for expectations & teacher persona. So simply by writing names on the board the dynamic in the classroom changed greatly! Still remaining calm with students as I believe that is the way forward when dealing with behaviour, feeling good about this progress!’ (2AL)

The students’ autonomy and ownership of their teacher ‘persona’ is therefore more apparent, such that relationships with both children and staff are also more self-assured and authoritative:

- ‘I had a behaviour issue with a Y8 child ... I asked my SM [Subject Mentor] to cover the class for me so I could go outside and speak to the child. They apologised and I explained my expectations to them so they were clear. This is something I have built up the confidence to do as in week 1 I wouldn’t have known what to say!’ (7AL)

Here the student not only determines how this child should act, but also their mentor.

Analysing these extracts in more detail begins to highlight how such confidence is typically rooted in the implementation of pre-existing contextual practices: ‘I dealt with it using the school system’ (9AL). For example, expressions such as ‘warning of a demerit’ (4AL), ‘send out of the classroom’ (7AL) or ‘line up outside’ (11AL) all refer to typical school behaviour management processes and are thus a reiteration of contextual discourse. Student 2 explicitly connects such procedures with assured teaching practice when they highlight ‘writing names on the board’ as part of ‘the fundamental aspects of behaviour management, the simple things which lay the foundation for expectations & teacher persona’ (2AL). That such ‘simple’ routines are deemed the foundation of a ‘teacher persona’ suggests that it is through assimilating or enacting certain procedures that one actually *becomes* ‘a teacher’. Similarly, I suggest that student 2’s use of the term ‘expectations’, which is recurrent across many of the reflections (1,2,4,6,7AL), explicitly refers to the Teachers’ Standards’ (DfE, 2011:10-12) mandate to ‘set high expectations which inspire, motivate and challenge pupils’ and/or ‘have high expectations of behaviour’, and so is an instance of ‘manifest intertextuality’ (Fairclough, 1992:117). Interestingly, rather than functioning as a personal characteristic, ‘high expectations’ becomes a specific teaching strategy:

- ‘after pointing out that the behavior was disappointing and setting my expectations it helped to improve the classes [sic] work.’ (4AL)
- ‘I had to give clear indications and expectations right from the beginning’ (5AL)
- ‘Share my expectations with class therefore they know what is expected from them’ (6AL).

Consequently ‘setting expectations’ becomes something enacted as part of the lesson structure. Considering the broader meso-level discursive context, it is important to reaffirm that these

reflections form a statutory part of the students' professional portfolio used to evidence their meeting of the Teachers' Standards as a governmental requirement to qualify as a teacher[70]. So, I suggest such intertextuality is a conscious action[71] which, importantly, subsequently manifests in specific classroom practices and structures; as standard 7 states, 'have clear rules and routines for behaviour ... establish a framework for discipline with a range of strategies' (DfE, 2011b:12).

Once this connection with the Teachers' Standards is acknowledged, further instances become increasingly apparent. For example, 'respond[ing] to the strengths and needs of all pupils' (DfE, 2011b:11) is evident where disruptive behaviour now refers to individual children with specific consequential actions (2,4,7AL), and is supported by a keener sense of potential reasons for such behaviour:

- 'The 'naughty' child, who has severe ADHD and learning difficulties, was also excellent in this lesson' (11AL, original parenthesis).

The parenthesis here is indicative of a growing appreciation of how 'naughty' is not simply an assumed trait (as in the early reflection) but relates to individual children's needs and context. Similarly, broader behaviours and characteristics that impact upon learning are better acknowledged:

- 'when working with pupils who are shy, how allowing groups to come to a joint decision in the *think, pair & share* methods [means] that maximum engagement can be encouraged' (1AL)
- 'The Swahili girl who I am doing my ILA[72] on is getting more comfortable' (12AL)
- 'I also included a significant amount of differentiation, particularly for the boy who is disruptive, the pupil with SEN[73] who struggles with writing, and the two G&T[74] boys' (4AL).

Specific use of the term 'differentiation' (also 11AL) again connects directly with the Teachers' Standards mandate to 'adapt learning [and] differentiate appropriately' (DfE, 2011b:11) to facilitate the *inclusion* of all children:

- 'I have been thinking deeply about how I can all [sic] of my classes more inclusive' (5AL)
- 'I have noticed how questioning, when done right, can promote inclusivity … I have learned how to target certain questions at Pupil R' (8AL)
- 'I was able to adapt my lesson accordingly' (3AL).

[70] Indeed, the reflection proforma specifically asks students to refer to the Teachers' Standards 'as appropriate' [see Appendix 2].
[71] Particularly where student 1 explicitly quotes the standards: 'continue to develop your positive behaviour management skills (S7)' (1AL).
[72] Inclusive Learning Assignment: a university assignment which explores inclusive learning strategies.
[73] Special Educational Needs: a categorisation for children with specific identified learnings needs (e.g. dyslexia).
[74] Gifted and Talented: a categorisation for children who are identified as particularly able within a given subject area.

This premise connects to the students' developing appreciation of children's broader socio-cultural contexts and the importance of engaging with parents:

- 'I attended parents evening. The experience was valuable as I realised that it is a good way to further understand your pupils by knowing what their family life is like' (10AL)
- 'I had a conversation with my EAL[75] student's mother during the Year 11 parents evening ... and told her the good news as well as how can the student tackle the preparation for her exam' (9AL).

Again, this discourse connects with the Teachers' Standards' requirement to 'Communicate effectively with parents with regard to pupils' achievements and well-being' (DfE, 2011b:13).

In summary, these extracts highlight a more developed recognition of the multi-facetted needs of individual children and a more detailed account of how these impact upon teaching and learning than the earlier reflection. Furthermore, the students are more confident in assuming the role of teacher:

- 'In the past, I have been uncomfortable with adapting to thinking spontaneously in the classroom, however I was able to adapt my lesson accordingly' (3AL).

However, this confidence is typically rooted in the assimilation of pre-existing structures, practices or policies[76], and the student's language is clearly marked by their contextual discourses. Even the recognition of individual educational needs like G&T, SEN or EAL (4,9AL) draws on typical school discourses that place children within pre-defined (albeit more specific) categories. Importantly, it is apparently the students' utilisation of these pre-existing structures and discourses that facilitates proficient teaching practice: behaviour is managed, children are included and learning is achieved. While within the early reflections I paraphrased the dominant narrative as 'I am managing despite (this or that)', returning to student 9's example of 'I dealt with it using the school system' (9AL) highlights how this has become 'I am managing *because* of (this or that).'

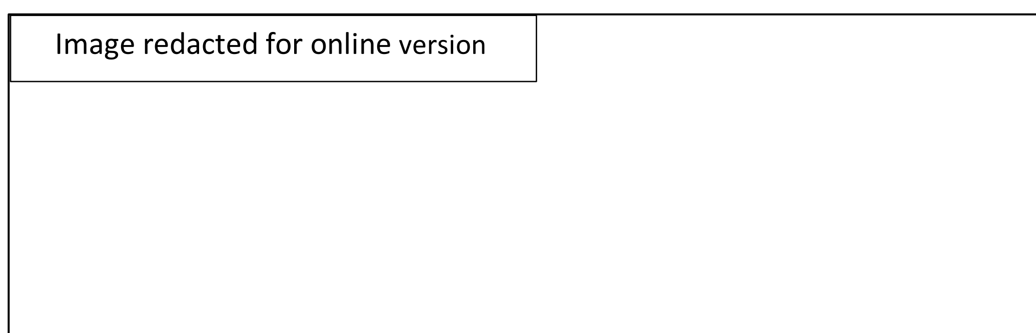



*Figure 15: 'Everything's Gotta Have Rules, Rules, Rules!' (Watterson, 2014:online)*

[75] English as an Additional Language: a categorisation for children whose first language is not English.

[76] Even student 3's use of 'adapt my lesson accordingly' could be connected to Teachers' Standard Five: 'Adapt teaching to respond to the strengths and needs of all pupils' (DfE, 2011b:11).

## Assured Progression: Assessment, Meeting Expectations and Getting Results

Continuing with this theme of assimilated contextual practices, another dominant theme within these later reflections is the prevalence of *assessment,* and in particular instances of *summative* assessment which are cited across virtually all of the reflections (1,2,3,4,6,7,8,9,11,12AL):

- 'This week was 'assessment week', as it is almost the last week of term. My year 9b2 class got assessed on their performances on Monday – with a range of grades going from 'what on earth are you playing?' to 'excellent'' (9AL).

Here, assessment is seemingly synonymous with the structure of the school year, such that the end of term apparently demands an assessment point, lesson or 'week'; a discourse that is mirrored across many of the other reflections:

- 'assessments are coming up' (2AL)
- 'This week I set the assessments task for composition' (6AL)
- 'completed some individual assessments on the students' (7AL).

These extracts consequently present assessment as a certain external act at a given moment that is applied or 'done to' the pupils, and so functions less as a pedagogic tool supporting ongoing teaching and learning, but rather is used to determine particular summative marks or grades:

- 'I also got to mark some year 10 examination papers and input their grades on SIMS[77]' (4AL)
- 'ascertain 'working at grades' for all of my classes' (3AL)
- 'The prep for their assessment next week has been going well ... I want them to get the best marks they deserve' (11AL).

Whilst summative assessment can certainly aid pupils' learning, it is important to query why teachers collect end-of-term marks following set 'schemes of work' when this is not actually stipulated in governmental policy. Instead, I posit that this exists as a certain habitual practice or 'folk pedagogy' (Savage & Fautley, 2013:67) synonymous with English secondary schools. Student 9's reflection potentially sheds light on certain motivations therein:

- 'This week I have also seen how effective my Year 11 EAL interventions have been – after going through the answers of the mock exam my student completed last week, her grade has gone up by 17 marks, which is great news' (9AL).

Here the student teacher's efficacy is directly connected to their pupil's measurable improvement, and so the 'great news' potentially pertains more to their own 'effective interventions' than the

[77] SIMS – 'Schools Information Management System': a programme used in many English schools to manage basic school data, including attendance, achievement, sanctions and examination results.

pupils' improvement itself. In short, 'grades going up' becomes the teacher's success, and this notion of ensuring observable pupil progress is recurrent across the reflections:

- 'This week I mainly completed some individual assessments on the students so they could see their progress from when I completed their starting and mid way reviews' (7AL).

Whilst this extract appears to be child-centric, the adoption of language associated with systematic *measured progression* (here and elsewhere) cannot be disconnected from current accountability pressures on teachers in England as highlighted in Chapter One. Indeed, Teacher's Standard Two specifically holds teachers to account in this respect: 'Promote good progress and outcomes by pupils ... be accountable for pupils' attainment, progress and outcomes' (DfE, 2011b:10). Thus, for student 1, proficiency is explicitly affirmed in the capacity 'to develop your range of assessment skills (S4), and in doing so improve student progress (S2)[78]' (1AL).

More broadly, such discourses begin to unveil an underlying epistemological premise whereby teaching seemingly 'flows into [the pupils'] minds and bodies' (Biesta 2009:354) as if children were a 'vessel to be filled' (Freire, 2005:79) with knowledge. Learning outcomes are unilaterally defined in advance, taught across a set number of lessons and measured through exams (4,9AL), tests (8AL), grades (3,4,9AL) or other summative assessments (1,2,3,6,7,9,11,12AL).

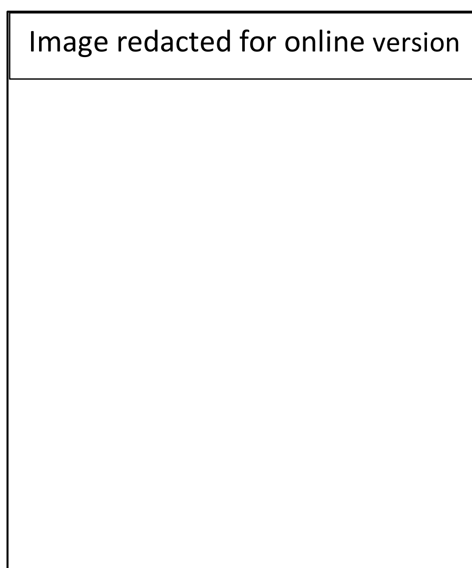



*Figure 16: 'Worker Bee' (Hilburn, 2008:online)*

Consequently, I suggest that such an educational process positions children rather uniformly, and that this therefore contradicts the students' previous university reflections (UE) on inclusion and individualism, which in turn begins to cause certain tensions:

[78] Note the direct reference to the teachers' standards.

- 'I felt as though what I planned wasn't good enough in the sense that the progression wasn't what I wanted it to be. There were clear signs of progression, but I found the lesson got lost a little bit and the outcomes confused by the children' (11AL).

Here, student 11's set learning expectations are apparently hindered or 'confused' *by the children*, which directly conflicts with their subsequent reflections about the importance of 'differentiation' (11AL) and meeting individual children's needs. So when student 11 states 'I am still worried that some of them won't be ready [for the assessment] … I want them to get the best marks they deserve' (11AL), I suggest this tension actually has little to do with particular pupils' achievements or competencies, but rather the students' own capacity to ensure certain outcomes. In Chapter One, I also postulated that tensions might manifest in relation to measurable progression and music education itself, where many facets of music (e.g. 'creativity' or 'self-expression') are difficult to define and/or measure. However, within these reflections, such tensions are simply not apparent, with one notable exception:

- 'my subject mentor had to estimate their performance level, which was complex due to considering a number of factors to give them a fair mark. This exam didn't consider composition either so I felt like it didn't show the pupils current level accurately' (4AL).

But even here, the tension is not so much to do with music (and/or any marginalisation of subtle musical traits), but how the assessment criteria were 'complex' to navigate in order to produce an 'accurate level', as echoed by student 6:

- 'I struggled to assess students during the lesson. I feel more confident assessing work as I am bit more familiar with marking criteria and what difference is [sic] between each sub-level' (6AL).

Thus the tension typically lies in how the 'level' is to be determined, and not the implications this has for musical learning.

In summary, the overarching theme within these late reflections is one of willing assimilation of the discourses, practices and structures of the school, which in turn evince current accountability pressures within English educational policy. There is consequently a tendency to focus on fixed learning outcomes and measurable progression, where children are treated with a uniformity echoing Ofsted's mandate for 'the same academic, technical or vocational ambitions for almost all learners' (Ofsted 2019:9)[79]. That this mandate stands in tension with the DfE's requirement to 'adapt teaching to respond to the strengths and needs of all pupils' (DfE & DCMS,

[79] Only 'learners with high levels of SEND' are exempt.

2011, 11) mirrors specific tensions present within the students' reflections themselves. Furthermore, the epistemological underpinnings of Ofsted's Inspection Framework also mirrors the students' reflections:

> check learners' understanding systematically, identify misconceptions accurately and provide clear, direct feedback. In doing so, they [teachers] respond and adapt their teaching as necessary, without unnecessarily elaborate or differentiated approaches. (Ofsted 2019:9)

Here, learning is presented as the attainment of the 'correct' knowledge, and differentiation is the 'simple' method to ensure all children understand 'it'. As alluded to in Chapter One, when faced with multiple large classes of mixed-ability children, this premise presents an enormous challenges for teachers, as elucidated by student 3:

- 'there is a considerable amount of work required to write a comment and a target, assess performances and add up marks for a grade, and then transfer this onto a mark sheet for my classes which range between 22-39 pupils. ... I have been considering other methods or layouts in which I can assess classes, such as utilising a tick sheet where I only need to add a written target' (3AL).

Again, it is not clear how such 'marking' actually supports learning, but rather this seems to exist as an external institutional requirement in which a rubric or 'tick sheet' of unilateral outcomes is deemed suitable. The important thing to note is the enormous work-load this puts on the student teacher, particularly in relation to recent reports on teacher accountability and burnout as discussed in Chapter One (e.g. NEU, 2019). Indeed, there is a certain irony in Ofsted's expectations in this respect, stating 'leaders understand the limitations of assessment and do not use it in a way that creates unnecessary burdens for staff or learners' (Ofsted, 2019:10). This extract unveils a certain paradox within English schools, where teachers are expected to prove progress for all children towards a uniform goal, but are concurrently not to overly check for this. Thus, where the students uncritically adopt the discourse of this professional context in order to function as 'the teacher' (as discussed), there necessarily comes inherent tensions and challenges associated with current educational practices and priorities.

## General Conclusions: Owning 'the Role' but losing the Music

Through analysing reflections from the beginning and end of this first teaching placement, I have highlighted a marked difference in the ways that the student teachers refer to themselves as teachers. Overall, there is now more confidence in assuming the role of 'the teacher', as evident in student 12's comments:

- 'I also got my Professional Mentor feedback, which was on the whole very positive, however with him being a science teacher any criticisms he had were in that he didn't understand how things were done in music' (12AL).

This willingness to refute a senior teacher's capacity to judge music teaching highlights a marked professional assuredness and how, where previously the students deferred to their mentor and discussed the way teaching was required *of* them, they now take ownership of their position:

- 'This week gave me the opportunity to improve my classroom management' (4AL)
- 'taking over a year 7 class within 2 minutes notice, that I had never taught before, very successfully ... I felt very proud of myself for doing this lesson and the next day I was thanked a lot by my Subject Mentor' (5AL).

Thus it is now the students themselves who decidedly and confidently do, set or take all aspects of *their* lessons.

However, as discussed, this confidence is typically rooted in the utilisation of pre-existing school structures whereby the students have developed a certain 'micro-political literacy' (Conway & Rawlings, 2015:40) such that their values, actions and identities are clearly influenced by this particular teaching context (Buchanan, 2015; Mockler, 2011). Whilst I acknowledge the capacity to fit in with the demands and habits of a given context is an important facet of an effective teacher (Abramo & Reynolds, 2015; Gardiner, 2020a; Mantie & Talbot, 2015), I question the extent to which the students are aware of this process of assimilation, and how this impacts upon teaching and learning, given there is a complete negation of critical reflection therein. For instance, it is striking that summative assessment only appeared twice in the early reflections (2,10AE) and caused 'the worst lesson to date' (10AE), whereas now it is adopted as a fundamental facet of teaching across almost all the reflections without criticality[80]. Another interesting omission is in the lack of reference to anything learnt at university (except 1AL), despite attending (ironically) 'critical studies' seminars every Friday. But the most significant negation relates to *music* where, as with the early reflection, the students neglect to discuss how they are specifically developing their *music teaching* or improving the musical knowledge, skills or experiences of their pupils. Apart from fleeting references to musical activity (e.g. 'Reggae' (3AL),or 'tonality' (12AL)), it is simply not evident that these reflections were written by music students: there is no detailed reference to specific musical activities; no account of how these aimed to develop musical skills; and no reflection on the associated pedagogic choices that were

[80] Critique only pertains to workload (3AL), complexity (4AL) or familiarity (6AL), not the need for summative assessment in and of itself.

made. It is simply not made clear how music functions *at all* in the teaching and learning of these students' lessons. In short, at this point I see no evidence of critical or explorative pedagogies that venture towards innovative, creative or meaningful musical experiences, but rather an assimilation of teaching practices synonymous with the de-personalised and de-professionalized institutional discourse that I highlighted in Chapter One.

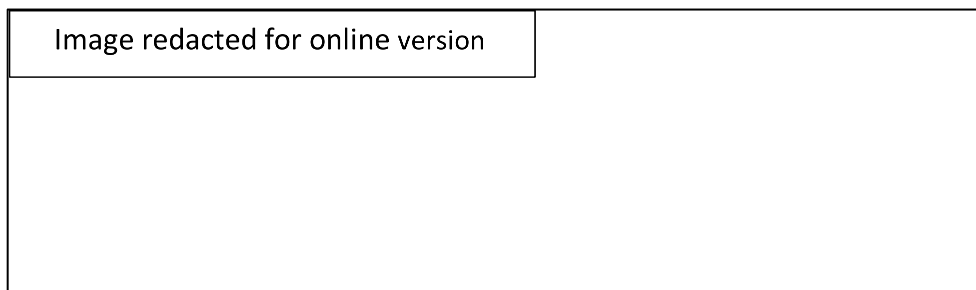


Image redacted for online version

*Figure 17: 'Another Blow to Creativity' (Watterson, 2012a:online)*

## 3.3. University Middle Reflection (UM): Structured and Musical – for the Teacher's Sake

The students' second reflection on 'ideal music teaching' (UM) was written in the middle of the year immediately after placement A ended and the students had returned to university for three weeks. This reflection aimed to reaffirm personal educational aspirations and stimulate discussions about how these might have changed in light of recent experiences in order to criticise and/or consolidate teaching practices in preparation for their second placement. The purpose of the following analysis is to highlight how these reflections compare with the first university-based reflections (UE) and to discern how this changing discourse might relate to the students' recent school-based experiences and the socio-political conditions therein.

### Teacher Qualities: From the Teacher's Perspective

The first thing to note is that many of the student teachers' aspirations remain very similar to the start of the year, particularly in relation to teacher characteristics. But this similarity also helps to clarify what has changed, as student 6's reflection highlights:

- 'Characteristics for 'ideal music 'teaching' in my mind are open mindedness, friendly, positive, outgoing, organised, teacher with presence (someone students would respect), encouraging' (6UM).

Being open-minded, friendly, positive and encouraging are all reminiscent of the previous university reflection (UE), but the inclusion of needing to be 'outgoing, organised, [a] teacher with

presence (someone the students would respect)' marks an interesting shift in discourse. Requiring 'presence' and being 'outgoing' relate to notions of 'confidence', which was previously exclusively associated with the pupils (2,4,8,11UE) but is now attached to *themselves* as a teacher: 'don't be scared of singing in front of the kids' (11UM). Therefore, where initially I suggested that the students consistently identified with the position of 'pupil', this reflection evinces a more teacher-oriented perspective, as exemplified by student 6 who previously needed to 'imagine someone' (6UE) when reflecting on ideal characteristics but now assuredly presents their own perspective: 'characteristics for 'ideal music teaching' in my mind are…' (6UM). Similarly, student 6's reference to being 'organised' (also in 5UM) was lacking in the previous university reflections, and clearly relates to their recent experiences of *being* a teacher. This shift to teacher-centrism is particularly apparent in student 5 and 11's reflections (5,11UM) where everything now pertains exclusively to the teacher where previously they also considered the pupils' perspective. Furthermore, consistent use of the personal pronouns 'you' or 'your' (1,2,3,4,8,9UM) firmly situates the students as 'the teacher'[81], often as though they were giving advice to others:

- 'to be an inspiring music teacher, you must have the right persona – always be enthusiastic and ready to respond and adapt to the needs of your learner' (4UM).

This extract clearly contrasts with the earlier depersonalised depiction of the teacher as 'someone who is an excellent musician' (4UE).

Drawing on student 4's use of the term 'persona', how the teacher presents themselves in the classroom is consistently deemed important in these middle university reflections, with other students echoing the need to be 'inspiring' (3,4,7UM) and/or 'enthusiastic' (4,5,7,9,11UM):

- 'you need to be enthusiastic about the subject, and you need to be passionate about showing your love of music to your students, because that is what's going to make them (the students) excited about music' (9UM).

Specifically, this need to exhibit musical passion in order to inspire children is consistently deemed important:

- 'Passionate teaching → It won't be fun unless you enjoy it first!' (2UM)
- 'Genuine passion and must display it in the classroom and stay enthused' (11UM)
- 'The teacher needs to be seen as a musician and play in the classroom; this builds curiosity and inspires students further' (3UM).

The importance of 'displaying' characteristics is reminiscent of the preceding school reflection (AL) where I suggested the students 'acted as teacher' through adopting a certain persona, but it now

[81] Only student 12 positioned themselves as teacher before, perhaps due to past experience as a junior band leader.

differs where the focus is on a teacher's passion or musicianship rather than the assimilation of school discourses.

Concurrent with this teacher-centrism comes a consequential decentring of pupils. Where previously pupils were typically discussed individually and in the singular, this discourse is now almost completely replaced with plural and/or depersonalised terms like 'students' (1,2,3, 4,5,6,9,10,11UM), 'pupils' (8UM), 'kids' (11,12UM), 'person' (4UM) or 'people' (7,12UM)[82]. Moreover, an interesting discourse emerges where children are referred to as 'the learner/s' (4,10UM), which denotes a rather faceless entity whose only possible function is 'to learn'[83], and again it is 'the teacher' who functions as the catalyst for such learning:

- 'the teacher must show the learner different genres of music, different ways to approach learning of music' (4UM).

Furthermore, where previously the students discussed the importance of individual pupils' desires (particularly in relation to 'relevant' (2UE) music that 'children want to play' (12UE)), student 4 is now the only one who refers to pupils' 'personal goals' (4UM) or aspirations at all. Similarly, where previously creating a 'safe environment' was fairly fundamental (2,4,6,10,12UE), it is now referred to only once (12UM). In short, not only do the students now identify as 'teacher' more than 'pupil', but their focus for 'ideal music teaching' is also significantly more teacher-centric.

That is not to say the students neglect to discuss pupil-beneficial music teaching, where (as with the initial university reflection) the focus is on 'softer' musical skills or attributes like creativity (1,7,12UM), self-expression (1,4,12UM), confidence (7UM)[84], working with others (1,7UM), inclusivity (2,3,7,9,12UM), enjoyment (1,2UM) and inspiration/excitement (3,4,7,9UM). However, this pupil-oriented positive discourse has significantly reduced both in regularity and variety, with terms like 'fun', 'motivate', 'rewarding' and 'praise' now completely absent. Indeed, where positive traits are affirmed, these often connect to a broader agenda, as student 1's reflection highlights: 'enjoyment as a starting point → musical literacy' (1UM). Here, enjoyment itself is not the goal, but rather how this can induce learning, and that this focusses on 'musical literacy' is particularly interesting. Firstly, in a curriculum dominated by maths and literacy (as discussed in Chapter One), it is the responsibility of all teachers to promote 'high standards of literacy ... whatever the teacher's specialist subject' (DfE, 2011b:11) and in music this often

[82] Student 6's use of 'student' seems to be an exception, but that this is preceded by 'each and every' still denotes a rather homogeneous group.

[83] This premise will be discussed in more detail within the final school-based reflection (BL).

[84] Though this only appears once where previously it was a recurrent theme, again highlighting a decentring of pupils.

focusses on the National Curriculum's 'inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations' (DfE, 2013d:1) or key terminology drawn from GCSE/BTEC/A-Level syllabuses. Secondly, I would infer that focussing on clearly defined knowledge associated with things like 'musical literacy' connects to current requirements to evidence measurable progression (as discussed in the preceding school-based reflection) and how this in turn validates the *teacher's* own practice. For example, certain students now discuss children's 'curiosity' (3,8UM) for the first time, and whilst this seems pupil-centric, this exact term appears in the Teachers' Standards (DfE, 2011b:11) which dominated the previous school-based reflections (AL) where I suggested that such manifest intertextuality was largely included for the *student teacher's* benefit. Similarly, where previously student 11 aimed to 'instil hope and confidence in a pupil' (11UE), they now connect 'good positive relationships' (also a specific requirement of the Teachers' Standards (DfE, 2011b:12)) with how this can 'really help their education and the teacher's career (teaching them may be easier!)' (11UM). The expression 'their education' is rather indicative of a broader formal process of learning that the pupils go through (more than their immediate learning experiences) which is clearly the teacher's prerogative, particularly when this is explicitly connected to 'the teacher's career' being made 'easier'. This assertion is also prevalent in student 12's reflection on inclusive practice. Where previously the focus was on knowing individual pupils aspirations to devise content 'they want to do' (12UE), it is now about 'trying to make sure everyone gets involved in the activities' (12UM): now 'the activities' are fixed, and ideal teaching involves an integration of pupils into that pre-defined structure. Even where student 8 discusses making music 'relevant' (8UM), this is similarly achieved through 'contextualising' a pre-defined 'topic' instead of drawing on the pupils' aspirations. In short, even where pupil benefit is alluded to, this is now framed from the teacher's perspective and often connected to how this helps them meet the requirements of their new position.

*Figure 18: The Teacher's Musical Desires - A Self-Portrait (11UM)*

## Lesson Content: Assimilating Professional Discourses of 'the Teacher'

Beyond pedagogical approaches, the specific musical content referred to within these reflections is also synonymous with teacher requirements. Firstly, where previously the musical tastes or interests of the children were deemed important (e.g. 2,3,12UE) this discourse is now missing, and indeed for student 2 it is actually quite the opposite: 'link where possible to what your interests are' (2UM). Secondly, as before, the content of lessons is consistently framed by the set expectations of the National Curriculum (3,4,6,7,9,10UM), particularly where these components are listed together:

- 'practice, listen to and perform ... show different genres of music' (4UM)
- 'to perform, to compose' (6UM)
- 'listening to music, playing instruments etc' (9UM)
- 'of course, ideal music teaching must involve making music through singing, playing, clapping etc' (10UM).

Specifically, use of 'etc' and 'of course' in the final examples hints at how such musical content is somewhat assumed. Similarly, use of the terms 'genre' (2,4UM) or 'styles' (9UM) potentially refer less to broad musical experience than the NC's requirement to engage with 'music across a range of historical periods, genres, styles and traditions' (DfE, 2013b:1), particularly where it is the teacher who 'shows' these to the students:

- 'show different genres of music' (4UM)
- 'variety of music which is shown to the students [..] i.e. medieval to present/current music, or showing how a current trend can link to past music' (3UM).

Indeed, linking current trends to 'past music' explicitly connects to the NC's requirement for 'understanding of the music that they perform and to which they listen, and its history' (DfE, 2013b:2). Moreover, that 'variety' is connected to historical periods is highly indicative of the formalised structure of western musical devolvement[85] typified in the NC's statement 'the best in the musical canon[86]' (DfE, 2013b:1). More broadly, I suggest that such categorisation (i.e. 'putting music into context – historical' (1UM)) echoes previous reflections on the dominance of clearly defined and thus 'assessable' learning. In summary, musical learning is more structured and definite for all pupils, exemplified by student 1's advocacy of 'creative tasks with set perameters [sic]' (1UM) when previously they had endorsed an 'open mind to approaches to teaching, as certain methods don't always work for everyone' (1UE).

[85] i.e. Medieval, renaissance, baroque, classical, romantic…

[86] A highly problematic phrase which I suggest denotes an exclusive, exclusionary and elitist Euro-centric classically-focussed music education.

Alongside implicit references to structured learning, these reflections also include explicit examples, with student 1 devoting an entire section to 'structure' (1UM) and others referring to planning (2,4,5UM), resources (5UM) and topics (1,8UM) where previously this discourse was absent:[87]

- 'lessons must always have direction and be aware and planned ... short and long term goals' (4UM).

The importance of short and long term progression connects to another interesting new discourse:

- 'take into account prior learning ... in order to build on this and further their musical development' (10UM)
- 'once you know students/classes structure lessons for them ... building on knowledge' (1UM).

This notion of 'planning to build on knowledge' explicitly connects to both the Teachers' Standards ('be aware of pupils' capabilities and their prior knowledge, and plan teaching to build on these' (DfE, 2011b:10)) and the National Curriculum ('build on their previous knowledge and skills' (DfE, 2013b:2)). It also implicitly refers to a recurrent epistemological assumption (which is becoming something of a theme within this thesis) whereby knowledge seemingly functions as pieces of information to be systematically built-up or 'banked' (Freire, 2005:79). Further governmental discourse is also apparent in expressions like 'subject knowledge' (5UM), 'acting on feedback' (2,5UM) or 'differentiation' (10UM) which all exist within the Teachers' Standards (DfE, 2011b), and 'special educational needs/SEND' (5,10UM) or 'removal of barriers' (10UM) which corresponds to the Government's Strategy for SEN (DfES, 2004:1). So where student 1 suggests 'using structures all ready [sic] familiar to the students' (1UM), I suggest that this is really about the teacher fitting in with institutional discourses rooted in governmental policy.

There is also a clear adoption of university discourse within these reflections, particularly in the specific reference to 'musical' teaching (3,6,7,8,10,11UM) which was previously lacking[88] and how this connects to 'Teaching Music Musically' (Swanwick, 1999) which is a core text on our course. Specifically, when student 9 advocates 'teaching 'musically' → everything you teach has to be grounded in musical activities' (9UM), the use of parenthesis is almost certainly a direct quotation. Moreover, focussing on 'doing musical things' (6UM) mirrors Swanwick's (1999)

---

[87] The exception was 2UE, which could relate to the fact that student 2 had previously worked as a teaching assistant in a school.

[88] The exception is student 4 who discusses 'musical education' (4UM).

advocated pedagogy where musical experience should precede formally articulated understandings, which my colleagues and I often paraphrase as ‘sound before symbol’:

- ‘introduce concepts before terms’ (1UM)
- ‘practical based activities, as opposed to theoretical lessons’ (4UM).

Another example of university discourse is apparent where students discuss ‘authentic musical experiences’ (4,8,10UM) which is a mantra of my own, and which student 8 clarifies perfectly:

- ‘It is of high importance that the quality of music making is high so that it feels like a worthwhile experience’ (8UM).

That virtually all the students now echo this advocacy of ‘making of music as a central focus’ (10UM) highly contrasts with the school reflections written only a few weeks previously (BL). Similarly, there is now absolutely no reference to assessment or behaviour management, which were fundamentally important when in school. Drawing on the Žižekian conceptualisation underpinning this research, I therefore suggest that much of the students’ writing is framed by the perceived expectations of the context in which it is written, and thus defined ‘not by the subject’s own, but the *other’s* desire’ (Žižek, 1997a:9). Even adherence to governmental discourse connects to the university since PGCEs are governmentally underwritten qualifications; being funded, defined, moderated and awarded by the Department for Education. Perhaps the best way to clarify this is to include student 10’s entire reflection, and to annotate (in italics) the discourses that each line can be connected to:

- ‘Ideal music teaching will take into account prior learning of the students, in order to build on this and further their musical development [*Teachers’ Standard 2 and National Curriculum*]. It will also involve the removal of barriers to learning, which occurs for some students i.e. SEND [*DfES Inclusion Strategy*]. This can be achieved through differentiation of tasks e.g. simplified parts [*Teachers Standard 5*]. Of course, ideal music teaching must involve making music through singing, playing, clapping etc. [*University and National Curriculum*]. All of the tasks should lead to the making of music as a central focus, and ideally, an authentic musical experience for the learners [*University*]’ (10UM).

In short, this example highlights how the students’ reflections are steeped in associated university discourses.

However, as with the preceding school-based analysis (AL), the assimilation of these associated discourses begins to highlight certain tensions in practice. Firstly, a distinction between classroom teaching and being a musician begins to emerge: ‘An ideal music teacher → must be musical outside of work’ (11UM). The need for music outside of ‘work’ is also endorsed for the

pupils through 'opportunities to attend extra curricular activities/ensembles' (3UM) which insinuates that classroom music is potentially musically insufficient:

- 'it would be ideal to get each and every student involved in music lesson - to perform, to compose, to do any musical activity' (6UM).

The hypothetical use of 'would be' and a limited aspiration of 'any musical activity'[89] hints at the huge challenge of ensuring children's musical involvement in school, as student 3 clarifies:

- 'performance activities need to be as musical as possible but this is not always possible logistically in school due to lack of equipment and resources ...' (3UM).

Perhaps it is this challenge in practice that accounts for students 1, 5 and 11 now entirely neglecting to discuss children's practical musical activity. In fact, many of the reflections (notably 1,5,8,12UM) could easily apply to virtually any other subject if only the term 'music' were replaced. Consequently, student 12's summative statement 'ideal music teaching, and other teaching, is never forgetting they're kids' (12UM) hints at the overall demise of the value of music-specific practice which is concurrent with an increased reflection on discourses synonymous with general teaching in schools.

In summary, within this analysis I have highlighted how the students have shifted their frame of reference from pupil to teacher within this middle university reflection. Having recently experienced being a teacher, much of what the students now deem to be ideal relates to the structures and expectations of that very position, and is largely for their own benefit. Concurrently, there is a clear assimilation of university discourses, particularly in relation to pertinent governmental policy and particular pedagogical approaches. However, as with the preceding school reflection, the contrasting priorities of these various discourses potentially sets up educational tensions. As a final example, student 1's focus on 'musical literacy' where teachers should 'introduce concepts before terms sometimes … focus on understanding' (1UM) reads as a rather corrupted versions of our course mantra 'sound before symbol', which rests on practical musical experiences not conceptual or literary 'understanding'. That the student states 'sometimes' highlights the way these approaches don't always work in practice, particularly in an educational context focussed on knowledge that is definite and/or measurable. Finally, the clear marginalisation of musical experience and the consistent lack of pupil-centrism within these 'ideal' reflections highlights an important shift, one that very much echoes the students' recent school-based experience and the challenges for music education therein.

[89] Echoed in student 9's modest hope for pupils 'perhaps creating music themselves' (9UM).

## 3.4. Placement B: Teaching Across Schools and Music Services

Having spent three weeks back in university, the students then begin their second teaching placement (**B**) where they spent three days per week as 'instrumental music teachers' in a music service, and two days as 'secondary music teachers' in a school. This analysis draws on reflections written at the beginning (**BE**) and end (**BL**) of that split placement. It is this music service experience that makes the RNCM/MMU PGCE in Secondary Music with Specialist Instrumental Teaching particularly unique, requiring applicants to exhibit at audition the instrumental musicianship necessary to teach their particular instrumental group: wind, brass, strings, percussion, guitar, voice or keyboard. This music service placement also entails a much broader professional experience, teaching children aged 5-18 within primary, secondary and extra-curricular contexts, and in individual, small group, whole class or ensemble lessons. The placement ran from the end of January until the end of May. As with the previous placement, teaching hours increased steadily throughout the placement up to 60 per-cent of a typical timetable (c. 15 hours per week) and each student was assigned a Subject Mentor and Professional Mentor for both the music service and the school (four in total) to support their ongoing development.

### 3.2.1. Placement B Early Reflection (BE): 'Describing the Split'

Even though the students were increasingly confident in their previous placement, working across the two professional contexts of this second placement entailed a very different teaching experience. Indeed, virtually all the reflections (1,2,5,6,7,8,9,10,11,12BE) mark a difference between 'school' and 'music service', discussing teaching in relation to these contexts separately. Consequently, I will also discuss the students' reflections on these two contexts separately in order to draw out a clearer comparison between the two. As shall become apparent, how the students initially perceive, describe and manage this split presents a shift from previous discursive practices, and one that presents a fascinating account of current music teaching in England.

### School Music Teaching: Déjà Vu…..

> 'It feels good to know I can still do this! Although very anxious about having to plan units again' (2BE).

The first thing to note is that there is a strong sense of déjà vu when the students reflect on their secondary school teaching where, much like the start of placement A, the students are keen to affirm how they are successfully managing the expected requirements:

- 'It was lesson [sic] on retrograde. It was successful as students understood what is retrograde' (6BE)
- 'All in all a successful week, my ability to wing teaching got tested and I think I passed' (12BE)
- 'there is a lot of room for improvement but I think I am on the right track' (9BE).

As previously (AE/AL), the balance between success and needing to improve is apparent, and the methods by which they proceed once again draws on specific pre-existing discourses and structures. For instance, there is specific reference to the structured planning of lessons and units of work (2,4,5,7,9,12BE), including pre-preparing questions (4,6,11BE), assessment (1,6,7BE), resources (1,5,12BE), timings (4,6BE) and other lesson content (6,7,10,11BE). So when student 1 states 'a worksheet that the class can complete during the activity as this created focus and therefore behaviour management was managed more effectively' (1BE), my previous conclusions about using structures for classroom management (more than for musical purposes) and the epistemological premise of musical 'knowledge' being written down, are still very pertinent.

Furthermore, the Teachers' Standards (DfE, 2011b) is still a recurrent measure by which the students gauge their teaching, as is particularly apparent in student 6's extract where I will highlight (in italics: e.g. [*s2*] for Teachers' Standard 2) the specific intertextuality:

- 'It was with Y7 low ability/nurture [*s5*] class. ... It was successful as students understood what is retrograde and most of them could perform Frere Jacque (the theme) in retrograde [*s2,3*]. ... I think I created safe environment during lesson [*s1*]. Content was engaging especially the start [*s4*] ... I was struggling with giving good feedback [*s6*] ... I should have included some peer assessment and have some key questions [*s2,6*]. I will have lesson with this class next week again so there are the aims for my next lessons [*s4*]. I did challenge behaviour in my lesson [*s7*]' (6BE).

Interestingly, despite the reflection proforma (see Appendix 2) specifically requesting direct reference to the standards, none of the reflections specifically cite them. Rather the content of the standards seems to have been assimilated into the discursive practices of the students such that the standards are not 'referred to', but rather seem to speak through the students and consequently structure their practice.

As student 6's extract highlights, within these school-based reflections there is still regular reference to behaviour management (1,4,6,10,11BE), but as previously (AL) this is now 'managed' using particular structures:

- 'it is up to them how they want to lesson to be, enjoyable or strict and quiet with detentions given' (4BE)

- ‘to be a bit harsher and more strict when it comes to them talking over me … I will try and experiment with different methods to gain their attention as well as varying my voice (teacher voice)’ (10BE).

It is interesting how student 10’s use of ‘my voice’ is then caveated with ‘teacher voice’, suggesting that the teaching persona is still a certain adopted guise, and this extract exemplifies an important discursive shift in that assumed teacher persona:

- ‘to be a bit harsher and more strict’ (10AE)
- ‘be more stricter about the behaviour’ (6BE)
- ‘enjoyable or strict and quiet with detentions given’ (4BE)
- ‘keeping it clear that there are boundaries they cannot pass and that I am still the voice of authority’ (11BE).

These extracts present a teacher who is ‘stricter’ (or even ‘harsher’) in the way they treat the pupils and a learning environment framed by absolute behaviour expectations, with student 11 presenting the teacher as someone who is of unquestionable authority, imbued with a certain innate power; someone who *is* (rather than *has)* the ‘voice of authority’. That a certain position gives an individual power connects to Lacan’s notion of ‘the master’ (Lacan, 1991:29), which for Žižek (2008) is exemplified in the figure of ‘the King’: ‘it is as if he possesses, beyond his ordinary body, a sublime, ethereal mystical body personifying the State’ (163). Thus, in ‘the School’ the associated priorities and expectations become personified in the figure of ‘the Teacher’ (as proper noun) whose position and power is somehow predefined and absolute. Student 5 draws on particularly ‘autocratic’ terminology when they describe the pupils ‘being in my teaching regime’ (5BE), and such an authoritarian approach is consistent across the school-based reflections as a whole. Importantly, such discourse only ever pertains to the secondary school context, and considering the broader socio-political context discussed in Chapter One (i.e. large mixed-ability classes, reduced curricular priority/time, accountability pressures), such an approach is perhaps essential to manage what student 2 describes as ‘all the trials which go along with being a classroom teacher!’ (2BE)

Where the teacher acts as ‘master’, there are important underlying epistemological implications whereby, according to Rancière (1987:2), the assumption is ‘that the important business of the master is to transmit his knowledge to his students so as to bring them, by degrees, to his own level of expertise.’ As previously, assured learning and fixed outcomes is a consistent theme within these reflections:

- ‘The starter ... allowed me to build on words that they previously got wrong and it was clear to see they had more understanding’ (1BE)

- '[I] explained I wanted them to use all their fingers in preparation for practising for their assessment the following week' (7BE)
- 'the music teacher had left a sheet about notation with a cross word … I very quickly had to wing how to teach reading in bass clef, after creating some limericks the kids quickly flew through the sheet' (12BE).

As with my previous criticisms (AL), learning here is associated with discreet pieces of knowledge (e.g. correct 'words' or 'fingers') defined and organised by the teacher and subsequently consumed by the children, drawing on particular structures for success, including:

- Ability setting - 'for a lower ability group you need to spend longer on an activity with more steps and more contact time with the teacher than the higher ability' (4BE)
- Planning- 'I have asked … for the schemes of work to be sent to me so that I can begin to plan' (5BE)
- Clear explanations – 'It is vital to ensure all pupils are concentrating when giving new information or they will inevitably say 'I don't understand'' (4BE)
- Demonstrations - 'I was able to utilise musical demonstration in this lesson as part of the teaching and it was effective' (11BE)
- Behaviour management strategies (as discussed previously).

The point here is not to reaffirm the assimilation of existing structures, but to infer what this might signify in terms of the assumed nature of knowledge and learning. For Allsup (2016), the teacher as master always entails an unequal power relationship where the knowledge, activity, ability and liberty of the pupils is controlled as if by 'the rule of Law' (1) and he consequently asks; 'Who has the power to make and explore? Who has the power to explain and enforce? … Who is being silenced? Who must be told and taught? Who must wait?' (13).

In summary, in this school-based teaching, learning always seems to be owned by the teacher and passed on to pupils, often through easily quantifiable 'pieces' of information, which I suggest is symptomatic of a neo-liberal educational context where measurable progression is of fundamental importance (e.g. Apple, 2006; Biesta, 2016). Here the school music teacher seems to act as 'the Law', defining what the child 'needs to know' for the life they are about to live.

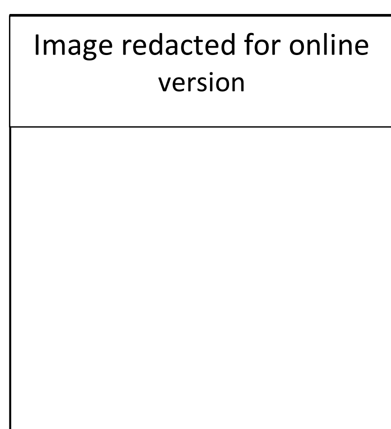



*Figure 19: 'Superman's Apprentice' (George, 2011:online)*

## Music Service Teaching: The Sound of Music!

> ‘Having your instrument in your hands all day, talking to kids about gear & different music’ (2BE).

In stark contrast to the dominant discourses prevalent in the school-based reflections, the students’ reflection on their music service teaching outlines a fundamentally different pedagogical approach, best exemplified by student 8’s direct comparison of the two contexts:

- ‘Imitation within instrumental lessons and listening within school lessons have proven to be extremely beneficial when teaching students about an element’ (8BE).

Where in school the children ‘listen’, music service lessons involve ‘imitation’ through playing an instrument or singing, denoting a practical or ‘praxial’ (Elliott & Silverman, 2015:43) pedagogy: the children learn through *performing music*. Indeed, beyond passing reference to certain tasks (e.g. ‘the singing unit (11BE) or ‘a keyboard warm up’ (7BE)), the school-based reflections are again almost completely devoid of specific musical references[90] whilst music service reflections are filled with instances of children’s involvement in musical activities. So where in school the use of instruments/singing is mentioned only three times (7,11,12BE), in the music service there is particular and multiple mention of guitar, flute/flautists, saxophone, brass, singing, violin, recorder, strings, instrument/instrumental/instrumentalist, keyboard, djembe, drum, handheld percussion and clarinet (30 occurrences in total). Moreover, rather than being ‘music lessons’, classes are typically framed by their specific instrumental focus (2,3,6,7,9,11BE), as are the children:

- ‘This is the first flute lesson I have delivered … teaching a group of flautists of varying abilities could be quite a challenge’ (3BE).

Beyond referring to the children as ‘flautists’, this is taken a step further where the pupils are often referred to *as that very instrument*:

- ‘the first flute lesson’ (3BE)
- ‘Did … some guitar teaching’ (2BE)
- ‘led some recorder and string warm ups’ (7BE)
- ‘The clarinet wider ops class’ and ‘I had eight flutes and so I improvised with them’ (11BE).

[90] There are two exceptions. Student 8 discusses a ‘sound before symbol’ (8BE) approach at length and the importance of hearing/doing music before approaching theoretical definitions, but significantly this is again connected to how it ‘helps speed up progression’ (8BE). Student 12 discusses creating a chord structure for a child ‘to freestyle over the top’ but in this scenario they were acting as a one-to-one teacher, and when they subsequently describe a whole-class teaching experience they advocate filling out worksheets of theoretical knowledge.

In these examples, it is clearly not the instrument *itself* (i.e. 'the flute') that is being taught[91], but the pupils being defined *as if they were* that instrument[92] affirms the instrumental musical intent of these lesson and a significant shift in discourse.

This shift is also manifest in lesson content, where beyond teaching mechanics (structure, planning, assessment, behaviour etc) there is now detailed reflection on musical activities:

- 'I need to make sure I get the clarinets out earlier with the students and do more clarinet playing, even though everything I did with them before this was invaluable: listening and appraising, singing and talking about pulse' (11BE).

In support of these activities, the students also consider the technical aspects of playing instruments, and challenges therein:

- 'we worked on the aspects of the piece which he found challenging' (3BE)
- 'I have noticed two common issues young pupils [sic] - them not using enough air when playing instrument, and not using tongue to articulate' (6BE)
- 'did a long note competition and talked about the importance of breathing' (11BE).

But the most significant discursive change is how this musical content aids the development of broader musical competences:

- 'The lessons were generally very musical and helped to encourage creativity and independent thought in the children' (10BE)
- 'to somehow connect singing part with playing part … by singing a song that they will play afterwards' (6BL)
- 'The idea was to get into groups and create a theme tune for a children's science project using keyboards, djembe and handheld percussion … the groups performed, and we were able to observe any students who were particularly displaying good musicianship' (11BE)
- 'technology enhanced how the students engaged in the lesson: the first student played with a greater sense of pulse and tried to embody the 'rock' feel in their performance, and the second was able to improvise after working out the notes which would sound the best over each chord in the backing track … the technology used in the lesson was key for furthering the learning and musical development' (3BE).

Instead of focussing on the completion of set tasks, these extracts dwell on the broader 'musical development' (3BE) of things like creativity, independence, aural perception/internalisation, composition, performance, improvisation, stylistic awareness, embodiment, ensemble and musicianship (etc).

Consequently, the purpose, content and structure of the students' lesson planning is also entirely different within the music service:

[91] Though I love the idea of student 11 improvising with 8 flutes!

[92] The connection between instrument and identity is fairly fundamental to musicians (Hargreaves et al., 2002).

- 'teaching a group of flautists of varying abilities could be quite a challenge, as I would need to cater and differentiate the same resource for each student' (3BE)
- 'it is very difficult to plan for a class of 15 year 3 students, because you want them to have real music experiences and you want them to experiment the instrument that they are learning and have fun with music' (9BE).

This shift is particularly apparent when compared to student 1's 'action plan' for their school-based teaching:

- 'I would like my starters to use a worksheet that the classes can complete during the activity as this created focus and therefore behaviour was managed more effectively' (1BE).

Instead of 'worksheets' that facilitate the *teacher's* 'strict' (10BE) classroom management, the music service planning focusses on enabling the *children* to 'experiment' and 'have fun with the instrument' (9BE) and to 'cater' (3BE) for their musical needs. This distinction is exemplified within student 5's reflection where in school preparation for lessons meant a lesson 'plan' or 'scheme of work' (5BE) whilst in music service this entails preparing musical 'resources' that 'help with my teaching' (5BE)[93], or (for student 3) to 'explore small group resources which are differentiated in difficulty [so] each member will be appropriately challenged' (3BE).

More broadly, the notion that pupils learn through their *experience* of appropriate musical resources, more than through recalling facets of musical knowledge (e.g. key terminology), marks an important epistemological shift. When the students discuss 'singing a song that they will play afterwards' (6BE) or enabling children to 'hear and do something before they see it on a stave' (8BE), this denotes a process where 'knowledge' is supported through a multi-faceted *holistic* musical experience. Interestingly, student 8 recalls their 'training' here and draws on the specific university-based expression 'sound before symbol[94]', stating that this 'removes a lot of barriers that commonly affect a child's confidence in reading and performing music' (8BE) which further affirms a pupil-centric pedagogy rooted in practical musical experiences. Additionally, student 6's extract above unveils an interesting turn of phrase; to *play* an instrument, which appears 15 times across five students' reflections (3,6,7,8,11BE), but only ever in relation to music service teaching[95]. While such discourse is the convention for all instrumental music making, when children are involved 'playing' denotes a rather free or creative activity, and certainly one that is

[93] This extract also marks an interesting distinction in professional autonomy, where the student makes 'use of' (5BE) resources rather than being required to fit within pre-determined structure (e.g. a 'scheme of work').
[94] An explicit instance of manifest intertextuality of university discourse, as highlighted in the analysis of the preceding university reflection (UM).
[95] Student 1 discusses 'playing a game' in school, but this has nothing to do with music making.

enjoyable, which connects to my final observation regarding the pleasure the students attach to their music service teaching:

- 'I'm glad that … they do some singing' (6BE)
- 'These were fun to deliver' (9BE)
- 'It was fun, and I enjoyed it … I enjoyed being part of this' (11BE).

Again, such expressions are missing in the school-based reflections, and consequentially a preference for music service begins to appear:

- 'One student came up to me and asked I [sic] was staying forever, I replied until May and she said 'Yay!' this just lit my heart up and has in no way shape or form helped me make my decision as to if I prefer classroom or service' (12BE)
- 'I'm finding it difficult to not sway towards being a Peri, the benefits just seem to outweigh all the trials which go along with being a classroom teacher!' (2BE).

Concurrently, this extract highlights how the 'trials' of school-based teaching are apparently less prevalent within the music service, and it is important to note the clear negation of many important themes I drew out previously (AE/AL) including (among others) behaviour management and assessment, which are not mentioned *at all* despite these appearing in virtually every prior reflection on school-based teaching. Indeed, my previous conclusion that successful teaching apparently required the adoption and application of specific pre-existing structures is also significantly less apparent in these music service teaching. Instead, the fundamental focus is on *musical development* through practical musical engagement, where teaching and learning is apparently an holistic and student-centred process that is enormously gratifying for the teacher.

## Conclusions: The Deeper Nature of the Split

*Figure 20: 'Dr Jekyll and Mr Hyde' (Stevenson, 1886:cover illustration)*

Based on these assertions, I conclude that the students' reflections describe a split that is significantly more profound than a simple timetabled change, but instead highlights distinct differences in the pedagogies, practices and priorities of music services and schools. Importantly,

these distinctions are exemplified in the students' teaching practice itself, such that they act almost like split teachers, describing their teaching in entirely different terms depending on the context, even within a single reflection. Student 11's reflection (11BE) highlights this particularly clearly: where in school the priority is managing 'challenging students' through asserting 'boundaries they cannot pass and that I am still the voice of authority', in music service it is about responding to the children and 'improvising on the spot', stating 'as a teacher I need to have this flexibility'. Furthermore, in the music service the children's involvement in specific musical activities (e.g. a 'long note challenge') is clear and connects specifically to musical development ('the importance of breathing'), whilst the musical content and/or development in school is completely unclear; the only intention being classroom management and ensuring pupils 'engaged well'. Finally, while in both contexts student 11 describes how they were a little 'scared' or 'nervous', only in the music service is this uncertainty embraced: 'it was fun, and I enjoyed it'.

Read within the broader socio-political context described in Chapter One, it is important to note that music services are fundamentally different institutions to schools. Firstly, their responsibility is only ever to teach music, traditionally focussing on instrumental teaching. Even where music services increasingly work in curricular contexts, this provision is supported by Music Education Hub funding tied to a governmental mandate to support all children to learn a 'musical instrument' (DfE & DCMS, 2011). In short, the very existence of music services is predicated upon learning music through playing an instrument, and so the students' focus on such discourse is unsurprisingly reflective of that mandate. Furthermore, that music services function as traded services means there is a positive condition for every lesson the teacher delivers: it has been purposefully bought-in and is thus necessarily desired. On the other hand, undesirable lessons are quickly abandoned by schools/parents/pupils so there is a motivation to ensure lessons are continually appreciated: lessons need to be a positive experience, which by consequence means they are enjoyable to teach. Finally, much of this teaching exists as drop-in visits in primary schools with few broader responsibilities, so certain challenges (e.g. behaviour management) are often less pronounced. By contrast, school-based music lessons exist whether or not they are desired, and in the current context of ever-increasing marginalisation, the political mandate to teach uniquely musical content feels distinctly lacking. Student 11 highlights the issue particularly well, reflecting on a school in which 'no music department really exists' and how the music service were brought in 'to try and up the interest' (11BE), ultimately unveiling a rather bleak national picture by stating 'it was good to get out there and see and be aware what is happening to music in some

schools around the country' (11BE). I therefore suggest that these student reflections are symptomatic of the complex challenges facing music education in England, and can be articulated as two particular dichotomies. The first pertains to 'knowledge', where in school it functions rather like an artefact that is given by the teacher and consumed by the pupils, whilst in music service knowledge is developed through various musical experiences. The second relates to the subsequent role of the teacher, as either the source of knowledge in an infallible 'master' figure (e.g. Lacan, 1991:29), or one who emancipates the students to gain knowledge for and by themselves (e.g. Rancière, 1987:12).

As a teacher educator, what I find particularly interesting is how the students seem to simultaneously adopt these dichotomous stances, whereby the practices and discourses of *both* contexts are *always* uncritically accepted, even where preference for one setting is affirmed. Importantly, these discourses apply *only in their associated contexts* and are not transferred between the two, such that when the students reflect on or move between the two educational contexts, it is as though they become a different teacher. Therefore, as with the infamous Dr Jekyll and Mr Hyde, the very character of these student teachers seems to be radically split. What is particularly unsettling and profound about Stevenson's fable is that neither of these characters is presented as false, but that, though contrary, they are always equally the protagonists' identity:

> I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both.
> (Stevenson, 1886:56)

### 3.2.2. Placement B Late Reflection (BL): Being a Teacher or 'Walking the Walk'

- 'Always think ahead on terms of your career: 'What will I be doing in 5 years/10 years time?' – What do I want to achieve?' (2BL)

Previously, I dubbed the late reflection of the first teaching placement (AL) 'talking the talk' and suggested that the overall tone was about 'trying to be a teacher'. Now, with many students affirming how the PGCE is virtually complete (3,5,6,7,9,10,11,12BL), this late reflection on their second teaching placement (BL) reveals a much more self-assured account of *being* a teacher, confidently 'walking the walk'. Indeed, the prospect of working as teachers is ever present, with the students reflecting on job interviews, first teaching positions and classes they will go on to teach (2,3,5,7,8,9BL). Consequently, this reflection comes at something of an intersection between being a student and a professional, potentially representing a critical moment from which the

students embark upon their future teaching careers. So where student 9 states that they 'feel ready for the challenge!' (9BL), in light of my previous criticisms, I wonder what experiences, approaches, aspirations and values the students will take forward? What might their future lessons look like? Or, as student 2 puts it, 'what do I want to achieve?' (2BL).

## Job well done and ready to teach…

'BLOCK B DONE!!!' (12BL).

Whilst the students still discuss typical teaching challenges, the overall tone is assured and optimistic about the future, as student 9 highlights:

- 'My week in school had some ups and downs, but it was overall a good week … I need to make sure I am consistent with my behaviour management tools and my warning system. … I got observed by my PM … The observation was really good, and she gave me really good feedback of things I need to still work on. … I will be handing over these classes and all the marking next week' (9BL).

Despite behaviour management still being a challenge, their consequential action is confidently affirmed (i.e. 'I need to make sure … ' (9BL)) where previously such statements had been typically hedged and unsure: 'there is a lot of room for improvement, but I think I am on the right track' (9BE). Furthermore, where previously the students typically 'dealt with it using the school system' (9AL), these tools and systems are now owned as 'my warning system'(9BL) and challenges managed by student 9's *own* capacity to remain 'consistent' (9BL). Finally, appreciating feedback on areas that 'need work' evinces a much more self-confident individual, and that classes are to be 'handed over' rather than 'given back' suggests a more equal professional relationship with the mentor. And this assured tone and confident professional identity is consistent across these late reflections[96]:

- 'One of my students has been recognised for his improvement over the last six weeks … being teacher with a new approach to his playing has benefitted him greatly. …. it is important to constantly take innovative approaches to your teaching to ensure the best outcomes possible for your students' (8BL)
- 'In preparation for the drama class on WWII with Year 4 we planned a warm-up activity, group discussion, and activity in smaller groups which then came together at the end for a soundscape performance. … it ended up being a meaningful and effective class' (10BL).

These examples highlight how the students' discourse typically follows a particular pattern, whereby a teaching situation is encountered, they apply particular strategies and there is

[96] The notable exception is student 6, whose reflection I will discuss in significant detail at the end of this analysis.

consequently a positive outcome:

- 'Students were entirely strong at describing the music that they heard' (1BL)
- 'template proving to be much more engaging & positive with the students' (2BL)
- 'It was awesome experience for pupils' (6BL).

As such, the reflections often feel a little formulaic or procedural, listing successful interventions with little time for the challenges or nuances that teaching necessarily entails[97]. Indeed, apart from students 3 and 6, all reflections are significantly shorter than the earlier one: it seems they are taking it very much in their stride.

Furthermore, as in student 9's reflection, this confidence is affirmed in a more equal professional relationship with other teachers: 'I asked my mentor to observe me teaching my year 7s a lesson I had planned for an interview' (7BL). Here, actively seeking critique and directing the mentor's role therein affirms a confident ownership of their professional development, which is mirrored by student 5:

- 'I had a long chat with one of the tutors … about several things and just general questions and gave me lots of pieces of information that could potentially help me in my future job' (5BL).

Being framed as an informal 'chat' which 'potentially' might be helpful suggests a meeting of peers more than student and mentor, and such equality is also apparent where the students discuss working *alongside* other teachers:

- 'enable MM and I to facilitate this.' (1BL)
- 'we planned' (10BL)
- 'IM and I team taught them' (11BL)
- 'liaising with staff' (3BL).

As a final example, student 12's humorous account exemplifies this professional confidence:

- 'I was observed by an external examiner. In a shocking twist of events I really wasn't stressed about it … I thought the sessions went really well, but there were moments within the first session that I felt put on the spot, by the tutor I am with because he doesn't mind embarrassing me in front of the entire group and my own university tutor … Friday I was on my own as the Head of Music wasn't in because she was on a choir trip. Lessons went well and again nothing to report' (12BL).

That the student was unfazed despite being deliberately embarrassed in front of an external examiner (and me!) marks a confident collegial relationship, and that they single-handedly took over the Friday teaching with 'nothing to report' highlights trust in the student's competence. In

[97] 2,3&6BL are notable exceptions, pondering the implications of particular strategies in depth. I will return to these in due course.

short, across these final reflections the students seem to confidently manage all their teaching scenarios, drawing on various teaching approaches and experiences to ensure positive outcomes, and consequently evincing a real ownership of their teaching, as exemplified by student 8's affirmation of music as 'my subject' (8BL). That the students seemingly relate to their colleagues as peers suggests I should now refer to them as 'teachers' rather than 'students', acknowledging their readiness for the professional world of teaching.

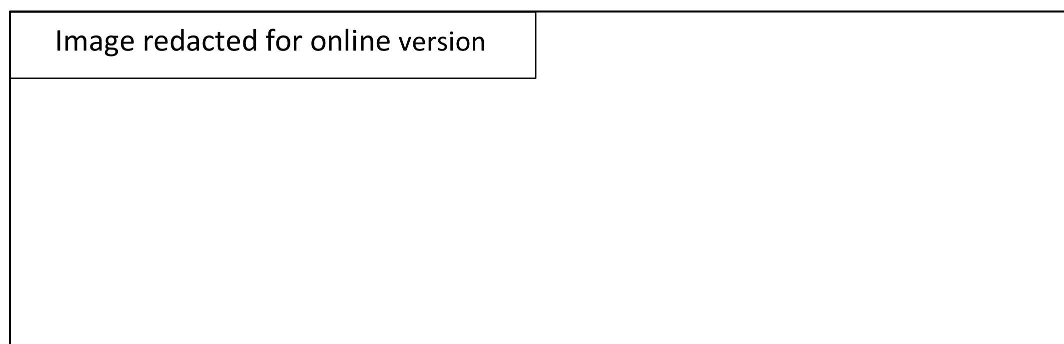



*Figure 21: 'By Golly, I'm Going To Be Ready For It!' (Watterson, 1991:online)*

## On Revisiting the Split: A Musical Diminuendo and Instrumentalist Crescendo

Before happily concluding they are indeed 'ready to teach', it is important to question more deeply the grounding on which the students' confidence rests. Considering my previous analysis where the students' practice seemed to be split in accordance with the distinct discursive practices of school and music service, to what extent might the students' confidence still be rooted in a fragmented teaching practice?

In general, this split is now much less pronounced, with only four students separating 'music service' and 'school' teaching (6,9,10,11BL)[98] where previously ten students made this distinction (1,2,5,6,7,8,9,10,11,12BE)[99]. Whilst there is often implicit reference to each context, the focus is on teaching experiences within individual classes more than that context itself. For example, student 4 discusses 'wider opportunities' (a music service pedagogy) and 'music as a subject in secondary school' (4BL), but the focus is on maintaining pupil attention across both settings. Indeed, wherever 'music service' is referred to (except 9BL), this is specifically framed by the school that the students visit or the classes they teach, and not general notions of 'music service teaching'. Beyond this obvious institutional split, I also previously argued that the students' teaching practice seemed fundamentally different in the two contexts and, in certain ways, this

[98] Two of which (6,11BL) only as a consequence of describing each day of the week in order.
[99] Indeed, the other two (3,4BE) only discuss one context each, which rather exemplifies the split.

split is also now less defined. Firstly, the self-confidence described above is now evident across *both* contexts, and the challenges associated with school-based teaching are now consistently managed: ‘My week in school had some ups and downs, but it was overall a good week’ (9BL). Overall, there is a certain acceptance that teaching large classes of teenage children is challenging, but they are now able to engage with this as a process of ongoing reflection, adaption and development:

- ‘I feel much more confident in talking to disruptive pupils … I tried to focus on the pupils who wanted to learn which was a target from last week.’ (4BL)
- ‘The year 7 class were HUGE and were really hard work. SC helped me with this class to manage their behaviour, but I felt that I got a lot back from them in the keyboard skills topic and I felt more confident teaching it’ (11BL).

This extract from student 11 is particularly interesting given their previous reflection:

- ‘there are some challenging students in the class. I have been informed that the best way to teach them is through establishing and maintaining good relationships, while keeping it clear that there are boundaries they cannot pass and that I am still the voice of authority’ (11BE).

Beyond stating they ‘feel more confident’ (11BL), how student 11 works *with* their colleague (instead of being ‘informed’ by them) and is focussed on the pupils’ musical responses (rather than affirming absolute ‘authority’) shows both a confidence in their teaching capacity and a shift in educational priorities. Indeed, considering my dominant criticism has been the distinct lack of musical content within school-based reflections, student 11’s discursive shift marks an important change that is echoed in other responses:

- ‘they first composed rhythms for the piece, then they added in chords, then they matched the rhythms with notes chosen from the chords for that particular bar’ (3BL)
- ‘I taught another Y8 class … this time I tried to do it through musical activities. … We were counting along (1,2,3,4) and playing on the beat and off the beat. We were clapping along the song’ (6BL).

While this shift is not evident in all responses[100], reference to detailed musical activities is markedly different to previously school-based reflections and more akin to the music service reflections. Furthermore, that certain musical experiences might enable broader musical development and engagement is similarly now more prevalent in school-based reflections:

- ‘we shoul [sic] work as a focus to encourage the musician in these students’ (1BL)
- ‘GarageBand template proving to be much more engaging & positive with the students’ (2BL)

[100] Specifically 4,7,9BL, where there is still a clinical divide between musically focussed music service teaching and non-musical school-based teaching.

- ‘perhaps introducing pupils to a composing process later on in their music education may be more appropriate to nurture their confidence in their ability and ideas’ (3BL).

Notions of children’s musicianship or musical engagement/confidence/ability/ideas were previously only associated with the music service, and so for certain students such discourses seem to have seeped across into their school-based teaching[101].

Despite the positive aspects of this blurred boundary, there are also certain consequential problems, particularly in relation to certain school-based issues which are now prevalent across all of the students’ teaching practice. Firstly, ‘behaviour management’ now appears in relation to music service teaching (3,6,11BL):

- ‘As I have been struggling with behaviour in this class I was on them loads as always. I had some pupils standing up and playing on their own to show what they have done or they haven’t done. I gave C2 to one of girls because she was non-stop talking despite being moved’ (6BL).

Interestingly, that this whole-class instrumental teaching takes place in a secondary school but is provided by the music service is indicative of the shifting political landscape for music teaching in England (as outline in Chapter One) and brings with it certain associated challenges. Certainly, behaviour being managed through utilisation of a behaviour-management structure (i.e. ‘I gave C2’) is reminiscent of previous school-based reflections, and pupils being made to play solos to highlight what ‘they haven’t done’ feels like a rather cruel punitive process that was utterly lacking in previous music service reflections. Additionally, notions of challenging behaviour also appears at primary level for the first time (3,11BL):

- ‘I was not aware of the behaviour code in school … I gave this student 1 chance to choose the right behaviour for the lesson. Unfortunately, I had to remove his ukulele playing privileges … It transpired that the student was on a no-tolerance behaviour plan’ (3BL).

As in previous school-based reflection, adhering to specific school structures is deemed the means by which they ‘could have dealt with the situation’ (3BL) even though they are clearly already demonstrating a no-tolerance approach: there is really no ‘choice’, and sanctions immediately followed. Instead, it is abidance with ‘the policy’ that seems important, perhaps explaining how they ‘*had to* remove his ukulele privileges’ (3BL, my emphasis)[102]. Where music services increasingly work within curricular settings, particularly as a bought service, there is an obvious

[101] I posit that it is unlikely the school-based experience itself caused this change because placement A (which was wholly school-based) didn’t ultimately induce *any* musically focussed reflections at all (AL).

[102] Moreover, the notion of playing the instrument being a ‘privilege’ is hard to fathom given that this is the entire remit of this teaching: whole class *instrumental* teaching.

mandate to fit within those schools' practices, and thus, regardless of whether the students were in the music service or the secondary school, they were always working in 'a school', whose discursive practices seem ever present.

Another important change within the music service reflections relates to notions of ensuring progression:

- 'ensure the best outcomes possible for your students' (8BL)
- 'my pupil advanced a lot as she finally understood two of the scales' (9BL)
- 'I could really notice a difference in the quality of her playing' (11BL).

Such discourse was entirely lacking previously, and the specific appearance of the terms 'assess', 'attainment', 'progress' or 'outcomes' (1,4,6,7,8BL) is suggestive of deeper educational pressures, as highlighted by student 4:

- 'I was able to see if they were able to do the tasks by getting pupils to play regularly and by listening, so could adapt to the learner's response to ensure progression is being made' (4BL).

Here, explicit connection to the Teachers' Standards is evident (i.e. 'adapt teaching to respond to the strengths and needs of all pupils' and 'make use of formative and summative assessment to secure pupils' progress' (DfE, 2011b:11-12)) where previously such intertextuality only existed in school-based reflection, as did the notion that progress entails the completion of set 'tasks', a theme echoed by student 1:

- 'The school have required us to note students progress and abilty [sic] on the goals of the curriculum. I conducted an assessment lesson, focusing on appraising, performance and pulse. … Students were entirely strong at describing the music that they heard and articulating their thoughts and feelings. Some students also used musical language' (1BL).

In this extract, that the music service is beholden to the school's demands is made explicitly clear, and that this 'required' noting 'progress' against delineated markers ('the goals of the curriculum') is very symptomatic of current accountability measures in England and (again) the epistemological predilection for measurable knowledge (e.g. 'musical language'). Putting this extract into context, student 1 is describing a Year One lesson (children aged 5-6) for whom the 'strong' articulation of *anything* is challenging, much less the complexities of thoughts and feelings. It is also completely unclear how this assessment benefitted the children, but instead seems to be a data collection activity for the purposes of the school, who, after all, were the ones who 'required' it.

This notion of 'data' is explicitly referenced by student 3 when citing the importance of 'asking a school for pupil data' (3BL) which, rather than 'information', seems to denote rather depersonalised spreadsheet of figures or labels (e.g. 'High ability' (1BL) or 'SEN/SMEH' (11BL))

which define children by categorisations more than individual character. Such depersonalisation is also apparent in student 4's statement 'adapt to the learner's response to ensure progression is being made' (4BL). For Biesta (2016:18), recent dominance of the term 'learner' connects to what he describes as a 'learnification of education' where learning is 'empty – with regard to content and direction' but functions as the end in and of itself. Consequently, children as 'learners' become rather faceless entities, akin to perhaps a robot, whose sole purpose is to learn. Running with this analogy, such a framing of pupils also has implications for the content of lessons, particular in relation to these 'tasks' (4BL) to be completed:

- 'start with Do now task … which after then leads into a listening task … then it leads into telling the L.O. and explaining what is what and then finally we go to instruments and put it into practice' (6BL).

Here, learning become a fixed linear process headed towards a pre-defined outcome for all children, almost like a production line where pieces are consecutively added:

- 'I spent more time on developing the ostinato it self [sic] – adding in rhythm and timbre before we added new features – pedal note and dissonances' (6BL).

As such, improvement becomes a simple process of adding elements from the 'interrelated dimensions of music' (DfE, 2013; 1) like 'rhythm', 'timbre' or 'structure':

- 'I also gave them structure to use for composing. It helped to put their ideas in some sort of structure. By the end of the lesson there were some really musical compositions' (6BL).

Consequently, though 'musical' outcomes are apparently assured, pupil autonomy is distinctly lacking, as echoed in student 3's reflection:

- 'I created a sheet which was highly scaffolded so that they first composed rhythms for the piece, then they added in chords, then they matched the rhythms with notes chosen from the chords for that particular bar' (3BL),

In short, far from being about creative choices, composition becomes a process of abiding by frameworks and following instructions.

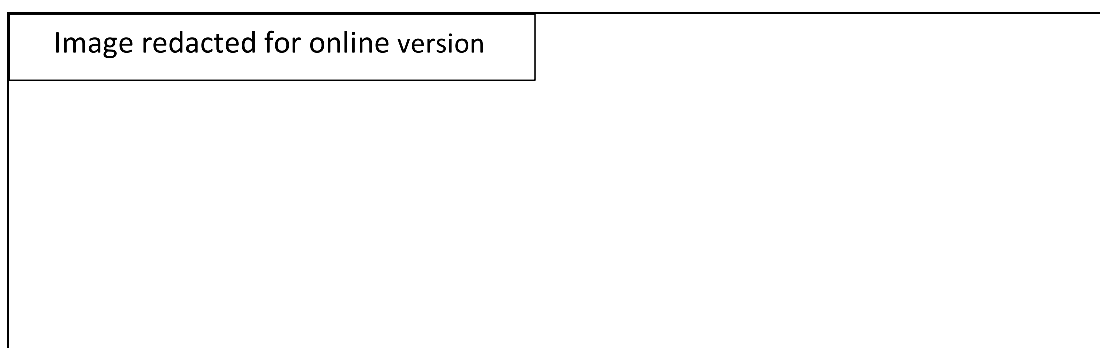



*Figure 22: 'Shouldn't We Read The Instructions?' (Watterson, 2018:online)*

These assertions therefore relate to my consistent epistemological critique of learning as a fixed outcome or piece of knowledge, which now appears in relation to music service teaching where previously learning was framed by individual 'experience':

- 'make sure that everything that I had taught them over the past few months had sunk in and the knowledge was secure' (5BL)
- 'close their eyes so they couldn't copy me and I could assess who was getting it right' (7BL).

As a final example, I find student 1's final thoughts in a reflection entirely focussed on assessing Year One children particularly unnerving:

- 'I wish I had seen the assessment framework earlier into the scheme of work as I think I could have prepared students better to fit with the frameworks' (1BL).

That education is about preparing students to 'fit with the framework' perfectly exemplifies my criticism. When this student goes on to suggest teachers should ensure children's overall aptitude is 'more equal', I wonder what nuances, needs, talents, aspirations or desires are negated in order to achieve this. Where education is dominated by neo-liberal instrumentalism in which the 'school's aim is the *production* of useful citizens' (Røyseng & Varkøy, 2014:105), I question what might be lost in music education. Previously, I alluded to the notion of children being treated as robots, and drawing on the text from which the term 'robot' originated, Čapek's (1923) prose pertaining to the complexities of man seems particularly apt:

> A man is something that feels happy, plays the piano, likes going for a walk, and, in fact, wants to do a whole lot of things that are really unnecessary … unnecessary when he wants … let us say, to weave or count. (Capek, 1923:35)

## A Series of Contradictions: Am I the Bad Guy?

Mitchell - 'Hans, I've just noticed something'
Webb - 'These communists are all cowards?'
Mitchell - 'Have you looked at our caps recently?'
Webb - 'Our caps?'
Mitchell - 'Badges on our caps, have you looked at them?'
Webb - 'What … no … a bit'
Mitchell - 'They've got skulls on them.'
Webb – 'hmm?'
Mitchell - 'Have you noticed that our caps have actually got little pictures of skulls on them?'
Webb - 'I … I don't … eh'
Mitchell - 'Hans … are we the baddies?' (Mitchell & Webb, 2006:0m37s)

This extract comes from a Mitchell and Webb comedy sketch where two Nazi SS officers discuss their insignia and posit whether they might actually be the problem. Having presented my clear

criticisms of current education priorities, I must now situate myself within this research project and question whether I too might be 'the baddy'. To elucidate this point, I will draw on student 8's earlier reflection:

- 'My training has impacted what I have learnt through sound before symbol being taught to us … always making sure the sound comes first before using any terminology' (8BE).

As discussed, the specific use 'sound before symbol' is an explicit quote of our course mantra where I/we endorse practical musical immersion (sound) prior to abstract terminology or notation (symbol). For instance, when children learn to read, understanding the letters 'c', 'a' and 't' is grounded in a prior experience of what a 'cat' is, how the word 'cat' sounds, and that they themselves can say 'cat'. So where the National Curriculum requires children to understand 'the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations' (DfE, 2013:1), knowing what these terms 'mean' does not subsequently grant a capacity to hear and use them within music. Instead, I advocate the contrary: formal articulation first requires a multi-faceted and practical musical experience. However, in a context focussed on measured progression, the former (knowing terminology) is easier to evidence than the latter (holistic musical experience), and this particular tension is apparent in certain students' reflections. Specifically, following an external examiner[103] observation in which I explicitly endorsed a 'sound before symbol' approach, student 6's consequential troubled reflection has fundamentally shifted the focus of this thesis away from the student teachers' themselves, and onto my own professional responsibilities as a teacher educator.

Student 6's final reflection is by far the longest reflection, discussing virtually every experience throughout the week with a distinct lack of confidence:

- 'I was really stressed out'
- 'I was really confused'
- 'it was [a] bit challenging for me'
- 'I don't know how to explain'
- 'Wednesday and Thursday were a bit of a mess' (6BL).

Where previously, they confidently asserted how lessons were 'successful as students understood what is retrograde' (6BE), statements are now hedged, discussing how they 'tried to' teach but were 'really struggling to get them understand the off beats' (6BL). Importantly, I believe that this erosion of confidence directly relates to the feedback I gave during the external examiner visit:

[103] Whose role is effectively to audit my teaching and support of the students.

- ‘During our conversation after the lesson I realised that my lessons are [not] as musical as I thought they were. I did not notice that I was teaching loads of theory before getting to any music making’ (6BL).

I remember the lesson very well: in an hour-long lesson, the student teacher lectured for about 30 minutes from a power-point about the history and components of Reggae whilst the pupils listened and answered a few closed questions. The pupils then worked in pairs on keyboards, one playing a bass note and the other a single chord on the ‘off-beat’, an activity so simple and musically uninspiring that virtually nobody engaged, and so the children soon became disruptive. In my feedback, I discussed the importance of immersing pupils in an authentic practical musical experience; to try to ‘feel’ Reggae, perhaps through clapping the off-beat whilst listening to a real reggae song (or better yet, to sing one) before going on to keyboards to play the chord pattern of that same song. Student 6 subsequently reflected on how this advice was ‘really eye opening’ (6BL) and acknowledged their tendency to over-explain: ‘I have had lessons where I get to music making after 20 even 30min of me talking or the class discussing the topic’. From my perspective, this response seemed very positive, but the issues arose when the student tried to put it into practice:

- ‘I taught another Y8 class the same lesson, however this time I tried to do it through musical activities. I was really struggling to get them understand the off beats. We were counting along (1,2,3,4) and playing on the beat and off the beat. We were clapping along the song. Clapping the beats that felt appropriate to the song. Once we added counting to the clapping most of the class change their clapping to on the beat. I was really confused by it. In a way it was absolute car crush [sic] that lesson. They partly understood what is off beat and when it theoretically happens but only few could actually play with the beat’ (6BL).

As per my advice, the pupils were practically involved from the start, clapping along as ‘felt appropriate’ for Reggae to inform a theoretical understanding of off-beats. But the children could not do it: when they started to count along, they began to clap on the beat (i.e. 1 and 3, instead of 2 and 4). Consequently, my advice directly led to enormous challenges for the student and an ‘absolute car crush’ of a lesson. Indeed, when student 6 stated ‘I was really struggling to get them understand the off beats’ (6BL) I suggest that, in a certain sense, I set them up to fail by asserting an epistemological premise unfamiliar to the pupils and contrary to their experiences in school. Thinking back to the original observation lessons, where student 6 was ‘more concerned if pupils will understand what I am trying to teach them’ (6BL), then they were very much in control of such ‘understanding’: if I had asked any pupil what off-beats were, they would certainly have been able to give a theoretical answer. So where Teachers’ Standard Two requires teachers to ‘promote

good progress and outcomes by pupils: be accountable for pupils' attainment, progress and outcomes' (DfE, 2011b:10), then student 6 could have justified fulfilling this expectation: the intended outcomes were indeed ensured. The irony is, my observation feedback on the students' lessons always directly cites the Teachers' Standards, but it was student 6's earlier reflection (6BE) that I previously criticised *precisely because* it was utterly defined by the Teachers' Standards and heavily reliant on pre-existing educational structures. And so there is a clear contradiction in my own discourse: I require students to meet the standards[104], but simultaneously want them to abandon such fixed educational structures where these interfere with the pursuit of authentic musical experiences, and all the ineffable facets of learning that might entail.

In short, I question whether my own educational aspirations, based on years of teaching experience, set unreasonable expectations so early in the students' teaching lives. Indeed, in the process of publishing a recent theoretical article on student teacher self-efficacy (Gardiner, 2020a), the reviewers criticised this very premise. My corrections drew on Cole's (1996:183) notion of 'prolepsis' such that I acknowledged how I might aim 'to induce … understanding of how to complete difficult cognitive tasks' rather than allowing students to navigate this for themselves. Considering my consistent critique within this thesis of the epistemological premise that 'knowledge' can be posited by the teacher, I must acknowledge my hypocrisy. For student 6, it was through their adherence to specific structures, and approaching learning as pieces of knowledge or finite consecutive tasks, that teaching was confidently assured and gratifying. Indeed, after my problematic intervention, they revert to this 'robotic' approach which apparently resulted in 'some really musical compositions' (6BL). That being said, it is fascinating that student 6 goes on to discuss musical learning through 'experience' and pupil-led pedagogies whilst in music service:

- 'we did a demonstration assembly. The wind band played and there were group performances from flutes, clarinets, cornets and trumpet, trombones and tenor horns. It was awesome experience for pupils'
- 'I tried to use pupils to do work and lead the tasks for me. For warm up I used two boys – one of them were showing the animal or sound we will use and the other was showing dynamics' (6BL).

Consequently, in this music service context, I feel certain my intervention would not have resulted in a 'car crush'[105]. Thus, there is an inherent tension within the student's own practice, one that

[104] Which in turn validates my own practice, particularly during an external examination.
[105] Indeed, the other externally examined student (12BL) was observed in a music service primary whole-class brass lesson with no negative implications. This contextual 'appropriateness' of advice will be discussed in more detail within the final chapter.

seemingly advocates distinct (and possibly irreconcilable) teaching practices depending on the context.

Even within an individual context, similar contradictions and tensions are apparent throughout the other students' reflection. For instance, student 3 discussed the 'problem' of students creatively composing rather than following a pre-defined structure:

- 'a lot of the class were composing ideas which they believed sounded like an animal, and they had not gone through the process stated on the worksheet; they were creatively imitating their chosen animal, however they were not using the accompanying chords to inform these ideas' (3BL).

Debating the merits of both aspects, they then ask a very pertinent question:

- 'is it more appropriate for pupils to creatively compose, or to compose using a process in order to prepare them for GCSE composition tasks?' (3BL)

For me this hits right at the heart of the dilemma. To be prepared for an educational system based on the assessment of specific skills and knowledge (i.e. the GCSE syllabus), pupils must know those specific criteria, against which the AQA exam board requires that:

> **Each** composition **must** demonstrate selection and use of **at least four** types of musical element as follows:
> - at least **two** of rhythm, metre, texture, melody, structure, form
> - at least **two** of harmony, tonality, timbre, dynamics, phrasing, articulation.
>
> (AQA, 2017:30)

Thus the dominance of 'key terminology' in lessons (as discussed previously) is potentially justified. However, student 3's lesson was for Year 7 who will not take GCSEs for another four years, if ever (given fewer than six per-cent of pupils continue beyond KS3 (Daubney et al., 2019:15)). Instead this discourse feels symptomatic of accountability pressures on teachers to prove progression and pass exams[106]. In this context, creative composition based on a children's freer exploration potentially becomes highly problematic, even if this is more synonymous with the fundamental processes of musical composition; and therein lies the contradiction.

Part of the challenge therefore relates to pupil freedom or autonomy, where, beyond obvious implications for certain pupils' behaviours, removing control from the teacher in a system that demands teachers 'be accountable for pupils' attainment, progress and outcomes' (DfE, 2011b) sets up an obvious dilemma, as exemplified by student 7's contradictory statement:

[106] As exemplified in the common practice of predicting GCSE grades at year 7 and holding teachers to account by the subsequent progression.

- 'I need to demonstrate a WAGOLL[107] and use 'pause, pounce, bounce' when using questioning so I can put the ownership onto the students more' (7BL).

This extract seems to endorse pupil 'ownership', but that this is 'put there' by the *teacher* through a series of set lesson structures affirms how this is really an extension of the teacher's own aspirations. Student 5 similarly affirms this contradiction when discussing questioning:

- 'I was asking lots of open and closed questions to the students to make sure that everything that I had taught them over the past few months had sunk in and the knowledge was secure' (5BL).

Open questions should encourage explorative thought from the pupils' perspective (e.g. 'what did you think of the performance?'), but here they are aimed at ensuring specific pieces of knowledge that the teacher has 'taught them' had 'sunk in' and were 'secure'. Finally, an interesting contradiction is apparent in student 8's reflection on innovative teaching:

- 'it is important to constantly take innovative approaches to your teaching to ensure the best outcomes possible for your students'

and their subsequent assertion that:

- 'I need to stay up to date with new strategies and methods to deliver the curriculum … when pupils are engaged and properly learning, behaviour and all other elements come much easier' (8BL).

There seems to be an inherent tension between these 'innovative approaches' (which rather denotes a creative, pupil-centric practice) and the adoption of defined 'strategies and methods' to facilitate fixed learning outcomes ('deliver the curriculum') and fixed notions of learning (i.e. 'properly' learning). Whilst my temptation is to argue that such a notion of 'proper learning' treats children somewhat uniformly (to the potential detriment of ensuring 'the best outcomes possible for your students' (8BL)), the final assertion that 'behaviour and all other elements come much easier' (8BL) rather justifies this approach. In other words, as previously, my critique of these students' practices and assertions will almost certainly make their teaching manifestly more complex and difficult.

Therefore, the final consideration I want to draw attention to is my ethical responsibility as a teacher educator. In a position of relative professional experience and comfort, it is important to question whether the pedagogies I advocate actually support the students' ongoing professional efficacy, particularly where this entails a resistance to the very educational practices and structures on which the students' confidence seems to rest. Simultaneously, it is because of this

[107] WAGOLL = What A Good One Looks Like.

professional experience (both as music teacher and teacher educator) that I endorse such approaches, which I consider to be a necessary reaction to music's consistent marginalisation within the curriculum, and believe they will ultimately enable richer music teaching experiences for both early-career teachers and their pupils. In so doing, I accept that such pedagogies are much harder to justify and enact, particularly within our current socio-political context. This sets up an important dilemma that has fundamentally shifted the focus of this thesis. Before completing this analysis, I had anticipated that the final chapter would discuss various methods through which students might healthily resist current socio-political pressures, but now I intend to interrogate the ethical implications of encouraging student teacher resistance *at all*.

However, at this stage I would like to clarify some overall points. Firstly, where these reflections exhibit inherent contradiction, I question whether the students' future practice is already somewhat undermined, despite their apparent confidence. Where the advocated practices of each context are uncritically accepted, even when these are apparently contradictory, this suggests the same vulnerability apparent within the very first reflection (AE) and not a confident professional capable of independent agency. Secondly, I want to re-affirm the dominant criticism of this thesis: these final reflections still highlight a consistent lack of actual musical engagement within schools. At macro-political level, I feel justified in criticising current educational priorities and the apparent impoverished musical experience of many children in England. In this respect, I will happily criticise current practice, cause trouble and be the 'bad guy'.

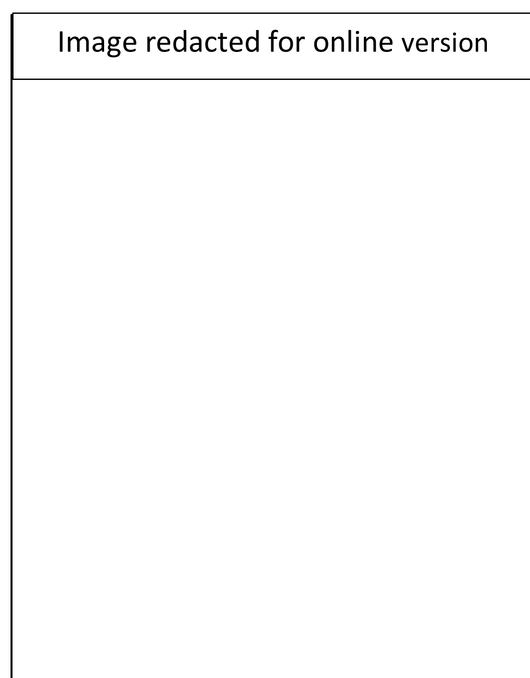



*Figure 23: 'Bad Guy' (Larson, 1992:online)*

## 3.5. University Late Reflection (UL): Return Full Circle (Almost), for Teacher and Pupils' Sake

The final university-based reflection on 'ideal teaching' was written at the very end of the year after the students had completed their teaching placements and had effectively passed the PGCE. This reflection therefore potentially encapsulates the philosophies and values that the students intend to take forward. Whilst certain notions of ideal teaching remain similar to previous university reflections, there are also important changes. So what has changed, what core values has a year on our PGCE developed?

### Pupil-Centrism: From the Techer's Perspective for the Pupils' Benefit

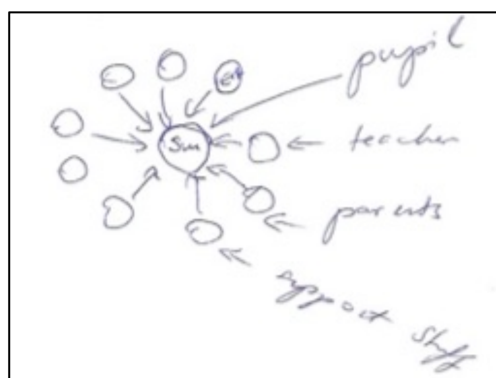



*Figure 24: Pupil-Centred 'Solar System' (6UL)*

Student 6's diagrammatic representation and corresponding text perfectly exemplifies the overall return to the pupil-centrism that was apparent in the first university reflection (UE):

- 'The pupil should be in the centre of lesson and s/he should do as much musical activities as possible' (6UL).

Where both the preceding university reflections discussed ideal teaching from a personal perspective (identifying first as pupil, and then teacher), there is now a focus on 'student centred' (1UL) practice, but from the perspective of *the teacher*. So the re-affirmation of earlier themes, including creating a 'safe learning environment' (1,3UL) or making lessons 'enjoyable' (1,4,7,9,12UL) for pupils, is now *their* responsibility as teachers:

- 'Ensuring a safe learning environment for students to explore sounds & ideas' (3UL)
- 'that the pupils get involved in music … getting involved in what they find fun' (12UL)
- 'make music useful to all students. Nurture life skills and make music enjoyable' (1UL).

This reframed focus is also apparent in the consistent reference to inclusive teaching strategies and/or differentiation (1,2,3,4,5,7,9,10UL), and while such discourses appeared in the middle

university reflection (UM) they are now substantiated by how this will support *the pupils* and not the teacher:

- ‘differentiation, scaffold so all can achieve’ (2UL)
- ‘Ideal music teaching … facilitates across the range of abilities within the classroom’ (4UL)
- ‘Differentiation: making music approachable so all pupils can engage with the subject and enjoy the benefits of all music has to offer’ (9UL, original emphasis).

Though ‘inclusive’ discourse certainly connects to Teachers’ Standard 5 (DfE, 2011b:12), student 9’s emphasis of ‘all’ pupils (also apparent in 1,2,3,7, 9,10UL) feels more like an affirmation of *each and every* child than the blanket facelessness of ‘children’ or ‘learners’ which framed the previous university reflection (UM). Indeed, other instances of discursive practice synonymous with the Teachers’ Standards (e.g. ensuring ‘progress’ (2,7,12UL) or drawing on ‘prior learning’ (10UL)) read much less like explicit quotations and adoption of ‘the right persona’ (4UM), but are included because of how these benefits ‘the type of students [they] are catering for’ (4UL). Thus the teachers’ persona is transformed from a professional ‘act’ to a more human interaction:

- ‘Most of all … caring about the kids and being a positive role model who is a musical figure and presence in the classroom!’ (11UL)

This assertion is supported by student 1’s affirmation of the ‘pastoral’ (1UL) responsibilities of the teacher by ‘being … observant, approachable, professional [and] supportive’ (1UL), and for students 1 and 9 this responsibility goes beyond music education to ‘nurture the transferable skills’ (1UL) and/or ‘life skills’ (1,9UL). In short, these final university reflections highlight a clear de-centring of the student teachers themselves, and a more consistent focus on how teaching supports the children.

It is important to note that these reflections came after the students’ music service experience, where small-group and/or individual music lessons better allow for better appreciation of particular pupils’ needs. Certainly, a consistent focus on ensuring practical musical experiences (1,3,4,6,7,8,9,10,11,12UL) mirrors the students’ reflections on music service teaching (BE & BL). Interestingly, where previously it was *the teacher* that engaged pupils, it is now music itself, as is evident when comparing student 9’s middle university reflection:

- ‘be enthusiastic about your subject … be passionate about showing your love of music to your students, because that is what’s going to make them excited about music’ (9UM)

to this final reflection:

- ‘pupils can engage with the subject and enjoy the benefits of all music has to offer’ (9UL).

Indeed, every instance 'engagement' is now referred to, this is associated with the musical content of lessons:

- 'Resources – engaging & supporting musical outcome' (3UL)
- 'practical activities used to inspire pupils creativity and engagement with subject … It is relevant and therefore engaging for the type off students you are catering for' (4UL)
- 'Relevant content to students – engaging' (2UL).

Moreover, the importance of 'relevant content' is again reminiscent of the initial university reflection (UE) and pupil-centric teaching practices. Even where students allude to the set criteria of the National Curriculum (i.e. performing, listening, and composing – 3,4,9,12UL), where previously (UM) this felt like a rather superficial adoption of discourse, it is now connected to the children's musical development:

- 'a range of activities to improve listening skills, introduce children to new genres of music … encourage singing and improve instrumental skills, develop composition skills' (4UL).

In essence, that the pupils learn through, engage with or 'love' (3UL) music now seems to be more important than the student teachers evincing their own professional attributes.

## Assimilated Discourses: The Tensions Between School and University

However, given my dominant criticism thus far has been the consistent lack of reflection on musical content, that *the dominant theme* here is how practical 'music-making should be key' (9UL, original emphasis)[108] demands further consideration. Given that practical musical involvement is a core component of the National Curriculum (DfE, 2013d)), why does 'music-making' now require such overt affirmation?

- 'I believe 'ideal music teaching' involves active music-making. All music lessons should result in musical outcomes' (8UL).

For example, if I were to ask an art teacher what 'ideal art teaching' entailed, I would be very surprised if they replied 'making art': surely art teaching simply must involve practical artistic activity? And therein lies the crux. Considering my previous analysis, I suggest that consistent affirmation of practical musical involvement is actually indicative of how music lessons in England are *not* synonymous with 'active music-making' (8UL). Indeed, both student 8 and 9's use of 'should' further affirms how such content is not guaranteed[109], against which student 12 clearly articulates the alternative:

---

[108] Except student 5 who focusses on generic teacher attributes, as they did previously (5UE/5UM).
[109] This mirrors the middle university reflection (UM) when 'ideal' was changed to 'ideally'.

- ‘Skills over knowledge. I would rather have my classes learning and developing practical music skills, such as instrumental, composition and performance skills over the facts of music or the theory as such.’ (12UL)

This extract reaffirms previous conclusions about the tensions between ‘musical’ knowledge and knowledge *about* music, where in the current English educational system defined pieces of knowledge (i.e. ‘the facts of music or the theory’) can enable assured progression, but clearly risks marginalising *practical musical experiences.* Within this socio-political context, I suggest student 9’s affirmation that ‘ideal music teaching’ is principally about ‘teaching musical lessons’ (9UL) is not actually stating the obvious.

Moreover, where student 9 goes on to emphasise a need for ‘music through <u>All Stages</u>: offering music through KS3, KS4, KS5’ (9UL, original emphasis), this only further evinces music’s current marginalisation. With recent reports (Daubney et al., 2019; Daubney & Mackrill, 2018; Whittaker et al., 2019) highlighting a dramatic decline in both provision (even at compulsory KS3) and uptake of music in English schools, student 9’s need to affirm the *very existence* of music education, alongside student 12’s desire to ‘increase music’s profile as a whole throughout schools and the community’ (12UL), is a humbling reminder of music’s tenuous position within the curriculum. In summary, I argue that both the affirmation of musical lesson content and reflecting on the status of music in schools highlights a conscious response to current socio-political pressures and ‘being <u>in touch</u> with political movements and changes in music education’ (11UL, original emphasis).

Additionally, the students’ specific use of ‘*musical’* (3,6,7,8,9,10UL) was previously connected to university discourse and our core course text ‘Teaching Music Musically’ (Swanwick, 1999), which is now directly quoted:

- ‘Teaching music musically is also paramount … i.e. using the language of music and active music making to instruct and inform lessons’ (10UL).

Similarly, this advocacy of learning through musical immersion is (again) synonymous with our course mantra ‘sound before symbol’ which is now *explicitly* quoted by several students (1,3,5,9UL). Interestingly, such manifest intertextuality is always presented without any further substantiation, and so reads as a rather assumed ideological statement: ideal music teaching just *is* ‘sound before symbol’. Consequently, reflections like:

- ‘music lessons should be as musical as possible including many practical activities and not worksheet led’ (7UL)
- ‘skills over knowledge … it is possible to teach theory & the ‘more boring’ elements of music through practical means’ (12UL)

feel very much like an affirmation of university (or indeed *my*) discourses. Through this lens of university discourse, other more subtle connections appear, including the consistent affirmation of teacher modelling (3,6,10,11UL): 'Modelling where possible to show musicianship and model for the students' (3UL). Considering our PGCE is based in a world-renowned conservatoire where students must exhibit advanced musical skills to gain a place, I explicitly encourage the students to 'show musicianship' (3UL) in the classroom, making music for and with their pupils. Similarly, that 'singing should be at the heart of music teaching' (8UL) connects to the RNCM's advocacy of Kodály-based vocal and aural pedagogies. Likewise, endorsing 'a holistic music experience, involving the whole child' (8UL) connects to the multi-sensory nature of Dalcroze-inspired pedagogies, for which the RNCM is renowned (e.g. Greenhead et al., 2016)[110], and is echoed by student 6's statement that 'music should be not complicated, it is something pupils should feel and understand through feeling' (6UL). Indeed, this assertion mirrors my own discourse throughout this thesis concerning the importance of subtle notions of musical understanding and how 'it is never a completed product – it is an organic process' (11UL). That these extracts fit so neatly with my own rhetoric is striking, as exemplified by student 4's ultimate declaration: 'don't focus on assessment!' (4UL).

And that is precisely the point: these reflections are perhaps a little too synonymous with my own discourse. To illustrate this, I can easily frame my own pedagogical philosophies outlined throughout this thesis by directly quoting the students:

> Teachers should be '<u>in touch</u> with political movements and changes in music education' (11UL) to resist recent marginalisation and 'increase music's profile as a whole throughout schools and the community' (12UL). Music education should therefore be 'pushing the boundaries' (3UL) to enable an 'authentic & genuine music experience/teaching' (2UL) where ''real life' musical experiences are at the core of what pupils do' (9UL). 'I believe 'ideal music teaching' involves active music making … all music lessons should result in musical outcomes as a result of a musical journey' (8UL). Through 'musical activities' (6UL) and 'teaching music musically' (10UL), learning will be more 'relevant and therefore engaging' (4UL). Music teachers should therefore be a 'musical figure' (11UL) and 'show musicianship & model for the students' (3UL), using 'the language of music and active music making to instruct and inform lessons' (10UL). 'Don't focus on assessment' (4UL) but 'a holistic music experience' (8UL) where pupils 'understand through feeling' (6UL): 'it is never a completed product – it is an organic process' (11UL). 'I would rather have my classes learning and developing practical music skills … over the facts of music or the theory' (12UL). Ideal music teaching should entail 'sound before symbol' (1,3,5,9UL).

[110] The students have specific classes in both Kodaly and Dalcroze-based pedagogies throughout the year.

It is therefore unsurprising that I found myself framing these final reflections in a more positive light. I admit that I have been rather crestfallen by many of the pedagogies the students have previously discussed, and how these are indicative of the challenging state of music education (particularly in secondary schools) and teachers' necessity to fit within particular structures and discourses therein, to the detriment of musical aspirations.

But therein potentially lies the problem, which I feel is the crux of this thesis. Whilst I endorse the pedagogies presented in these final reflections, it is clear that these are framed by university discourses that are often *fundamentally* contrasting (or even contradictory) to those represented within the students' school-based reflections. Consider, for instance, how student 4's statement 'don't focus on assessment'[111] (4UL) compares to their preceding school-based reflection (written only a few weeks previously) on checking 'leaners' had completed tasks to 'ensure progression':

- 'see if they were able to do the tasks by getting pupils to play regularly and by listening, so could adapt to the learner's response to ensure progression is being made' (4BL).

Similarly, none of the students now discuss formalised 'planning' but instead focus on preparing 'high quality resources' (2,3,5UL), and where student 3 now posits that 'resources → engaging & supporting musical outcomes' (3UL) this connects to previous tensions I highlighted (BL) when the same student wrestled between resources facilitating institutionally required or musically creative outcomes:

- 'they had not gone through the process stated in the worksheet … is it more appropriate for pupils to creatively compose, or to compose using processes in order to prepare them for GCSE composition tasks?' (3BL)

This dilemma hints at what I consider to be the most fundamental tension, which relates to the epistemological premise for musical learning on which these two educational contexts apparently rest:

1. Knowledge as discrete and consecutive pieces of information given by the teacher, consumed by the children and measured through assessment.
2. Knowledge as something the pupils themselves develop through experiences set up by the teacher, with outcomes being personal, ongoing and difficult to assess.

This distinction is exemplified by student 1, whose reflection on a 'student centred', 'pastoral' and 'adaptable' music pedagogy focussed on 'individual students' (1UL) could not be more

[111] Only ee now uses this term *at all,* and again this is framed by how it helps *pupils* 'achieve' (7UL).

contradictory to their school-based reflection when they were 'required … to note students [sic] progress and abilty [sic] on the goals of the curriculum' (1BL) leading to the declaration:

- 'I wish I had seen the assessment framework earlier into the scheme of work as I think I could have prepared the students better to fit within the frameworks' (1BL).

This predilection for teaching that aims to ensure pupils meet pre-determined final outcomes feels utterly irreconcilable with one that aims to 'nurture' children through an 'enjoyable … variety' of 'music' and 'activities' (1UL) wherein musical experience comes before (or indeed above) formal articulation or assessment: 'sound before symbol' (1UL).

Finally, it is interesting to note that I began this final analysis with student 6's diagram of the pupil-centred 'solar system' (6UL) and have subsequently highlighted their reflections on how 'music should be … understood through feeling' (6UL). It is therefore ironic that I discussed student 6's final school-based reflection (BL) at great length *precisely because* their attempt to explore music through a pupil-centred, practical, holistic pedagogy (i.e. pupils learning Reggae through 'feeling' the off-beat) caused an 'absolute car crush [sic]' (6BL). In conclusion, a key finding within this final analysis is not only how these reflections are synonymous with university discourses, but how this seems to be utterly contrasting to the 'real world' of teaching and the consequential tensions this unveils. Thus, the focus of this thesis, as discussed, shifts to my own professional practice in preparing the students for a life in teaching. The ethical ramifications of encouraging a musical education that resists and/or contradicts current situational practice therefore needs careful consideration, and will frame the final chapter of this thesis. Nevertheless, despite the possible complications in practice, the overall shift back to a pupil-centric pedagogy filled with broad musical experiences is, I suggest, indicative of a much richer music education.

## 3.6. Conclusions: Student Teacher Developing Professionalism

To conclude this chapter, I will return to the three initial research questions posed in Chapter One to frame the findings of this Critical Discourse Analysis as a whole.

1. How might the current educational context impact upon my student teachers' development?

This question drew on the assertion that music education in England has been significantly marginalised over the last 30 years and that the working lives of teachers have been both de-personalised and de-professionalised as a consequence of current neo-liberal accountability

pressures. In retrospect, the problem with this question is that it refers to 'context' in the singular, as if it were one homogeneous professional experience. Within my analysis, I instead identified three broad professional contexts (secondary school, music service and university) that influenced the student teachers in different ways. The context that most closely aligned to the socio-political challenges associated with a neo-liberal education system was undoubtedly the secondary school, where the consistent discussion of a highly structured education aimed at ensuring progression towards clear and measurable outcomes permeated throughout the students' reflections. The marginalisation of music was also highly evident, from specific reflections pertaining to the weak profile music has in certain schools, to the consistent lack of reference to musical content within the students' own lessons. But the secondary school was also undoubtedly the most trying professional context, where managing large classes of early-teenage children in a context whose priorities are not only 'musical' necessarily called for different professional actions and aspirations. By contrast, music service teaching is singularly focussed on music, particularly in relation to the National Plan for Music's (DfE & DCMS, 2011:11) mandate to 'ensure that every child aged 5-18 has the opportunity to learn a musical instrument', and the students reflections very much echo those socio-political conditions. Thus, the final reflections (BL) subtly allude to the way music services are held to account by schools, both in terms of realising governmental mandates and the way that they are bought in as traded services in order to do so, such that school accountability measures also pervade this practice. But the most distinct professional context was, in many ways, the university. Whilst the students still relied on certain associated structures (specifically the Teachers Standards and the National Curriculum), reflections on pedagogy from this context presented a freer and more nuanced account of music education, one that is typically student-centric and focussed on musical immersion more than attaining knowledge. Consequently, as specifically alluded to in the analysis of placement B (BE & BL), the students come across as somewhat 'split' subjects overall, whose practices, values and discourses are distinct depending on the context in which these are expressed. In other words, far from one consistent 'development', I would suggest that the students' professionalism develops in multiple, fragmented and often distinct ways as associated with their relevant professional context at a given time. To give a broad picture of this narrative, Figure 25 (p.125) highlights the key overall discursive changes, but it is important to note that this does not reflect the richness, depth nor complexity unveiled within the Critical Discourse Analysis itself and so must be read in relation to the previous analysis.

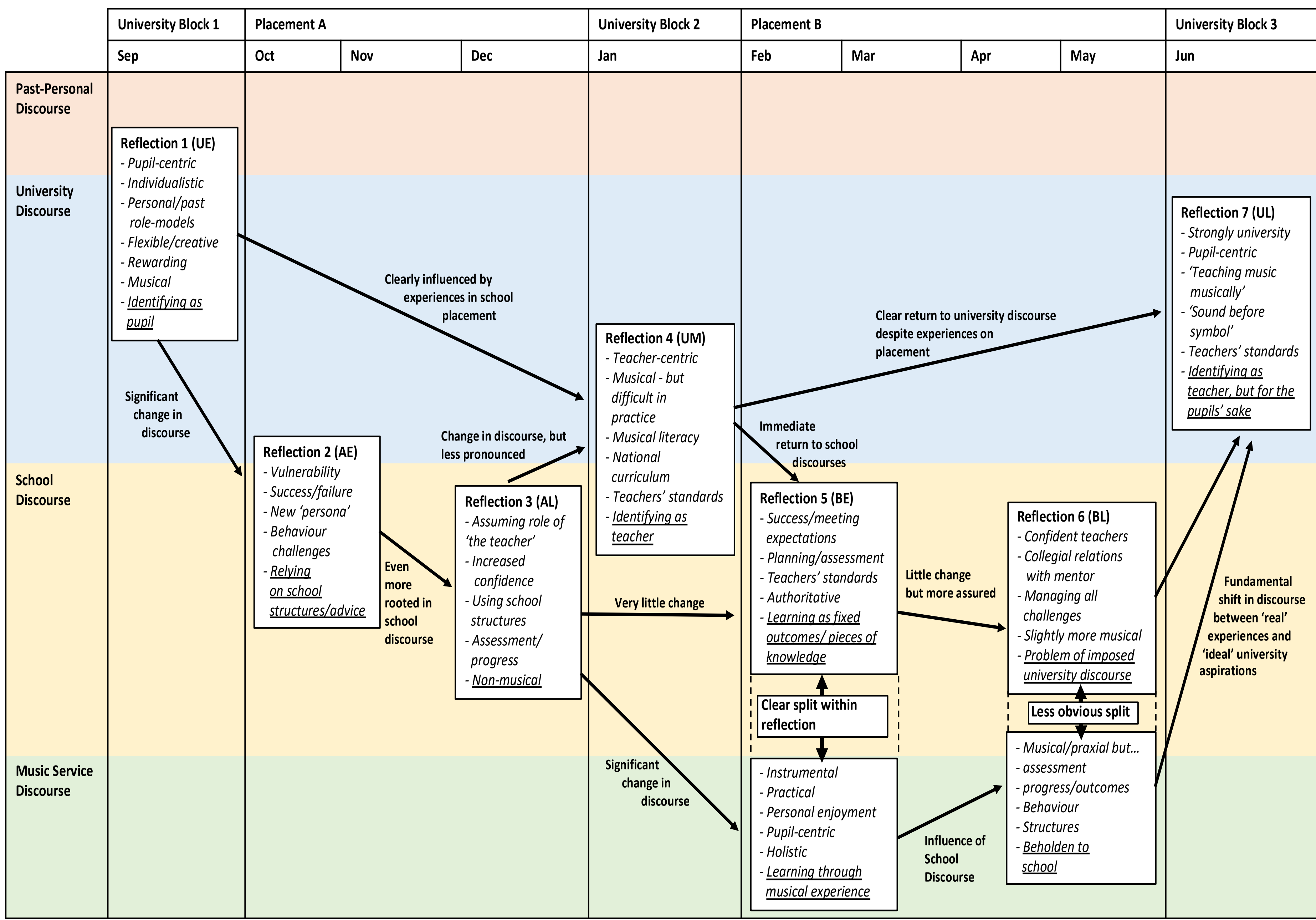



*Figure 25: Discursive Changes Throughout the Initial Teacher Education Year*

2. To what extent might they [student teachers] resist or assimilate current contextual priorities and pressures?

Drawing on from the assertions above, I would conclude that the students tend to assimilate the contextual discourses and priorities of each professional context when they are referring to that very context. Based on Fairclough's notions of texts as 'discursive practice' (Fairclough, 1992:73), I would associate this behaviour with the notion that these texts are written with an 'audience' in mind. Whilst these reflections are classed as 'personal', it is important to reaffirm that they are a required component of the course and are read by tutors (both in school and at university) in order to support the students and set targets. Thus the notion that these reflections are responsive to the *explicit* desires of the tutor must be acknowledged. However, at a more fundamental level, I connect this assimilation to a Žižekian framing of the subject who, lacking a core essentialist identity, situates their desires in relation to 'the *desire of the Other*' (Žižek, 1989:128). As described in Chapter Two, for Žižek the question is never 'what do I want' but always 'What do others want from me? What do they see in me? What am I to others?' (Žižek, 1997a:9). Key to this framing of the subject is the incapacity to truly know the other's desires, such that desire is built on a fantasy of what the other's desires are perceived to be. Due to the clear contrasts within individual students' reflections, and how these directly relate to discursive context in which they are expressed, I consider all of these reflections to be various expressions of fantasy. This is particularly evident in the final split placement where the discourses fundamentally shift, *even within a single reflection,* when different educational contexts are discussed. This is only exacerbated by the subsequent final university reflection which, despite being written only a few weeks later, presented an utterly contrasting picture of music education that was synonymous with university and my own discourses. The analysis therefore presents a fundamentally 'split' subject who, 'caught in the radically external signifying network … is mortified, dismembered, divided' (Žižek, 1989:196). In short, I argue that each of the reflections is very much written *for* the context that is being expressed, with the students subconsciously affirming what they perceive that context (or rather the individuals therein) would expect to hear.

3. And how might these [contextual priorities] in turn cause particular professional tensions with ramifications for professional actions and values?

Where in Chapter One I postulated that certain inherent tensions between music and current educational practice could cause challenges for the students, through their consistent and

uncritical assimilation of associated discourses these tensions were not really apparent in practice. Instead, it is the distinctions between these discursive contests themselves that cause tensions or 'antagonism' (Laclau & Mouffe, 1985:108). So whilst the students are not critical of a given context when reflecting within that very context, where one discursive context interacts with another there appear certain inherent tensions. This was particularly clear in the university reflections, where the priorities of the school were often rejected or criticised (either explicitly or implicitly) whilst university pedagogies where uncritically endorsed. The irony is that two particular students highlighted how discourses synonymous with the university caused clear problems in practice (i.e. creative freedoms in composition (3BL) and practical holistic musical experiences (6BL)) but then advocated *those very practices* when back in university. This was a crucial finding in this chapter, one which has fundamentally shifted the focus of my thesis. When setting out on this research project, I presumed that the student teachers' reflection would evince the clear marginalisation of music in schools and the personal problems this caused, against which I might be able to offer certain pedagogical strategies from my perspective as a university teacher. To the contrary, it has become clear to me that the discourses I advocate *are one of the very things* that causes problems for the students. Thus, where in Chapter One I asserted how the neo-liberal march to an instrumentalist education erodes professional self-efficacy, I rather wonder if I too am culpable in the erosion of the students' self-efficacy. In other words, through the advocacy of a music pedagogy that is resistant or contradictory to such an educational environment, do I effectively help to set up untenable professional aspirations for the students?

This question will therefore frame the final chapter of this thesis in which I will discuss the ethical implications of advocating resistance. Through delving more deeply into Žižek's conception of the subject and, true to Žižek's own writing style, drawing on various literary sources, I aim to present an ideology critique that weighs up the various dimensions of this question. Through doing so, I hope to clarify how music teacher educators might support the future professional lives of student teachers whilst also ensuring a rich musical education for the children that they subsequently teach. However, in defence of my critique in Chapter One, I do want to affirm how the students' school-based reflections uphold my belief that current governmental educational priorities manifest in an impoverished musical education for many children, against which I believe teachers *must* act. How to do so in a professionally sustainable way is therefore the ultimate concern of my final chapter.

# Chapter 4 – Discussion and Conclusions: On the Ethics of Encouraging Resistance

Within the previous chapter, I presented an extensive analysis of the student teachers' reflective writing throughout their Initial Teacher Education year. My ultimate conclusion was less to do with the students' assimilation of certain problematic contextual discourses, but how tensions between different contexts' discourses themselves set up potentially untenable professional expectations. Rather than being caught in a tension between personal and professional expectations, the students' practice and values echoed the context in which they were expressed which brought to light inherent tensions between those educational contexts' expectations. Specifically, I discussed how certain discourses advocated at university, and assimilated by the students whilst they were there, fundamentally contrasted with those of the school, such that the application of those pedagogical approaches necessarily demands a resistance to certain school-based practices with potentially detrimental implications for the students' ongoing professional lives. Thus, the intention of this final chapter is to discuss the ethical implications therein and the subsequent responsibilities for teacher educators like myself. Firstly, in response to the previous chapter, I will return to a Žižekian theoretical conceptualisation of the subject which may help to shed further light on the students' reflections. This in turn will set up a debate concerning the implications of assimilation and resistance, drawing on three particular literary sources in connection to broader academic research for clarification. I will then conclude how a Žižekian conceptualisation might offer a unique route to support student teacher agency, criticality and confidence.

## 4.1. A Return to Theory: The Žižekian Subject

### Feigning Accommodation and Null-Subjectivity: Whose Desire Do I Desire?

> 'Truly I tell you', Jesus answered, 'this very night, before the rooster crows, you will disown me three times.'
> But Peter declared, 'Even if I have to die with you, I will never disown you.'
> And all the other disciples said the same.
> …
> Now Peter was sitting out in the courtyard, and a servant girl came to him.
> 'You also were with Jesus of Galilee,' she said.
> But he denied it before them all. 'I don't know what you're talking about,' he said.
> Then he went out to the gateway, where another servant girl saw him and said to the people there, 'This fellow was with Jesus of Nazareth.'
> He denied it again, with an oath: 'I don't know the man!'

> After a little while, those standing there went up to Peter and said, 'Surely you are one of them; your accent gives you away.'
> Then he began to call down curses, and he swore to them, 'I don't know the man!'
> Immediately a rooster crowed. Then Peter remembered the word Jesus had spoken: 'Before the rooster crows, you will disown me three times.' And he went outside and wept bitterly.
>
> (New International Version, Matthew 26:34-35 & 69-75)

The well-known account of Peter's betrayal is, for me, a particularly human and relatable moment within the New Testament narrative. The fervour with which he declares both his loyalty and rejection denotes a complete split in character that directly responds to the audience he is addressing. Given the analyses in my previous chapter, the account of Peter therefore echoes that of the students, whose advocacy of certain discourses was both responsive to the demands of the context in which these were expressed, and clearly contrasting to discourses presented elsewhere. Indeed, the emphasis with which student 4 declared 'don't focus on assessment!' (4UL) in university is rather akin to the 'loyal' disciple, particularly where this was preceded by a school-based reflection only a few weeks previously that did indeed focus on assessment 'to see if they were able to do the tasks … to ensure progression is being made' (4BL). For Žižek, the distinction between that which is declared as a personal conviction and the actions which betray this in practice highlights an important subjective turn:

> The subject can pretend that his flattery is nothing but a simple feigning accommodation to an external ritual which has nothing whatsoever to do with his innermost and sincere convictions. The problem is that as soon as he pretends to feign, he is already the victim of his own feigning: his true place is out there, in the empty external ritual, and what he takes for his innermost conviction is nothing but the narcissistic vanity of his null subjectivity. (Žižek, 1989:239)

For example, whilst working as a primary curricular music teacher I was once asked by a deputy headteacher to complete summative assessments of the pupils using a tick-box assessment matrix, writing 'working below', 'working at' or 'working above' for every child against a set list of skills. As stated throughout this thesis, I typically reject such educational processes associated with measuring musical learning, but nevertheless, despite not really knowing the capabilities of the children (over 200 in total), I completed the assessment as required. Whether or not I decreed such actions to be 'feigned accommodation' of external pressures (i.e. 'I am only doing it because the school asked for is, it's not really what I believe in…'), my 'true place is out there' and my actions reveal the core of my desire (i.e. to appease the expectations of the school). Thus for Žižek (1989:239), 'the 'truth' of what we are saying depends on the way our speech constitutes a social

bond, on its performative function, not on the psychological 'sincerity' of our intention'. In other words, the assertion 'don't focus on assessment!' (4UL), or indeed any expression of personal educational aspirations, is an empty gesture where this is not subsequently 'performed'. Rather it is my 'real' social actions, how I behave, talk and act *as a teacher*, that evinces my core desires which, as in my personal example above, often highlights how I am complicit in perpetuating the very practices I reject.

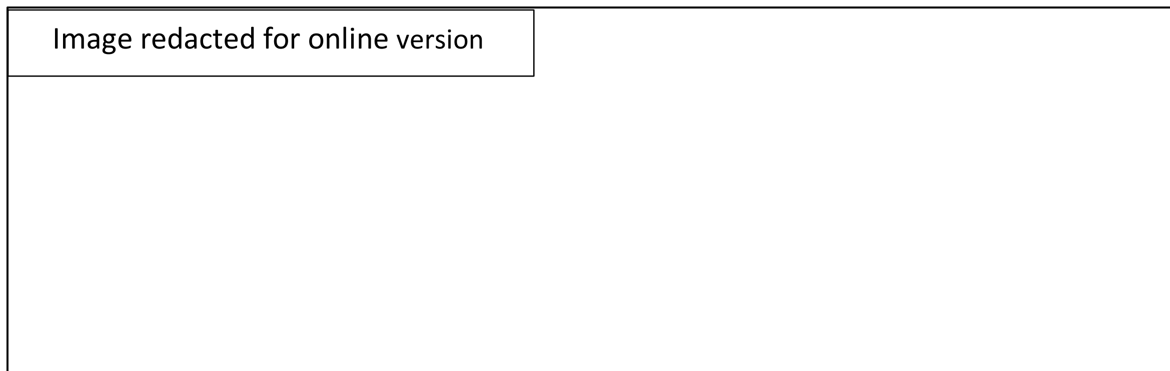



*Figure 26: 'I Resent That!' (Watterson, 1994b:online)*

This conclusion is (as with Calvin) tempting to 'resent', but, as discussed in Chapter Two, the process of adopting external values denotes a fundamental level of Žižek's notion of subjectivity. To recap, Žižek (1989) draws on the Lacanian premise of 'null-subjectivity' (139) and the 'impossibility of the signifying representation of the subject' (236). So, while the subject is positioned in various ways within the socio-symbolic network (Lacan's 'big Other'), these determinations are always incomplete or insufficient, prompting the question: 'Why am I what you [the big Other] are saying that I am?' (126). Lacking a 'core' identity with which to answer, 'that the subject cannot find a signifier which would be 'his own'' (197), the subject draws on those very external identifiers to create an illusion or *fantasy* 'as a construction, as an imaginary scenario filling out this void' (128). Thus, 'to achieve self-identity, the subject must identify himself with the imaginary other, he must alienate himself - put his identity outside himself' (116). In other words, identity is not so much 'who am I' but rather 'what do others want from me', which is why, for Žižek, desire is mediated 'not by the subject's own, but the *other's* desire' (Žižek, 1997a:9). Therefore, subjective aspirations are always built on a fantasy, an imagined interpolation, of how the subject is perceived or viewed by their others. This notion is reminiscent of my discussions within Chapter One relating to 'panoptic performativity' (Perryman, 2007:173) in which the subject's impression of being observed and in 'a state of conscious and permanent visibility … assures the automatic functioning of power' (Foucault, 1995:201). However, where for Foucault

this influential 'power' is very much 'out there'[112], for Žižek (1989) this influence is manifested and moderated *by the subject themselves* through their active pleasure, or 'jouissance' (73), in appeasing *their own* perception of the other's desires. Thus, teachers' adherence to particular expectations is 'more a consequence of the way teachers enjoy appeasing what they feel is expected than them being forced to do so' (Gardiner, 2020b:5) and so is not an unwitting assimilation, nor a forced one, but a willing subjugation.

Whilst this subjective turn rather holds teachers to account (and is therefore still tempting to resent), it simultaneously opens up certain theoretical opportunities. Importantly, where within Žižek's framework the subject is held responsible, they thus always already have agency. That is not to say that the subject has a certain inner 'essence', only that they are *active* in the process of assimilating socio-cultural norms. Indeed, Žižek (1989) suggests that the subject is well aware of how certain norms are illusory[113], but engages in their every-day enaction 'as if they did not know' (30) which is the very process that perpetuates dominant practices and gives them power. As in my anecdote above, whilst I knew the assessment of those children was worthless (or even detrimental), that I subsequently acted as if it were valuable and beneficial (i.e. by completing the assessment) both betrayed the root of my desire (i.e. to appease the deputy head teacher) and affirmed the very practice I criticise. Thus the subject's values or beliefs have 'less to do with reason and knowledge than with habit and senseless … enjoyment' (Vighi & Feldner, 2007:146) when acting in accordance with perceived expectations. What is key within this conceptualisation is that where the subject is considered responsible, the possibility for resistance or rejection of particular discourses is opened up. Where, at the most basic level, discursive determinations are always insufficient and not wholly constitutive of the subject, this keeps the possibility for subjective movement or change (to identify differently) alive.

However, where in my recent paper I suggested that exposing the students' desire to appease others and fit within particular habitual practices might allow them to 'clarify and communicate their own perspective' (Gardiner, 2020a:72), I now believe this assertion to be insufficient in that it denotes a certain inherent 'self' as distinct from the 'other' which (as highlighted above) is not in keeping with the Žižekian thesis. In short, both the students' and my own identity and desires as 'teacher' are *always necessarily external*; they was never ours in the first place but adopted from our various educational contexts. The question is therefore not so

[112] For example, in a very real prison guard/police man/OFSTED inspector who does indeed watch the subject.
[113] Žižek gives the example of paper money, which everyone knows is, in and of itself, worthless.

much how to exert our own desires, but who do we most want to appease: 'which of them is worth being the object of my desire? Which desire should I desire?' (Žižek, 1989:196). Or, in other words, '*for whom* is the subject acting this role? Which *gaze* is considered when the subject identifies himself with a certain image?' (117-118). It is here, in the locus of desire, that I now believe the subject's agency can manifest, where a particular choice can be made, and where change, resistance or rejection becomes possible.

### The Problem and/or Necessity of Resistance: A Personal Anecdote

As explored in Chapter Three, choosing to aspire to educational discourses or values that are distinct, or even contrary, to hegemonic practices within a given setting can be highly problematic. Whether, as in the particular examples of students 3 and 6 (3,6BL), this might entail the encouragement of creativity or musicianship in an attempt to meet the desires of the pupils (or indeed the university tutor!) at the expense of definite, articulable knowledge which meets the demands of the school, such aspirations can be hard to justify and difficult to implement. In order to clarify this, I will draw on a specific personal anecdote from when I was employed as a full-time peripatetic music service teacher in 2017. Previously, my responsibilities had largely involved primary curricular and instrumental music teaching, but this particular year I was bought in to support a failing secondary music department by teaching Key-stage Three (ages 11-14) music every Wednesday. Frankly, the music department felt like a post-apocalyptic classroom where music had once been taught: broken instruments were scattered everywhere, faded posters of musical has-beens were peeling off the wall, and ancient computers running outdated software dominated the many desks that filled the room. On the first day, I was handed student workbooks for each year group that were filled with key terminology crosswords, 'name-the-note' activities and a weekly requirement for the pupils to write 'this week I have learnt…' statement. I decidedly chose to reject this course of teaching and instead pursue the highly practical instrumental music education that I was familiar with, which was where the problems started. Firstly, it transpired that I would actually be teaching in the library, which had *absolutely no* musical resources and so I had to borrow instruments from the music service (e.g. a samba set). Then, within 10 minutes of the first lesson, the maths teacher next door complained about the noise. Despite tactfully affirming that music teaching necessitated noise, they complained every week thereafter, both to me and the senior leadership team, such that I was first moved to the hall (where the dinner staff also complained about the noise and how I disrupted the lunch set-up) and then back to the cramped

music classroom. But the real challenge was with the pupils who, having clearly never experienced a practical musical education, lacked many of the fundamental skills I assumed would be there; notably the capacity to recognise and repeat a simple rhythm in time. Therefore, my expectations were typically too high which often resulted in a rejection of the music activity I introduced and a catastrophic break-down in our relationship (to my shame, I became a very angry teacher). Meanwhile, the school had recently been heavily criticised by Ofsted for the behaviour of their pupils, which only made things harder. In short, this was the worst teaching experience of my life which led me to fundamentally question my capacity as a teacher, to worry incessantly about going into the school and, ultimately, to present at hospital with profound chest-pains. Essentially, the application of a music service pedagogy that appeased my fantasy of 'good music teaching' was in clear antagonism with this new context, such that it would have been significantly easier to abide by the existing habits of the school: 'this week I have learnt not to make music in the classroom'.

This personal anecdote highlights how utilising and abiding by the discourses of the school in which a teacher works can make professional life significantly easier. Indeed, as discussed in Chapters One and Three, developing such 'micro-political literacy' (Conway & Rawlings, 2015:40) where teachers become fluent in the particular needs and expectations of a given context is an important facet of becoming a teacher (Buchanan, 2015; Mockler, 2011), enabling the smooth running of schools and for music teachers to work efficiently within the habits or norms therein (Gardiner, 2020a; Mantie & Talbot, 2015). Moreover, it was through assimilating the educational habits and structures associated with 'the school teacher' that, in the previous chapter, the student teachers seemed to situate their confidence and become 'the voice of authority' (11BE). Importantly, Žižek suggests that 'as soon as the performative mechanism which gives him his charismatic authority is demasked, the Master loses his power' (Žižek, 1989:163). In other words, where teachers cease to 'perform' as they should (in relation to the habits of a particular educational setting) the illusion of their authority is potentially revealed, with obvious detrimental professional implications. So why advocate resistance at all? In Chapter Three, I acknowledged particular criticisms I received when publishing early doctoral research (Gardiner, 2020a), and how I may be in danger of 'prolepsis' (Cole 1996, 183) having 'mapped my own trajectories onto my preservice teachers' (Talbot, 2013b:67) and affirming what is 'best' for them based on my experiences. However, my personal anecdote above instead affirms how I am well aware of the trauma that resistant practice can induce. So, where professional lives may be easier, why not encourage the students to assimilate their contextual discourses? While the Žižekian thesis opens

space for resistance, why should we pursue it? What right do I have to ask such a thing? What are the ethical implications of doing so? What is at stake?

Firstly, drawing on the analysis presented in Chapter Three, I suggest there are certain obvious implications where music teachers fully assimilate discourses associated with the three contexts discussed in the students' reflections: secondary school, music service and university. In the secondary school (at risk of repeating myself), the consistent lack of musically ordinated learning is particularly concerning for me. Based on the students' reflections and my own professional experience, the possible richness of musical learning, both in terms of musical content and the various means by which learning is encouraged (listening, playing, creating, exploring, discussing…), currently feels distinctly lacking in English secondary schools, to the detriment of music education itself and also the nurturing of children's broader development. Meanwhile, music service learning often seems similarly narrow, with the students' reflections highlighting a hierarchy of performance (specifically through playing an instrument) over everything else, and a consequential negation of other facets of the curriculum including listening, composing or learning about musical history and culture. I therefore argue that there is a danger in overly perpetuating either of these two distinct educational cultures, particularly where they potentially undermine each other. Specifically, whilst music in in secondary schools is accessible 'for all', where lesson content is musically weak and thus indistinct within the broader curriculum, I suggest this only exacerbates (and even justifies) music's recent marginalisation in the school (as detailed in Chapter One). Meanwhile, school leadership is consistently being encouraged to draw on Music Education Hubs (DfE, 2011; 2021) where, through music services, learning is seemingly wholly musically ordinated, but is potentially elitist, specific and (importantly) non-compulsory. This privatisation of music education, bought-in only where schools/parents are willing or able to pay, only risks further marginalisation of music education in certain schools, whilst denying many children access to a full music curriculum, or indeed music education at all (Savage & Barnard, 2019). Indeed, where music service instrumental provision increasingly stands in the place of curricular music lessons (Fautley et al., 2017), this potentially mitigates the need for schools to ensure in-house expertise, either by employing secondary music teachers (as in student 11's statement 'no music department really exists' 11BE) or facilitating and developing non-specialist primary teachers' music teaching. Simultaneously, our university discourse seems to be so distinct to the 'real world' of teaching that to wholly adopt the corresponding educational practices would certainly cause enormous challenges in school (as outlined at the end of the previous chapter). In short, I argue that Chapter

Three set out a basic ethical grounding for advocating a certain resistance to *each* of these contexts' dominant discourses in pursuit of a richer and more balanced musical education for children in England.

Moreover, I argue resistant practice can benefit the students themselves, not least in relation to the assimilation of accountability processes prevalent across all school contexts and how this risks professional exhaustion and subsequent burn-out as discussed in Chapter One (e.g. Allen, 2018; NEU, 2019; Skaalvik & Skaalvik, 2009)[114]. I also believe there are important ethical groundings in encouraging the act of resistance *itself* as a fundamental means of supporting students' ongoing professionalism. To clarify this assertion, the following section will draw on three particular literary sources in relation to Žižek's conceptualisation of the subject, other academic research and the students' reflections themselves. Through these illustrative examples, I will outline certain subjective challenges inherent in both assimilation and resistance, and consequently discuss the implications of a balanced resistance for professional self-efficacy.

## 4.2. The Various Dimensions of Resistance: Zamyatin, Kerouac and Eliot

### Zamyatin's '*We*': Utter Self-denial and Undesirable Desire

> The Numbers were marching along in step in neat ranks of four – hundreds and thousands of them … And I, or rather we, our four, were one of the innumerable waves of that mighty flood. (Zamyatin, 1924:7)

Yevgeny Zamyatin completed his dystopian masterpiece '*We*' in 1921 and, due to its prohibition in communist Russia, it was first published in English in 1924. The subsequent international appreciation of Zamyatin's critique of totalitarianism coincided with rising Stalinist power such that, ultimately, Zamyatin was permanently exiled in 1931. The narrative of We is told through a collection of personal journal reflections written by the protagonist D-503, who is an important mathematician within the mathematically ordinated and utterly uniform OneState. Within Onestate, people are referred to as 'Numbers' whose role is to work as if they are a single machine; a figure locked within a grand equation aiming to eradicate nuance:

> Yes: to integrate completely the colossal equation of the universe. Yes: to unbend the wild curve, to straighten it tangentially, asymptotically, to flatten it to an undeviating line. Because the line of OneState is a straight line. The great, divine, precise, wise straight line – the wisest of all lines… (4)

[114] This is specifically evident in excessive marking and assessment, which was apparent in reflection AL and clearly entailed a 'considerable amount of work' (3AL).

Importantly, where Orwell's '1984' (which was directly inspired by 'We') outlines a protagonist who is always uncomfortable with the totalitarianism of 'the Party' (Orwell, 2008:6), D-503 wilfully and totally submits to his mathematically beautiful system:

> I suddenly saw the whole beauty of this grandiose mechanical ballet … Why is this dance beautiful? Answer: because it is *nonfree* movement, because all the fundamental significance of the dance lies precisely in its aesthetic subjection, its ideal nonfreedom. (Zamyatin, 1924:6)

Consequently, the subject decidedly *chooses* to refer to his reflections not as 'what I think' but 'what we think' (4) (thus the title of the book) and thereby enslaves himself to the system; to being 'nonfree' (6). Consequently, it is not just that OneState is beautiful (which in and of itself spawns adherence), but how each Number is aware that they are *integral*[115]*,* and so OneState is not so much an oppressive force 'out there', but something created and maintained by each and every Number:

> I saw everything: the unalterably straight streets, the sparkling glass of the sidewalks, the divine parallelepipeds of the transparent dwellings, the squared harmony of the grey-blue ranks. And so I felt that I – not generations of people, but I myself – I had conquered the old God and the old life, I myself had created all this. (7)

*Figure 27: The 'Beautiful' One-state (Zamyatin, 1924:cover illustration)*

[115] Coincidentally, integral is the name of the grand space ship that D-503 creates, whose ultimate role was to spread OneState to the ends of the universe. Interestingly, Zamyatin himself trained as a naval engineer, thus D-503 is certainly self-referential.

As a result, D-503 does not only abide by the structures of OneState, but delightedly invests his identity in it, happily denying himself: he truly *is* OneState.

However, D-503 soon encounters I-330, who illegally smokes cigarettes, drinks alcohol and flirts, and despite her not being his assigned lover, D-503 falls completely in love. It is this encounter that spawns D-503 to write the journal of 'We' in an attempt to account for the traumatic way he is irrationally drawn to I-330 and subsequently begins to find beauty in imperfections:

> So here I am, drunk with joy … buds are popping open all around me, everywhere, and armchairs are blossoming, and shoes, golden badges, lightbulbs, someone's dark long-lashed eyes, the faceted columns of the banisters, a handkerchief lost on the stairs, the table of the one on duty, and above the table the gentle cheeks of U, brown with spots. It's all unusual, new, tender, pink, moist. (125)

However, seeing the world in a new way is not ultimately joyful, but highly problematic and painful, as his assigned lover O-90 points out:

> 'You don't look normal, dear. You look sick. Because sick and not normal are the same thing. You're destroying yourself, and no one is going to tell you that – no one' …
> You're right, of course, I'm not sensible, I'm sick, I have a soul. I'm a microbe. But isn't blooming a sickness? Doesn't it hurt when the bud bursts open? (125-6)

Indeed, this 'sickness' (specifically his 'dreaming' and 'insomnia', which are both illegal) prompts him to desperately visit the doctor (who has been similarly corrupted by I-330) resulting in a rather surreal encounter:

> The scissor-lips flashed a smile. 'You're in bad shape. It looks like you're developing a soul.' …
> 'That's … very dangerous,' I murmured.
> 'Incurable,' the scissors snipped.
> 'But … what's really going on? I don't … I can't understand.' …
> I held on all the harder to that thinnest of hands. I was terrified of losing my lifebelt. (86-87)

And this tension is the crux of the book. In essence, there is no place for anything in OneState that does not serve the universal, and so 'distinct' Numbers (those with a soul, who fall in love, who decide things for themselves) serve absolutely no purpose; they are a sickness. D-503's new-found distinctness therefore ruptures him at his very core; the 'lifebelt' that defined, guided and gave purpose to his very being had been ripped away. Thus he truly 'can't understand' (87) this new perspective, and it utterly destroys him: 'I'm done for. I'm in no condition to fulfil my obligation to

OneState. I…' (58). Even the certainty of mathematics betrays him, with a core premise of the book being that 'the number of revolutions is infinite' (168) or, in other words, there is no perfect solution, no final answer. The problem is D-503 cannot lose hold of his past, and stuck between these two positions his world crumbles: he tries and fails to destroy himself and his beloved integral; he illegally impregnates his assigned partner and has to smuggle her out of OneState; he assists in a revolution for which he is given a forced cranial lobotomy; and finally he betrays his new lover who is subsequently euthanised. But nonetheless his ultimate declaration is 'reason has to win' (225).

For Žižek, such wholehearted identification with a given subject position and (as with D-503) to truly 'become the voice of this superego [is] self-destructive' (The Perverts Guide to Ideology, 2012:1h23m). Firstly, as discussed previously, this is partly a consequence of how identity rooted in a phantasmic perception of the other's desires is, for Žižek (1989), *always* ultimately insufficient. But additionally, when one encounters a traumatic event (as in falling in love) this utterly repositions the subject, whether they want it or not, such that the old identity no longer quite fits. Returning to education, Vaaben and Bjerg (2019) draw on Žižek's conceptualisation to analyse how a Danish primary school teacher (Line) responded to recent political changes which (akin to the English political transformations highlighted in Chapter One) entailed a significant de-professionalisation of teachers and erosion of their agency. Where previously Danish primary teachers were trusted to manage their own hours as befitted their responsibilities, local government wanted to ensure teachers taught more hours per week and gave school principals increased authority to manage how teachers used their time. Union action led to a month of school closures and removal of the teachers' salaries, ultimately requiring state governmental intervention:

> working hours were laid down by law – Act 109. This legislation sent the teachers back to work, and set a fixed limit to teachers' working hours, requiring them to be present at school during all working hours. (Vaaben & Bjerg, 2019:109-10)

Consequently, many teachers felt 'deeply wronged and humiliated, and had difficulties putting these events behind them' (110). Drawing on Žižek, Vaaben and Bjerg discuss how the 'spirit of teaching resides in the order of fantasy' (114) and what the teachers perceive 'the Other wants' (114), with Line (as a particular case study from a broader empirical data set) identifying herself as 'a teacher' synonymous with pre-reformation expectations. As a consequence of this traumatic new legislation, Vaaben & Bjerg thus theorise that the ''spirit of teaching' has been killed, and teachers are now 'working dead' (teaching machines), driven without desire' (107). What is

particularly interesting is that most of these new legislated expectations 'were exactly what [Line had] been doing with and for her students for years. Long before it became a policy matter' (115). Consequently, it was not the changes to working lives that was particularly problematic, but rather teachers became 'seriously bewildered about what others require of them' (107), about how their identity as 'teacher' was now framed. Line therefore effectively found these new expectations irreconcilable with her identity and desire as a teacher, which were utterly grounded in a fantasy of what the Other had previously wanted. Consequently, much like Zamyatin's D-503 there was a certain 'loss that refuses to go away' (108) with Line being 'haunted by the absent presence of 'the spirit of teaching'' (107) which, despite effectively doing exactly the same job, made Line's job untenable, and so she quit. Vaaben and Bjerg clarify this process:

> Previously teachers had felt relatively sure that there was an alignment between what they enjoyed doing and what others wanted from them. But now they are no longer sure what the Other wants – and therefor find no enjoyment in doing what they previously found enjoyable. (118)

So what can be taken from this narrative? Through drawing on both Zamyatin and Line's account, I aimed to highlight how identifying too firmly with a particular set of educational expectations or discourses always eventually amounts to a certain alienation. Whether through obvious changes (e.g. new governmental policy) or more subtle shifts (e.g. different priorities of a new head teacher, or colleague), the life of a teachers is always one in which the Other's desires will change. Those who are too firmly rooted in a particular discourse risk making their teaching lives unenjoyable (or worse untenable) when this no longer seems to fit the Other's desires.

Returning to my own personal anecdote of teaching in the failing secondary school, the core problem was that my teacher identity was overly rooted in a music service perspective, and when my responsibilities were changed the fantasy of 'good music teaching' was simply no longer fit for purpose. The consequence was not being forced out, but, as with the Danish teachers, I started to feel as if I 'had to quit' (121)[116]. Set against the current English backdrop of increasing teacher dropout and poor retention of recent entrants into the profession (DfE, 2018c; NEU, 2019), this conceptualisation therefore presents an interesting perspective on the recent erosion of teachers' professional confidence. Certainly the students teachers' reflections presented in Chapter Three highlight such tensions, where the students investment in a particular notion of teaching was subsequently challenged, including (among others):

[116] This was also the case for Zamyatin, who ultimately asked to leave Russia.

- University aspirations being challenged in practice: ‘performance activities need to be as musical as possible but this is not always possibly logistically in school due to lack of equipment and resources’ (3UM)
- Meeting individual pupils’ needs contradicting desires for assessment: ‘once you know students/classes, structure lessons for them them’ (1UM) versus ‘prepare students better to fit with the frameworks’(1BL)
- Citing a preference for one context whilst simultaneously working in another: ‘I’m finding it difficult to not sway towards being a Peri, the benefits just seem to outweigh all the trials which go along with being a classroom teacher!’ (2BE)

The point is that such challenges are a *necessary* facet of being a teacher, and allowing oneself to overly identify with a particular position will, based on this theoretical perspective, always encounter profound tensions or trauma. In short, there appears an ethical prerogative for teacher educators to encourage student teachers’ to maintain a certain distance from the particular discourses in which they are situated. Again, this is not to say that the teacher educator’s own pedagogical perspective is thus necessarily endorsed, but rather that student teachers might nurture a criticality and/or resistantance to *each and every* context that they are in. However, as highlighted previously, resistance to hegemonic practice also has potentially detrimental implications for the students’ professional confidence, which will now be discussed more fully with reference to a second literary narrative.

## Kerouac’s ‘*On the Road*’: Complete Resistance and the Loving Embrace of Routine

> And this was really the way that my whole road experience began, and the things that were to come are too fantastic not to tell. (Kerouac, 1957:9)

First published in 1957, Jack Kerouac’s quasi-autobiographical ‘*On the Road*’ exemplifies the ‘beat generation’ by presenting a breathless rampage of rebellion against the security, routine and safety of ‘white picket-fence’ post-war America. It centres around the character of Sal Paradise (i.e. Kerouac himself), a writer who is fascinated by the outrageous, carefree, impulsive and lawless Dean Moriarty:

> And his criminality was not something that sulked and sneered; it was a wild yea-saying overburst of American joy … (he only stole cars for joy rides). Besides all my New York friends were in the negative, nightmare position of putting down society and giving their bookish or political or psychoanalytical reason, but Dean just raced in society, eager for bread and love, he didn’t care one way or the other. (Kerouac, 1957:9-10)

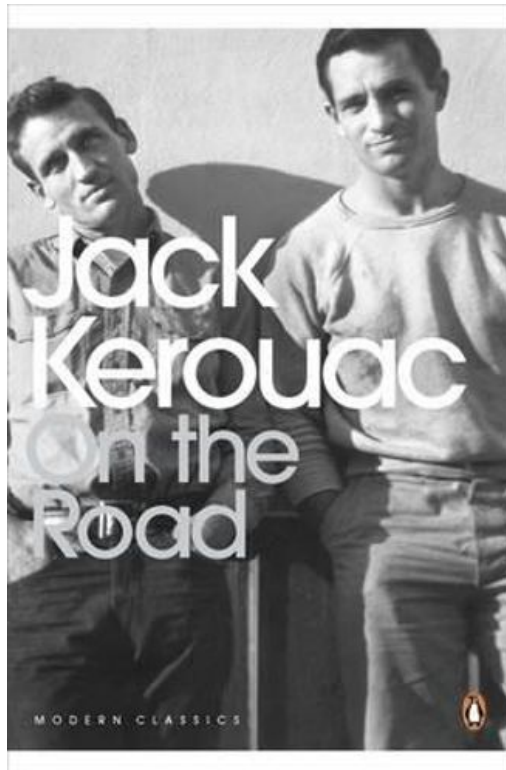



*Figure 28: Neal Cassady and Jack Kerouac as Stimulus for Dean and Sal – (Kerouac, 1957:cover illustration)*

Sal is duly lured by this youthful, life-embracing, hedonistic rejection of 'reason', and the book recounts his travels with Dean on a number of wild adventures back and forth across America:

> I could hear a new call and see a new horizon … I wanted to take off. Somewhere along the line I knew there'd be girls, visions, everything; somewhere along the line the pearl would be handed to me. (10)

However, if anything is clear from the book (it being as hectic and non-linear as the mythical Dean), it is that this 'pearl' is not really found. Whilst the rampage is full and vibrant, the aftermath is recurrently painful and dark. Within the narrative, Dean marries and divorces several times, fathers and then utterly neglects numerous children, constantly abandons his friends in pursuit of new pleasures, and ultimately his selfishness pushes everyone away:

> You've done so many awful things …You have absolutely no regard for anybody but yourself and your damned kicks. All you think about is what's hanging between your legs and how much money or fun you can get out of people and then you just throw them aside. … I don't think there's a care in your heart. (176)

Thus Dean is not presented as an heroic character, but rather a tragic one, as Sal himself states: 'I suddenly realized that Dean, by virtue of all his enormous series of sins, was becoming the Idiot, the Imbecile … the HOLY GOOF' (176). Consequently, the rebellion becomes detrimental to themselves and ultimately pointless, as described at the end of their second journey: 'what I

accomplished by coming to Frisco I don't know. Camille wanted me to leave; Dean didn't care one way or another. … It was the end; I wanted to get out' (161).

From a Žižekian perspective, the point is always that 'when we encounter … the fantasized object of desire, we are nevertheless somewhat disappointed; we experience a certain 'this is not it'' (Žižek, 1989:100). Or in other words 'desire's *raison d'etre* … is not to realize its goal, to find full satisfaction, but to reproduce itself as desire' (Žižek, 1997b:online). Thus the pair keep travelling cyclically back and forth in pursuit of, and never achieving, joy:

> Just as we passed that other lamp I was going to tell you a further thing, Sal, but now I am parenthetically continuing with this new thought, and by the time we reach the next I'll return to the original subject, agreed?' I certainly agreed … there was no more land, just the Atlantic, and we could only go so far. (Kerouac, 1957:234)

In summary, these journeys are built on a fantasy of appearing independent and rebellious (Dean's ultimately rooted in the void of his own drunken, vagrant father, and Sal's in the perception of Dean himself) and on the appeal of the journey itself. However, the pursuit and eventual achievement of such wholehearted societal resistance ultimately destroys all their friendships (including that of Dean and Sal), and indeed the drive for resistance itself.

Applying this principle to education, the film Dead Poet's Society (1989) presents a similarly unsettling account of institutional resistance. Set in an American private boarding school, the film revolves around a group of boys and their charismatic new teacher Mr Keating (Robin Williams). Keating's teaching is highly unconventional, literally tearing up the rule book[117] and encouraging the boys to think for themselves, to explore, create and rebel: to 'seize the day' (16m23). While (as with Kerouac) this pedagogy is initially vibrant and exciting, the outcomes are utterly tragic: their club is disbanded, Keating is sacked and one pupils' new-found love for acting is so incompatible with his parents expectations that he takes his own life. Indeed, within my own anecdotal account, it is clear that my utter rejection of the status quo within that particular secondary school[118] was detrimental for both me and the learning of my pupils. Or, again, within the student teacher reflections themselves, the pursuit of contextually unfamiliar pedagogies (e.g. holistic musical experiences (6BL), creative composition (3BL) or innovative approaches (8BL)) was met with very obvious challenge, which rather undermined both the students' teaching and their apparent confidence. Ultimately, those who proceed in a rebellious 'truth' (i.e. that society is dull and

[117] A scene I particularly enjoy, where the boys are required to destroy the textbook's guide to 'understanding poetry' through measuring it on a graph, which Keating declares is 'excrement!' (Dead Poet's Society, 1989:22m39s).
[118] I, too, literally tore up the pupils' books.

pointless, that true learning is to break free and explore, that music is about experience over pieces of knowledge) end up undermining their own security; they end up without. Žižek illustrates this process with the rather humorous example of toilet paper shortages (apt given recent Covid-19 panic buying (Butler, 2020)) where 'the one who will in the end remain without it will be precisely the one who persists in the truth: '… there is enough toilet paper'' (Žižek, 1989:211).

In summary, the basic level of Žižek's brand of ideology is that the subject needs to actively endorse their perceived expectations and enjoy a certain 'buy-in' in order to function. In fact, within Kerouac's narrative, Sal's most contended moment is when, after feeling 'so lonely, so sad, so tired, so quivering, so broken, so beat' (Kerouac, 1957:73), he falls in love with a quiet Mexican girl called Terry and settles down to work in the cotton fields:

> My back began to ache. But it was beautiful kneeling and hiding in that earth.
> … I thought I had found my life's work. (87)

It is through abiding by the routine *he so sought to abandon* and working hard to provide for himself and his new love that 'the days rolled by, I forgot all about the East and all about Dean and Carlo and the bloody road' (88) and ultimately this 'California home; … felt like a million dollars' (91). Moreover, for student 6, whose single reflection (6BL) largely inspired this final chapter, it was the return to structure after the traumatic 'car crash' that gave confidence and (from their perspective) good outcomes: 'It helped to put their ideas in some sort of structure. By the end of the lesson there were some really musical compositions' (6BL). In other words, there is a clear need for D-503's 'lifebelt' (Zamyatin, 1924:87) which rests in certain habitual practices, or to use Bourdieu's (2013:72) term 'habitus … as principles of the generation and structuring of practices', which for Eagleton (1991:156) enable 'individuals to cope with unforeseen, ever-changing situations'. From a Žižekian perspective, the subject's aspiration to fulfil the '*other's* desire' (Žižek, 1997a:9) through fitting in with the perceived expectations of a given context is the very means by which the subject finds security, purpose and joy.

However, as discussed previously, such abidance with the status quo is inevitably problematic[119], which leaves us at something of a deadlock. Where both resistance and adherence potentially cause profound challenges, what possible avenue might be encouraged? Here, I turn to my final literary reference which I suggest might offer a route out of this deadlock, one which rests

[119] Sal himself, unable to abandon the past in order to really 'fit in', ends up 'emotionlessly' (Kerouac, 1957:92) leaving Terry for the road.

both in Žižek’s (1989) question ‘which of them is worth being the object of my desire? (196) and student 9’s affirmation of ‘finding a balance’ (9UL).

## Eliot’s ‘*The Love Song of J. Alfred Prufrock*’: Trauma, Subject and Criticality

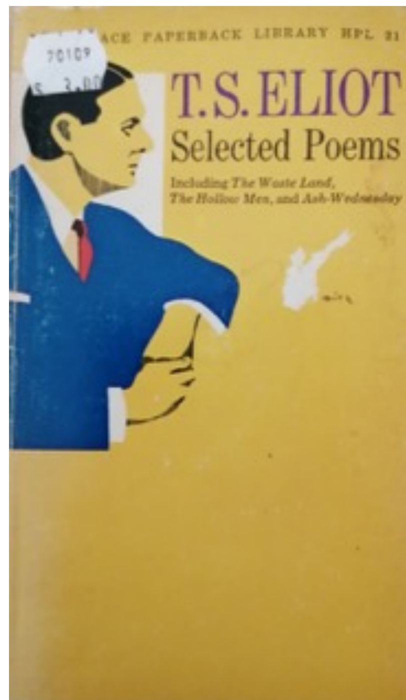



*Figure 29: My Well-read Copy of Prufrock (Eliot, 1964:cover illustration)*

First published in 1915, T.S. Eliot’s poem ‘*The Love Song of J. Alfred Prufrock*’ is an ambiguous modernist masterpiece which, narrated from the perspective of the ageing Prufrock, takes the reader on a rather complicated journey: ‘Let us go then, you and I, When the evening is spread out against the sky’ (Eliot, 1964:11). This path is neither linear nor affirming, but goes down ‘streets that follow like a tedious argument, Of insidious intent, To lead you to an overwhelming question…’ (11). Even this question itself is elusive (‘do not ask, ‘What is it?’ Let us go and make our visit.’ (11)), with the narrative venturing down various routes that meander, stumble and repeat themselves, full of ‘decisions and revisions which a minute will reverse’ (13), and never capable of giving a clear answer. Repetition is consequently a key theme within the poem, with Prufrock constantly discussing the routines and habituality of life:

> For I have known them all already, known them all –
> Have known the evenings, mornings, afternoons.
> I have measured out my life in coffee spoons. (13)

This sets up a certain disillusionment, tediousness and insignificance in these reflections, against which Prufrock asks:

> And would it have been worth it, after all.
> After the cups, the marmalade, the tea,
> Among the porcelain, among some talk of you and me
> Would it have been worth while. (14)

I consider this malaise to be the key premise of the poem whereby the habitual routines of life, the attempt 'to have squeezed the universe into a ball' (14), always ends up being insufficient and incapable of addressing the 'overwhelming question' (11). Thus Prufrock affirms that it is ultimately 'impossible to say just what I mean!' (15) with a key line of the poem being his exasperated declaration: 'That is not what I meant at all. That is not it, at all' (14). From a Žižekian perspective, I therefore suggest that this poem is nothing short of an attempt to locate the subject himself, or rather the object of his desires, which when encountered (e.g. 'the sunsets … dooryards … sprinkled streets … novels … teacups … skirts … this, and so much more' (15)) are always insufficient against which 'we experience a certain 'this is not it'' (Žižek, 1989:100). Moreover, in keeping with a Žižekian conceptualisation, Prufrock's affirmation of how one might 'prepare a face to meet the faces that you meet' (12) shows that he is *well aware* of how he acts in accordance with what he perceives is expected. Through his assertion 'that is not it', Prufrock effectively 'accepts his being as non-justified by the big other' (Žižek, 1989:126) and affirms that his deliberate abidance with these externalised expectations and rituals does not adequately substantiate him. In effect, it is this lack that spawns the whole traumatic narrative and which, for me, is 'the overwhelming question' (Eliot, 1964:11).

While at first sight this conclusion might not appear to relieve the deadlock described previously, I believe that such instances of denial stimulated by a traumatic unease are fundamentally important. For Žižek (1989:235):

> We *succeed* in transmitting the dimension of subjectivity *by means of the failure itself*, through the radical insufficiency, through the absolute maladjustment of the predicate in relation to the subject.

Or, in other words, 'this negativity, this unbearable discord, coincides with subjectivity itself' (235). Thus, it is the trauma of realising they are 'non-justified by the big other' (126) and that a given ideological framework they have attached themselves to 'is not it', that becomes *the ultimate affirmation* of the subject themselves. Moreover, it is this realisation that, for Vighi and Feldner (2007), allows the subject 'to challenge the ubiquitous grip of ideology' (149) in that it produces:

> a rift in the seemingly unbreakable consistency of ideological formations from which the radical rearticulation of the very ideological framework suddenly appears possible. (156)

In essence, it is this very basic moment of 'protest, to say 'No'' (Fink 1995, 41), that truly signifies the subject, which in turn can stimulate new actions or resistance. For Prufrock, this denial allows him to contemplate defying convention:

> To wonder, 'Do I dare?' and 'Do I dare?'
> Time to turn back and descend the stair,
> With a bald spot in the middle of my hair
> Do I dare
> Disturb the universe? (Eliot, 1964:11)

Both Prufrock's perception in the eyes of others (his embarrassing balding hair) and his abidance with the organised world (the universe that was squeezed into a ball) are thus questioned. However, for Fink (1995:41) such moments are 'not something which or someone who has some sort of permanent existence', but argues that the consequential direction such resistance takes necessarily attaches the subject to another set of discourses which 'usurps his or her place' (41). Nevertheless, this resistant act affirms a key moment of critical awareness as to the radical externality of assumed subjectivity which consequently situates the subject *in the midst of* the subsequent process of change. In other words, it can be a catalyst for negotiating which desire 'is worth being the object of my desire' (Žižek, 1989:196) and breaking from previous illusions towards a new practice:

> We have lingered in the chambers of the sea
> By sea-girls wreathed in seaweed red and brown
> Till human voices wake us, and we drown. (Eliot, 1964:16).

As this extract highlights, I do want to reaffirm how the trauma Žižek describes is necessarily uncomfortable, and indeed how subsequent actions induced by a certain moment of resistance are not necessarily conducive to an 'easier life'. The important point is that the subject is active in, and conscious of, their role therein, through which subjective change actually becomes possible. In summary, these basic moments of resistance reveal the subject themselves, afford them agency and criticality, and function as a catalyst for change. Indeed, in all the examples I have given within this final chapter, it was exactly these traumas that manifest in significant change:

- Zamyatin's D-503 periodic rejection of totalitarianism facilitated a rebellion that ultimately overthrew the oppression of OneState, which is representative of Zamyatin's own trauma within Stalinist Russia that led him to become one of the first Soviet dissidents.
- The Danish teacher Line's decision to quit allowed her to take up a job in a private school which was more in keeping with her fantasy of 'the teacher'.

- The pupil called Todd in the Dead Poet's Society is utterly transformed by Mr Keating's teaching and develops a confidence that was previously lacking, stimulating the final affirming rebellious act of standing on the table and shouting 'oh captain, my captain'.
- Kerouac's rebellious travels ultimately helped spawn the 'beat' movement which in turn paved the way for a more critical American discourse, not least Bob Dylan and other civil rights activists.
- Eliot daring to 'disturb the universe' within his critical modernist literary contributions helped to fundamentally transform Western literature.

Even within my own personal anecdote, my awful experiences within that secondary school prompted me to apply for a different job and take up my current position, which has been utterly transformative and enormously gratifying. Finally, the traumatic intervention for student 6 (on which this chapter rests) was deemed 'really eye opening' (6BL), and even through the consequential actions seemed initially detrimental, this stimulated a certain criticality through which they pursued a more structured and personally gratifying pedagogy.

## 4.3. Conclusions – Criticality and Resistant Action: To Disturb the Universe

> And I tell you that you are Peter, and on this rock I will build my church.
> (New International Version, Matthew 16:18)

Within this thesis, I began by outlining the challenging socio-cultural context in which student music teachers in England learn to teach music, which led me to ask three particular questions: how might the current educational context impact upon students teachers' development; to what extent might they resist or assimilate current contextual priorities and pressures; and how might these in turn cause particular professional tensions with ramifications for professional actions and values? Through an extensive analysis of the students' reflective writing throughout their Initial Teacher Education year, in Chapter Three I highlighted the various ways in which this broad experience influenced their discourse, aspirations, values and actions as associated with different contexts. In relation to music's consistent marginalisation and privatisation within the English curriculum, I consequently concluded that there is a broad ethical mandate to resist and/or reject certain contextual habits and discourses (particularly those associated with neo-liberal accountability pressures) in order to ensure a richer music education in England for all. I therefore echo Allsup's (2016:1) affirmation that 'a breach, a general failure to act in required ways, is taking place in the field of music education' and his call for 'a more venturesome vision of music

teaching'. Within this chapter, I have extended that mandate to argue that resistant practice can function as a fundamental means of supporting the student teachers' self-efficacy itself, whereby specific moments of professional unease related to antagonisms between distinct contextual expectations might function as the very stimulus for rejecting particular discourses, through which subjectively ordinated change actually becomes possible. Indeed, I began this chapter with reference to Peter's famous betrayal of Jesus, and though this evinced a moment of despair, what is subsequently clear from the narrative is that this traumatic moment is of fundamental importance in emancipating Peter's confident pursuit of enormously challenging future responsibilities and retrospectively justifying his renaming from Simon to Cephas, the Rock.

This conclusion draws on the Žižekian conceptualisation that, through an active desire to appease their 'others', the subject always already has agency, and is thus active in the process of ideological assimilation (Žižek, 1989). Where in previous research I concluded 'it is the recognition of that desire that situates the self within this process and thus grants a certain autonomy in order to develop a criticality towards those very habits and structures' (Gardiner, 2020a:73), I now consider this assertion to be insufficient. Firstly, it was made explicitly clear in Chapter Three that the students are well aware of how they choose to assimilate practices, often explicitly citing how they draw on contextual discourses (e.g. using the behaviour management policy) precisely because this is in keeping with that context's expectations, even where these are seemingly conflicting or contradictory to practices discussed in relation to other discursive contexts[120]. Moreover, the *very purpose* of these 'reflective' accounts was to stimulate criticality in order to comment on and critique their own practices, but the students seemed to be content to describe distinct or conflicting aspirations, even within a single reflection (particularly BE and BL). Indeed, returning to Martin Fautley's intervention that I discussed in Chapter One (which ultimately stimulated this research journey), when he questioned why we (as professional music teachers) acted in conflict with our beliefs, it was very clear that I was *already* critically aware of this contradiction (it did not reveal a 'new truth') but had been acting it out nonetheless. The subsequent justifying excuses (of how 'the school require us to do it, it's not really what we value….') were therefore always empty gestures where these were betrayed in practice; or as Žižek (1989:30) puts it 'even if we do not take things seriously, even if we keep an ironical distance, *we are still doing them.*' For Vighi & Feldner (2007:146) this contradiction connects to

[120] Again, the statement 'don't focus on assessment' (4UL) being in conflict with 'to see if they were able to do the tasks ... to ensure progression is being made' (4BL).

Žižek's notion of 'fetishistic disavowal [and] the radical split between 'knowledge' and 'action''. Thus, where previously I have endorsed Regelski's (2016) conclusion that 'a critical awareness of the dangers of ideological blinders in music education is a first step in reflective praxis—in becoming a reflective practitioner' (31), I now suggest that critical awareness *itself* (i.e. recognising or identifying our ideological actions) is ultimately an insufficient condition for stimulating change in practice.

I also suggest my previous conclusion that critical awareness 'grants a certain autonomy' (Gardiner, 2020a:73) is insufficient in that this might overstate what is actually subjectively possible. The problem with this rhetoric is that it is suggestive of a certain 'cognitive revelation' through which the subject can almost step-outside of their socio-cultural conditions and perceive themselves anew in order to autonomously act. However, from a Critical Discourse Analytic perspective, the core premise of Fairclough's post-structuralist perspective (as clarified in Chapter Two) is that subjective beliefs and action are always necessarily mediated by socio-cultural conditions. Consequently, the subject would only perceive current habitual practices as problematic if, according to Eagleton (1991), 'their present identities have [already] been transformed' (214). As such, I suggest the very premise of 'autonomy' ought to be questioned, particularly where this denotes the subject acting as a certain cognizant free agent, and so I critique my previous affirmation (Gardiner, 2020a:72) of Regelski's (2011:79) '*mindful* habits ... that when past habits are inadequate to the uniquely situated new problems that teachers typically face, a mindful process begins that leads to a new solution.' Instead, Talbot (2010) argues 'discourse analysis is 'critical' in that it analyses talk in relation to issues of power and ideology' (88), and drawing on the Žižekian conceptualisation of ideology underpinning this thesis, I suggest this demands an acknowledgement of how teachers' aspirations always respond to their discursive context and so are mediated 'not by the subject's own, but the *other's* desire' (Žižek, 1997a:9). In other words, I argue any attempt to answer the question 'what do I want' cannot ever be disassociated from, nor rise above, the very discourses, habits, structures and communities in which teachers function. So whilst in his recent tractate on Critical Theory, Regelski (2020:13) does acknowledge the notion of 'denied subjectivity' in relation to 'the political, social and cultural subjugation of people', he again affirms 'empowering knowledge and social conditions' as the means for 'becoming authors of their own histories'. As previously, I suggest that 'empowering knowledge' is important but insufficient for stimulating change, and also argue that 'social conditions' are out-with the subject's control and of fundamental importance in defining their very

aspirations, both of which consequently always deny the subject being a truly independent or autonomous 'author of their own histories'.

Instead, I suggest this thesis posits an important alternative theoretical perspective. Instead of criticality alluding to a state of mind, I argue that this might be an active response to visceral antagonisms associated with working amongst competing discourses. Indeed, that Fautley's intervention elicited change for me was because it resonated with a very real tension I was already experiencing in my practice. As discussed previously, criticality thus becomes an active moment or *critical action* in response to the tension felt when a given discourse the subject has aspired to is ultimately unsuitable or insufficient, and within this chapter I have put forward three possible subsequent responses. Firstly, the subject can disavow these moments of tension and continue to attach themselves fully to the specific discursive conditions in which they are currently situated. However, I argued that this risks teachers becoming alienated when certain 'values' they have overly identified with suddenly seem undesirable to their 'others' as a consequence of the many changes inherent in education (changing policy, practices, colleagues, pupils), against which teachers potentially become unfulfilled ''working dead' (teaching machines), driven without desire' (Vaaben & Bjerg, 2019:107). Secondly, I therefore discussed the implication of outright rejection or rebellion, but similarly concluded that this too is ultimately untenable for teachers. As highlighted throughout Chapter Three, it was the pleasure or 'jouissance' of abiding with the habits and discourses of a given context that allowed the student teachers to function with confidence and purpose. Thirdly, I therefore ultimately suggested that healthy professional practice demands a certain assimilation of contextual practices, but also posited that moments of rejection are both essential in response to the recent marginalisation of music and, more importantly, as a fundamental means of affirming subjectivity itself, through which teachers may find the very means and mandate for changes to their teaching practice. Crucially, these moments of rejection never free the subject from their discursive conditions, but instead allows them to ask the question 'which desire is worth being the object of my desire?' (Žižek, 1989:196) as a single moment of autonomy which can consequently reposition educational values and aspirations. In summary, the point is not to disavow nor overly embrace moments of professional tension or trauma, but to accept these as key critical moments that enable teachers to develop the necessary 'micro-political literacy' (Conway & Rawling's, 2015:40) to navigate and live within the antagonisms and contradictions inherent in music education. In other words, as student 9 put it,

this might facilitate student teachers 'finding a balance' (9UL, original emphasis) in their professional teaching lives.

For teacher educators, I suggest this conclusion has important practical implications. Firstly, my affirmation of educational antagonism does not mean the associated trauma or tension is necessarily good, nor does it disregard the very real implications these have for the lives of teachers, only that such moments are inevitable and, I argue, can consequently function as important catalysts for critical change. Indeed, where Hess and Talbot (2019) affirm the 'ability to critically examine the world as the very purpose of education' which consequently 'moves us away from a compliance model of education toward an engaged pedagogy, through which we may encounter issues incongruous with current understandings' (98) I suggest that this argument might be helpfully reversed. Instead, it is through encountering issues that are incongruous with current aspirations that can cause the necessary professional unease to consequently criticise our adherence to given discourses, and to *actively* (not cognitively) reject these in favour of other educational practices. In response to Allsup's (2016:1) suggestion that 'there is a general failure to *act* in required ways' (my emphasis), I posit that this process may serve as a catalyst for real change *in practice*, not *in theory*. However, it is important to note that I am not, from my privileged position, proleptically anticipating solutions before they have been raised (Cole, 1996:183): these are not my traumas, nor will they be my reactions. Instead, I suggest that teacher educators might encourage students to consider these moments of doubt, tension and even failure, as a necessary process enabling crucial subjective movement, development and change. Indeed, I suggest it is therefore ethical to introduce student teachers to pedagogies, practices and discourses that are distinct or even contrary to those they encounter elsewhere in that this might induce important moments of critical action, but to accept (or even endorse) that these discourses themselves might also be helpfully rejected or disavowed in practice. In short, it is not the music teacher educator's place to try to ensure a particular pedagogical future, but instead to engage student teachers in various educational experiences that aim to stimulate the opportunity or mandate to actively assimilate, resist or reject certain contextual discourses as appropriate and beneficial to them, through which they might pursue a 'music education [that] offers possibilities to create a narrative towards a different possible future' (Hess & Talbot, 2019:105). Having set out on this research journey to address certain challenges facing music education and teacher self-efficacy in England, I therefore ultimately suggest that it is unethical to posit what that future might be. However, I argue it is entirely ethical for teacher educators to encourage and facilitate

student teachers to actively engage with and embrace the challenges, doubts and tensions they will face in their educational lives as the very means by which they might ‘disturb the universe’ (Eliot, 1964:11) to forge new, distinct and personally gratifying pedagogical practices.

# Thesis Summary, Future Research and Acknowledgements

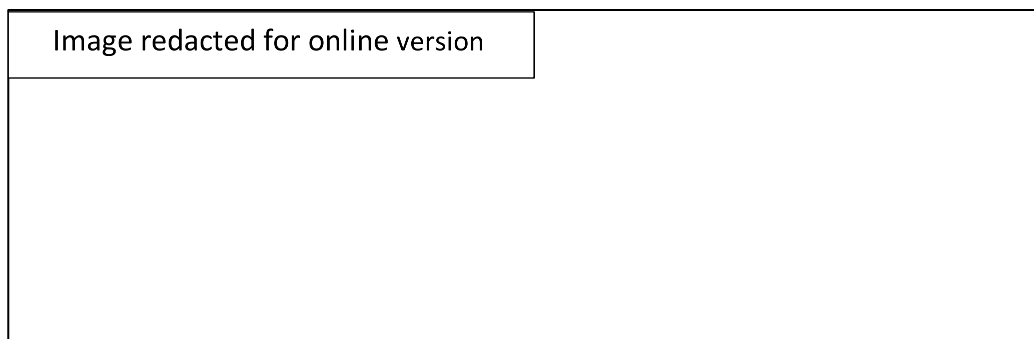



*Figure 30: 'It's Complicated My Life' (Watterson, 1996:59)*

In this doctoral research venture, through grappling with confusing questions about student teacher development and various challenging theoretical perspectives, I feel I have been rather transformed. Certainly, as with Calvin, this has complicated my life: changing perspective is hard. Nevertheless, whilst these experiences often left me feeling somewhat vulnerable and unsure, in keeping with the final conclusions of this thesis, such moments of trauma served to open new routes to explore and interesting perspectives to unveil.

In summary, in this thesis I have sought to present a contemporary account of student music teacher development in England. Within Chapter One, I drew extensively on recent critical reports, academic research and governmental policy to clarify the complex transformation of English music education over the last 30 years, and the professionally challenging situation that music educators now face. Where student teachers on PGCE courses in England spend most of their Initial Teacher Education year learning through professional teaching experience, the key premise of this thesis was to analyse student teacher development in relation to this complex professional context and, in the face of troubling statistics concerning poor teacher retention, the extent to which this may challenge their ongoing professionalism. This led me to ask three particular research questions: how might the current educational context impact upon student teachers' development; to what extent might they resist or assimilate current contextual priorities and pressures; and how might these in turn cause particular professional tensions with ramifications for professional actions and values? Through drawing on post-structuralist discourse analytic theories (Fairclough, 1992; Laclau & Mouffe, 1985) in relation to a Žižekian ideology critique (Žižek, 1989, 1997a), in Chapter Two I set out a unique framework for observing how my own student music teachers' reflections might adhere to, reflect or resist the current socio-political educational context. Through a comprehensive Critical Discourse Analysis of reflections

written in different educational contexts throughout their entire initial teacher education year, in Chapter Three I have presented a novel account as to the ways that student teachers adopt discourses synonymous with the contexts in which they are teaching. The key finding has been rooted in the split nature of such assimilation, whereby the students' adoption of particular discourses seems to be a very fluid affair, changing as a consequence of the audience and setting to which it is directed. Importantly, this process is largely uncritical, with the students wholly advocating particular educational approaches defined by their associated context, even if these present pedagogies that are contradictory to those presented elsewhere and/or potentially detrimental to music education more broadly. However, my temptations to intervene therein and to endorse a 'better' vision of music education caused clear challenges for the students' practice and particular antagonism between distinct educational priorities and practices. Thus the final chapter grappled with the notion of student teacher resistance and the ethical considerations teacher educators might consider when endorsing particular practices. Through returning to a Žižekian conceptualisation of the subject, and drawing on Žižek's own literary style, I presented three literary sources to outline the potential implication of assimilation and resistance. I finally concluded that teacher educators might encourage a balanced critical action which draws on contextual practices, but also involves resistance or rejection at particular moments of professional unease as a key process in affirming student teacher agency and self-efficacy. It is hoped that this process might open the door to different pedagogical approaches and a richer music education for all. In summary, I suggest that this research presents a distinct perspective on student teacher development, the implications of which might be of value to researchers, policy makers, teacher educators, student teachers and music education more broadly.

However, it is important to affirm the limits of this claim. Firstly, my personal affiliation with the course and student has to be acknowledged, and that this has necessarily influenced my perspective and subsequent analysis. That being said, Critical Discourse Analysis requires a shrewd and intimate understanding of a given context, such that my position has potentially allowed me to unveil socio-cultural influences that might have been otherwise overlooked. I also suggest the self-critical approach I drew upon within the final chapter has already acknowledged and positioned me within this research, and subsequently clarified my subjective position and its influence. Another limitation is that this thesis drew from only one cohort of students within a particular (and indeed rather specialist) music education programme. While this offered a unique perspective of the interplay between different educational contexts (specifically secondary school

and music services), future research might compare cohorts against one another, perhaps from across different teacher education institutions, to present a broader account of current student music teacher development. Indeed, future research might also compare student teacher development across subjects, perhaps focussing on those that are similarly marginalised (e.g. non EBacc subjects) or drawing out a comparison with core subjects (e.g. Maths) to highlight the extent to which the themes I have drawn out in this thesis may be music specific, pertinent within other marginalised subjects, or indeed indicative of broader issues facing all student teachers in England. However, a strength of Critical Discourse Analysis is how it focusses in detail on the individual texts being analysed in relation to their particular discursive context such that a larger data set would quickly become untenable (analysing 84 reflections in music was already a significant challenge). Thus the methodological approach would need revising, and perhaps focus on a Critical Discourse Analysis of individual case studies instead. Another important limitation was that this study only observed students within their ITE year, and therefore could only postulate as to their future professional practice. Consequently, future research might entail a comparison between student teachers and professionals, or to revisit this same cohort after several years as a longitudinal study exploring the outworking and implications of ITE experiences on ongoing professional practices, discourses and values. Finally, this project was rooted in the English educational context and a comparison with other perspectives on music teacher education might offer a rich field for discussion about international music education more broadly. Nevertheless, my focus on the particular complexities of the English context and the rich experiences of the students on our unique collaborative PGCE (particular as they bridge the gap between university, curricular and instrumental music teaching) has unveiled many challenges to music education that are likely pertinent throughout the world, particularly in 'curriculum' driven contexts, such that I am confident my overall conclusions are internationally pertinent.

Before finishing, I would like to acknowledge the excellent support that I have received throughout this doctorate. Firstly, I am in the privileged position of working between three excellent educational contexts (the Royal Northern College of Music, Manchester Metropolitan University and Bolton Music Service) and though undertaking a Doctorate of Education whilst working full-time has been challenging, each of these institutions has actively supported my research work. I am also enormously grateful to my director of studies, Alexandre Pais, whose own research on the intersection between education and politics (e.g. Pais, 2016) has been highly influential, as has his challenge to study Žižek, to read widely, to go through the process of

publishing in international journals, to present at conferences and, most of all, to critique all my assertions (from Žižek to Brahms) over a beer. I am also hugely thankful for my family. During this journey, I was privileged to welcome my daughter Esther into the world (in October 2018) whose influence on my life and work has been utterly unprecedented, and joyously rich. At the point of writing, we have also just had another baby (Isaac, born December 2020) who makes the despair of 2020 disappear when he smiles as I sing to him. Most of all, I want to thank my wife Anaïs, whose support and encouragement has been inexhaustible, selflessly allowing me to carve out time to read and write despite having enormous professional responsibilities of her own and two lively children to care for, particularly during the recent pandemic: I owe her everything and love her dearly. Lastly, the fabulous Calvin and Hobbes who, during the most challenging moments of this thesis, kept me smiling and thinking in equal measure.

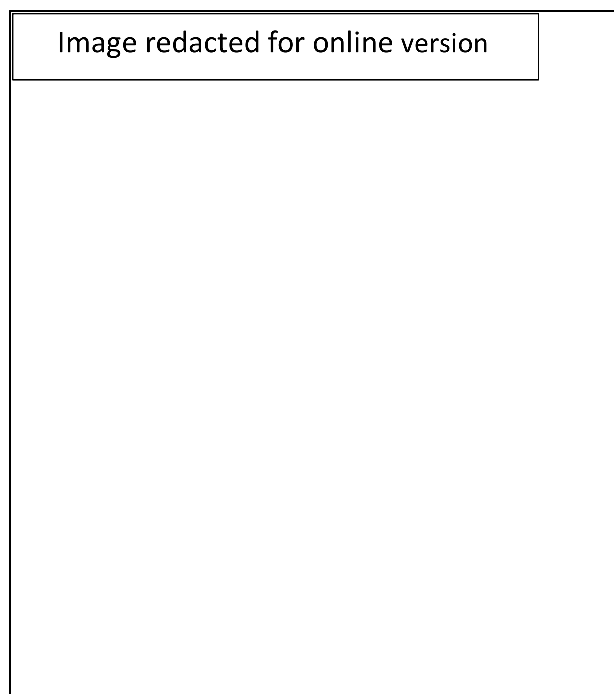



*Figure 31: Calvin and Hobbes (Watterson, 2012:cover illustration)*

# Final and Further Reflections Post-Viva: Macro, Meso and Micro Level Implications

At the final stage of my doctorate, it was a privilege to be given the opportunity to respond to the excellent critique of Professors Pamela Burnard and Martin Fautley within my doctoral viva voce. Given the obvious implications of their judgements, the viva was necessarily trying, but in keeping with the final conclusions of the thesis, that challenge has enabled me to move forwards. This final section was one of the requested additions, entailing a reflection on certain discussions that took place within the viva itself and focussing on particular implications for policy, music educators and my own professional practice.

## Macro-Level: Political Implications

"Do I dare, Disturb the universe?" (Eliot, 1964:11)

In this thesis, I intentionally avoided making broader political recommendations, focussing instead on teachers, teacher educators and researchers for whom I thought my research might be of interest or value. In the viva, this position was helpfully challenged, affirming the privileged position I am in and the possibility that policy makers might seek and value my professional assertions. Whilst this thesis began by citing recent reports (Daubney et al., 2019; Savage & Barnard, 2019) which connect current issues in music education to failures in governmental policy, Schmidt (2017) argues that such failures are potentially indicative of music educators' 'failure to more inclusively and actively participate in policy thinking and practice' (12) based on 'the false perception that policy is *unidirectional*' (14). Thus, as music educators await the next National Plan for Music Education, here I present my effort to 'disturb the universe' by engaging in the political sphere, suggesting particular recommendations based on the findings of this thesis.

1. **Music in schools**. This thesis echoes the claim that music education in English schools is in a 'perilous state' (Savage & Barnard, 2019:3), as exemplified in student 11's reflection on a school in which 'no music department really exists' (11BE). That the principle 'aim of the Model Music Curriculum' (DfE, 2021a:4) is to ensure children receive one hour/period of music per week only reveals how this often does not actually occur, affirmed by Ofsted's (2021:online) suggestion that (at best) primary children receive 'between 15 and 20 hours a year' whilst those at Key-Stage 3 (ages 11-14) receive '20 to 40 hours'. Evidently, such limited provision has been exacerbated during the recent Covid-19 pandemic (Underhill, 2020). I

therefore suggest that the marginalisation of music education cannot be remedied by the creation of new curricula, but instead argue that ensuring the place of music in schools must be the *explicit* responsibility of school leadership, such that it should be *impossible* to curtail children's musical entitlement. That academisation (Academies Act*,* 2010) and increasing accountability pressures (e.g. DfE, 2019c) have prompted such reductions is a failure at the highest levels of government, and I argue the next National Plan for Music Education must explicitly address these issues.

2. **Accountability.** Beyond marginalisation, this thesis has unveiled how accountability pressures have profound implications for music teachers' professional lives (e.g. excessive marking requirements) and music lessons themselves. I have highlighted how the drive to exhibit progress results in musically weak provision where knowing 'about' music (i.e. the capacity to recall 'facts') takes clear precedence over knowing 'through' music (i.e. by performing, creating/composing or listening). As exemplified by student 1's desire to make pupils 'fit within the frameworks' (1BL), I argue that the possible 'range and scope music education in all its fascinating differentness' (Fautley, 2016:1-2) is thus severely limited, to the detriment of children's learning and music's distinct place within the curriculum itself. I therefore suggest that current accountability measures, particularly those defined by examination/test results, have only a limited place within the music classroom. Instead governmental policy must aim to acknowledge, include and seek a broader conceptualisation of musical learning.
3. **Privatisation.** Henley's (2011) original intention for Music Education Hubs was to create a more coherent offer within each local authority area, but I have argued it has instead enabled the 'the promotion and furtherance of a neo-liberal ideology' (Spruce, 2013:112) by pushing music education increasingly into the private sector. Where governmental policy continually advocates Music Education Hub involvement in curricular lessons (DfE &DCMS, 2011; DfE, 2020), there are obvious risks. Firstly, this process potentially mitigates the need to employ secondary music teachers, to ensure primary teachers teach music, and/or to provide ongoing training for those teachers. Secondly, Hub services are necessarily elitist, bought in only where schools desire and can afford them, which risks creating an even more 'patchy' (Henley, 2011:5) national musical offer. Finally, the pedagogical priority of Hubs is rooted in the mandate to provide instrumental music lessons, which I have argued can limit access to the full music curriculum. Governmental policy must therefore explicitly state an expectation that school leaders ensure in-house music teaching expertise and a full music curriculum (both in

terms of quantity and quality), which should to be *enriched* (not provided) by Music Education Hubs.

4. **Teacher Education and Training.** The mandate to ensure teacher expertise should also clearly apply to teacher educators, not least in relation to the ongoing appropriateness of Henley's (2011:25) suggestion that 'time dedicated to music in most [primary] Initial Teacher Training courses is inadequate'. However, where the Model Music Curriculum apparently sits at 'the heart of the Government's agenda for supporting curriculum music in schools' (DfE, 2021a:4) and specifically endorses whole-class instrumental teaching, I anticipate ever increasing Music Education Hub involvement in curricular provision. Given that qualification is not typically required of such teachers (Boyle, 2021:20), I argue there needs to be a systematic political effort to support this workforce so they are capable of teaching a full curriculum. Moreover, this thesis highlights the rich educational experiences for students working between schools and music services, such that our placement structure might be usefully adopted by other ITE providers in response to current political tendencies. Finally, the new Early Career Teacher framework (DfE, 2021b) includes training that, in keeping with neo-liberal politics, has been outsourced to independent organisations[121], but which consequently neglects subject-specific input. In order to address current challenges in music education, I suggest policy makers would be wise to instead draw upon specialist university ITE providers' obvious expertise in this field.

## Meso-Level: Music Teacher and Teacher Educator Implications

This thesis is fundamentally rooted in the professional lives of teachers and teacher educators, and I am confident that particular implications therein have already been clarified. However, within the viva we discussed an important area for clarification relating to certain epistemological underpinnings within music education. The requested addition (pp. 26-28) drew in particular on Philpott's (2016:33-34) notion of knowing 'about', 'how' or 'of' music; that of declarative, procedural or tacit knowledges. This clarification is helpful for teachers and teacher educators given the way that these conceptualisations of knowledge played out within the latter parts of the thesis. Within school-based discourses, I noted the predilection for discernible pieces of information, which can thus be retrospectively read as instances of *declarative* knowledge, whilst music-service teaching was rooted in a practical pedagogy, and so typically defined by *procedural*

[121] Of which, Teach First in particular has shown highly questionable teacher retention figures (Allen et al.,2016:9).

knowledge. I also consistently referred to the value of intuitive, subtle or subjective knowledges for music education, which can be helpfully conceived as *tacit* knowledges, and were often exemplified within university-based discourse. Importantly, this thesis highlighted how the assimilation of a given context's pedagogical discourses (and associated epistemological paradigm) can lead to a rather narrow view of music education, ultimately proving insufficient for both teachers and pupils. Indeed, my key conclusion rested on those particular moments when the distinct epistemological tendencies of different contexts created educational antagonisms, which I have argued can be of profound value for moving forwards and changing practices. I therefore echo Burnard's (2014:105) critique of 'the singular use of *received* musical *knowledge'* and instead affirm a necessary pluralistic conception of musical knowledges, that is responsive to the various competing desires or requirements of the communities in which teachers work.

That my assertion thus implicitly advocates a certain resistance to each context's dominant discourse leads onto another point of consideration drawn from the viva: how might one advocate resistance in a professionally sustainable way? I see two important dimensions to this question:

1. As clarified in Chapter Four, I posit that resistant practice can function as *the very means* by which music teaching becomes sustainable. Teachers are always situated amongst competing others' expectations (e.g. pupils, colleagues, musicians, policy) where professional tensions necessarily manifest, but I have argued that (from a Žižekian perspective) such moments reveal subjectivity itself, against which the choice to resist a given discourse *affirms* teacher agency. However, student 9's advocacy of 'finding a <u>balance</u>' (9UL, original emphasis) therein is particularly apt, whereby I have simultaneously argued that efficacy is affirmed in the ability to fit within a given context's habitual practices. Thus, a pragmatic implication is for educators to engage with multiple others, immersing ourselves in a plurality of different settings whose competing expectations can help to affirm what should be assimilated, and what demands resistance. For teacher educators, this includes devising varied student placements, but I also suggest that university teaching itself might be helpfully distinct from that of schools and music services, resisting the temptation to prepare students to 'fit within' those contexts.
2. Drawing on Schmidt's (2020:25) affirmation of 'teachers as *policymakers in practice'*, resistant practice can thus also enable professional sustainability because it can induce change:

> we can conceive, enact, thwart, and challenge policies. We can also ignore them or pretend they are not there … policy is like politics, and just like politics, we ignore it at our own peril. (Schmidt, 2020:25)

That is not to say resisting hegemonic discourse is without professional challenge, only that policy always manifests through teacher actions. I therefore endorse the notion that educators should 'value [policy] as part of our professional identities' (Schmidt, 2017:16) in that this relates to Žižek's (1986:278) suggestion that 'before the subject 'actually' intervenes in the world, he must formally grasp himself as responsible for it'. I therefore suggest it is essential to 'develop music teachers' policy know-how' (Schmidt, 2020:25), or as student 11 put it 'being in touch with political movements and changes in music education' (11UL, original emphasis), and to acknowledge *our role* in their realisation, or indeed rejection.

In summary, I suggest that advocating resistance is ethical *because* this can facilitate professional sustainability, both at the level of subjective actions and in relation to broader political transformation. However, the choice to resist always belongs to each individual teacher, entailing a subtle balance between resistance and assimilation in response to the particular professional needs and educational cultures in which they function.

## Micro-Level: 'My Students' and My Own Professional Development

Finally, an important criticism was raised within the viva voce in relation to my use of the expression 'my students' within this thesis. In keeping with the theoretical premise of discourse, such subtle uses of language have clear performative power, and whilst I did not intend to affirm notions of ownership, I must acknowledge the ethical implications of this rhetoric. Instead of simply amending this discourse to 'the students', it is helpful to reflect on the issue here, and how this relates to the ethical critique of Chapter Four. There, I discussed as length the implications and influence of my own professional discourse upon the student teachers with whom I work, which has caused me to interrogate and adapt my professional practice, and affirm their professional agency and independence. This premise helpfully connects with the term 'becoming' from the thesis title, where the ontological essence of teachers might helpfully be one of growth, and if anything is clear from Chapter Four, it is that working with these students during my doctoral journey has caused me to change. These students should therefore rightly clearly be called teachers; mutual colleagues in this field we call music education. Thus, to conclude, I recognise the obvious omission within the acknowledgements section of those very student teachers, on whose insightful reflections and enormous effort this thesis rests. It is truly my joy and privilege to work with such outstanding music teachers, whose discussions and professional practices are a delight to be involved with, and continually challenge me to become better.

# References


Abramo, J. M. & Reynolds, A. (2015) '"Pedagogical Creativity" as a Framework for Music Teacher Education.' *Journal of Music Teacher Education*, *25*(1) pp. 37–51. https://doi.org/10.1177/1057083714543744

Academies Act 2010. (c.32) London: Her Majesty's Stationary Office. [Online] [Accessed on 22nd March 2021] http://www.legislation.gov.uk/ukpga/2010/32/pdfs/ukpga_20100032_en.pdf

Adams, J. (2011). 'Editorial: The Degradation of the Arts in Education.' *IJADE*, *30*(2) pp. 156–160.

Adams, J. (2013). 'The english baccalaureate: A new philistinism?' *International Journal of Art and Design Education*, *32*(1) pp. 2–5. https://doi.org/10.1111/j.1476-8070.2013.01777.x

Adams, R. (2020). 'Trainee teacher applications surge by 65% in England.' *The Guardian.* [Online] 30th July [Accessed on 18th December 2020] https://www.theguardian.com/education/2020/jul/30/trainee-teacher-applications-surge-by-65-per-cent-in-england

Allen, R. (2018). *Making data work - Report of the Teacher Workload Advisory Group*. London: Crown Copyright. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/754349/Workload_Advisory_Group-report.pdf

Allen, R., Bibby, D., Parameshwaran, M. & Nye, P. (2016) *Linking ITT and workforce data: (Initial Teacher Training Performance Profiles and School Workforce Census).* Unkown PLace of Publication: National College fo Teaching & Leadership. [Online] [Accessed on 8th October 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/544773/Linking_ITT_and_workforce_data__Initial_Teacher_Training_Performance_Profiles_and_School_Workforce_Census_.pdf

Allsup, R. E. (2016). *Remixing The Classroom: Towards an Open Philosophy of Music Education*. Bloomington: Indiana University Press.

Andrews, J. & Johnes, R. (2017). *Free Schools in England*. London: Education Policy Institute [Online] [Accessed on 18th March 2021] https://epi.org.uk/publications-and-research/free-schools-england/

Andrews, J. & Lawrence, T. (2018). *School funding pressures in England*. London: Education Policy Institute [Online] [Accessed on 18th March 2021] https://epi.org.uk/wp-content/uploads/2018/03/Schools-funding-pressures_EPI.pdf

Apple, M. W. (2006). *Educating the Right Way: Markets, Standards, God, and Inequality* (Second). Abingdon: Routledge.

AQA. (2017). *GCSE Music.* Manchester: AQA. [Online] [Accessed on 2nd December 2017] http://www.aqa.org.uk/subjects/music/gcse/music-8271

Atkinson, D. (2004). 'Theorising how student teachers form their identities in initial teacher education.' *British Educational Research Journal*, *30*(3) pp. 379–394. https://doi.org/10.1080/01411920410001689698

Baker, D. (2005). 'Music service teachers' life histories in the United Kingdom with implications for practice.' *International Journal of Music Education*, *23*(3) pp. 263–277. https://doi.org/10.1177/0255761405058243

Baker, D. (2006). 'Life Histories of Music Service Teachers: The Past in Inductees' Present.' *British Journal of Music Education*, *23*(01) pp. 39–50. https://doi.org/10.1017/S026505170500673X

Ballantyne, J., Kerchner, J. L. & Aróstegui, J. L. (2012). 'Developing music teacher identities: An international multi-site study.' *International Journal of Music Education*, *30*(3) pp. 211–226. https://doi.org/10.1177/0255761411433720

Bamford, A. & Glinkowski, P. (2010). *“ Wow, it’s music next ” Impact Evaluation of Wider Opportunities Programme in Music at Key Stage Two*. Unknown place of publication: Federation of Music Services [Online] [Accessed on 18th March 2021] https://www.nsmusic4you.org.uk/pdf/National Wider Opportunities Impact Evaluation.pdf

BBC (2018) '6 things music could do for your mind.' *BBC*. [Online] 17th May [Accessed on 17th July 2019] https://www.bbc.co.uk/programmes/articles/3WM314mvNKTv8zfSJr5jjMw/6-things-music-could-do-for-your-mind

Biesta, G. (2009). 'On the weakness of Education.' *Philosophy of Education Yearbook: Philosophy of Educaiton Society.* 1, pp. 354–362. [Online] [Accessed on 18th March 2021] https://educationjournal.web.illinois.edu/archive/index.php/pes/article/view/2728.pdf

Biesta, G. (2015). 'What is Education For? On Good Education, Teacher Judgement, and Educational Professionalism.' *European Journal of Education*, *50*(1) pp. 75-81 https://doi.org/10.1111/ejed.12109

Biesta, G. (2016). *Good Education in an Age of Measurement: Ethics, Politics, Democracy*. Abingdon: Routledge.

Bourdieu, P. (2013). *Outline of a Theory of Practice*. Cambridge: Cambridge University Press.

Bowie, D. (1971). 'Song for Bob Dylan'. *Hunky Dory*. [ablum, vinyl record] London: Trident Studios.

Boyle, K. (2021). *The Instrumental Music Teacher : Autonomy, Identity and the Portfolio Career in Music*. Abingdon: Taylor & Francis Group.

Braun, V. & Clarke, V. (2006). 'Using thematic analysis in psychology.' *Qualitative Research in Psychology ISSN: 3*(2) pp. 77–101.

Brimblecombe, N., Ormston, M. & Shaw, M. (1995). 'Teachers’ Perceptions of School Inspection: a stressful experience,' *Cambridge Journal of Education ISSN:*, *25*(1) pp. 53–61. https://doi.org/10.1080/0305764950250106

Brook, N. (2017). 'Ofsted is as stressful as it can get for teachers. Is that stress level about to be dialled up.' *TES*. [Online] 20th June 2017. [Accessed on 18th March 2021] https://www.tes.com/news/ofsted-stressful-it-can-get-teachers-stress-level-about-be-dialled

Buchanan, R. (2015). 'Teacher identity and agency in an era of accountability.' *Teachers and Teaching: Theory and Practice*, *21*(6) pp. 700–719. https://doi.org/10.1080/13540602.2015.1044329

Burgess, T. (2020). 'The arts aren’t a luxurious hobby, Rishi Sunak. They’re a lifeline for millions.' *The Guardian*. [Online] 8th October 2020 [Accessed on 18th December 2020] https://www.theguardian.com/commentisfree/2020/oct/08/the-arts-rishi-sunak-job-chancellor-hope

Burnard, P. (2014). 'Problematizing what Counts as Knowledge and the Production of Knowledges in Music'. *In* Georgii-Hemming, E., Burnard, P. & Holgersen, S. (Eds.) *Professional Knowledge in Music Teacher Education*. Abingdon: Routledge, pp. 102-112.

Burnard, P. & Murphy, R. (2013). *Teaching Music Creatively.* Abingdon: Routledge.

Burr, V. (1995). *An Introducation to Social Constructionism*. London: Sage.

Burton, M. (2013). *The Politics of Public Sector Reform: From Thatcher to the Coalition*. Basingstoke: Palgrave Macmillan Limited.

Busby, E. (2018). 'Government falls short of teacher training targets in most secondary school subjects.' *Independent.* [Online] 29th November 2018 [Accessed on 10th July 2019] https://www.independent.co.uk/news/education/education-news/government-teacher-training-targets-recruitment-dfe-secondary-school-shortages-a8659846.html

Butler, S. (2020). 'UK supermarkets urge shoppers not to panic over lockdown fears.' *The Guardian*. [Online] 23rd September 2020 [Accessed on 13th May 2021] https://www.theguardian.com/business/2020/sep/23/uk-supermarkets-urge-shoppers-not-

to-panic-buy-over-lockdown-fears
Čapek, K. (1923). *R. U. R. (Rossum's Universal Robots).* Translated by P. Selver. New York: Samuel French Inc.
Chitty, C. (2013). *New Labour and Secondary Education, 1994-2010:* Basingstoke: Pelgrave MacMillan.
Chouliaraki, L. & Fairclough, N. (1999). *Discourse in Late Modernity: Rethinking Critical Discourse Analysis.* Edinburgh: Edinburgh University Press.
Classicfm (2018) '10 reasons you should take up a musical instrument.' *Classicfm*. [Online] 5th January. [Accessed on 17th July 2019] https://www.classicfm.com/discover-music/reasons-to-play-a-musical-instrument/
Cleave, S. & Dust, K. (1989). *A Sound Start: The Schools' Instrumental Music Service*. Windsor: NFER-Nelson.
Cole, M. (1996). *Cultural Psychology: A Once and Future Discipline*. Cambridge, MA: The Bellmap Press of Harvard University Press.
Conway, C., Eros, J., Pellegrino, K. & West, C. (2010). 'Instrumental Music Education Students' Perceptions of Tensions Experienced During Their Undergraduate Degree.' *Journal of Research in Music Education*, *58*(3) pp. 260–275.
Conway, C., Micheel-mays, C. & Micheel-mays, L. (2005). 'A Narrative Study of Student Teaching and the First Year of Teaching: Common Issue and Struggles'. *Bulletin of the Council for Research 165*(Summer), pp. 65–77.
Conway, C. & Rawlings, J. (2015). 'Three Beginning Music Teachers' Understandings and Self Perceptions of Micropolitical Literacy.' *Bulletin of the Council for Research in Music Education*, *204*(Spring) pp. 27–45.
Cottrell, C. (2017). 'Imposter.' *Sketches from Memory.* [Online] 19th May 2017 [Accessed on 15th October 2019] https://xeyeti.com/2017/05/19/1590-impostor/
Crooke, A. H. D. (2016). 'Extrinsic Versus Intrinsic Benefits : Challenging Categories Used to Define the Value of Music in Schools.' *Voices: A World Forum for Music Therapy*, *16* (2) [Online][Accessed on 18th MArch 2021] https://doi.org/10.15845/voices.v16i2.875
Cuddy, A. (2012). 'Your Body Language May Shape Who You Are.' *TED.* [Online] June 2012 [Accessed on 18th March 2021] https://www.ted.com/talks/amy_cuddy_your_body_language_may_shape_who_you_are#t-1103396
Dalladay, C. (2017). 'Growing Musicians in English secondary schools at Key Stage 3 (age 11-14).' *British Journal of Music Education*, *34*(3) pp. 321–335. https://doi.org/10.1017/S0265051717000110
Daubney, A. & Fautley, M. (2014). *ISM – The National Curriculum for Music*: *A revised framework for curriculum, pedagogy and assessment across primary music*. London: Incorporated Soceity of Musicians. [Online] [Accessed on 18th March 2021] https://www.ism.org/images/images/ISM_The-National-Curriculum-for-Music-booklet_Primary_2019_digital.PDF
Daubney, A. & Mackrill, D. (2018). *Changes in Secondary Music Curriculum Provision over time 2016-18/19: Summary of the Research by Dr Ally Daubney and Duncan Mackrill*. Brighton: University of Sussex. [Online] [Accessed on 18th March 2021] https://www.ism.org/images/images/SUMMARY-Changes-in-Secondary-Music-Curriculum-Provision-2016-18.pdf
Daubney, A., Spruce, G. & Annetts, D. (2019). *Music Education: State of the Nation.* Unknown place of publication: All-Party Parliamentary Group, The Incorporated Society of Musicians and Sussex University. [Online] [Accessed on 18th March 2021]

https://www.ism.org/images/images/FINAL-State-of-the-Nation-Music-Education-for-email-or-web-2.pdf
Davies, L. & Stephens, J. (2004). *Creating Chances for Music Making*. London: Youth Music. [Online] [Accessed on 18th March 2021] https://network.youthmusic.org.uk/file/2292/download?token=KX6jOHFb
de Bruin, L. R. (2016). 'The influence of situated and experiential music education in teacher-practitioner formation: an autoethnography.' *The Qualitative Report*, *21*(2) pp. 407–427.
*Dead Poet's Society* (1989). Directed by P. Weir. [DVD] Los Angeles: Buena Vista Pictures Distribution.
Devlin, H. (2019). 'Black hole picture captured for first time in space breakthrough.' *The Guardian*. [Online] 10th April [Accessed on 6th August 2019] https://www.theguardian.com/science/2019/apr/10/black-hole-picture-captured-for-first-time-in-space-breakthrough
DES. (1992). *Music in the National Curriculum.* London: Department of Education and Science & Her Majesty's Stationary Office. [Online] [Accessed on 18th March 2021] http://www.jsavage.org.uk/jsorg/wp-content/uploads/2013/12/Music_NC-_1992.pdf
DfE. (2011a). *Music Education in England - The Government Reponse to Darren Henley's Review of Music Education*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/177100/DFE-00012-2011.pdf
DfE. (2011b). *Teachers' Standards.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/665520/Teachers__Standards.pdf
DfE. (2013a). *English Programmes of Study : Key Stage 3 National Curriculum in England.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/244215/SECONDARY_national_curriculum_-_English2.pdf
DfE. (2013b). *Mathematics programmes of study: key stages 1 and 2- National Curriculum in England*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/335158/PRIMARY_national_curriculum_-_Mathematics_220714.pdf
DfE. (2013c). *Music programmes of study : key stages 1 and 2 - National Curriculum in England*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/239037/PRIMARY_national_curriculum_-_Music.pdf
DfE. (2013d). *Music programmes of study: key stage 3 National curriculum in England*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/239088/SECONDARY_national_curriculum_-_Music.pdf
DfE. (2013e). *New advice to help schools set performance-related pay.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://www.gov.uk/government/news/new-advice-to-help-schools-set-performance-related-pay

DfE. (2014a). *National curriculum and assessment from September 2014 : information for schools*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/358070/NC_assessment_quals_factsheet_Sept_update.pdf
DfE. (2014b). *The Education Services Grant: Statement of Final Arrangements for 2015 to 2016*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/410100/The_Education_Services_Grant.pdf
DfE. (2014c). *Savings to Education Services Grant for 2015 to 2016*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/321286/Consultation_Document.pdf Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021]
DfE. (2014d). *The national curriculum in England: Key stages 3 and 4 framework document*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/381754/SECONDARY_national_curriculum.pdf
DfE. (2014d). *Multi-academy trusts*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/576240/Multi- academy_trusts_good_practice_guidance_and_expectations_ for_growth.pdf
DfE. (2016b). *Standard for teachers' professional development.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/537031/160712_-_PD_Expert_Group_Guidance.pdf
DfE. (2017). *Bursaries and Funding.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://getintoteaching.education.gov.uk/funding-and-salary/overview
DfE. (2018a). *Primary school performance tables: 2018*. Unknown place of publication: Department for Education. [Online] [Accessed on 12th April 2019] https://www.gov.uk/government/statistics/primary-school-performance-tables-2018
DfE. (2018b). *School teachers ' pay and conditions document 2018 and guidance on school teachers ' pay and conditions.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://dera.ioe.ac.uk/32185/1/School_teachers__pay_and_conditions_document_2018.pdf
DfE. (2018c). *School Workforce in England: November 2017*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/719772/SWFC_MainText.pdf
DfE. (2019a). *English Baccalaureate.* Unknown place of publication: Department for Education. [Online] [Accessed on 16th April 2019] https://www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc#ebacc-qualifications
DfE. (2019b). *Initial Teacher Training ( ITT ) Census for the academic year 2018 to 2019, England*.

Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/759716/ITT_Census_2018_to_2019_main_text.pdf

DfE. (2019c). *Secondary accountability measures: Guide for maintained secondary schools, academies and free schools*. Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/783865/Secondary_accountability_measures_guidance.pdf

DfE. (2020a). *Initial teacher training (ITT): criteria and supporting advice.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://www.gov.uk/government/publications/initial-teacher-training-criteria/initial-teacher-training-itt-criteria-and-supporting-advice

DfE. (2020b). *Initial teacher training bursaries funding manual: 2020 to 2021 academic year.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] https://www.gov.uk/government/publications/initial-teacher-training-itt-bursary-funding-manual/initial-teacher-training-bursaries-funding-manual-2020-to-2021-academic-year

DfE. (2021a) *Model Music Curriculum: Key Stages 1 to 3 - Non-Statutory Guidance for the National Curriculum in England.* Unkown place of publication: Department for Education [Online] [Accessed on 29th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/973878/Model_Music_Curriculum_Full.pdf

DfE. (2021b) *Appropriate Bodies Guidance: Induction and the Early Career Framework.* Unkown place of publication: Department for Education [Online] [Accessed on 8th October 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/991723/Appropriate_bodies_guidance_induction_and_the_early_career_framework.pdf

DfE. & DCMS. (2011). *Importance of Music. A National Plan for Music Education.* Unknown place of publication: Department for Education. [Online] [Accessed on 18th March 2021] *https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf*

DfEE. & QCA. (1999). *The National Curriculum: Key Stages 1 and 2*. Unknown Place of Publication: Department for Education and Employment and the Quality and Curriculum Authority. [Online] [Accessed on 18th March 2021] http://www.educationengland.org.uk/documents/pdfs/1999-nc-primary-handbook.pdf

DfES. (2001). *Schools Achieving Success*. Annesley: DfES Publications. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/355105/Schools_Achieving_Success.pdf

DfES. (2004). *Removing Barriers to Achievement*. *The Government's Strategy for SEN*. Annesley: DfES Publications. [Online] [Accessed on 18th March 2021] https://dera.ioe.ac.uk/4955/13/8b56f1b2944d88f593e89ae3009fa5c3_Redacted.pdf

DfES. & DCMS (2004). *The Music Manifesto. Department for Education and Skills*. Annesley: DfES Publications. [Online] [Accessed on 18th March 2021] https://webarchive.nationalarchives.gov.uk/20130323064743/https://www.education.gov.uk/publications/eOrderingDownload/DfES D21-0604-72.pdf.pdf

Dylan, B. (2015). 'Grammys 2015: Transcript of Bob Dylan's MusiCares Person of Year speech'. *Los*

*Angeles Times.* [Online] 7th February [Accessed on 15th July 2019] https://www.latimes.com/entertainment/music/posts/la-et-ms-grammys-2015-transcript-of-bob-dylans-musicares-person-of-year-speech-20150207-story.html#page=1

Eagleton, T. (1991). *Ideology: An Introduction*. London: Verso.

Education (Schools) Act 1992 (c.38) London: Her Majesty's Stationary Office. [Online] [Accessed on 22nd March 2021] http://www.legislation.gov.uk/ukpga/1992/38/pdfs/ukpga_19920038_en.pdf

Education Act 1993. (c.35) London: Her Majesty's Stationary Office. [Online] [Accessed on 22nd March 2021] http://www.legislation.gov.uk/ukpga/1993/35/pdfs/ukpga_19930035_en.pdf

Education and Inspections Act 2006. (c. 40) London: Her Majesty's Stationary Office. [Online] [Accessed on 22nd March 2021] https://www.legislation.gov.uk/ukpga/2006/40/pdfs/ukpga_20060040_en.pdf

Education Reform Act 1988. (c.40) London: Her Majesty's Stationary Office. [Online] [Accessed on 22nd March 2021]

Elevenplusexams. (n.d.). What is the 11 Plus? *elevenplusexams.* [Online] [Accessed on 12th April 2019] https://www.elevenplusexams.co.uk/advice/what-is-11-plus

Eliot, T. S. (1964). 'The Love Song of J. Alfred Prufrock.' In *T.S. Eliot: Selected Poems*. New York: Harcourt, Brace & World, Inc.

Elliott, D. J. & Silverman, M. (2015). *Music Matters. 2nd Ed.*, Oxford: Oxford University Press.

ESFA. (2017). *Dedicated schools grant*. Unknown Place of Publication: Education & Skills Funding Agency. [Online] [Accessed on 18th March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/786512/DSG_2018_19_conditions_of_grant.pdf

Evans, J. (2011). 'The Contemporary Context of Whole Class Instrumental and Vocal Teaching.' *In* Beach, N., Evans, J. & Spruce, G. (Eds.) *Making Music in the Primary School: Whole Class Instrumental and Vocal Teaching*. Abingdon: Routledge. pp. 12–18

Fairclough, N. (1992). *Discourse and Social Change*. Cambridge: Polity Press.

Fairclough, N. (2010). *Critical Discourse Analysis: The Critical Study of Language. 2nd Ed.*, Abingdon: Routledge.

Farazmand, R. (n.d.). 'Ready.' *Poorly Drawn Lines.* [Online] [Accessed on 17th April 17 2020] http://www.poorlydrawnlines.com/comic/ready/

Fautley, M. (2010). *Assessment in music education*. Oxford: Oxford University Press.

Fautley, M. (2016). 'Music education in a time of austerity.' *British Journal of Music Education*, *33*(1) pp. 1–3. https://doi.org/10.1017/S0265051716000061

Fautley, M. (2017). 'Music Education and its Assessment in Schools.' Presented at: *Music Mark North West Teachers' Conference*. Best Western Park Hotel, Preston. 5th September

Fautley, M., Kinsella, V. & Whittaker, A. (2017). *Whole Class Ensemble Teaching Research Report*. Birmingham: Birmingham City University & Music Mark [Online] [Accessed on 22nd March 2021] https://www.musicmark.org.uk/wp-content/uploads/WCET-Report-FINAL-141117.pdf

Fautley, M., Kinsella, V. & Whittaker, A. (2018). *Birmingham Music Hub Secondary School Music Teachers Survey 2018*. Birmingham: Birmingham City University & Services for Education [Online] [Accessed on 22nd March 2021] https://bmep.servicesforeducation.co.uk/wp-content/uploads/2019/01/BMEP-Secondary-Survey-2018.pdf

Fautley, M. & Whittaker, A. (2018). *Key Data on Music Education Hubs 2018*. Birmingham: Birmingham City University [Online] [Accessed on 22nd March 2021] https://www.artscouncil.org.uk/sites/default/files/download-file/Music Education Hubs%2C Key Data - 2018.pdf

Fink, B. (1995). *The Lacanian Subject*. Princeton: Princeton University Press.

Finney, J. (2011). *Music Education in England 1950-2010: The Child-Centred Progressive Tradition*. Farnham: Ashgate Publishing Limited.

FMS, RCM & NAME. (2002). *A Common Approach*. Unknown place of publication: Federation of Music Services, Royal College of Music & National of Music Educators [Online] [Accessed on 22nd March 2021] https://www.musicmark.org.uk/wp-content/uploads/a_common_approach_curriculum.pdf

Foucault, M. (1972). *The Archeology of Knowledge*. New York: Tavistock Publications Limited.

Foucault, M. (1995). *Discipline and Punish: The Birth of the Prison*. *2nd Ed.* New York: Vintage Books.

Foucault, M. (2002). *The Order of Things*. *A Companion to Foucault*. London: Routledge classics. https://doi.org/10.1002/9781118324905.ch3

Freire, P. (2005). *Pedagogy of the Oppressed*. London: The Continuum International Publishing Group Ltd.

Gammon, V. (1999). 'Cultural Politics of the English National Curriculum, 1991-1992.' *Journal of Educational Administration and History*, *31*(2) pp. 130–147. https://doi.org/10.1080/0022062990310204

Gardiner, R. (2020a). 'Desire for Recognition and Recognition of Desire : A Theoretical Account of the Influence of Student Teacher Fantasy on Self-Efficacy.' *Action , Criticism & Theory for Music Education*, *19*(May) pp. 54–80.

Gardiner, R. (2020b). 'To see ourselves as others see us : student teacher reflections as articulations of ideology.' *Music Education Research*, *22*(1) pp. 15–28. https://doi.org/10.1080/14613808.2019.1703924

Gee, J. P. (2014) *An Introduction to Discourse Analysis.* 4th ed., Abingdon: Routledge

George. (2011). 'Superman's Apprentice.' *OutThere-byGeorge.* [Online] 12th December [Accessed on 22nd March 2021] https://www.toonpool.com/cartoons/apprentice_153125

Gibb, N. (2018). 'Teachers: Recruitment: Written question - 127648.' *UK Parliament.* [Online] 8th February [Accessed on 10th July 2019] https://www.parliament.uk/written-questions-answers-statements/written-question/commons/2018-02-08/127648

Goffin, K. (2014). 'Music feels like moods feel.' *Frontiers in Psychology*, *5*(APR) pp. 1–4. https://doi.org/10.3389/fpsyg.2014.00327

Gorard, S. & Taylor, C. (2001). 'The Composition of Specialist Schools in England: Track record and future prospect.' *School Leadership & Management*, *21*(4) pp. 365–381. https://doi.org/10.1080/13632430120108916

Gove, M. (2011). 'Government pledges to tackle 'musical divide.'' *Department for Education* [Online] 7th February [Accessed on 11th April 2019] https://www.gov.uk/government/news/government-pledges-to-tackle-musical-divide

Granhoulhac, F. (2017). 'Excellence at What Cost ? Austerity and the Reform of the School System in England.' *The Political Quarterly*, *88*(3) pp. 434-442 https://doi.org/10.1111/1467-923X.12375

Greenhead, K., Habron, J. & Mathieu, L. (2016) 'Dalcroze Eurhythmics: Bridging the Gap Between the Academic and Practical Through Creative Teaching and Learning' *In.* Haddon, E. & Burnard, P. (Eds.) *Creative Teaching for Creative Learning in Higher Education*. Abingdon: Routledge. pp. 221-226

Hallam, S. (2010). 'The power of music: Its impact on the intellectual, social and personal development of children and young people.' *International Journal of Music Education*, *28*(3) pp. 269–289. https://doi.org/10.1177/0255761410370658

Hargreaves, D. J., Miell, D. & MacDonald, R. A. R., (2002). 'What are musical identities, and why are they important?' *In* MacDonald, R. A. R., Miell, D., & Hargreaves, D. J. (Eds.) *Musical Identities.*

Oxford: Oxford University Press. pp. 1-20
Heath, A., Sullivan, A., Boliver, V. & Zimdars, A. (2013). 'Education under New Labour , 1997 – 2010,' *Oxford Review of Economic Policy, 29*(1) pp. 227–247. https://doi.org/10.1093/oxrep/grt003
Heimonen, M. (2008). 'Nurturing Towards Wisdom: Justifying Music in the Curriculum.' *Philosophy of Music Education Review*, *16*(1) pp. 61–78. https://doi.org/10.2979/PME.2008.16.1.61
Henley, D. (2011). *Music Education in England: A Review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport.* Unknown place of publication: Department for Education and the Department for Culture, Media and Sport [Online] [Accessed on 22nd March 2021] https://www.gov.uk/government/publications/music-education-in-england-a-review-by-darren-henley-for-the-department-for-education-and-the-department-for-culture-media-and-sport
Hess, J. & Talbot, B. C. (2019). 'Going for Broke: A Talk to Music Teachers.' *Action, Criticism & Theory for Music Education*, *18*(March) pp. 89–116. https://doi.org/10.22176/act18.1.89
Hilburn, S. (2008). 'Worker Bee.' *The Argyll Sweater*. Kansas City: Universal Press Syndicate. [Online] [Accessed on 22nd March 2021] https://www.gocomics.com/theargylesweater/2008/04/25
Horsley, S. (2009). 'The Politics of Public Accountability: Implications for Centralized Music Education Policy Development and Implementation.' *Arts Education Policy Review*, *110*(4) pp. 6–12. https://doi.org/10.3200/AEPR.110.4.6-13
Hsieh, B. (2016). 'Professional Identity Formation as a Framework in Working with Preservice Secondary Teacher Candidates.' *Teacher Education Quarterly*, *43*(2) pp. 93–112.
Hultell, D., Melin, B. & Gustavsson, J. P. (2013). 'Getting personal with teacher burnout: A longitudinal study on the development of burnout using a person-based approach.' *Teaching and Teacher Education*, *32*, pp. 75–86. https://doi.org/10.1016/j.tate.2013.01.007
ISM. (2015). 'Good news for music education confirmed.' *Incorporated Soceity of Musicians* [Online] 26th January [Accessed on 11th April 2019] https://www.ism.org/news/good-news-for-music-education-confirmed
ISM. (2018). *Consultation on the future of music education*. Unknown place of publication: Incorporated Socaiety of Musicians [Online] [Accessed on 22nd March 2021] https://www.ism.org/images/images/Future-of-Music-Education-ISM-report-December-2018.pdf
Jeffrey, B. & Woods, P. (1996). 'Feeling Deprofessionalised: the social construction of emotions during an OFSTED inspection.' *Cambridge Journal of Education*, *26*(3), 325–343. https://doi.org/10.1080/0305764960260303
Johnstone, B. A. (2018). 'Professional collaboration in the Wider Opportunities instrumental programme.' *British Journal of Music Education*, 36(3) pp. 1–17. https://doi.org/10.1017/S0265051718000268
Jones, K. & Bird, K. (2000). '‘Partnership ’ as Strategy: Public-Private Relations in Education Action Zones.' *British Educational Research Journal*, *26*(4) pp. 491–506.
Jones, K. & Tymms, P. (2014). 'Ofsted’s role in promoting school improvement: The mechanisms of the school inspection system in England.' *Oxford Review of Education*, *40*(3) pp. 315–330.
Jørgensen, M. & Phillips, L. (2002). *Discourse Analysis as Theory and Method*. London: Sage Publications Ltd.
Kalivretenos, A. (2015). 'The Importance of Music Education.' *The* Humanist. [Online] 18th March [Accessed on 17th July 2019] https://thehumanist.com/features/articles/the-importance-of-music-education
Kenny, A., Finneran, M. & Mitchell, E. (2015). 'Becoming an educator in and through the arts:

Forming and informing emerging teachers’ professional identity.' *Teaching and Teacher Education*, *49* (July) pp. 159–167. https://doi.org/10.1016/j.tate.2015.03.004
Kerouac, J. (1957). *On the Road*. Reprint, 2000. London: Penguin Classics.
Kos Jr, R. P. (2018). 'Becoming music teachers: preservice music teachers ’ early beliefs about music teaching and learning,' *Music Education Research* 20(5) pp. 560-572 https://doi.org/10.1080/14613808.2018.1484436
Kraus, N., Hornickel, J., Strait, D. L., Slater, J. & Thompson, E. (2014). 'Engagement in community music classes sparks neuroplasticity and language development in children from disadvantaged backgrounds.' *Frontiers in Psychology*, *5*(December) pp. 1–9. https://doi.org/10.3389/fpsyg.2014.01403
Labour. (1997). 'New Labour Because Britain Deserves Better.' Unknown place of Publication: The Labour Party [Online] [Accessed on 8th April 8 2019] http://www.labour-party.org.uk/manifestos/1997/1997-labour-manifesto.shtml
Lacan, J. (1966). *Écrits*. Translated by B. Fink, 2006. London: W. W. Norton & Company Ltd.
Lacan, J. (1991). *The Other Side of Psychoanalysis: The Seminar of Jacques Lacan Book XVII*. Translated by R. Grigg, 2007. London: W. W. Norton & Company Ltd.
Laclau, E. (1990). *New Reflections on The Revolution of Our Time*. London: Verso.
Laclau, E. (1997). The Death and Resurrection of the Theory of Ideology. *MLN*, *112*(3), 297–321. Retrieved from http://muse.jhu.edu.ezproxy.mmu.ac.uk/article/22379
Laclau, E. & Mouffe, C. (1985). *Hegemony and Socialist Strategy. Towards a Radical Democratic Politics*. Reprint, 2014. London: Verso.
Lapping, C. (2019). 'Introduction: The Death Drive and Education.' *In* Lapping, C. (Ed.) *Freud, Lacan, Zizek and Education: Exploring Unconscious Investments in Policy and Practice*. Abingdon: Routledge, pp. 1-11.
Larson, G. (1992). 'Bad guy comin' in, Arnie! … Minor key.' *The Far Side*. [Online] [Accessed on 22nd March 2021] https://www.pinterest.co.uk/pin/352125264599702600/
Lawton, D. (1992). *Education and Politics for the 1990s: Conflict or Concensus*. London: The Falmer Press.
Levačić, R. (1998). 'Local management of schools in England: Results after six years.' *Journal of Education Policy*, *13*(3) pp. 331–350. https://doi.org/10.1080/0268093980130304
Lindblad, S. & Goodson, I. F. (2011). 'Researching the Teaching Profession Under Restructuring.' *In* I. Goodson, F. & Lindblad, S. (Eds.) *Professional Knowledge and Educational Restructuring in Europe*. Rotterdam: Sense Publishers. pp. 1-11 https://doi.org/10.1007/978-94-6091-379-2
Lindgren, M. & Ericsson, C. (2011). 'Arts Education in Swedish Teacher Training – What’s at Stake? Artistic Expression in Swedish Teacher Education.' *Australian Journal of Teacher Education*, *36*(August) pp. 18–31.
Lord, P., Sharp, C., Harland, J., Mehta, P. & White, R. (2016). *Evaluation of In Harmony : Final Report*. Unknown place of publication: National Foundation for Educational Research & Arts Council EnglandSlough. [Online] [Accessed on 22nd March 2021] https://www.artscouncil.org.uk/sites/default/files/download-file/NFER In Harmony Final Report November2016.pdf
MacLure, M. (2003). *Discourse in Educational and Social Research*. Maidenhead: Open University Press.
Mantie, R. & Talbot, B. C. (2015). 'How Can We Change Our Habits If We Don’t Talk About Them?' *Action, Criticism & Theory for Music Education*, *14*(1) pp. 128-153
Matthew. (n.d.). The Bible - New International Version. [Online] [Accessed on 22nd March 2021] https://www.biblegateway.com/passage/?search=Matthew+26&version=NIV
Mellin-Olsen, S. (1981). 'Instrumentalism as an Educational Concept.' *Educational Studies in*

*Mathematics*, *12*(3) pp. 351–367.
Mills, J. (2005). *Music in the School*. Oxford: Oxford University Press.
Mills, J. (2007). *Instrumental Teaching*. Oxford: Oxford University Press.
Mitchell, D. & Webb, R. (2006). 'That Mitchell and Webb Look - Season 1, Episode 1.' *BBC*. [Online] [Accessed on 19th December 2020] https://www.bbc.co.uk/programmes/b0074fx6
MMU. (2017). *PGCE Secondary Student Course Guide.* Manchester: Manchester Metropolitan University [Online] [Accessed 29th April 2018] https://www2.mmu.ac.uk/stepd/secondary/partnerships/resources/content/PGCE-Secondary-Student-Course-Guide.pdf
Mockler, N. (2011). 'Beyond ‘what works’: understanding teacher identity as a practical and political tool.' *Teachers and Teaching: Theory and Practice*, *17*(5) pp. 517-528 https://doi.org/10.1080/13540602.2011.602059
Mutch, C. (2012). 'Curriculum Change and Teacher Resistance.' *Curriculum Matters*, *8*(2012) pp. 1–8. https://doi.org/10.18296/cm.0145
Natale-Abramo, M. (2014). 'The Construction of Instrumental Music Teacher Identity.' *Bulletin of the Council for Research in Music Education*, *202* (Fall) pp. 51–69.
NEU. (2019). 'The state of education: workload.' *National Education Union.* [Online] 16th April [Accessed on 9th July 2019] https://neu.org.uk/press-releases/state-education-workload
Ofsted. (n.d.). 'Ofsted: Raising Standards Improving Lives.' *Ofsted*. [Online] [Accessed on 13th April 2018] https://www.gov.uk/government/organisations/ofsted
Ofsted. (2004a). *Provision of music services in 15 local education authorities*. Unknown place of publication: Ofsted. [Online] [Accessed 22nd March 2021] https://dera.ioe.ac.uk/5040/1/Provision of music services in 15 local education authorities (PDF format).pdf
Ofsted. (2004b). *Tuning in : wider opportunities in specialist instrumental tuition for pupils in Key Stage 2*. Unkown place of publication: Ofsted. [Online] [Accessed 22nd March 2021] https://dera.ioe.ac.uk/4962/1/Wider_opportunities_in_specialist_instrumental_tuition_for_pupils_in_Key_Stage_2_%28PDF_format%29.pdf
Ofsted. (2012a). *Music in schools: sound partnerships*. Manchester: Ofsted [Online] [Accessed 22nd March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/413216/Music_in_schools_sound_partnerships.pdf
Ofsted. (2012b). *Music in schools: wider still, and wider*. Manchester: Ofsted [Online] [Accessed 22nd March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/413347/Music_in_schools_wider_still__and_wider.pdf
Ofsted. (2019). *The education inspection framework*. Manchester: Ofsted [Online] [Accessed 22nd March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/801429/Education_inspection_framework.pdf
Ofsted. (2021). *Research review series: music.* Manchester: Ofsted [Online] [Accessed 1st October 2021] https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music
Ortiz, I., Cummins, M., Capaldo, J. & Karunanethy, K. (2015). *The Decade of Adjustment: A Review of Austerity Trends 2010-2020 in 187 Countries. ESS Working Paper No. 55.* Geneva: International Labour Office. http://dx.doi.org/10.2139/ssrn.2685853
Orwell, G. (2008). *Nineteen Eighty-Four*. London: Penguin.
Orzolek, D. C. (2012). 'The Call for Accountability.' *Journal of Music Teacher Education*, *22*(1) pp. 3–

6. https://doi.org/10.1177/1057083712452260
Osborne, G. (2015). 'Autumn Statement.' *Parliament* [Online] 25th November [Retrieved Accessed 15th April 2019] https://publications.parliament.uk/pa/cm201516/cmhansrd/cm151125/debtext/151125-0001.htm#15112551000886
Pais, A. (2016). 'At the intersection between the subject and the political: a contribution to an ongoing discussion.' *Educational Studies in Mathematics*, *92*(3) pp. 347–359. https://doi.org/10.1007/s10649-016-9687-6
Pellegrino, K. (2015). 'Becoming music-making music teachers: Connecting music making, identity, wellbeing, and teaching for four student teachers.' *Research Studies in Music Education*, *37*(2) pp. 175–194. https://doi.org/10.1177/1321103X15589336
Penninckx, M. (2017). 'Effects and side effects of school inspections: A general framework.' *Studies in Educational Evaluation*, *52* (March) pp. 1–11. https://doi.org/10.1016/j.stueduc.2016.06.006
Perryman, J. (2007). 'Inspection and emotion.' *Cambridge Journl of Education.* 37 (2) pp. 173-190 https://doi.org/10.1080/03057640701372418
*The Perverts Guide to Ideology (2012).* Directed S. Fiennes. Written by S. Žižek. [DVD] London: P Guide Productions.
Philpott, C. (2016) 'The what, how and where of musical learning and development.' *In.* Cooke, C., Evans, K., Philpott, C. & Spruce, G. (Eds.) *Learning to Teach Music in the Secondary School: A Companion to School Experience.* 3rd ed., Abingdon: Routledge, pp. 32-51
Pitts, S. (2000). *A Century of Change in Music Education*. Aldershot: Ashgate Publishing Limited.
Potter, J. & Wetherell, M. (1987). *Discourse and Social Psychology: Beyond attitudes and behaviour*. London: Sage.
Powell, S. R. (2018). 'Structure and agency in novice music teaching.' *Research Studies in Music Education.* 41 (2) pp. 206-218 https://doi.org/10.1177/1321103X18794514
Precey, M. (2015). 'Teacher stress levels in England "soaring", data shows.' *BBC.* [Online] 17th March [Accessed on 9th July 2019] https://www.bbc.co.uk/news/education-31921457
Pring, R. (2013). 'Another Reform of Qualifications - but Qualifying for What?' *The Political Quarterly 84*(1) pp. 139–143.
Rancière, J. (1987). *The Ignorant Schoolmaster*. Translated by K. Ross (1991). Stanford: Stanford University Press.
Regelski, T. A. (2011). 'Praxialism and "Aesthetic This, Aesthetic That, Aesthetic Whatever."' *Action, Criticism & Theory for Music Education*, *10* (2) pp. 61-100 http://act.maydaygroup.org/articles/Regelski10_2.pdf
Regelski, T. A. (2016). 'Music, Music education, and Institutional Ideology: A Praxial Philosophy of Musical Sociality.' *Action, Criticism & Theory for Music Education*, *15* (2) pp. 10-45 act.maydaygroup.org/articles/Regelski15_2.pdf
Regelski, T. A. (2020). 'Tractate on Critical Theory and Praxis: Implications for Professionalizing Music Education.' *Action, Criticism & Theory for Music Education*, *19* (1) pp. 6–53. https://doi.org/10.22176/act19.1.6
Robinson, K. (1999). *All Our Futures: Creativity, Culture and Education*. Unknown place of Publication: National Advisory Committee on Creative and Cultural Education. [Online] [Accessed 22nd March 2021] http://sirkenrobinson.com/pdf/allourfutures.pdf
Rogers, R. (2011). 'Critical Approaches to Discourse Analysis in Educational Research' *In* Rogers, R (ed) *Critical Discourse Analysis in Education.* 2nd ed., Abingdon: Routledge, pp. 1-20.
Rogers, R., Schaenen, I., Schott, C., Brien, K. O., Trigos-carrillo, L., Starkey, K. & Chasteen, C. C. (2016). 'Critical Discourse Analysis in Education: A Review of the Literature, 2004 to 2012.' *Review of Educational Research. 86*(4) pp. 1192–1226.

https://doi.org/10.3102/0034654316628993
Rolle, C., Angelo, E. & Georgii-Hemming, E. (2017). 'Mapping the methodological field of discourse analysis in music education research.' *In* Cvetko, A .J. & Rolle, C. (Eds.) *Music Education and Cultural Studies.* New York: Waxmann. pp. 153–164.
Røyseng, S. & Varkøy, Ø. (2014). 'What is music good for? A dialogue on technical and ritual rationality.' *Action, Criticism & Theory for Music Education*, *13* (1) pp. 101-125. http://act.maydaygroup.org/articles/RøysengVarkøy13_1.pdf
Saussure, F. de (1916). *Course in General Linguistics.* Translated by W. Baskin, 1959. Meisel, P. & Saussy, H. (Eds.) (2011). New York: Columbia University Press.
Savage, J. (2007). 'Reflecting Through Peshkin's I's.' *International Journal of Music Education, 25* (3) pp. 193-204. https://doi.org/10.1177/0255761407083574
Savage, J. (2014, January). 'Leadership and Management - The Love Music Trust: For schools, by schools.' Manchester: Manchester Metropolitan University [Online][Accessed 22nd March 2021] http://www.jsavage.org.uk/jsorg/wp-content/uploads/2014/01/lmt_mm.pdf
Savage, J. & Barnard, D. (2019). *The State of Play: A Review of Music Education in England 2019*. Unknown place of publication: The Musicians Union [Online] [Accessed 22nd March 2021] https://musiciansunion.org.uk/working-performing/music-teaching/music-education-reports-and-publications/music-education-in-england-report
Savage, J. & Fautley, M. (2013). *A-Z of Teaching*. Maidenhead: Open University Press.
Scanlon, M. (1999). *The Impact of OFSTED Inspections.*Unknown place of publication: National Foundation for Educational Research and National Union of Teachers [Online] [Accessed 22nd March 2021] https://www.nfer.ac.uk/publications/91013/91013.pdf
Schmidt, P. (2017) 'Why Policy Matter: Developing a Policy Vocabulary within Music Education.' *In.* Schmidt, P. & Colwell, R. (Eds) *Policy and Political Life of Music Education.* Oxford: Oxford University Press. pp. 11-36.
Scmidt, P. (2020) 'Developing Our Policy Know-How: Why Policy Should Be Part of Music Educator Identity' *Music Educators Journal, 107* (1) pp. 24-30.
School Standards and Framework Act 1998. (c.31). London: Her Majesty's Stationary Office. [Online] [Accessed on 22nd March 2021] http://www.legislation.gov.uk/ukpga/1998/31/pdfs/ukpga_19980031_en.pdf
Scrivan, M. (2014). 'Fake It Til' You Make It.' *Half Full*. [Online Image] 10th August [Accessed 22nd March 2021] https://www.gocomics.com/half-full/2014/08/10
Sharp, C. (1995). *Providing Instrumental Music Tuition: A Handbook for Schools and Services.* Slough: National Foundation for Educational Research. [Online] [Accessed 22nd March 2021] https://www.nfer.ac.uk/publications/91130/91130.pdf
Sharp, C. & Rabiasz, A. (2016). *Key Data on Music education hubs 2015*. Slough: National Foundation for Educational Research. [Online] [Accessed 22nd March 2021] https://www.artscouncil.org.uk/sites/default/files/download-file/MEH 2015 report final October 2016.pdf
Shaw, D. (2018) 'How a school in Bradford is beating the odds with music.' *BBC*. [Online] 19th September [Accessed on 29th March 2021] https://www.bbc.co.uk/news/stories-45483930
Sibieta, L. (2018). 'School funding: Why it costs £73,000 to educate a child.' *Institute for Fiscal Studies.* [Online] 19th November [Accessed 22nd March 2021] https://www.ifs.org.uk/publications/13710
Sipress, D. (n.d.). 'Can you help me, Mrs Martin?' [Online image] {Accessed on 15th August 2019] https://www.cartooncollections.com/cartoon?searchID=CX304632
Skaalvik, E. M. & Skaalvik, S. (2009). 'Does school context matter? Relations with teacher burnout and job satisfaction.' *Teaching and Teacher Education*, *25*(3) pp. 518–524.

https://doi.org/10.1016/j.tate.2008.12.006

Skaalvik, E. M. & Skaalvik, S. (2010). 'Teacher self-efficacy and teacher burnout: A study of relations.' *Teaching and Teacher Education*, *26*(4) pp. 1059–1069. https://doi.org/10.1016/j.tate.2009.11.001

Skaalvik, E. M. & Skaalvik, S. (2011). 'Teacher job satisfaction and motivation to leave the teaching profession: Relations with school context, feeling of belonging, and emotional exhaustion.' *Teaching and Teacher Education*, *27*(6) pp. 1029–1038. https://doi.org/10.1016/j.tate.2011.04.001

Slater, J., Strait, D. L., Skoe, E., O'Connell, S., Thompson, E. & Kraus, N. (2014). 'Longitudinal effects of group music instruction on literacy skills in low-income children.' *PLoS ONE*, *9*(11) pp. 1–11. https://doi.org/10.1371/journal.pone.0113383

Spruce, G. (2013). '"The National Music Plan" and the Taming of English Music Education.' *Arts Education Policy Review*, *114*(3) pp. 112–118. https://doi.org/10.1080/10632913.2013.803412

STA. (2018). *Assessment and Reporting Arrangements (ARA )*. Unkown place of publication: Standards and Testing Agency. [Online][Accessed 22nd March 2021] https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/754071/Key_stage_2_assessment_and_reporting_arrangements.pdf

Stevenson, R. L. (1886). *The Strange Case of Dr Jekyll and Mr Hyde*. Reprint, 2002. London: Penguin Classics.

Swanwick, K. (1994). *Musical Knowledge: Intuition, Analysis and Music Education.* London: Routledge.

Swanwick, K. (1999). *Teaching Music Musically*. London: Routledge.

Swanwick, K. & Taylor (1982). *Discovering music: developing the music curriculum in secondary schools.* North Pomfret, Vt: Batsford.

Talbot, B. C. (2010). 'Critical Discourse Analysis for Transformative Music Teaching and Learning: Method, Critique, and Globalization.' *Bulletin of the Council for Research in Music Education.* 186(Fall) pp. 81-93

Talbot, B. C. (2013a). 'Discourse Analysis as Potential for Re-Visioning Music Education.' *Action, Criticism & Theory for Music Education 12*(1) pp. 47-63. http://act.maydaygroup.org/articles/Talbot12_1.pdf

Talbot, B. C. (2013b). 'The Music Identity Project.' *Action, Criticism & Theory for Music Education*, *12*(2) pp. 60-74. http://act.maydaygroup.org/articles/Talbot12_2.pdf

Tierney, A. & Kraus, N. (2013). 'Music training for the development of reading skills.' *In.* Merzenich, M., Nahum, M. & van Vleet, T. M. (Eds) *Changing Brains: Applying Brain Plasticity to Advance and Recover Human Ability*. Oxford: Elsevier. pp. 209-241.

Timewell, A. (2016) *Thinking Frames in Popular Music Education.* PhD. The Manchester Metropolitan University. [Online] [Accessed 20th May 2021] https://e-space.mmu.ac.uk/617331/1/Timewell%20A%20%20Thesis%20-%20Thinking%20Frames%20in%20Music%20Education.pdf

Tucker, O. G. (2020). 'Supporting the Development of Agency in Music Teacher Education.' *Journal of Music Teacher Education.* 29(3) pp. 24-36. https://doi.org/10.1177/1057083719885868

UCAS. (2020). UCAS Teacher Training Statistical Releases. [Online] [Accessed on 18th December 2020] https://www.ucas.com/data-and-analysis/ucas-teacher-training-statistical-releases

Underhill, J. (2020). *The heart of the school is missing: Music education in the COVID-19 crisis*. Unkown place of publication: Incorporated Society of Musicians [Online] [Accessed on 22nd March 2021] https://www.ism.org/images/files/ISM_UK-Music-Teachers-survey-report_Dec-2020_A4_ONLINE-2.pdf

Vaaben, N. & Bjerg, H. (2019). 'The Danish school as a haunted house: Reforming time, work life and fantasies of teaching in Denmark.' *Ephemera: Theory and Politics in Organization*, *19* (1)pp. 107–128.

Vighi, F. & Feldner, H. (2007). 'Ideology Critique or Discourse Analysis?: Žižek against Foucault.' *European Journal of Political Theory*, *6*(2) pp. 141–159. https://doi.org/10.1177/1474885107074347

Walker, A. (2019) 'Two Thirds of Boris Johnson's Cabinet Went to Private Schools.' *The Guardian*. [Online] 25th July [Accessed on 17th July 2019] https://www.theguardian.com/education/2019/jul/25/two-thirds-of-boris-johnsons-cabinet-went-to-private-schools

Warriner, D. & Anderson, K. T. (2017) 'Discourse Analysis in Educational Research' *In* King, K. A., Lai, Y. & May, S. (Eds.) *Research Methods in Language and Education*. 3rd ed., Cham: Springer

Watterson, B. (1987). 'Complete Pandemonium.' *Calvin and Hobbes.* [Online image] 10th April [Accessed on 15th August 2019] https://www.gocomics.com/calvinandhobbes/1987/04/10

Watterson, B. (1990). 'Adults Have No Idea What's Cool.' *Calvin and Hobbes.* [Online image] 1st August [Accessed on 6th April 2020] https://www.gocomics.com/calvinandhobbes/1990/08/01

Watterson, B. (1991). 'Ready for It.' *Calvin and Hobbes.* [Online image] 4th March [Accessed on 6th April 2020] https://www.gocomics.com/calvinandhobbes/1991/03/04

Watterson, B. (1994a).'Useless Fact'. *Calvin and Hobbes.* [Online image] 27th January [Accessed on 16th July 2019] https://www.gocomics.com/calvinandhobbes/1994/01/27

Watterson, B. (1994b). 'What's in Our Hearts.' *Calvin and Hobbes*. [Online image] 13th October [Accessed on 22nd March 2021] https://www.gocomics.com/calvinandhobbes/1994/10/13

Watterson, B. (1995). Putting Prices on the Priceless. *Calvin and Hobbes*. [Online image] 27th November [Accessed on 22nd March 2021] https://www.gocomics.com/calvinandhobbes/1995/11/27

Watterson, B. (1996). *It's a Magical World*. Kansas City: Andrews and McMeel.

Watterson, B. (2012a).'Connect the Dots'. *Calvin and Hobbes*. [Online image] 27th November [Accessed on 22nd March 2021] https://www.gocomics.com/calvinandhobbes/2012/11/27

Watterson, B. (2012b). *The Complete Calvin and Hobbes*. Kansas City: Andrew MacMeel Publishing, LLC.

Watterson, B. (2014). 'Gotta Have Rules, Rules, Rules.' *Calvin and Hobbes*. [Online image] 4th October [Accessed on 22nd March 2021] https://www.gocomics.com/calvinandhobbes/2014/10/04

Watterson, B. (2018). 'Model Airplane. *Calvin and Hobbes*. [Online image] 17th April [Accessed on 22nd March 2021] https://www.gocomics.com/calvinandhobbes/2018/04/17

Weale, S. (2019). 'Fifth of teachers plan to leave profession within two years.' *The Guardian* [Online] 16th April [Accessed 9th July 2019] https://www.theguardian.com/education/2019/apr/16/fifth-of-teachers-plan-to-leave-profession-within-two-years

Welch, G. (2011). 'The arts and humanities , technology and the ' English Baccalaureate ': STEAM NOT STEM.' *Journal of Music, Technology & Education*, *4*(Numbers 2-3) pp. 245–250. https://doi.org/10.1386/jmte.4.2-3.245_1

West, A. & Pennell, H. (2002). 'How new is New Labour ? The quasi-market and English schools 1997 to 2001.' *British Journal of Educational Studies*, *50*(2) pp. 206–224.

West, A. & Wolfe, D. (2018a). 'Academies, autonomy, equality, and democratic Accountability : reforming the fragmented publicly-funded school system in England.' *London Review of Education.* 17(1) pp. 70-86. http://eprints.lse.ac.uk/90528/

West, A. & Wolfe, D. (2018b). *Academies , the School System in England and a Vision for the Future.* London: LSE Academic Publishing [Online] [Accessed 22nd March 2021] http://www.lse.ac.uk/social-policy/Assets/Documents/PDF/Research-reports/Academies-Vision-Report.pdf

Westerlund, H. (2008). 'Justifying Music Education. A view from here-and-now value experience.' *Philosophy of Music Education Review*, *16*(1) pp. 79–95. https://doi.org/10.2307/3385206

Whetton, C. (2009). 'A brief history of a testing time: national curriculum assessment in England 1989 – 2008.' *Educational Research*, *51*(2) pp. 137–159. https://doi.org/10.1080/00131880902891222

White, B. (2018). 'Grade predictions are unreliable – so why do we still use them?' *Schools Week.* [Online] 16th April [Accessed on 15th July 2019] https://schoolsweek.co.uk/grade-predictions-are-unreliable-so-why-do-we-still-use-them/

White, R., Lord, P. & Sharp, C. (2015). *Headteachers' perspectives on the In Harmony programme*. Unkknown place of publication: National Foundation for Educaitonal Research. [Online] [Accessed 22nd March 2021] https://www.artscouncil.org.uk/sites/default/files/download-file/In_Harmony_Programme_Headteacher_perspectives_Jan2016.pdf

Whittaker, A., Fautley, M., Kinsella, V. & Anderson, A. (2019). *Geographical and social demographic trends of A-level music students: Report for Royal College of Music & Royal Academy of Music*. Birmingham: Birmingham City University. [Online] [Accessed 22nd March 2021] http://researchonline.rcm.ac.uk/502/6/RCM RAM Report FINAL 050619.pdf

Worth, J. (2018). 'The UK's teacher supply is leaking... and fast.' *Times Educational Suppliment* [Online] 28th June [Accessed on 9th July 2019] https://www.tes.com/news/uks-teacher-supply-leaking-and-fast

Zamyatin, Y. (1924). *We*. Translated by C. Brown, 1993. London: Penguin Books.

Žižek, S. (1989). *The Sublime Object of Ideology*. Reprint, 2008. London: Verso.

Žižek, S. (1994). *Mapping Ideology*. London: Verso.

Žižek, S. (1997a). *The Plague of Fantasies*. Reprint, 2008: London: Verso.

Žižek, S. (1997b). 'Desire: Drive = Truth: Knowledge.' *Lacan.com* [Online] [Accessed 30th July 2020] from https://www.lacan.com/Žižek-desire.htm

# Appendices

## Appendix 1 – The Student Teachers' Reflections

## AE - Placement A Early Reflections

### 1AE

**Description**
On the 11th October I completed my first full lesson during a cover class with 7S. Refer to lesson observation for specific details.
I was so happy with this lesson as so many aspects I have struggled with over the last week came together and worked successfully.

- I communicated my expectations and instructions to them in a clear manner and students followed them.
- Students engaged with me during the COTW task, and the starter task.

**Analysis**
I think students respected and understood my instruction because I felt a lot more confident being in that teacher role. I think this occurred because…

- I had setup the room and resources before the students arrived.
- I had observed this lesson several times previously as well as delivered my starter activity 6 times that week
- I wasn't being observed, it was the first time that it felt like my classroom.

**Action Plan**
Going forwards my main aim is to keep the energy, direction and confidence I found in the Year 7S lesson present in all my teaching.

### 2AE

- Friday songwriting seminar/behaviour lecture
  This was fantastic! It was a nice change to have a workshop which wasn't solely based around 'classroom learning', it still related to lessons & re-ignited my excitement for music. I hadn't realised that alongside the stress of organisation & learning how to be a teacher, my passion for music needed a boost. You'd think I wouldn't need this as I'm teaching music or being surrounded by it all day, I think because songwriting is one of the things I really enjoy, hearing someone experienced discuss it was a really enjoyable experience.

- Taught my first lesson on Thursday
  My first teaching lesson was a Year 8 class who I introduced to a new module on Dance music. The lesson went really well, as they are learning to perform the track 'Sunchyme' & will be assessed on this, I made sure the lesson was very practical.
  Now I'm just nervous to progress as it already went really well!

## 3AE

For this portion of the induction phase, I was asked to plan introductory tasks for a few of my timetabled classes. My lesson consisted of an introductory name game, don't clap this one back, a vocal warmup, and then learning a short song, *Sometimes What You're Looking For.* The class's usual teacher was late to the lesson, which meant that he was unable to formally introduce me and to state his expectations for the class. Thus, I had to bring in the class, introduce myself and conduct a portion of the lesson by myself. The lesson ran relatively smoothly until the main singing task; the class were very excited to be singing in their lesson, and after I had taught them the song they proceeded to scream the song when they were asked to sing it in a round. Reflecting on this experience, I was unable to explicitly state my expectations for behaviour and singing technique, so this may have contributed to their troubling behaviour and why they began screaming the song. This will affect my practice in the future, as this event has highlighted the importance of establishing myself, behaviour expectations, and my expectations of how the class should approach singing or a practical task.
Towards the end of the week I attended a workshop on developing a teacher persona. One of the most common worries amongst the group was judging how much of your personality to present to students. This is something which has been troubling me in lessons as I want to build a rapport with learners whilst appearing as a well-rounded, three dimensional teacher. However, I do not want to seem unprofessional. In the workshop, it was discussed that the teacher's persona should exist on a continuum; your persona adapts to the situation and to the context in which you are interacting with students. This is something which I had not realised I had been starting to do during my placement: I had asked my LC group how various events they had mentioned had gone, and I had little joke with some of the pupils; I had been more professional and curbed my LC group's focus back to reading during their dedicated reading time; during an introductory lesson, I was serious whilst giving my Y7 class verbal warnings for low level disruption. In the future, I will continue to develop this continuum of my teacher persona as I believe it is important for it to be malleable and adaptable for a range of contexts. Furthermore, it may aid the process of building a rapport with students and establishing myself in the classroom.

## 4AE

As teaching this year 7 class was given to me spontaneously and it was my first ever classroom teaching experience I thought I performed an educational and engaging lesson. I am very much a planner and prefer to communicate through my instrument rather than through spoken. Possible improvements include giving out sheets after I'd introduced what they will be doing instead of handing out whilst speaking or I could have gave them whilst they were entering the room. Another improvement would be to be firmer on behavioural management as a couple of girls were chatting whilst I was going around the room helping them to perform. I tried to get the pupils to stay in time to take the keyboard tune around the room continuously and this helped them to establish a pulse. A possible improvement would be to give a couple of ready performances and get the other pupils to comment on what went well. With more preparation time I could have had a beat playing on the speaker so they had a constant pulse to internalise. For www I could have had a slide with prompts to think about when talking about www for their friends. Another music teacher liked getting the pupils around the piano to sing, I'd like to incorporate the use of voice into my lessons.
During the week I felt my teaching improved as I had a chance to repeat the year 8 Mozart quiz with another class. This time I gave everyone a whiteboard which meant everyone was included. I

felt like this was more successful as everyone had to be involved and they told me their score at the end (method of checking knowledge learnt.) Also I got a chance to teach a beginner ukulele class after teaching the year 9's riptide. This time, as it was a mixture of years who could come, I started off with just one simple chord and a catchy song they all knew (we will rock you), I also changed the way I demonstrated the chords and the way I explained how to play them. I noticed a huge improvement and although they were only year 7's they managed to learn riptide to a much better standard. They were more able to transition between chords and we learn the rhythm by breaking it down slowly. I also went around the group using call and response to teach them the rhythm and helped individuals. I got the player who learnt the chords quickly to play it for us and help someone struggling. I gave them a chord each. I think what made it more successful was that I build it up slower with lots of repetition so they were able to keep up. I kept them engaged with lots of positivity and encouragement and showing them how it could be played by the end to inspire them.

## 5AE

In this week, I took over one warm up session within a year 9 class and I also taught a full year 7 lesson on 'Sea Shanties'. This was my first time at teaching a full secondary school lesson and I thoroughly enjoyed it. In conversation with my subject mentor after the lesson, we went over every aspect of my lesson to find out what I did well and what I could improve on. On reflection of this feedback, I have found that I need to slow down my delivery of the lesson. The pace of the lesson was great and I was enthusiastic throughout but I was speaking very fast. It is important to me that I slow down and allow more time for students to process what I am saying and so that they can take in the information without me rushing through it. For the next lesson that I teach I will be focusing a lot more on slowing this element of my teaching down as it will make what I am saying clearer and will give me time to breathe and relax too. Practicing speaking slower in everyday situations will help me to prepare for this.

## 6AE

On Tuesday I had opportunity to stand in front of class. It went okay although I was told that I was talking quite fast and it was hard to understand, however when I was stood in the front I didn't think that I was talking that fast. This is something I need to be aware of. I assume it is already harder for pupils to understand me because of my accent and if I 'm talking fast some if the important information is missed because they just simply did not understood me. I find bit hard to slow down my speech because I am used to talk quickly in Latvian and I am keeping the same pace while speaking in English.
Another thing to work on is doing register quicker – it is difficult for me to know how to pronounce all pupils names. Even though I went through the list night before I still had some uncertainties about how to pronounce couple of those name. I even tried to Google some of the names but I couldn't find pronunciation for all of them.
I also did a starter activity with Year 7 group. The activity - all pupils in a circle; passing percussive/vocal sounds. I realised that I was passing sounds too quickly. I overestimated how pupils would respond/react to this activity. I think overall whole class enjoyed it. Next time I do it I should take more time to get everyone on board and make it sure that everyone understands what is happening and then slowly I can develop this activity.
During this week I experienced more of bad behaviour than before. I was trying to use new schools policy. The pupils weren't listening and respecting me at all. When I told them to

stop chatting and go back to task they just choose to ignore me. I could have sent them out of class but that would leave only couple people in room. I felt trapped, as I had no clue what to do with them. I did not wanted to shout at them but I didn't know what else to do. I think I should have faked that I know what I am doing and maybe that would bring some respect.
I think when I will be taking lessons over I will try to plan more activities instead of one because I find that while they are doing one large activity I have no control over them. As they don't see me as a teacher they think that they can get away with misbehaving. Perhaps if I am more leading the lesson they will respect me more and with a time I can give them larger activities on their own.

**7AE**

This week I had lots of opportunities to teach. My subject mentor wanted [the other trainee] and I to get to know our timetabled classes so on Monday we team taught 3 groups:1 year 8 group and 2 year 9 groups. The year 8 class didn't go to plan as I feel they could tell we were a little nervous therefore they didn't listen to many of our instructions. After discussing this with our mentor we successfully taught both year 9 lessons and gained more confidence.

During the following few days I taught a few lessons alone. I decided to do some rhythmic tasks but after the first lesson my mentor advised me to project my voice more as it was taking a little too long for the children to be quiet. I did this but it is still a work in progress.

At MMU I attended a session on non-verbal communication which I found rather helpful in that we discussed how, as teachers, we move around the room. There were differing opinions in that some people think moving too much maybe distracting but others feel that moving may keep the children engaged. Personally, I like the idea of moving around but if I have something important to say I will stand still.

**8AE**

On Tuesday, I taught a starter to year 7. Due to having a very short amount of time to deliver my task, my main aim was to impart my knowledge and develop understanding through effective use of lesson time (S4a). Overall, this experience was a positive one, although many things could be improved. The class dynamic differs from day to day depending on small factors. I believe I had a positive experience as I was well prepared and enthusiastic and so the pupils were able to feed off that. I have learned the importance of keeping children engaged and busy throughout the entire lesson. For younger children, this means more teacher-led time where they are given a lot more construction to their 'freedom'. For example, in rehearsal time, giving them very particular tasks with little room for messing around. I have come to the conclusion that this also differs from child to child and class to class. In this class, being able to differentiate appropriately, using approaches which enable pupils to be taught effectively (S5a) was particularly important. My training has given me the skills to deliver something to a class with confidence and enthusiasm. Due to my analysis, my practice and its impact on young people may be enhanced by the positive outcome that I have seen in being able to engage a full class through enthusiasm and differentiation. Next week, I hope to teach some full lessons.

**9AE**

This week was a very eventful week, since I started teaching full class on Monday (08/10/18). My two classes with my Year 9 group this week went well: in both classes, I managed to get the student's attention and the pupils were doing work during their task time. However, there are still things I want to improve, and one of them is how to deal with classroom management. I have had some issues regarding my voice – I need to have a bigger range in the way that I speak to the students because at the moment, my voice is always on the soft side, and sometimes I might need to have a stronger voice, like at the beginning of my lessons with Year 9, in order for them to listen to me when I ask them to line up in silence and tell them the task they need to be doing.

**10AE**

This week I took a lesson of Year 7s on Tuesday for a performance assessment of the *Black Note March*. It was probably my worst lesson to date due to my timings and general behaviour of the class. Each pair was assessed on a performance of the piece, this took much longer than expected which caused the assessment to take up the entirety of the lesson. I could have been quicker and clearer in explaining the structure and format of the assessment e.g. one pair to go straight after the other, visual aid on the PPT. I also ended up writing the marks in some of the wrong books as students were not necessarily sitting in their keyboard pairs when I came around to mark them. Due to the long time it took to do the assessment, students began to get restless and talking to each other in-between. Although my SM stressed to me that it wasn't bad, there was more talking by the students than I would like during a lesson, in future I think planning out the structure of the assessment more will help with this.

Interestingly, during the same lesson with another class which my SM was taking, the fire alarm went off. The students missed out on half of the lesson, but rather than continue the assessment another lesson (which I would have done) the teacher encouraged the students to assess each other. E.g. Partner 1 swaps with another Partner 1 and performs the piece which they will give them a mark in their book of Not Yet, Can Do, and Can Do Really Well (the students are familiar with this marking key). I found it interesting that when the circumstances deviated, the teacher migrated to a different plan and was flexible, in order to continue on as planned. This was a great example to me of how to improvise in the classroom when things don't go to plan, using techniques and methods that you are familiar with I.e. peer and self-assessment. I don't think the students missed out on much by not having the teacher mark their books (although he was going around to help students write in the appropriate marks), plus it gives them more ownership of the assessment task and therefore for their own learning. I will consider this when circumstances out of my control affect the timing and structure of the lesson.

**11AE**

This was my first week in my placement school, M*** H***. I did so much this week, but I feel that the most important thing that happened to me was that I got stuck in straight away by teaching a year 7 class on Thursday. I think that this is the most important thing as I am here to teach, not just observe and help in lessons, and starting as early as possible has

enabled me to have an idea of: where I am in the sense of a teaching style, how I feel in the classroom, what planning techniques work for me and, most importantly, how can I improve? I also now am able to observe others teaching and compare it to my own and ask myself questions e.g. 'why did it work for him and not for me?' I was not formally observed, as it was a cover lesson as one of the music teachers was absent and I was asked if I wanted to 'have a go' at teaching the year 7s, but I was able to reflect upon my own lesson afterwards. I feel that on the whole it was a good start to my teaching at M*** H*** as I was able to engage the students and achieve the aims I set for them. However, I think most of my downfalls were due to my inexperience in the classroom on the whole. For example, I feel that I was not familiar with the behaviour policy enough to discipline children who were disruptive, and I feel as though I did not give clear enough instructions as I confused myself by planning the lesson too strictly and tried to stick to a script. From this experience, I have learnt that I need to revise my planning techniques and I also just need more experience from observing, talking to other teachers and stealing ideas and techniques used in the classroom.

For the rest of the week, I have been observing music lessons across all Key Stages 3, 4 and 5 and doing my best to talk to children, let them get used to me and help out in lessons as much as possible. I think this is the best way to start my placement; come across friendly and approachable to the children by getting stuck in and helping out in lessons, almost like a TA. All the staff of M*** H*** had a Career & Professional Development session on Wednesday evening, and I attended. The school are working closely with the Institute For Teaching this year to provide staff with professional training sessions fortnightly. I found the session, which was mostly practical, interesting and feel that with my Friday afternoon lecture sessions at Manchester Metropolitan, I am being challenged and shaped into a good teacher trainee.

On Thursday morning, I had my first subject mentor meeting with A*** D***. A*** is very helpful and informative and he helped me to complete my Contextual Analysis of the school, which has provided me with a good background knowledge of the environment I am working in I have also started my Subject Knowledge Audit this week, and have found myself with a much clearer picture of which areas I need to work upon to improve my overall professional practice.

**12AE**

On Monday 1st October I did my first starter to a lesson, it was an interval lesson that I'd come up with during the last maths lesson of the last week, because we were just observing the same thing over and over and I wanted to crack on with some actual work.
The starter was for an interval lesson and on the whole I thought went quite well, I was confident in front of the class and tried to get everyone involved. The class was brilliant and followed by examples and did what I wanted them to do, however one reflection I had from it was that I needed to plan the activity in a bit more detail, but I evaluated what went wrong and am planning to do it differently the next opportunity I get.
The course so far has been very enjoyable and rewarding, but the system of the school isn't suited that much for actual lesson planning. For the students this is brilliant, because it is there to facilitate the needs for the course, so one lesson a week is performance, another composition and the third is theory. So that means that there is only a need to plan one lesson a week for Year 9-

11. This means that although I'm interacting with the pupils, I am not really doing much teaching. I'm hoping for this to change in the coming weeks through possible group composition lessons for the year 9 and 10s.

## AL - Placement A Late Reflections

**1AL**

**Description**
This week I went to the co-operative learning workshop at MMU and explored the Kagen methods. It was really interesting and gave me frameworks and ideas to support group work in classes.
**Analysis**

- Using the methods of Kagen I can see how, especially when working with pupils who are shy, how allowing groups to come to a joint decision in the *think, pair & share* methods that maximum engagement can be encouraged throughout the lesson.
- The methods also explored other methods of co-operative work so the students have different variations for group work.
- The suggested seating pairs was also surprising, and I would like to see if the methods also work in a music classroom and groups.

Action Plan

- Begin to use whiteboards during think, pair and share. Encourages all students to think about their own individual answers.
- Research other ways to use positive behaviour in the classroom.

Progress on Previous Week's targets.
**Continue to develop your positive behaviour management skills (S7), and in doing so your expectations (S1)**

- Work on achieving consistency in terms of your classroom management with a specific focus on the second half of the lesson
- Used this really effectively this week – and classes seem to be calmer and relaxed and more productive.

**Continue to develop your range of assessment skills (S4), and in doing so improve student progress (S2)**

- Experience the summative assessment of a module of work; provide feedback to students and engage in student reflection on feedback

*Used this effectively this week – 7S rhythm feedback*
o Continue to formatively shape feedback within each lesson

- Work on targeted questions and thinking time within lessons to develop formative assessment

**2AL**

- Behaviour Management
  Improvement on this aspect after Wednesday's Y9 Practical, feedback from Head Of

Department about not forgetting the fundamental aspects of behaviour management, the simple things which lay the foundation for expectations & teacher persona.
So simply by writing names on the board the dynamic in the classroom changed greatly! Still remaining calm with students as I believe that is the way forward when dealing with behaviour, feeling good about this progress!

Lesson Plans
Feeling positive about my lesson plans for the first time, worrying whether this is because I've got used to planning or as assessments are coming up & take minimal effort to plan. Time will tell when Block B comes around…

**3AL**

During one of the final lessons of the day, I was placed in a situation where I had to act and think decisively and quickly; a child was ill in my classroom a few minutes before I was scheduled to teach a Y9 Reggae lesson. In the past, I have been uncomfortable with adapting to thinking spontaneously in the classroom, however I was able to adapt my lesson accordingly. I did this by bringing some ukuleles and chord diagrams outside the classroom to the area where my class were sitting. The other music teacher and I then gave small groups some tuition on how to play the song they are learning on the keyboards, Three Little Birds, on ukulele. This worked well as they were still on task with their topic for this term, and this meant that they were still making music instead of having to do a written task about Reggae. This event has highlighted the importance of being able to think quickly in the classroom; I could not have planned for these circumstances, and I think being able to assess and act accordingly to a situation is an important trait which I must develop in future practice.
I have been utilising some of the assessment sheets at my placement A school to ascertain 'working at grades' for all of my classes. In previous weeks, these sheets have been useful for self assessment and peer assessment. However, they have not been as suitable for teacher assessment; there is a considerable amount of work required to write a comment and a target, assess performances and add up marks for a grade, and then transfer this onto a mark sheet for my classes which range between 22-39 pupils. Because of this, I have been considering other methods or layouts in which I can assess classes, such as utilising a tick sheet where I only need to add a written target, or having a tick sheet and the music on the same bit of paper so that the pupils do not end up losing either the assessment sheet, music, or performance plan (if applicable). This area of AFL is something which I must explore further in my next school and in my future practice, as both maximising my time in the classroom and the quality of written feedback available for students appears to be hard to balance.

**4AL**

This week gave me the opportunity to improve my classroom management skills by speaking more clearly with instructions. I was more direct when giving instructions and told them precisely of the outcomes I expect. This week I had to give warnings for negative behaviour and found it difficult to manage a challenging class when my subject teacher was away. I found that the warning of a demerit did improve the pupils behaviour but the class felt as if they could get away with disruptive behavior because the teacher was away. This decreased my confidence as I felt the students had less respect for me as a trainee teacher and were seeing how far they could push their disruptive behaviour.

The following day, in the most disruptive year 8 class I found a significant improvement in the behaviour of the class, without three of the disruptive pupils present at the start of the class. When they arrived to the class late, they started to be disruptive but after pointing out that the behavior was disappointing and setting my expectations it helped to improve the classes work. I also learnt that simply setting a task is not enough, there has to be the expectation that I will check it in order for them to complete it to the best of their effort. Therefore, making sure I check their book (for completing work and responding to feedback) before allowing them to move to the next task is essential.

I also included a significant amount of differentiation, particularly for the boy who is disruptive, the pupil with SEN who struggles with writing, and the two G&T boys. This managed to stretch most pupils and gave me the opportunity to work with more pupils.
This week I also got to mark some year 10 examination papers and input their grades on SIMS. This was useful as my subject mentor had to estimate their performance level, which was complex due to considering a number of factors to give them a fair mark. This exam didn't consider composition either so I felt like it didn't show the pupils current level accurately.
Improvements for next week:-
When raising negative behaviour concerns make sure to put on the act, that I am very unhappy 'I am very disappointed in you' by changing the tone of your voice and expressions.

**5AL**

For this week, my main focus has been about making sure that I have everything done that I need to before the end of term in two weeks time. Along side this I have been thinking deeply about how I can all of my classes more inclusive. I have observed another teacher teaching a different subject to gain more ideas on how I can do this. One main thing that I did achieve this week was taking over a Year 7 Class within 2 minutes notice, that I had never taught before, very successfully. This had happened due to the staff who was supposed to cover a lesson forgot to turn up so I took the class upon myself to teach them. I maintained calm and found out exactly where they were up to in their booklets and teach them the next lesson along. Luckily this was a lesson that I had already previously taught so found it quite easy but I struggled with the students names as I had never met them before so I had to give clear indications and expectations right from the beginning. After this I felt very proud of myself for doing this lesson and the next day I was thanked a lot by my Subject Mentor and apologised to by the teacher who forgot to turn up to cover.

**6AL**

This week I set the assessments task for composition. I was struggling with explaining the task. I gave too much information when I delivered the task to first couple classes. I was advised to split the task in smaller chunks, which I did, however I still took long to explain each section. It something I aim to improve following week.
I struggled to assess students during the lesson. I feel more confident assessing work as I am bit more familiar with marking criteria and what difference is between each sub-level. I aim following week assess more student works during lessons.
I am still slightly struggling with behaviour especially during guitar lessons. My aim is to improve behaviour during guitar lessons. Share my expectations with class therefore they know what is expected from them.

**7AL**

This week I mainly completed some individual assessments on the students so they could see their progress from when I completed their starting and mid way reviews.
I had a behaviour issue with a Y8 child whom I had to send out of the classroom. I asked my SM to cover the class for me so I could go outside and speak to the child. They apologised and I explained my expectations to them so they were clear. This is something I have built up the confidence to do as in week 1 I wouldn't have known what to say!

**8AL**

Having done background reading focussing on questioning, I decided to concentrate on it with my chosen pupil within her class for my ILA. I have noticed how questioning, when done right, can promote inclusivity. I feel that I have been able to promote inclusivity within my classroom when using the right questions. I have learned how to target certain questions at Pupil R. I have also learned for questioning to be effective with this low ability pupil with SENDs, I need to build up her confidence with questions she already knows the answers to and then ask more challenging questions to test her. This is important to me as if a child gets asked an unobtainable question, they lose confidence in themselves and end up discouraged. If they have answered one question they know, they can then still be confident in that they have a secure knowledge. An alternative option as to why her confidence may have grown through this type of questioning is that she is in a comfortable environment and is happy to answer out. My training has impacted this in that I have been able to experiment with different types of questioning to see what is most effective. My practice may now be enhanced in the way that I question but also the way in which I target questions at pupils. In future, I will make sure all questioning is effective and inclusive for all students.

**9AL**

This week was 'assessment week', as it is almost the last week of term. My Year 9b2 class got assessed on their performances on Monday – with a range of grades going from 'what on Earth were you playing?' to 'excellent'. On their second lesson of the week, they have started to play some Christmas music; in this lesson, I have had to deal with a lot of low level disruption, but I dealt with it using the school system, going as far as giving someone a 15-minute detention (C3). My Year 8a3 lesson went smoothly, and I was very pleased with the performances shown by the students. In the class that I did not do an assessment, my Year 7a lesson went well – pupils seemed to really get the importance of practice for musicians, and were quite focused during their practice time; and my Year 7b2 lesson went way smoother than last week – splitting the tasks into smaller chunks of time really worked well and most of the students managed to do all the tasks set. This week I have also seen how effective my Year 11 EAL interventions have been – after going through the answers of the mock exam my student completed last week, her grade has gone up by 17 marks, which is great news. I had a conversation with my EAL student's mother during the Year 11 parents evening event that's happened today (Thursday 13/12), and told her the good news, as well as how can the student tackle the preparation for her exam in January.

**10AL**

This week I attended my first parents evening. The experience was valuable as I realised that it is a good way to further understand your pupils by knowing what their family life is like. As there are a large number of parents attending it would be useful to prepare some statements and/or bullet points for each child in order to avoid the stock standard phrase 'your child is a pleasure to teach and makes a valuable contribution to the classroom'. Also having the opportunity to meet parents in person gives you a rare opportunity to dig deeper and uncover how the pupil is working at home with things like revision, practice etc.

In my teaching this week I tried to experiment with a new plenary – Jukebox Jury – which I had read about online in Beatles lesson resources. Unfortunately, it did not turn out very well, due to my lack of time to deliver it in - starting it with less than ten minutes to go. Also I don't think I had a clear enough idea in my head of how it was actually going to work. To overcome this I think actually doing a dry run of a new activity – acting it out at home – would help greatly with this, so as to iron out any creases beforehand. Evidently, if I don't know exactly how an activity if going to work then the children won't either!

**11AL**

This week was unusual, as there is much Christmas activity was going on in the music department. Every day, we have been taking a small selection of students out on the 'Christmas tour' to the local nursing homes to sing Christmas carols. I went and helped out on Monday and Friday but could not help out on the other days as I was teaching. On Friday, we had half of the school missing as there were reward trips in Key Stage 3, so most of the music lessons were disrupted as there were very few students.
In terms of teaching, this week I taught my year 7 lessons, a year 11 composition lesson, a team-teach year 7 lesson and two year 10 lessons.
The year 7 lesson on Monday was okay, but I felt as though what I planned wasn't good enough in the sense that the progression wasn't what I wanted it to be. There were clear signs of progression, but I found the lesson got lost a little bit and the outcomes confused by the children.
In the year 10 lesson on Wednesday, we finished our learning of the Bach Brandenburg and spent half of the lesson working on assessment presentations. The lesson was good, and I felt that the learning and differentiation were also good. I have been focusing on differentiation for my ILA. I gave the different ability tables different tasks to do and the higher ability tables were more challenged this week with an extension worksheet, which was quite difficult. The prep for their assessment next week has been going well but I am still worried that some of them won't be ready on Monday for it and I want them to get the best marks they deserve.
The year 7 class on Thursday, which are usually my least favourite lesson to teach, was the best it has been in weeks. I am learning more about what works best for certain students and ways to approach dealing with their misbehaviour, as they are often very disruptive. I made them line up outside the classroom twice as they entered the room, ignored my instructions and started misbehaving. This was effective and when they entered the room the second time their behaviour was much better, and the learning was really focused. I also didn't send anyone out during the lesson, which I have had to do every single week. The

‘naughty’ child, who has severe ADHD and learning difficulties, was also excellent in this lesson because I moved him away from other students who were winding him up. On his own, his learning is fantastic, and I saw him progress in this hour more than I have done in weeks. The key with this class is that they need lots of management and it’s also important to know which students shouldn’t be paired to ensure optimum learning and concentration can take place.
Next week, I am conducting summative assessment with the year 7 and 10 classes.

**12AL**

Penultimate week.
Monday started off great with a brilliant year 10 BTEC lesson which ended with my SM saying he would be borrowing some of the resources that I used within that class.
Tuesday was Graduation, so I wasn’t in school on this day, in a way it was nice but it was annoying that I had to miss some of my favourite classes of the week.
Wednesday arrived and I had my Professional Mentor observe my Year 10 BTEC lesson in the morning and the afternoon came with the year 8 bottom set class ukulele assessments. Overall the outcomes were good, a lot of the class did what I asked and some to quite high levels. The Swahili girl who I am doing my ILA on is getting more comfortable, however there are some in the class who didn’t do the assessed work and will be given an opportunity to finish it off in the next lesson or receive a C3. Something I have yet to hand out yet, because I still haven’t seen the need too.
Wednesday shattered me, it was a real struggle to get through the Year 7 lesson after the year 8 lesson and after a computer crash and the split lunch it eventually got going.
Thursday I endeavoured to get a better day out of the way, and for the majority I did that. Year 9 double coursework lesson for BTEC was good, I helped out all of the coursework and any fires that appeared.
The Year 10 GCSE lesson went well as well! With the class all participating and getting used to how tonality works within films music.
Year 8 top set were also brilliant, I dealt with one of my pupils anger issues in a calm manner after her outburst, which was handled solely by me as we had split the classes into different rooms. Their assessment is next week, which I anticipate their will be some great work heard.
I also got my Professional Mentor feedback, which was on the whole very positive, however with him being a science teacher any criticisms he had were in that he didn’t understand how things were done in music, how the kids were allowed to use headphones and he kept going over the fact that it wouldn’t be allowed in other lessons. Something that I fully understood because of course they wouldn’t as no other subject is music.
Friday rolled by quite quickly, which was my first Friday in school, after helping to cover a Year 11 practical lesson, which held no issues as they just got on with what they were meant to be doing. I finished off a Year 9 coursework resource and helped out in a year 7 lesson. The rest of the time was spent working on my ILA something I want to get done by the end of the week, however know that this may not be the case.
The day ended with a Year 10 Kahoot quiz in the GCSE class which I also did which put me on edge a little, but I put my ‘degree level’ subject knowledge to good use.

## BE - Placement B Early Reflections

**1BE**

**Description**
This last week I completed some of my first classes with music service and at my placement B school. This REAL will discuss the lesson starter I completed on the 4th (Monday) and 8th (Friday) of February.
I created a starter based on the board game 'Articulate'. The aim of the game was for one person to describe a word without saying it and for other students to guess the word correctly. On Monday, the game was well received, however, to create better whole class engagement, following some feedback, I decided to create a table for them to complete.
**Evaluation & Analysis**
The starter task on the Friday did have higher student engagement because the students enjoyed completing the table that was created. The completion of the tables also developed a spirit of team work that I hadn't yet seen in the class. Although it was meant to be a little competition seeing the students work together was really rewarding.
The starter the second time also allowed me to build on words that they previously got wrong and it was clear to see they had more understanding during the second playing of the game.
**Action Plan**

- I would like to keep this game in my class resource repertoire, however, I would like to develop the set tailored to each class, using the words that I know they understand or should understand.
- I would like my starters to use a worksheet that the classes can complete during the activity as this created focus and therefore behaviour was managed more effectively.

**2BE**

- Finally started teaching a little this week…
  Did a class warm-up, WOPPS warm-up & some guitar teaching with both placements to be fair.
  It feels good to know I can still do this! Although very anxious about having to plan 2ts again.

It's hard not to prefer the BMS side…
Having your instrument in your hands all day, talking to kids about gear & different music (this is happening in both placements), I'm finding it difficult to not sway towards being a Peri, the benefits just seem to outweigh all the trials which go along with being a classroom teacher! Although when I've spent a day at L*** L*** I do come out feeling really good about it, I feel like I'm making a real difference to those kids, whereas with C*** S*** I feel like I made less of an impact, they are very different schools.

**3BE**

During a group flute lesson, I was spontaneously asked by their usual teacher to tutor one of the pupils by themselves. He is one of the more able instrumentalists in the group, and he often becomes frustrated when he is not being challenged. This is the first flute lesson I have delivered, and I believe that it was somewhat successful; we worked on the aspects of the piece which he found challenging, and we were able to play through the piece together by the end of the 10

minutes I had with the pupil. However, I have realised through this experience that teaching a group of flautists of varying abilities could be quite a challenge, as I would need to cater and differentiate the same resource for each student in such a short lesson. Because of this, I will explore small group resources which are differentiated in difficulty, such as the ABRSM music medal ensemble books in my future practice. I believe that this will also help with the focus of tutored groups as each member will be appropriately challenged.
In a number of individual saxophone lessons this week I have observed a teacher utilising technology to enhance the session and the learning of their pupils. This included allowing a student to select a drum beat on Garageband for them to play their study along to, and playing a backing track to allow a student to improvise using the music theory taught in the lesson. In both instances, the technology enhanced how the students engaged in the lesson; the first student played with a greater sense of pulse and tried to embody the 'rock' feel in their performance, and the second was able to improvise after working out the notes which would sound the best over each chord in the backing track. Reflecting on this, the technology used in the lesson was key for furthering the learning and musical development of the students, and it meant that the teacher was focusing solely on the students rather than on accompanying both of them in each context. It also allowed the second student to apply his knowledge in a low pressure environment. Due to this, I will aim to include relevant technology, programs, and equipment in my future practice, as I have observed that it can be incredibly useful for both the teacher and the pupil in peripatetic lessons.

**4BE**

On Monday my first lesson teaching had quite a disappointing response from the class. Although, through observing them I had seen the disruption, and identified the more particularly disruptive pupils, it was difficult to try and get the pupils to respect me. Although this was quite disheartening, when teaching the same lesson to another year 7 class, later in the day, the pupils responded much more positively to the tasks and were much more respectful. I think this is due to me setting expectations, but also because the class was much more respectful of the teacher. To correct the year 7 Period 1 class next week I will set my expectations, tell them this is a clean slate and it is up to them how they want the lesson to be, enjoyable or strict and quiet with detentions given (3s.) I also mustn't be afraid of moving pupils, if I think it will help, or even getting pupils to step outside of the classroom, if they are being continually rude. I must also think about my questioning when planning a lesson, as this can significantly enhance the pupils learning.
This week I got to observe my Thursdays classes for a second time, which helped me to prepare for teaching them. I learnt how rudeness should not be tolerated but you should approach a class differently depending on the year group, ability and disruption. For example for a lower ability group you need to spend longer on an activity with more steps and more contact time with the teacher than the higher ability. It is vital to ensure all pupils are concentrating when giving new information or they will inevitably say 'I don't understand' which leads to repeating to individuals around the class.

**5BE**

My main focus for this week was to get an idea of what the students would be learning in my secondary school after the half term so that I can begin to plan. I have asked my school subject mentor for the schemes of work to be sent to me so that I can begin to plan. I have also planned time with my music service mentor over the half term to go into the office and plan the whole of

next term with her so that we can make sure that I am covering everything that I need to and so that I can make use of their resources. In this week I have also started to do warm ups within the primary school lessons. This has been a great opportunity for me as again I am able to start using the methods that I have watched my subject using with them last week and get used to them being in my teaching regime. It has also allowed me to gain knowledge on the students to find out if there are any students that might not be concentrating all the way through etc. My music service subject mentor has also taken the time to show me lots of resources that she uses to help with my teaching in the music service which was fantastic.

**6BE**

In school, I did my first lesson on Friday. It was with Y7 low ability/nurture class. It was lesson on retrograde. It was successful as students understood what is retrograde and most of them could perform Frere Jacque (the theme) in retrograde. In the lesson I was communicating well with pupils, I think I created safe environment during lesson. Content was engaging especially the start (do now task backward words and backward video) I was struggling with giving good feedback. Sometimes I gave just a positive without anything to improve and other times it was only EBI comment without anything WWW. Also I should have included some peer assessment and have some key questions. I will have lesson with this class next week again so there are the aims for my next lessons.
I did challenge behaviour in my lesson, however it was not soon enough. I should have done it earlier in lesson but I did not notice the low level disruption during practice time and I only notice when it was more out there. I kept couple pupils behind. As my aim after Block A is to be more stricter about the behaviour.
On Friday I did Music PPA. It was useful for me to experience it, as I have never done exam like this before. It helped to understand what I don't know, which areas I need to revisit and which topic I need to learn about. My weakest topics are all popular music and its styles. I have no much knowledge about rock'n'rool, or the guitar or drum specific stuff.

Music centre:
I observed all of my school this week. Every school is completely different because I have different tutor for each of them. It is a bit confusing for me as I have no strong idea of how to teach brass and it is just confusing and I don't which would be the best way for me. It will be something I will explore following weeks.
I'm glad that in primary wider opp class they do some singing. I had idea after observation to somehow connect singing part with playing part. Perhaps it could be done by singing a song that they will play afterwards or maybe song where they can sing and play. It will be something I will look into.
I have noticed two common issues young pupils - them not using enough air when playing instrument, and not using tongue to articulate.

**7BE**

This week I took a full violin wider opps session on Monday. It went reasonably well considering it was my first full session but I didn't break down the tasks into enough steps for the children. I continued with my teaching in music service and led some recorder and string warm ups. I'm slowly building my confidence with playing the recorder as it is something that is very new to me.

In school I assisted a cover teacher for a Y9 and 10 class. I helped the students out as the cover teacher wasn't a music specialist. I also led a starter with a Y7 group. I did a keyboard warm up with them and explained I wanted them to use all their fingers in preparation for practising for their assessment the following week.

**8BE**

This week, having done most of my timetable between the music service and school, I have noticed the importance of aural perception. Imitation within instrumental lessons and listening within school lessons have proven to be extremely beneficial when teaching students about an element that you are trying to portray. I feel like I have witnessed an extremely important teaching strategy and have seen it in place. I have learnt why this should be important in all teaching, whether it is classroom or music service. It is important as it helps speed up progression for the student/s. They hear and do something before they see it on a stave. This removes a lot of barriers that commonly affect a child's confidence in reading and performing music. I have come to the conclusion that this should be the way music education moves forward and not any alternative explanation as I have witnessed, through observations and first-hand teaching, the success it has led to. However, another explanation could be that the child has learnt to play these things we are teaching aurally from background knowledge of music or information they learnt from notation. My training has impacted what I have learnt through sound before symbol being taught to us, as well as experiencing it in 'lessons' we did. My practice will now be enhanced as a result of my analysis by always making sure the sound comes first before using any terminology. The implications of my learning for my future development will make me continue to find ways to introduce sound before symbol.

**9BE**

This week I have had sort of a rough time. As always, I am very busy and I feel like I never stop, but I also feel quite behind compared to my peers. I also feel really stressed, as I have no concrete ideas of what I could do for my CDA assignment.  Thankfully we have a session coming up on CDA stuff next week, and I am excited to attend and ask my tutor for help.

Music service:

As my school was on half-term this week, I was only in for my music service days, which was Monday to Wednesday. The week started with me observing/helping around on the wider opps. lessons, and thinking on how to plan the next ones, as I will be soon taking over. This proved difficult, as it is very difficult to plan for a class of 15 year 3 students, because you want them to have real music experiences and you want them to experiment the instrument that they are learning and have fun with music, but you don't want to ask too much of them at the same time. My mentor helped me with my plan, and I think I now have a clearer idea on how to plan these sessions.
This week I also taught my first lessons! I taught tow lessons on Tuesday and one on Wednesday. These were fun to deliver, and although at the beginning I felt strange, I really liked teaching one-to-one and small group instrumental lessons. After doing my reflections on how the lessons went, there is a lot of room for improvement, but I think I am on the right track.

**10BE**

This was the first full week in both of my placements. In school I taught my first series of lessons. Observing my mentors, they obviously have a very good rapport with the students. I think this will be key for me to build in order for me to teach successful lessons. In one lesson I involved a name game starter to get the know the girls and this seemed to work well in setting up the lesson and introducing me to the class. In another taught lesson I didn't include this (and forgot to introduce myself!) and the result was a lot of low-level disruption in the classroom. I struggled to get the girls to listen to instructions and this did not improve over the course of the lesson. To overcome this I will try and to build up more of a relationship with the pupils (by getting to know them, using names etc.), but also to be a bit harsher and more strict when it comes to them talking over me. Over the next week of teaching in school I will try and experiment with different methods to gain their attention as well as varying my voice (teacher voice).

In the music service this week I was able to watch a range of different tutors and therefore teaching styles. Watching the delivery of music curriculum in primary schools was very interesting. The lessons were generally very musical and helped to encourage creativity and independent thought in the children. I was very impressed how one of the tutors knew all the names of four different classes of children in one primary school! I asked her how she did this, replying that she spent the first couple of lessons trying to get the know the children and using their names as much as possible in order to memorise them. Both experiences this week really enforced the power of knowing and being interested in the pupils as individuals. Although it seems obvious, taking an interest in the children seems to equate with you gaining their respect and attention.

**11BE**

This week my subject mentor JH at SHMS was off sick, but I still did my hours of teaching and went to the same schools with IM, who will be my subject mentor when JH goes on maternity leave. On Monday, I did all of the teaching at S*** A*** including all of the Play On groups as well as the clarinet wider opportunity class. As JH was absent, I was unable to keep a register and had no idea the names of who was in what group, so we ended up with some random mixtures of students in the Play On groups! In one group, I had eight flutes and so I improvised with them: did a long note competition and talked about the importance of breathing and we looked at Au Clair De La Lune, a piece many of them know from the Abracadabra book. It was fun, and I enjoyed it even though improvising on the spot was a little scary. As a teacher, I need to have this flexibility. The clarinet wider ops class was my favourite, as I think I took on board all the feedback JH gave me from last week and was reactive to it. My questioning was a lot better and my use of names allowed me to build relationships with them and improve on the quality of teaching I did. Next time, I need to make sure I get the clarinets out earlier with the students and do more clarinet playing, even though everything I did with them before this was invaluable: listening and appraising, singing and talking about pulse.

On Tuesday, I spent the day at D*** L*** S*** secondary school with IM and we did a GCSE taster session for the year 8 classes. They are trying to get students to sign up to the GCSE course as the music teacher is off sick currently and no music department really exists, so they have employed SHMS to run some sessions to try and up the interest. We did four of the same session to four different classes. The idea was to get into groups and create a theme tune for a children's science project using keyboards, djembe and handheld percussion, so it was a composition task. At the

end of the hour, the groups performed, and we were able to observe any students who were particularly displaying good musicianship. Some students didn't engage at all, but we saw some who did, and we luckily got about 30 names signed up for another taster session. I enjoyed being part of this and it was good to get out there and see and be aware what is happening to music in some schools around the country. In the evening, I conducted the whole one-hour rehearsal for the 5 note beginner band at S*** A*** and I genuinely loved doing this. The kids are aged year 4 to year 6 and I know some of them from the Monday teaching I do at the school. I felt my manner with the kids was excellent and I did some good questioning about the music we were playing. I also got the chance to conduct for the first time ever and felt I did okay!
On Wednesday, IM and I went to S*** A*** to do my instrumental teaching as usual, but all the students were in exams, so we ended up just coming back to the office where I got some work done instead. In the afternoon, all the tutors got together and rehearsed the music for the tutor concerts, which we have all next week. The tutor concerts consist of us going around three primary schools a day and performing music and talking about it, like a special assembly. I have been chosen to do all the talking in between playing but I think after the first time I do it, the rest will be fine. I am doing it all Monday-Wednesday a total of nine times.
On Thursday I was absent as I was sick.
On Friday I engaged with the first bit of teaching in school and I taught two lessons. I was meant to teach three, but the year 8 class spent the lesson in an assembly instead, so I didn't get to teach them. I taught year 7 bottom ability class and we did the singing unit. It went well considering I was nervous as I am not primarily a singer and I didn't know any of the children or their names, having only met them once briefly a couple of weeks ago. The biggest issue with this class will be behaviour management as they are extremely childish and constantly tell tales on each other, which side-lines from the teaching portion of the lesson. I was able to utilise musical demonstration in this lesson as part of the teaching and it was effective. I then taught year 9, who are a nice group of students but there are some challenging students in the class. I have been informed that the best way to teach them is through establishing and maintaining good relationships, while keeping it clear that there are boundaries they cannot pass and that I am still the voice of authority. The lesson was more of a team-teach effort from KW, my subject mentor, and I. We introduced them to a teaching project, which involves them splitting into pairs and informally teaching each other some music on an instrument outside of their comfort zone. They engaged well with the topic.
I spent the weekend in rehearsals in school for the pantomime which is next week.

**12BE**

Took part in more sessions within the music service element of my week. Met mentors for the First time which was really nice. I have some ideas of what I want the kids to be doing in my sessions with them and have started to write down ideas and plans for them. Meeting the kids again has been awesome, as they are starting to remember who I am in the schools I've been in twice. One student came up to me and asked I was staying forever, I replied until May and she said 'Yay!' this just lit my heart up and has in no way shape or form helped me make my decision as to if I prefer classroom or service.
I don't have much to reflect on in terms of planning or interaction as all I did was a few forbidden rhythm starters which went well due to my experience with my beginner and trainers band.

Classroom wise my first two days were amazing! Thursday saw me observing some lessons and helping out. One in particular was a Yr 11 composition class where I helped one of the two

students, she was a singer who couldn't actually read music so I decided to create a chord structure and asked her to freestyle over the top of it. She did this and we jotted down 3 ideas which she then developed off. I felt like I'd really helped her out, and this sort of composition was a bit different to the way the usual teacher did things but the kid really responded well to it.

Friday was a baptism of fire as the other music teacher was off ill so with cover teachers who weren't musical at all, I had to take her lessons. First lesson was fine as the kids were just drawing t shirts with musical elements on them, (Y7). The second lesson however was a lot more complicated, the music teacher had left a sheet about notation with a cross word, however the only info on the sheet was in treble clef and no bass clef, but the sheet had some bass clef which the kids figured out very quickly as the words they needed didn't make sense. So I very quickly had to wing how to teach reading in bass clef, after creating some limericks the kids quickly flew through the sheet and so we ended the lesson with some group singing after getting the kids to tell me the different notes on the screen.

All in all a successful week, my ability to wing teaching got tested and I think I passed, planning starts now and I'm looking forward to taking full lessons next week.

## BL - Placement B Late Reflections

**1BL**

**Description**
I have taught Year 1 curriculum music in BWJPS. The school have required us to note students progress and abilty on the goals of the curriculum. This week I conducted an assessment lesson, focusing on appraising, performance and pulse (basic musical skill)
**Evaluation & Analysis**
Students had to wear name tags to enable MM and I to facilitate this. Students were entirely strong at describing the music that they heard and articulating their thoughts and feelings. Some students also used musical language in this task as well. There seemed to be a common link however, that the High ability students cross the school were significantly better at this task than others. The High ability in one area was not always mirrored in the performing aspect and pulse keeping of the group.
**Action Plan**

- I wish I had seen the assessment framework earlier into the scheme of work as I think I could have prepared students better to fit with the frameworks.
- The abilities of students in certain areas is great compared to others, we shouls work as a focus to encourage the musician in these students to more equal in appraising, listening and performing. This could simply be just to grow the confidence of students.

**2BL**

- Always think ahead on terms of your career: 'What will I be doing in 5 years/10 years time?' - What do I want to achieve?
- Got the job!
- Copied over last week's notes as I've been far too busy trying to catch-up & prepare

- ‘Billie Eilish - Bad Guy’ GarageBand template proving to be much more engaging & positive with the students…
  - Due to more recent song choice?
  - Easier to recreate due to DIY production nature of song?
  - Whole song format, with studio acapella audio stem, much more engaging & authentic as a learning experience?

**3BL**

During my final lesson with a Y5 class I have only met twice before, I had an issue with the behaviour of a member of the class. This student was calling another pupil a silly name, and when he was asked to come and sit at the front of the room, he dragged his ukulele and intentionally bumped into other children. I was not aware of the behaviour code in school, and my mentor was not available to help me with the student, so I gave this student 1 chance to choose the right behaviour for the lesson. Unfortunately, I had to remove his ukulele playing privileges and he was sent to the back of the room. I also asked for another pupil to find a teacher as I felt that this was the most sensible action to take. It transpired that the student was on a no-tolerance behaviour plan, and that the school had not been able to forward this information to me before the lesson. This event has highlighted the importance of liaising with staff regarding pupils who require extra support, as I could have dealt with the situation more effectively if I had known about his behavioural policy. In my future practice, I will prioritise asking a school for pupil data and any requirements which students have, as I believe this is incredibly important for a visiting member of staff to have access to.

In my last lesson with a Y7 class, I started an animal composition project which their teacher would continue in my absence. I created a sheet which was highly scaffolded so that they first composed rhythms for the piece, then they added in chords, then they matched the rhythms with notes chosen from the chords for that particular bar. However, I noticed that a lot of the class were composing ideas which they believed sounded like an animal, and they had not gone through the process stated on the worksheet; they were creatively imitating their chosen animal, however they were not using the accompanying chords to inform these ideas. Some members of the class did successfully go through the process to create their composition, but this event has made me question the way I approached the task for a Y7 class; is it more appropriate for pupils to creatively compose, or to compose using a process in order to prepare them for GCSE composition tasks? In this situation, perhaps introducing pupils to a composing process later on in their music education may be more appropriate to nurture their confidence in their ability and ideas. Thus, I will further consider this issue with my future classes, as I do not believe that my conclusion for this particular Y7 group will always apply.

**4BL**

This week I feel like I improved my teaching regarding whole class wider opportunities. I was clear with instructions and tried to get pupils to listen instead of over instructing them. I made sure the lesson was interested with different varieties of tasks such as guitar playing then clapping the rhythm this back on the guitar then singing instead of then being on the guitar constantly. I was encouraging and they seemed to enjoy this session much more than last week and kept up. I was able to see if they were able to do the tasks by getting pupils to play regularly and by listening, so could adapt to the learner’s response to ensure progression is being made.

I tried my best to engage my classes when teaching music as a subject in a secondary school but found that they didn't have the respect for me without their usual teacher present. I didn't allow pupils to get away with this disrespectful behaviour and kept behind some pupils and gave detentions. I feel much more confident in talking to disruptive pupils but found that their disruption took a lot of the lesson up. I tried to focus on the pupils who wanted to learn which was a target from last week. In my small group teaching I improved regarding stopping pupils getting distracted with other topics but found time for that at the correct time.

**5BL**

This week has been a very strange week as it felt like it went very fast. As it was a bank holiday Monday I only had 4 days left. I used this week to make sure that I had completed everything that I needed to before I left the schools. On Wednesday when I was teaching my small group singing lessons, I was asking lots of open and closed questions to the students to make sure that everything that I had taught them over the past few months had sunk in and the knowledge was secure. I also asked the students if there was anything specific that they would like to learn in this lesson as it was their last chance to gain any additional information about contemporary singing from me to which they were delighted by. On my last day at D***, I had a long chat with one of the tutors that I had been working with called Nikki about several things and just general questions and gave me lots of pieces of information that could potentially help me in my future job.

**6BL**

This is the last week of my Block B placement. Monday 6$^{th}$ of was a bank holiday which gave me more time to prepare for Tuesday's observation. I was observed by RG and External Examiner. I was really stressed out when planning and preparing for the lesson however, when I was teaching it I forgot about them being there and observing me. I was more concerned if pupils will understand what I am trying to teach them. We did lesson on off beats and syncopation in Reggae. During our conversation after the lesson I realised that my lessons are as musical as I thought they were. I did not notice that I was teaching loads of theory before getting to any music making. It never felt like it when I was teaching but it has been like that before. I tried to adapt the structure from my mentor – start with Do now task to settle class. Most of the time it is silent activity which after then leads into a listening task which is design for pupils to pick out one or more focus points of the lesson. And then it leads into telling the L.O. and explaining what is what and then finally we go to instruments and put it into practice. I have had lessons where I get to music making after 20 even 30min of me talking or the class discussing the topic. It was really eye opening. On Friday I taught another Y8 class the same lesson, however this time I tried to do it through musical activities. I was really struggling to get them understand the off beats. We were counting along (1,2,3,4) and playing on the beat and off the beat. We were clapping along the song. Clapping the beats that felt appropriate to the song. Once we added counting to the clapping most of the class change their clapping to on the beat. I was really confused by it. In a way it was absolute car crush that lesson. They partly understood what is off beat and when it theoretically happens but only few could actually play with the beat. It was interesting experimenting and to go completely to different direction than I'm used to.
With Y7's we continue to compose scary ostinato. After Tuesday's observation I tried to make the Y7P lesson on Friday much more musical. I explained what pedal note and

dissonance are, but after explaining I got one student to come and add them to my ostinato. I wanted to see what he think they should sound like. I was asking fro advice from the class, how it could be more scarier – having more notes for dissonance and having a long low pedal note. My aim for lesson was to listen to performance every 5 min. Some of the pupils worked in pairs some worked individually. I also gave them structure to use for composing. It helped to put their ideas in some sort of structure. By the end of the lesson there were some really musical compositions. Most of them work in pairs as they were struggling with coordinating both hands to do different tasks.
With Y7I on Tuesday we did similar task – continue to compose scary ostinato. However I spent more time on developing the ostinato it self – adding in rhythm and timbre before we added new features – pedal note and dissonances. By the end of lesson they only had 10 min to put they composition in the structure. There were some good compositions with creative pedal notes, but I should have given more time for them to explore and actually do some composition rather than talking in the lesson.
***In music service:***
On Wednesday at S*** M*** we did a demonstrations assembly. The wind band played and there were group performances from flutes, clarinets, cornets and trumpet, trombones and tenor horns. It was awesome experience for pupils. Some of them were bit stressed but they seemed to enjoy the performance. Most of them put 100% effort t paly their best, they practiced at home to put the best performance. However there were couple who did not do that. And it was two of cornet pupils, therefore we cut their performance from doing Lord of the Dance and Can-can to only Lord of the Dance because not all of them could play it. We did some try-outs. Couple of pupils came to front to try out to make sound on woodwinds and brass. The woodwind teacher took part in demonstration assembly. It was good experience to see how to get more pupils involved in music lesson. Especially for this school as they don't do Wider opp classes.
In C*** primary with wider opp class I tried to use pupils to do work and lead the tasks for me. For warm up I used two boys – one of them were showing the animal or sound we will use and the other was showing dynamics. It worked well as I could just observe the lesson and pupils were responsive to their peers. As I was off ill previous week I was told that the class was given a homework to learn a song 'If you only listen' by heart. We learnt it all together. It was bit challenging for me as I did not know it. Thing to remember – I need to know song from memory to teach it to kids. I was way too much into the screen when we were learning the lines. By the end of the singing part they could sing most of the song by heart. I had pupils who knew it really well in front to help others to remember the lyrics.
In C*** academy in F*** in the wider opps we started the warm up with the Take Four. I made it sure they played for most of the lesson. With this class I can't let them off the task. They need to be doing otherwise they drift away. As I have been struggling with behaviour in this class I was on them loads as always. I had some pupils standing up and playing on their own to show what they have done or they haven't done. I gave C2 to one of girls because she was non-stop talking despite being moved.
I feel like I have done some progress with D*** on his tonguing. We played Rondo Olympia. The last we played it was couple weeks ago but during all the lessons I am emphasising that his tonguing needs to be much more lighter. And he sounded much lighter than before, however I think it should be lighter. I don't know how to explain as I have tried to make him think about light things, use air patters but still it's quite heavy. Kate could not participate again due her heart issue. She was still in the lesson and doing mental practice.
The Wednesday and Thursday was bit off mess because I was off previous week and I had no clue what they did in previous lesson therefore my lessons were completely different than I planned. I

should have contacted my mentors about what they did in previous lessons but I completely forgot about that.

**7BL**

This week I taught my final lesson with my Y2 string class. I decided to keep the lesson extremely similar to the one before Easter as I knew they probably wouldn't remember everything. This time I did the warm up song again with them but I asked them all to close their eyes so they couldn't copy me and I could assess who was getting it right.
In school I asked my mentor to observe me teaching my year 7s a lesson I had planned for an interview. I need to demonstrate a WAGOLL and use 'pause, pounce, bounce' when using questioning so I can put the ownership onto the students more. I feel I need to peer assess some of the activities.

**8BL**

One of my students has been recognised for his improvement over the last six weeks and has been chosen to perform at a Soloists Concert in E*** Library. I feel like being teacher with a new approach to his playing has benefitted him greatly. I have learnt that it is important to constantly take innovative approaches to your teaching to ensure the best outcomes possible for your students. It is important that my teaching is as effective and innovative as it can be to ensure all students remain engaged and interested in my subject, especially in starting a new job and settling into a new school. I think this means I need to stay up to date with new strategies and methods to deliver the curriculum. I have come to this conclusion and not another as I believe when pupils are engaged and properly learning, behaviour and all other elements come much easier. My training has impacted on what I have learnt through giving me lots of innovative approaches to teaching different parts of the curriculum. My practice and its impact on young people have been enhanced by this as I have learnt the importance of keeping my teaching innovative and seeing how it pays off. In the future, I will keep my knowledge of new teaching strategies and methods up to date.

**9BL**

This week has been my last full week in this placement, and it has been a good one! I have finished my CDA and I have been invited for a job interview! This has actually been a bit challenging, as I have had to plan for a Year 10 GCSE lesson for the first time, but I feel ready for the challenge!

Music Service:
I had some really good lessons this week, but especially the wider opps lesson and my cello lesson with my Year 10 pupil. The wider opps. lesson went great! It was the first lesson for a new group and I got observed by my PM for the second time on it. The lesson was really musical, and the feedback I got was really good!  The cello lesson on the day after also worked great, and my pupil advanced a lot as she finally understood two of the scales she started a new piece.

School:
My week in school had some ups and downs, but it was overall a good week as well. I need to make sure I am consistent with my behaviour management tools and my warning system. On Friday, I got observed by my PM teaching one of my classes. The observation was really good, and

she gave me really good feedback of things I need to still work on. I have now finished assessing most of my units, and I will be handing over these classes and all the marking next week.

**10BL**

Now it has been the final week of teaching in school and music service I am wrapping up and passing the classes back to their original teachers. For some additional teaching I went into a new primary school with another teacher from my music service. This involved a combination of music and drama lessons across the different year groups. In preparation for the drama class on WWII with Year 4 we planned a warm-up activity, group discussion, and activity in smaller groups which then came together at the end for a soundscape performance. Even though it seemed to me we had not planned an awful lot for the 60-minute lesson, it ended up being a meaningful and effective class with enough time for discussion, practice and performance. This experience really drove home the power of planning simple lessons are often the most effective. The allowance for pupils to learn through exploration and experimenting with different activities I think can be the most powerful.
Additionally, the linking of knowledge to other subject areas is also crucial. The pupils were learning about the plague in their history lesson prior to this one – the teacher helped pupils to see think link between the loss of life during the plague and the loss of life during WWII. I believe it is really useful to provide context and help link what the pupils are learning to what they already know, this should lead to more sustained knowledge.

**11BL**

This was my last week on placement. On Monday we were off for bank holiday again. On Tuesday, it was my second (and last!) time at B*** O*** and C*** M***. I was originally supposed to teach these hours but over the last seven weeks there have been several intervening factors which have meant IM and I have not been teaching there on Tuesdays, and I have been absent for a couple of weeks there due to training days elsewhere and sickness. So, for the three year 6 brass wider opportunity lessons at B*** O***, IM and I team-taught them. I did the warm-up activities and joined in in the main teaching modelling on my saxophone and helping students out. I expected the year 6s to be acting out and misbehaving, because they start their SATS next week, but the classes were a delight to teach. I taught the brass wider opportunity class at C*** M*** and since there were only 12 in the class, it was a nice little group. They were very quiet though. Then in the afternoon, IM and I team taught a year 5 Play On percussion group at S*** T***. That was fun, and we made up some rhythm games on the spot with them. They engaged well.
On Wednesday, it was my last day at the music service. In the morning, IM and I had our office hour and we had the chance to swap some teaching resources and round everything off before I leave. In the afternoon, I taught the S*** M*** Play On brass sessions. In the year 3 and 4 session, there were only 3 students as the year 3 students were all on a residential trip. It was nice to have more of a one-to-one focus and listen to them play as often with 13 students in the session, it’s hard to make sure I am focusing on everyone. I enjoyed the one-to-one lesson with the year 5 student after this, as I always do, and am sad to not be teaching him anymore. My mentor thinks he may not carry on with the baritone when he leaves year 6 and goes to secondary school, which is a shame and got me thinking about how essential it is to ensure we provide children with as many access points to music as possible and provide and encourage them with joining extra-curricular groups, such as the

training band at music centre. In the afternoon at S*** T***, we did the same rhythmic lesson with the Play On 6 group that we did on Tuesday. One of the year 6 students gave me one of his Pokemon cards as a goodbye present, which was sweet. Then, I taught the year 4 class for the last time, which was sad because I really like this class. As it was a one-off lesson, I did the Charanga lesson for *Happy* with them, to test it out and see how it worked. We explored pulse through the rhythmic games and then composed some rhythms on the drum pads. They were really creative and imaginative, and I am going to miss them. In the evening, I helped out with the advanced woodwind lessons as there is a new woman taking them over to replace JH while she is on maternity leave. I still taught the beginner year 5 student her saxophone lesson, which was nice because I haven't seen her in 6 weeks and I could really notice a difference in the quality of her playing. I then joined in with senior wind band and thankfully wasn't composing! I sorted out some more enrichment days with the music service as well: to shadow some teachers to watch some music being taught at SEN schools and a school for children with SMEH issues.
On Thursday, I taught keyboard skills to year 7 and year 8. The lessons were very different: year 8 are learning *Shape of You* and I left them to it for most of the lesson. Year 7 are working from a keyboard skills booklet and I started teaching them the basics of standard notation. Some of them were very eager to start reading the notes and writing them on, but I tried to discourage that as I wanted them to work the notes out themselves. I used some techniques to teach it that I used for year 4 in the music service.
On Friday, I taught year 7 and 8 again. This was the first time meeting these classes and the last, since it was my final day in school. The year 8 class were probably the most well-behaved class I have encountered during my time at NLA and I couldn't identify any 'characters' in the class who are often disruptive to other's learning and do not wish to co-operate with the class teacher. It would have been nice to teach them more but since the classes are on rotation, nothing can be done. The year 7 class were HUGE and were really hard work. SC helped me with this class to manage their behaviour, but I felt that I got a lot back from them in the keyboard skills topic and I felt more confident teaching it. I will miss being at NLA and being part of such a great and supportive team.

**12BL**

BLOCK B DONE!!!

Monday off due to it being a bank holiday meant that I could get my CDA done.

Tuesday I was observed by an external examiner. In a shocking twist of events I really wasn't stressed about it because I just don't see the need to be stressed. Overall, I thought the sessions went really well, but there were moments within the first session that I felt put on the spot, by the tutor I am with because he doesn't mind embarrassing me in front of the entire group and my own university tutor.

Wednesday was actually a much shorter day than normal because the session in the morning was cut a class short due to scheduling issues and the Wider Opps session in the afternoon was cancelled due to Year 4 being on a residential trip. I was actually quite upset by the fact they weren't there because they were one of my favourite sessions.

Thursday & Friday saw me back in Alderley Edge. On the Thursday my lessons went well, there weren't any issues and the lessons went well. Friday I was on my own as the Head of Music wasn't in because she was on a choir trip. Lessons went well and again nothing to report. BLOCK B IS OVER!!!

## UE - University Early Reflections

1

Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

'Ideal Music teaching' requires an understanding of the specific student/students.

It Requires an idea of an expectation of both student + teacher. Allowing that sometimes its not primarily a musical goal or expectation.

Respect between student and teacher, but teacher must demonstrate this characteristic. I think also an idea of equality can help with a creative relationship.

The teacher must have an open mind to approaches to teaching, as certain methods don't always work for everyone.

I think the teacher shouldn't settle for okay though, but strive for the very best each time, while still keeping a balence in making lessons enjoyable.

Finally, make sure students understand physicalities and understand how sound is produced as this can aid the improvement.

2

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

Ideal Music Teaching

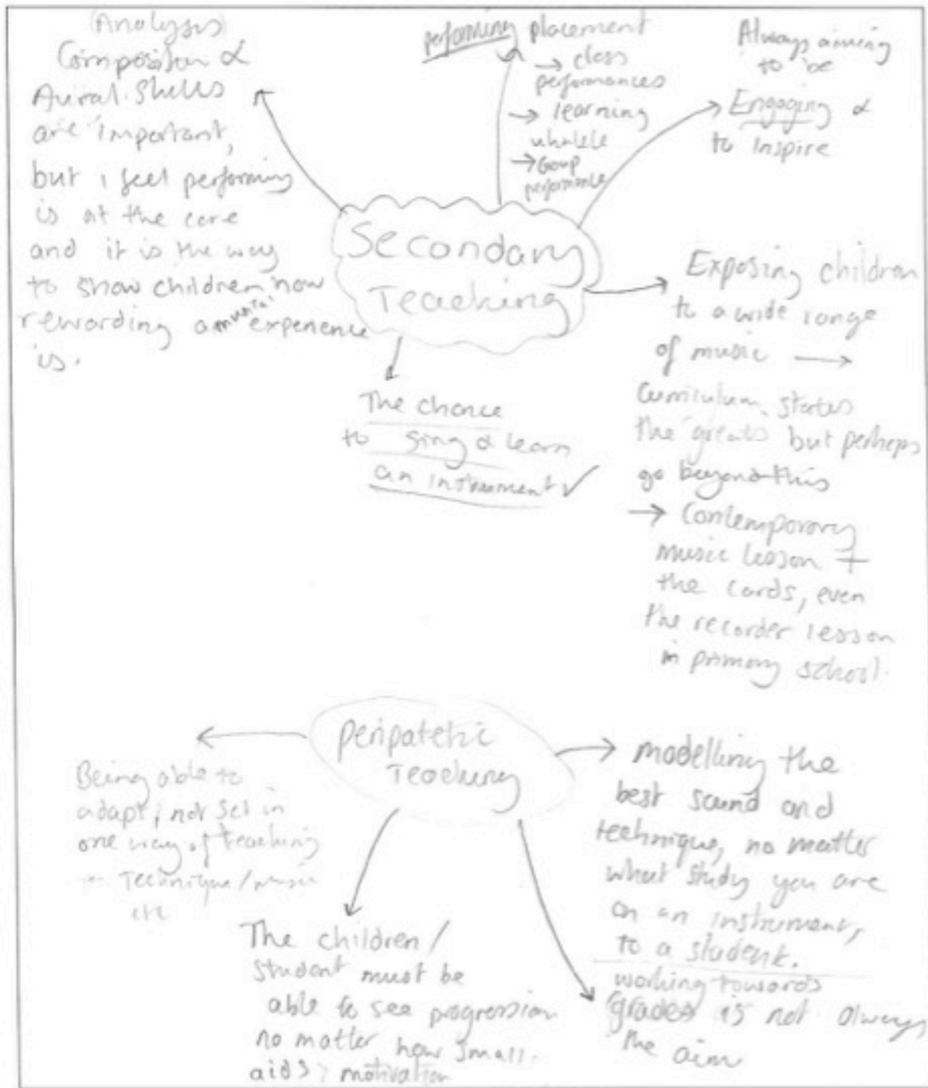
- Practical, fun activities used as starter/plenary to help confidence, creativity, [illegible]
- Link current objectives/tasks to popular music, make the subject more relatable & relevant
- Peer assessment, talk about what was good, what could improve, create a positive, safe environment
- Everyone is a musician, whether you perform, compose, listen, even if you just sing in private you are musical!
- The teacher must be inspirational, always positive & not lazy to perform.
- Celebrate all achievements no matter how small, all genuine efforts.

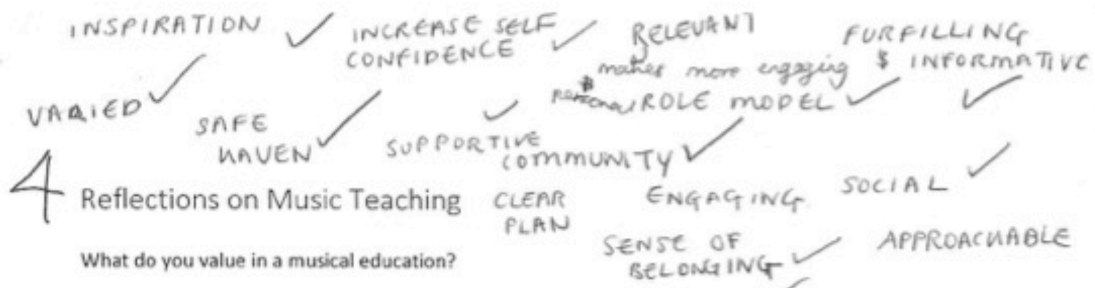
# 3

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**






Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

~~The~~ What I value the most about musical education is how it can increase your self confidence and give you a true sense of belonging to something creative and unique.

A music lesson gives the pupil a chance to learn about music from across the world and through history and can be related to history, politics and art.

It can give you a sense of achievement and boost in confidence when you perform to an audience, which I believe no other subjects can do (to such extent)

For me the music department was a safe haven when stressed in other subjects and gave me a chance to socialise with like minded people.

An ideal music teacher is someone who is an excellent musician whilst being supportive.
(role model)

examples

In my high school my favourite music lessons were ones where we got to work in groups. I think this was so I could ~~see~~ observe how other participants played and socialise with them.

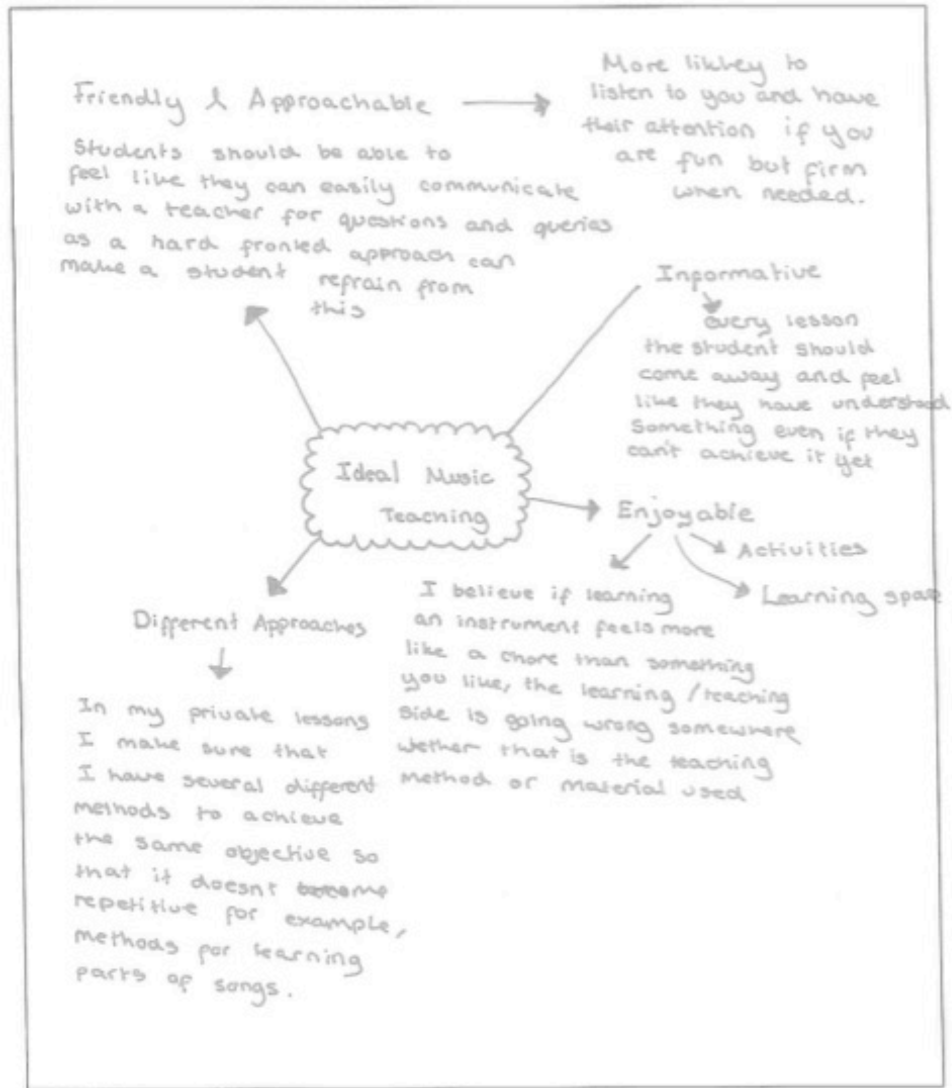
I also enjoyed music classes where the teacher was energetic ~~such~~ when doing call and response singing activities.

5

Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**



6

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

I believe that ideal music teacher is someone who knows how to inspire chidren. I imagine somone positive and caring and open-minded. I think the key is to find a bond with students and make them fill safe.
The ideal teacher I had was person I considered friend. He made me much better musician because I always trusted him and believed that everything he taught was good and it would make me better and it did. He found exercises to improve my techique but he never told at first what and why he just showed what to do and we worked on it. The thing he avoided was to tell that something is hard. I think that if children hear that something is hard they will get it in their head and will believe it.
The Key possibly is to make music as acceseble as possible.

7

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

Ideal Music Teaching

* Should be fun and enthusiastic
* Physical movement such as: singing games with actions or percussion activities
* Performance opportunities: either solo or in a group.
* Inclusive.
* Visual aids: pictures, rhythm cards etc.
* Opportunities to write music; not even just composing... becoming used to how to notate etc
* Lots of singing ~~aur~~ and listening - my aural classes in the past helped me massively and really developed my pitch and listening skills (cadences etc.)
* Should be enjoyable
* Individual lessons should be tailored to each child i.e. not just using one music book for every child, work out which book suits the individual
* Lots of opportunities to play with accompaniment.

8

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

I believe that good music teaching, as obvious as it sounds, should always be fun. This particularly important for younger children who have not yet decided whether they want to take music to a more advanced level.

Instrumentally, in my experience, performances as part of an ensemble have motivated to want more. The most beneficial thing to motivate any musician is an outcome to be proud of and I have always achieved this through concerts. Giving a child as many opportunities to perform in front of an audience can benefit them in so many ways - confidence, pride in their progression, motivation, belief in their self worth. This, of course, can also come from music in so many other forms, however, I believe it is at its peak in performance.

[Margin note: The audience could simply be their classmates]

Giving the child credit where credit is due is particularly important. I have always respected feedback from teachers who don't praise for things that are not worth praise. When real effort is shown, real praise should be given

9

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

Ideal music teaching, in my opinion, involves mentoring and inspiring the new generations. I have learnt music mostly through the teachings of my cello teacher from back home, he inspired me when I didn't believe in myself and made me feel like I had a valuable input in the world of music. Three years later, I find myself in a position where I know I have it in me to become a good teacher, like him. He inspired me to become the musician I am today, and he is my inspiration for the teacher I want to be. I think if I can inspire (at least) a kid to pick up music and to try and reach their potential in music, then that would mean I have become a good music teacher. That is what I understand as 'ideal music teaching'.

10

Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

Ideal music teaching, I believe, is to first create a safe environment where students feel comfortable to 'make music'. This means for the students to participate and have a go, regardless of perceived ability or skill. Ideally, music teaching will involve using the language of music as a central delivery method ~~to~~ the class. This could include singing, humming, clapping, or playing, as well as listening to musical excerpts.* ~~An~~ addition to teaching the class, music teaching should also involve critical reflection ~~in~~ order to think about what went well ~~and~~, what didn't, and to adjust accordingly.

*All classes of music should involve some aspect of ensemble performance or making music together as a group.

11

Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

I believe 'ideal music teaching' doesn't come naturally to everyone. What I mean by this is that it takes years of experience and practice, failures and successes to sometimes reach a level of 'ideal'. Everyone can learn how to play an instrument and to teach as a music teacher is important to help nurture this talent inside of everyone.

An 'ideal music teacher' should always instil hope and confidence in a pupil and try their best with some who find it harder. They shouldn't give up because a pupil may find it harder than another one who seems to have a natural flare.

It is the responsibility of an ideal music teacher to give every pupil a chance.

I also believe that music teaching can be really ideal with a good support system around the teacher. Learning alongside others helps to shape teachers into who they are.

12

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

I believe "ideal music teaching" involves working with and for the pupils that you are teaching. For example, children want to play music that they know so, ask them what they want to play and use your own musical knowledge to arrange pieces that they want to do. Keeping the ~~children's~~ pupils attention is a key part of music teaching and I think rewarding ~~children~~ pupils for great work, behaviour or effort is an extremely important part of music teaching because it shows them that if they work hard they can get rewards. ~~Whether~~ Whether that is a treat, chocolate or credits etc. Or ~~simply~~ getting a gold star or a "great job" from someone they look up too.

Music teaching shouldn't just teach pupils how to read music or play an instrument. It should help people learn to work as a team, to show and help their creative ~~skills~~ skills grow and help them to express themselves in a safe environment.

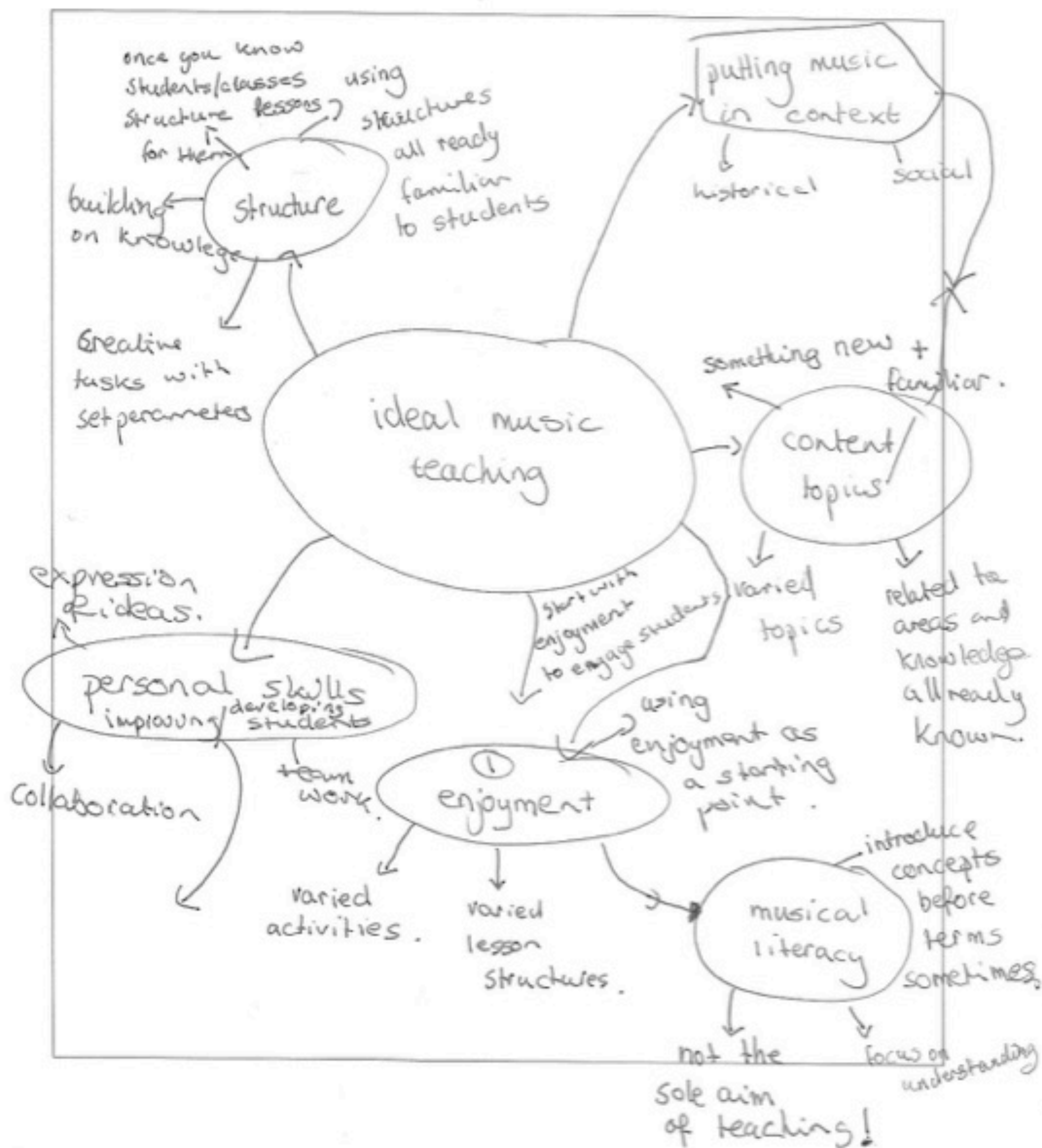
## UM - University Middle Reflections

1

Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.



## Reflections on Music Teaching

What do you value in a musical education? 2.

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

- Inclusivity for all → Making sure everyone feels welcome & involved, enjoy themselves, getting something from a session
- Passionate Teaching → It won't be fun unless you enjoy it first!
- Give students opportunity to play their own instrument
- Use technology where possible
- Listen to feedback (from staff & students) & learn/adapt from that, use it to inform planning
- Link where possible to what your interests are → priority ones in genre, composition, technology, own music
- Get to know your students!
- Find the right school/service for you.

3

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

ideal music teaching

- A variety of music which is shown to students as this may create curiosity → ie. from medieval to present / current music, or showing how a current trend can link to past music.

- Opportunities to attend extra curricular activities / ensembles regardless of the standard someone is on an instrument.

- performance and listening are at / need to be at the centre of lessons → These are probably the most accessible routes into music in the classroom.

- Performance activities or tasks need to be as musical as possible but this is not always possible logistically in school due to lack of equipment and resources or not being able to trust a particular class with instruments (such as ukuleles).

- The teacher needs to be seen as a musician and play in the classroom; this builds curiosity and inspires students further.

(4)

[illegible]

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

I believe ideal music teaching inspires students to practice, listen to and perform by evoking emotions shown through expression or the character of the piece.
Music teaching is unique for each learner as every person displays their own set of abilities and personal goals. Therefore as a music teacher it is vital to listen and understand what the learner needs to progress and be fulfilled on their music journey.
Ideal music teaching is varied ~ ~~to~~ the teacher must show the learner different genres of music, different ways to approach learning of music.
To be an inspiring music teacher, you must have the right persona ~ always be enthusiastic and ready to respond and adapt to the needs of your learner.
You must always be patient - don't ~~respond~~ presume they will pick things/concepts up straight away
Lessons must always have direction and be aware and planned short and long term goals in the mind of the student (awareness of short term) and the teacher (awareness of long term)
Ideal music teaching involves practical based activities, as opposed to theoretical lessons ~ ~~[illegible]~~ you should provide an authentic music experience.

60%

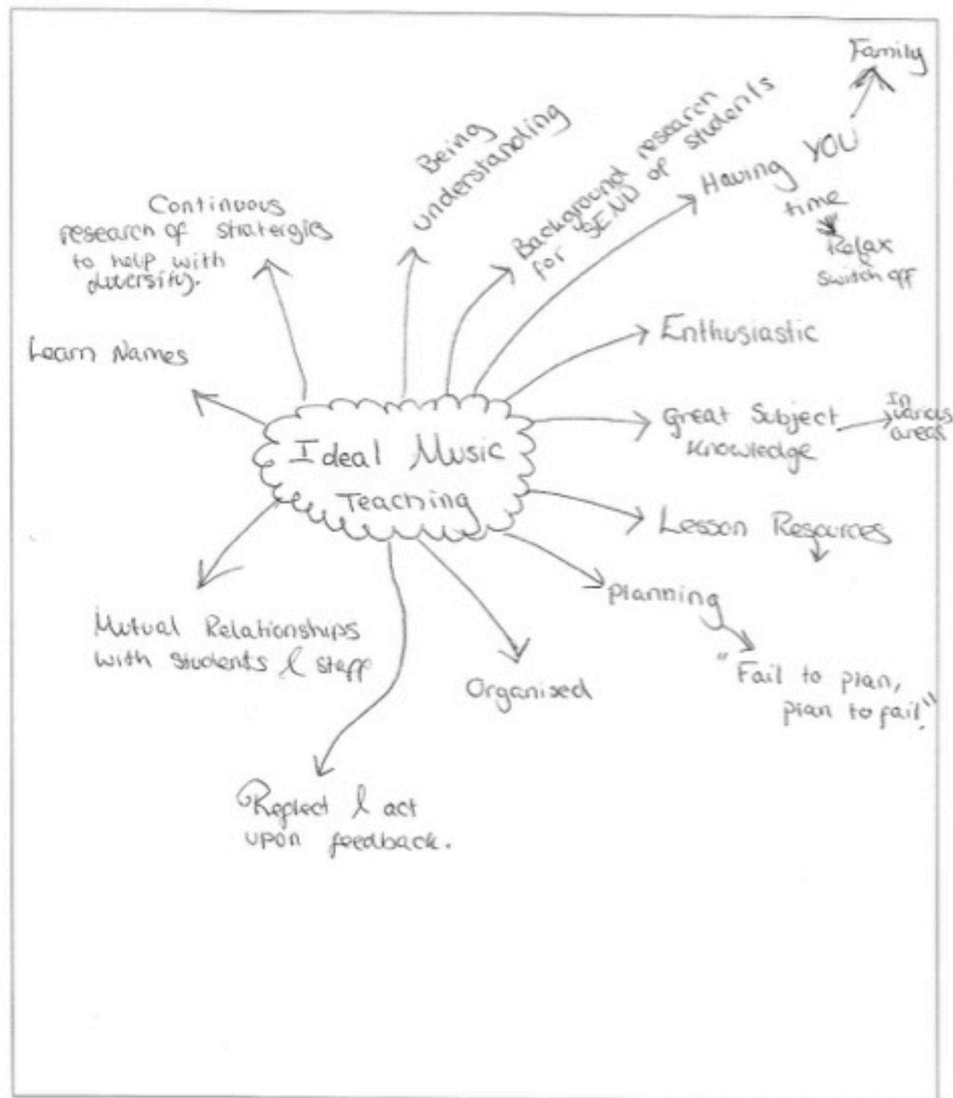
10/11 hrs teaching music service / 5 hrs school.

5

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.



6.

Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

Ideal music teaching involves musical activities. Students learn by doing musical things and it makes more sense to be musical in music lessons.

Characteristics for 'ideal music teaching' in my mind are openmindness, friendly, positive, outgoing, organised, teacher with presence (someone students would respect), encouraging.

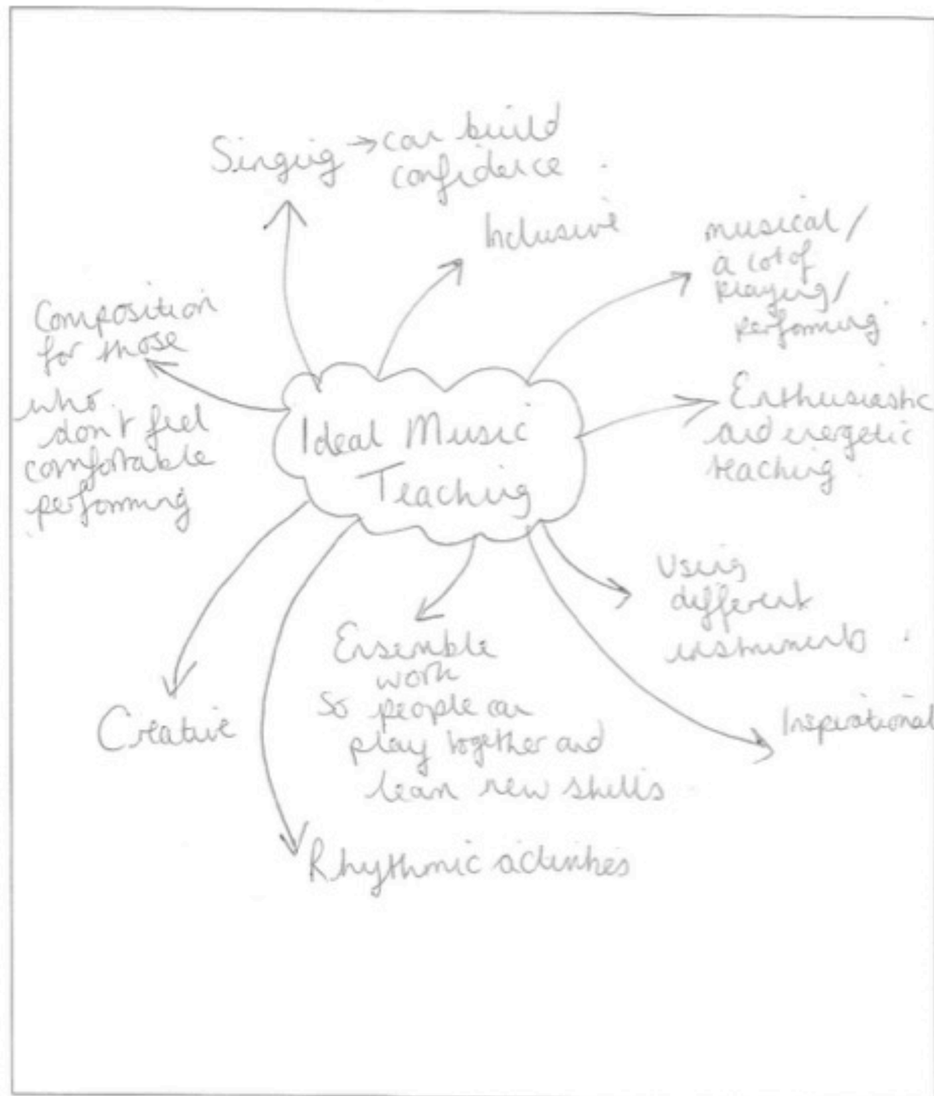
It would be ideal to get each and every student involved in music lesson - to perform, to compose, to do any musical activity.

7

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.



(8)

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

ideal music teaching means every child in your classroom has an authentic musical experience. Gaining an initial interest is of extreme importance. I have seen how crucial it is to contextualise the topic you are doing. always making it current and relevant to the students. I also believe in the importance of active learning and making sure all pupils are heavily involved in music making. It is of high importance that the ~~qualit~~ quality of music making is high so that it feels like a worthwhile experience. I have found using children as models for their peers to be an extremely useful and effective tool.

(5)

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

'Ideal music teaching' for me is making music approachable to all. A way to do so is by teaching 'musically' + everything you teach has to be grounded in musical activities: listening to music, playing instruments, etc. To be a good music teacher, you need to be enthusiastic about the subject, and you need to be passionate about showing your love of music to your students, because that is what is going to make them (the students) excited about music and interested in perhaps creating music themselves. Teaching through very musical activities will also help every student to feel included / involved with the class, making music approachable to all. To teach music 'ideally' is to also introduce your students to a variety of styles / different types of music.

10

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

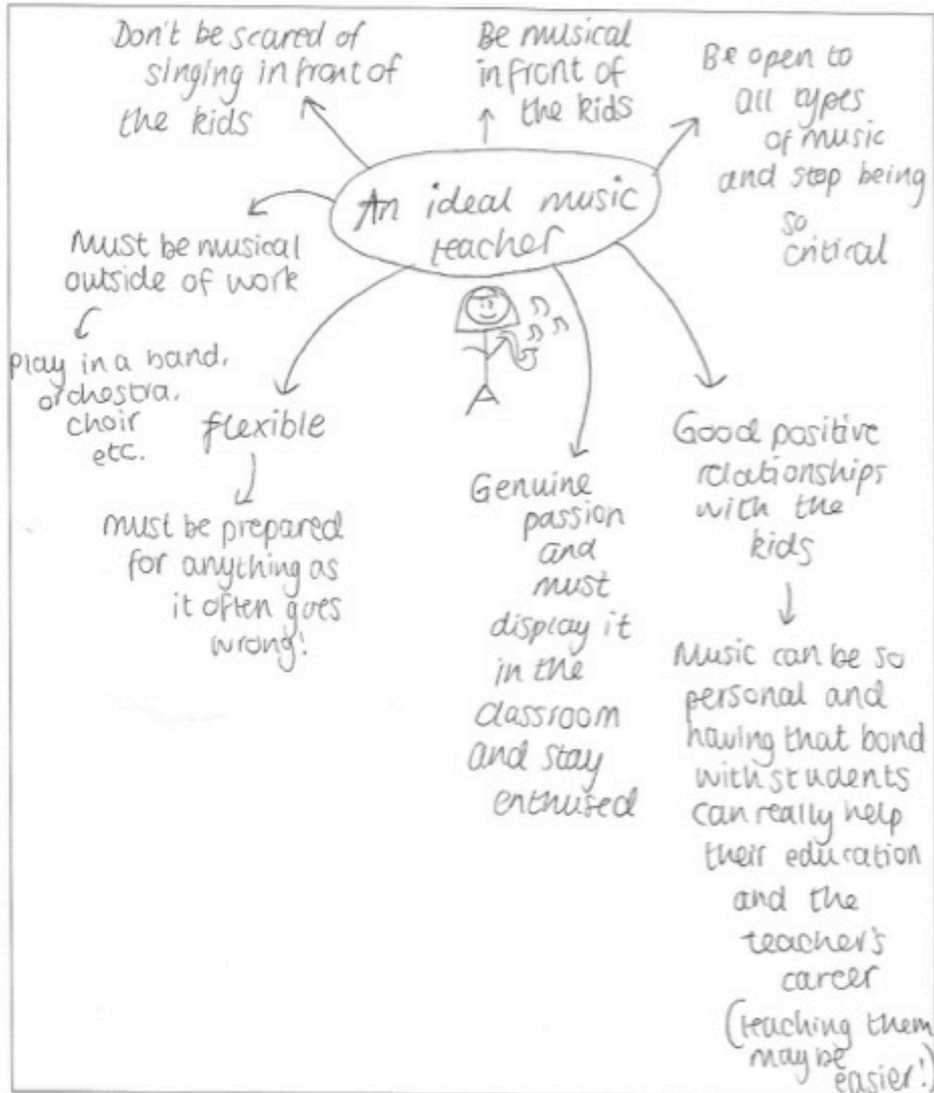
Ideal music teaching will take into account prior learning of the students, in order to build on this and further their musical development. It will also involve the removal of barriers to learning, which occur for some students ie. SEND. This can be achieved through differentiation of tasks e.g. simplified parts. Of course, ideal music teaching must involve making music through singing, playing, clapping etc. All of the tasks should lead to the making of music as a central focus, and ideally, an authentic musical experience for the learners.

11

Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.



12

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

Ideal music teaching involves trying to make sure everyone gets involved in the activities.
Making sure that there is a safe environment for people to express themselves and for the kids to be creative.

Ideal music teaching, and other teaching, is never forgetting that they're kids and keeping this at the forefront of your practice.

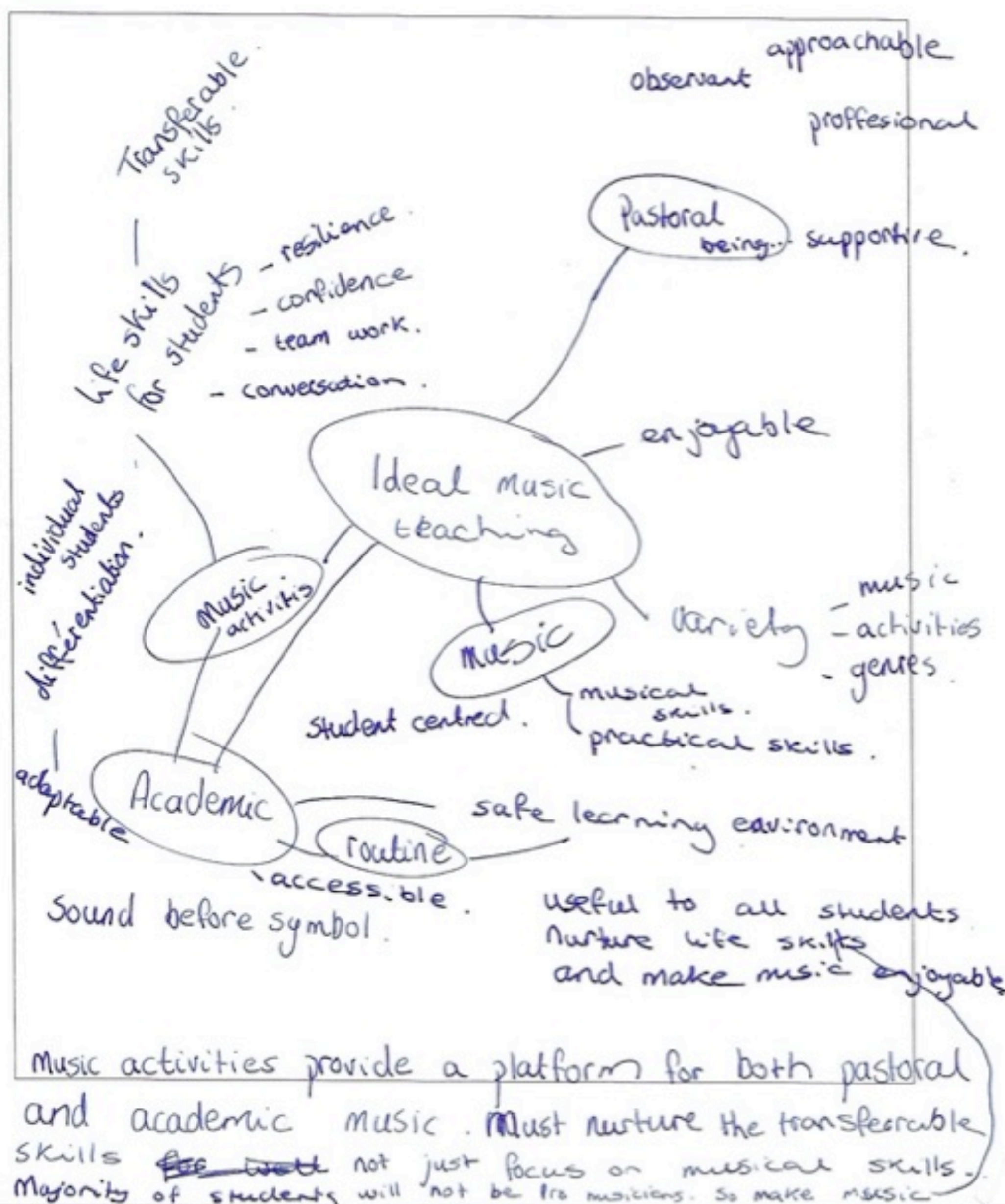
## UL - University Late Reflections

①

Reflections on Music Teaching

**What do you value in a musical education?**

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.



(2)

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

- Authentic & genuine music experience / teaching
- Relevant content to students → engaging
- Planned differentiation, scaffold so all can achieve, prepare extensions, don't be caught out
- Still lot of doing → more discussion / debate in KS4 / KS5
- Lead the students to the answer, don't just give it them
- Good subject knowledge
- Well planned resources / equipment
- Utilise technology wherever possible → adapt with today's musical climate & industry
- Push for progress → shouldn't just be core
- Research what you teach, know it through & through, test tasks before implementing
- High quality resources

3

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

(4)

Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

Ideal music teaching:-

1. Firstly ideal music teaching involves practical activities used to inspire pupils creativity and engagement with subject.

2. It facilitates across the range of abilities within the classroom and provides opportunities for performing in front of peers and parents.

3. It is relevant and therefore engaging for the type of students you are catering for.

4. It is related to, and enriches other subjects, such as maths, literacy and history.

5. It is a centre-point for the school community – music must be respected by the school and pupils should be encouraged to share what they have learnt with the class to the rest of the year/school.

6. There must be a range of activities which aim to improve listening skills, introduce children to new genres of music (and relate it to what was happening in history at the time), encourage singing and improve instrumental skills, develop composition skills.

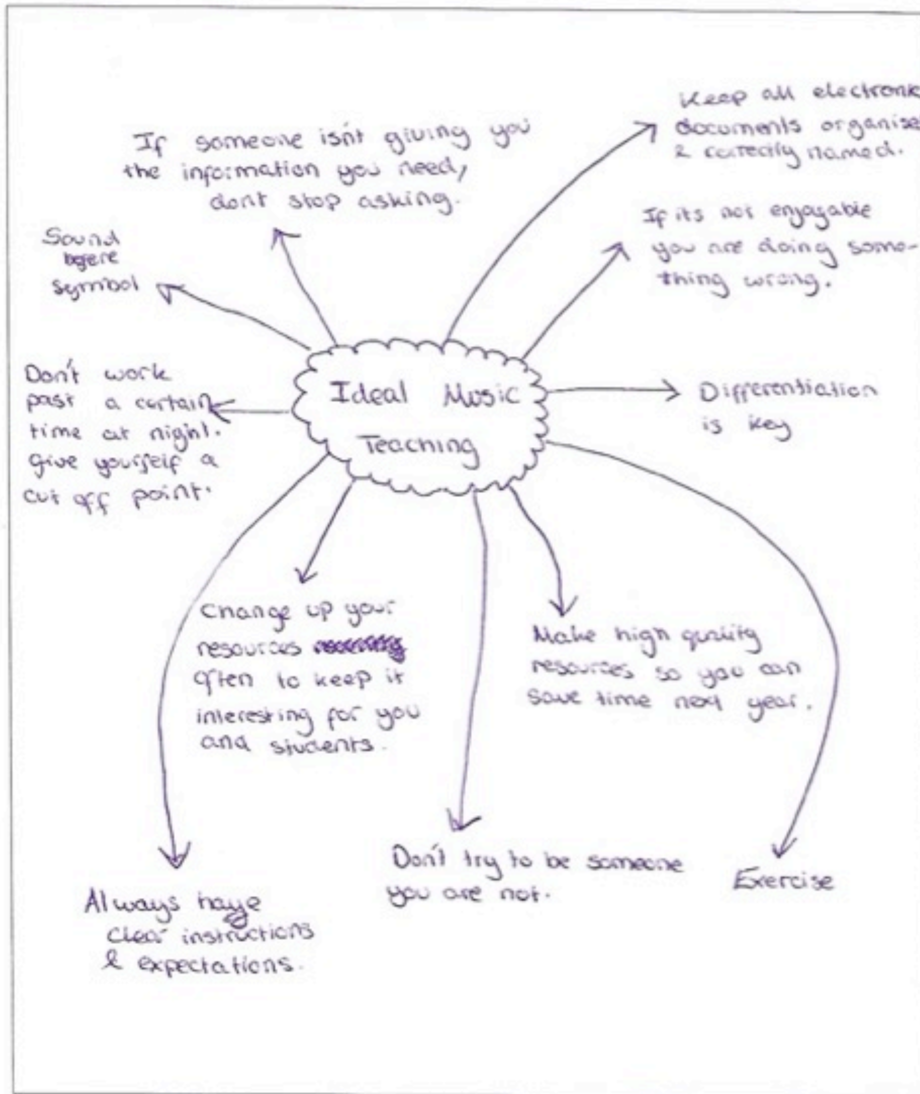
7. Don't focus on assessment!

5

## Reflections on Music Teaching

**What do you value in a musical education?**

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.



[6]

## Reflections on Music Teaching

**What do you value in a musical education?**

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

The pupil should be in the centre of lesson and s/he should do as much musical activities as possible.
In instrumental lessons modelling is key and pupils should heard good practice.
Music should be not complicated it is something pupils should feel and understand through feeling.

pupil

solar system

pupil
Sun
teacher
parents
support staff

(7)

Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

I feel that ideal music teaching involves teaching that is enthusiastic and inclusive music lessons should be as musical as possible including many practical activities and not worksheet-led. All students should progress and know exactly what they need to do in order to achieve through the use of targets/verbal and written feedback/peer assessment. Further, Questioning should be utilised as much as possible to deepen student's understanding. Finally, music lessons should be enjoyable

(8)

Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

I believe "ideal music teaching" involves active music-making. All music lessons should result in musical outcomes as a result of a musical journey. Through "ideal music teaching", pupils should be able to engage in a holistic music experience, involving the whole child. Singing should be at the heart of music teaching, ideally. Pupils should be engaged in singing from the start, right through to the end of their music education, whether that is year 9, year 11, year 13 or university. So much can be accessed through the voice with many musical elements ideally outlined in singing. This makes for "ideal music teaching".

(9)

## Reflections on Music Teaching

**What do you value in a musical education?**

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

Ideal music teaching

* Teaching musical lessons.
* Lessons where 'real life' musical experiences are at the core of what pupils do: either through performing, composing or listening tasks, music-making should be key.
* Music through All Stages: offering music through KS3, KS4, KS5.
* Differentiation: making music approachable so all pupils can engage with the subject and enjoy the benefits of all music has to offer.
* Sound before symbol.
* Offering all genres of music within the classroom - not just classical, not just popular - finding a balance.
* Teaching important life skills through music.

(10)

## Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

I believe ideal music teaching is inclusive of all needs and abilities, whilst taking into account prior learning. Teaching music musically is also paramount to teaching and learning in the music classroom i.e. using the language of music and active music making to instruct and inform lessons.
During the ideal music lesson a teacher should employ strategies such as modelling in order to facilitate pupil learning

11

Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

To be an ideal music teacher I believe you have to be completely flexible, ready for change and a well-rounded and approachable role model.

I think an approach to a skills-based scheme of work is best and I think years of practice on an instrument can help prepare for this career as it is never a completed product - it is an organic process.

Being in touch with political movements and changes in music education is also ideal.

Most of all... caring about the kids and being a positive role model who is a musical figure and presence in the classroom!

12

## Reflections on Music Teaching

**What do you value in a musical education?**

**Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.**

The things that I value in ideal music teaching is that the pupils get involved in music. Because this means that they are having a go and getting involved in what they find fun.

Music needs to be practical & interactive, without the practical element of music being emphasised and utilised as often as possible the kids become less engaged and won't be progressing as much.

Skills over knowledge. I would rather have my classes learning and developing practical music skills, such as instrumental, composition & performance skills over the facts of music or the theory as such. I believe it is possible to teach theory & the 'more boring' element of music through practical means.

Through these approaches I believe it would be easier to approach and cultivate extra curricular ensembles and activities and increase music's profile as a whole throughout schools and the community.

## Appendix 2 – Reflection Proformas

## Weekly MMU Reflection Proforma

**MANCHESTER METROPOLITAN UNIVERSITY FACULTY OF EDUCATION**
**TRAINEE WEEKLY REFLECTIONS (Reflections on Experience and Learning)**
**Please refer to the WEEKLY REFLECTIONS (REAL) guidance for your weekly reflective entries.**
**(For use by PGCE Secondary Core and School Direct Trainees and their Mentor(s))**

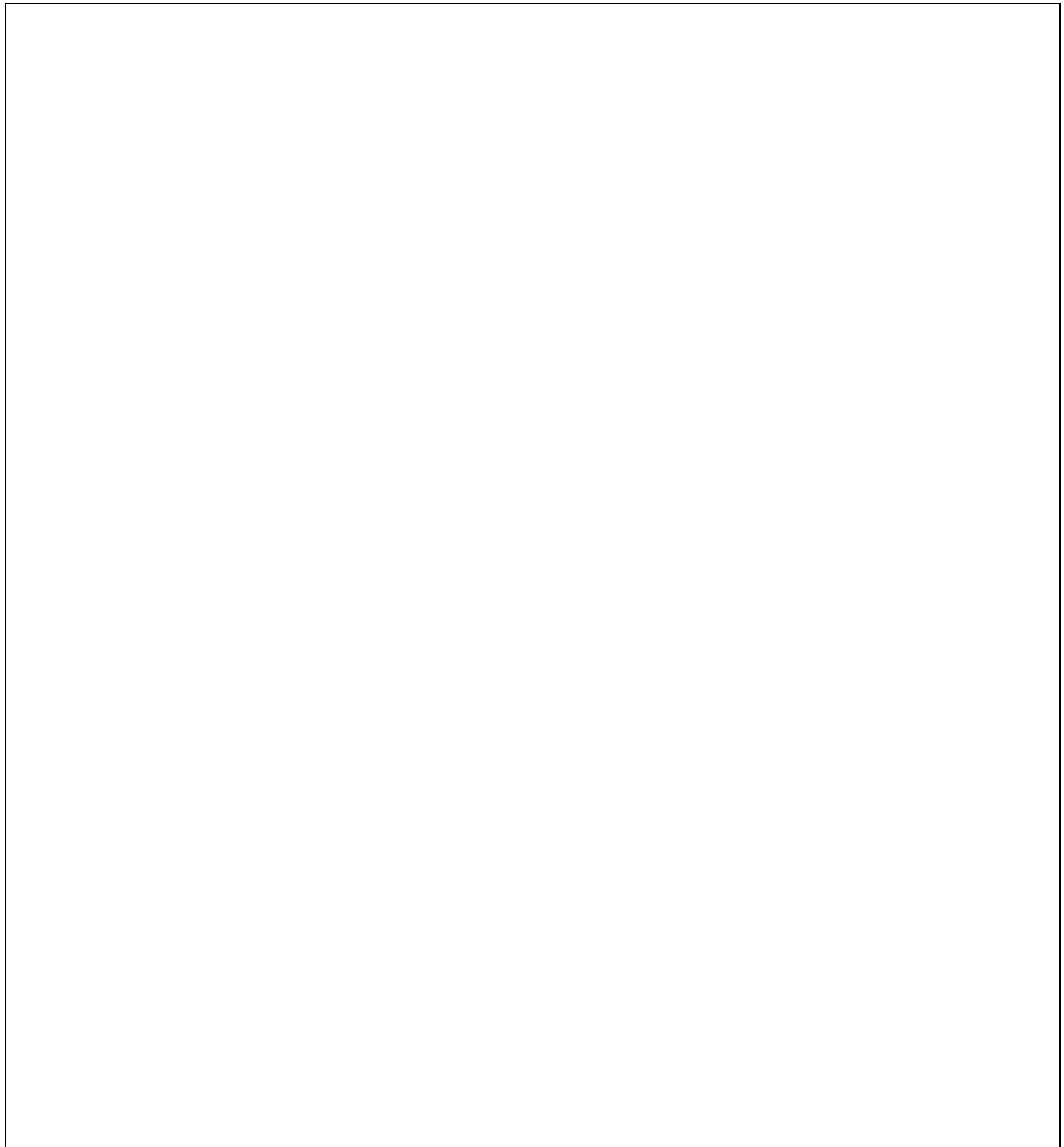
| **Trainee Weekly Reflections** (record your weekly entries here) – refer to experience* and reflect on its impact on your learning. |
| --- |
| Progress on Previous Week's targets.<br><br>Agreed Targets against the Teachers' Standards<br><br>To be **completed by the trainee** BEFORE mentor meeting. *Refer to the Teachers Standards and Progress Indicators, as appropriate. Include for e.g. * school- based and/ or university training, self -study, significant events, observations of others' lessons, your own lessons including impact on pupil learning and progress. Include reference to and make use of reading, where and as appropriate. Please see REAL guidance provided.* |

## University ‘Ideal Reflection’ Proforma

### Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe ‘ideal music teaching’ involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.



## Appendix 3 – Annotated Reflections - Two Exemplars

## Student 1 Placement A Late Reflection (1AL) Annotated with Initial Coding

**School Refelction 2**

**1**

**Description**

This week I went to the co-operative learning workshop at MMU and explored the Kagen methods. It was really interesting and gave me frameworks and ideas to support group work in classes.

**Analysis**

- Using the methods of Kagen I can see how, especially when working with pupils who are shy, how allowing groups to come to a joint decision in the *think, pair & share* methods that maximum engagement can be encouraged throughout the lesson.
- The methods also explored other methods of co-operative work so the students have different variations for group work.
- The suggested seating pairs was also surprising, and I would like to see if the methods also work in a music classroom and groups.

**Action Plan**

- Begin to use whiteboards during think, pair and share. Encourages all students to think about their own individual answers.
- Research other ways to use positive behaviour in the classroom.

Progress on Previous Week's targets.

**Continue to develop your positive behaviour management skills (S7), and in doing so your expectations (S1)**

- Work on achieving consistency in terms of your classroom management with a specific focus on the second half of the lesson
- Used this really effectively this week – and classes seem to be calmer and relaxed and more productive.

**Continue to develop your range of assessment skills (S4), and in doing so improve student progress (S2)**

- Experience the summative assessment of a module of work; provide feedback to students and engage in student reflection on feedback

*Used this effectively this week – 7S rhythm feedback*

- Continue to formatively shape feedback within each lesson
  - Work on targeted questions and thinking time within lessons to develop formative assessment

Handwritten annotations:

- more professional language · less 'I' · more didactic · feedback
- university
- structures – Kagan → using particular methods → seating plan → targeted questions
- supporting teaching / students?
- allowing pupils autonomy
- engagement
- pupil productivity
- positive behaviour
- achievement
- professionalism – consistency
- success / effectiveness
- assessment / pupil progress → feedback
- encouraged
- inclusion – shy / pupils as individuals
- tension music vs other teaching
- teaching standards
- pupils
- worry

**Student 1 University Late Reflection (1UL) Annotated with Initial Coding**

University 3.

Much more musical – professional ①
– student centred
– pastoral, not just musical
– 'make music enjoyable'
• accessible → not all will be pro musicians

Reflections on Music Teaching

What do you value in a musical education?

Please use the box below to reflect on what you believe "ideal music teaching" involves. This might include descriptions, characteristics, activities, beliefs, philosophies or anything you think of as appropriate. You may communicate this information in any way you want (text, diagram, graph, picture etc). The objective is to set out something about your personal philosophy(ies) of teaching at this particular moment in time.

- • transferable/life skills skills
  - resilience
  - confidence
  - team work
  - conversation
- • pastoral (teacher)
  - approachable
  - professional
  - supportive
  - observant
- • enjoyable
- • varied
  - music
  - activities
  - genres
- • music
  - musical skills
  - practical skills
- • individual students
- • differentiation
- • adaptable
- • student centred
- • "sound before symbol"
- • Academic
- • useful
- • nurture
- • routine
- • safe-learning environment

Ideal music teaching

Transferable skills

Life skills for students – resilience – confidence – team work – conversation

approachable
observant
proffesional
Pastoral being... supportive.

enjoyable

individual students
differentiation.

Music activities

Music – musical skills – practical skills

Variety – music – activities – genres

Student centred.

Academic
adaptable
routine
accessible.
safe learning environment

Sound before symbol

useful to all students
Nurture life skills and make music enjoyable

Music activities provide a platform for both pastoral and academic music. Must nurture the transferable skills ~~...~~ not just focus on musical skills. Majority of students will not be pro musicians. So make music

## Appendix 4 – Coding Exemplar

## Codes for Individual Reflections - University Late Reflection (UL)

**1.**

Overall tone – musch more musical. Sound professional/confident. Student centred – 'pastoral' (not just musical). Make music enjoyable. Make it useful – 'not all will be pro musicians'

Transferable skills
Life skills (for the students)
- Resilience
- Confidence
- Team work
- Conversation

Pastoral – teacher
- Approachable
- Professional
- Supportive
- Observant

Enjoyable
Varied
- Music
- Activities
- Genres

Music – (important because this did not appear before)
- Musial skills
- Practical skills

Individual students
Differentiation
Adaptable
Student centred
'Sound before symbol'
Academic
Useful
Nurture
Routine
Safe learning environment

**2.**

Overall tone – Authentic music – authentic teaching. Pupil and teacher (discussions/debate at KS3/4). Be prepared. Much more pupil musical

Authentic/genuine music experience / and teaching.
Relevant content for students – which will be…
Engaging
Differentiation/scaffold

All can achieve
Prepare extensions – don't be caught out
All lot of (doing) – discussion/debate in KS3/4
Pupil led learning – don't just give them the answer
Subject knowledge – good
Planned – resources/equipment
Technology …
Relevant for today
Push for progress – not just (care?)
Research/test teaching (university) – know it through and through. Be prepared.
High quality resources.

**3.**

Overall tone – Return to pupils. (e.g. Safe environment) N.C. but more than – pushing the boundaries (for the pupils benefit). Think our of the box. Broad music (not historical). Resources (more than planning). Explore more than be taught.

Teacher

- Adaptable
- Passionate/enthusiastic
- Prepared – knowledgeable
- Thinks out of the box – flexible/creative
- Modelling – musicianship

Delivery

- All students – engaged/enthused
- Fast paced (engaging) – but also time to excel
- Pupil love of music
- Safe environment

Explore ideas/sounds (pupils).
Compose
'Sound before symbol'
Playing/listening (N.C.) where possible.. (so it's not always possible)
Push boundaries for pupils
Broad and diverse music
Performance – individual;/pair/small group/whole class
Resources

- Engaging
- High quality
- Musical outcomes
- Differentiate/inclusive

**4.**

Overall tone – Firstly, its for the pupils…. 'you are catering for', the teacher serves the pupils. Community. School must respect music (affirmed/assured/angry?) 'Don't focus on assessment!'

Practical activities

Inspire pupils
Creativity
Engagement
Range of abilities – inclusive
Performing (for peers and parents, in class and public)
Relevant – engaging
Supports/enriches other subjects – maths/literacy/history
Community – music is the centre, so…
The school must respect music (in other words, they often don't?)
Share – pupils encouraged
Varied – range of activities
N.C. listening, new genres, singing, instrumental skills, composition
'Don't focus on assessment' – (ironic given previous reflections…)

**5.**

Overall tone – Very personal – almost like a self-help guide (advice for next cohort). All about surviving as a teacher. Be yourself. No Music (again).

Institutional challenges
Sound before symbol
Overworking
Organised
Enjoyment (personal) – otherwise something is wrong
Differentiation
Exercise
High Quality resources
Be yourself
Varies resources – so that it is…
Interesting for teacher and pupils
Clear instructions/expectations

**6.**

Overall tone – Pupil centric – solar system diagram. Musical/experiential (music is learnt through feeling)

Pupil centric – at the centre (singular)
Musical activities
Instrumental Lessons
Modelling
Hear good practice (sound first)
Not complicated
Understood through feeling – holistic (implicit sound before symbol)
Teacher/parents/support staff – all supporting pupil.

**7.**

Overall tone – A little 'by the book'. Musical, but not clear how. Progress targets. Assessment but not summative – it is for the pupils own development.

Enthusiastic
Inclusive
As musical as possible
Practical, not worksheet led
All children - inclusive
Pupil progress – but in the pupils hands (pupil centric). 'the pupils knows exactly what they need to do in order to achieve'

- Targets
- Verbal/written feedback
- Peer assessment

Questioning – deepens understanding
Enjoyable.

**8.**

Overall tone – Musical – the child is surrounded in music. Holistic music experience – the whole child. Musical journey. Singing, singing, singin – at the heart, the start and the end.... Implicit dalcroze and kodaly

Active music making – practical
Musical outcomes
Musical journey
Engage
Holistic music experience – dalcroze implied
Whole child
Singing at heart – must be at start and al through (Kodaly)
Musical elements.

**9.**

Overall tone – Music making is key (double underlined). Why does this need to be stated? Also, 'music through all stage' as if this is not the case.... (which we know it is not). Finding a balance.

Musical lessons – why does this keep needing to be stated
'Real life musical experiences' - authentic
Music at the core
National Curriculum – perform, listen, compose
Music making is key
Music teaching available through KS3/4/5 (as if it is not)
Differentiation
Approachable/inclusive for all
Engage

Enjoy
Benefits
Sound before symbol
Varied genres – not just classical, not just popular
Finding a balance
Life skills through music

**10.**

Overall tone – intertextual. By the book.

Inclusive – all needs and abilities
Prior learning
'teaching music musically'
Language of music – implicit sound before symbol (and also Ofsted report)
Active music making
Strategies
Modelling

**11.**

Overall tone – Teacher as role model – approachable/caring. Organic process – it is never complete. Being politically aware (in touch) – professional.

Flexible
Ready for change
Well-rounded
Approachable
Role-model
Skills based – practical
Schemes of work
Teacher as musician – years of practice on an instrument
Organic process – never complete
Political awareness (in touch).
Caring
Musical figure and presence in class

**12.**

Overall tone – Stating the obvious – why does practical need to be emphasised? It is in the N.C. after all. Practical, practical, practical… Practical over theory.

Pupil involvement in music
Practical – having a go
Fun/enjoyment

Interactive
Emphasise practical, which leads to…
Engagement
Progress
Skills over knowledge (sound before symbol)
Instrumental skills
Composition skills
Performance skills
(N.C.)
Theory = boring
Extra-curricular ensemble
Profile of music increased in school – why is this necessary? (implied marginalisation)

**Collated Codes, Review and Overall Themes - University Late Reflection (UL)**

Pupil centric – pupil solar system. (6)

- Everyone supporting pupils (6). Safe-environment. (3)
  - 'Differentiation: making music approachable so all pupils can engage with the subject and enjoy the benefits of all music has to offer' (9)
  - 'inclusive of all needs and abilities' (10), (7)
  - 'all children'
- Pupil led/centred (1,2). 'Relevant content to students – engaging' (2)
- Enjoyable (7)

- Pastoral (1), not as much the authority.
- Teacher as approachable/role model (11) 'caring for the kids and being a positive role model who is a musical figure and presence in the classroom' (11).
- You and your pupils (5)
- Holistic/whole child (8) (though the students then only focusses on singing!). A rounded education. Not just about music for music's sake (or for musicians): see student 1.

Return to music – influence of music service?

- Music

Previously certain students didn't mention music at all.

- 'practical activities used to inspire pupils creativity and engagement with subject' (4)

- 'make the students want to love a particular aspect/topic in music' (3)
- Practical involvement engages the kids, not the teacher character. (2, (12)

So it is music that is inspiring, not so much the teacher. E.g. Student 9 previously about the teacher, now about what 'music has to offer' .

- Or student 4 'relevant and therefore engaging' (also 2)
- Engagement (fast paced, lesson content, relevant,
  - delivery + supporting a musical outcome (3).
- Inspire – lesson content.
- Enthusiastic -

Some questions:
- Music making is key (double underlined) (9). Why does this need to be stated?

- Why does practical music making need to be emphasised (12)? It is in the National Curriculum after all. Is this an echo of university rhetoric?
- 'as musical as possible' (7) and also 6
- 'musical lesson'

University discourse – ideological?
- 'sound before symbol' explicit
- 'teaching music musically' (10)
- 'holistic/whole child' (8)
- Skills over knowledge (12)
    - 'it is never a completed product – it is an organic process' (11)
    - 'don't focus on assessment' (4) ironic given the previous school reflections
- N.C. – but more than 'pushing the boundaries' (3)
- T.S. (but less pronounced)
    - Differentiation, inclusion, targets, progress, safe-learning environment, routine, prior learning

In very clear contrast to school-based discourse.
- Very little discussion on structures and planning etc….
- Resources (more than planning). Explore more than be taught. Flexible more than fixed (3)

'don't try to be someone you are not' (5)

So, a return to some of the important themes from the first reflection. But this is framed by university discourse, and in contrast to school. Is this 'ideal' therefore problematic. To what extent should I endorse this?
- The irony of student (6) encouraging pupil centrism and practical activities, when it was them who struggled following this advice.

I cannot avoid my very personal reaction to these reflections and how my heart sunk in the middle reflection. But is this the very problem? Again, am I the bad guy

# Appendix 5 – Ethical Approval Information and Forms

## Approval Letter from MMU Education Research Ethics and Governance Committee

17/08/2018

**Project Title:** Values in Music Education: Assimilation and Contradiction

**EthOS Reference Number:** 0885

**Ethical Opinion**

Dear Robert Gardiner,

The above application was reviewed by the Education Research Ethics and Governance Committee and, on the 17/08/2018, was given a favourable ethical opinion. The approval is in place for four years following the

proposed in your application.

**Conditions of favourable ethical opinion**

Application Documents

| Document Type | File Name | Date | Version |
|---|---|---|---|
| Project Proposal | Robert Gardiner - Research Thesis Proposal | 04/07/2018 | 1 |
| Consent Form | Thesis Consent Form | 02/08/2018 | 2 |
| Information Sheet | Participant Information Sheet (EdDoc Thesis) | 12/08/2018 | 3 |

The Education Research Ethics and Governance Committee favourable ethical opinion is granted with the following conditions

Adherence to Manchester Metropolitan University's Policies and procedures

This ethical approval is conditional on adherence to Manchester Metropolitan University's Policies, Procedures, guidance and Standard Operating procedures. These can be found on the Manchester Metropolitan University Research Ethics and Governance webpages.

Amendments

If you wish to make a change to this approved application, you will be required to submit an amendment. Please visit the Manchester Metropolitan University Research Ethics and Governance webpages or contact your Faculty research officer for advice around how to do this.

We wish you every success with your project.

Education Research Ethics and Governance Committee

Page 1 of 1

## Participant Information Sheet

5/9/18

---

### Values in Music Education: Assimilation and Contradiction

I would like to invite you to take part in a research study. Before you decide you need to understand why the research is being done and what it would involve for you. Please take time to read the following information carefully. Ask questions if anything you read is not clear or would like more information. Take time to decide whether or not to take part.

This study forms part of my Doctoral Studies in which I am trying to understand how teachers develop during their initial teacher education year and begin to form their identity as a professional teacher. I want to investigate how opinions and vocabulary might change over time as a consequence of the course (both through university teaching and placements) and how opinions and vocabulary may also change depending on the setting in which they are articulated. You have been invited to take part at the start of your initial teacher education year and again at various points throughout the year (September 2018 – June 2019).

At the start (September), mid-point (January) and end (May) of the PGCE year, all students on the Music with Specialist Instrumental Teaching (SIT) course will be asked to write a specific reflection on 'music teacher values' within a university session which aims to set out your core principles during the year, to record your development through the course and to stimulate discussions within university sessions. If you wish to be involved in this research project, a copy of your three responses from this activity throughout the year will be taken by the researcher. Additionally, for those willing to be involved in the research project, copies will also be collected from your weekly 'REAL' reflections at the start and the end of your two teaching placements (October, December, February and April). These 'REAL' reflections form part of the compulsory weekly activities required by MMU of all PGCE students for your 'record of professional development' and ask you to reflect on your weekly teaching and learning experiences while on placement.

Once copies of all of these seven reflections (three in university and four on placement) have been collected by the researcher, they will then be compared and analysed, aiming to observe differences or similarities across the year in individual responses (e.g. use of vocabulary) and general traits or themes across the cohort. In this way, these reflective activities already form part of your university year and therefore your involvement in the research project will not involve any additional work load nor will it give you additional training or teaching.

However, I believe that this will be an informative experience for you, offering an interesting opportunity to observe yourself change. It will also be of specific value for my research and development as a teacher trainer. However, reflecting on personal values may cause you some discomfort and anxiety and support services are available should you need them (details below). As for your personal responses, all copied information will be anonymised and kept securely on a password protected encrypted computer. The researcher will keep a 'key' to these reflections on a separate password protected file in order to collate an individual's responses throughout the year. This key will be destroyed once all data has been collected. All information used in any resulting academic writing will be done so confidentially. If you would like access to any resulting academic writing, please get in touch with me and I will make it available to you.

It is up to you to decide. I will describe the study and go through this information sheet. I will then ask you to sign a consent form to show you agreed to take part. You are free to withdraw at any time, without giving a

reason and without any personal detriment. Any information given prior to withdrawal may still be used for this research project and in future research.

If you have a concern about any aspect of this study, I will do my best to answer all questions and may be contacted any time. If you remain unhappy and wish to speak to someone else or lodge a complaint, you may contact my supervisor/director of studies Alexandre Pais (a.pais@mmu.ac.uk), the EdDoc course supervisor Tony Brown (a.m.brown@mmu.ac.uk) or head of ethics Ricardo Nemirovsky (r.nemirovsky@mmu.ac.uk). You may also want to access MMU's counselling services whose details can be found here: http://www2.mmu.ac.uk/counselling/

**Robert Gardiner**
**Assistant Head of Music Education (PGCE)**
Royal Northern College of Music
124 Oxford Road
Manchester
M13 9RD
**M** 00 44 (0)771 777 3493
**E** robert.gardiner@rncm.ac.uk

## Participant Consent Form

Manchester Metropolitan University

Date: September 5th 2018
Name: Robert Gardiner
Course: EdDoc
Department: Education
Building: Brooks
Manchester Metropolitan University
Tel: 0771 777 3493

Consent Form

**Title of Project: Values in Music Education: Assimilation and Contradiction**

**Name of Researcher: Robert Gardiner**

Participant Identification Code for this project:

**Please initial box**

I confirm that I have read and understood the information sheet dated 5/9/18 for the above project and have had the opportunity to ask questions about the research procedure. ☐

I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason to the named researcher. ☐

I understand that my responses will be copied and used for analysis for this research project. Exact extracts and specific quotes from the text may be used within subsequent academic writing and future publication ☐

I understand that my responses will remain anonymous. ☐

I understand that my responses may also be preserved and used in future academic writing. ☐

I agree to take part in the above research project. ☐

Name of Participant _______________________________________________

Date________________ Signature__________________________________

Researcher ____________________________________________________

Date________________ Signature__________________________________

*To be signed and dated in presence of the participant*

*Once this has been signed, you will receive a copy of your signed and dated consent form and information sheet by email.*