

A study of Key Stage 3 Music Teachers' Pedagogic Beliefs in the Context of a New Curriculum for Wales

*A thesis pertaining to the discipline of education
submitted to Cardiff Metropolitan University in accordance
with the requirements of the degree of
Doctor of Philosophy*

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Declarations

1. This work has not previously been accepted in substance for any degree and is not currently being submitted in candidature for any degree.
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Thomas Breeze (Candidate)

3rd March 2023

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Abstract

Music education in Wales has for many years been philosophically settled around a holistic, practical model proposed by Swanwick nearly half a century ago. There have been few challenges to this model, which has formed the basis for the National Curriculum in Wales since its inception in the 1990s. Academics have instead concentrated on why *school* music tends to be unpopular with pupils, while music *itself* is central to so many young people's lives. In Wales, wide-ranging reforms to the education system in the wake of poor PISA results have led to the introduction of a new curriculum which is built around four 'purposes' and which promotes the organisation of subject disciplines into 'areas' to allow the creation of 'powerful connections' between disciplines.

This study conceptualises the pedagogic beliefs of music teachers ($n=75$) working with 11-14 year-olds (the age range within which music is a compulsory subject) in mainstream secondary schools in Wales. It uses a mixed-methods, qualitative-dominant approach, with data gained from in-depth interview and online survey. The resulting model sheds light on music teachers' views of learning as a complex, cyclic process in which the aim is to allow pupils artistic agency, but in which the reality can be muddled by contradiction: what one teacher described as 'the illusion of choice'. Teachers' desired outcomes for the learning process are defined as 'pedagogic' or 'pragmatic', and these desired outcomes challenge prevailing opinions in the literature about a potential culture of elitism in the music classroom. However, in the context of increased uncertainties stemming from the introduction of a new curriculum, music teachers in Wales need to take care not to fall back on 'soft' justifications for the existence of the subject based on being 'good for' pupils or generating transferable creative dispositions.

Chapter 1: Introduction and Context

1.0 Reflexive statement

In acknowledging the importance of reflexivity later in this thesis, I oblige myself to present the reader with an account of my own musical training and background, as well as my position as a music educator. This statement is presented to give the reader an opportunity to read the following research design, as well as the discussion of results, in an informed way, since it is impossible to be a neutral participant while studying my own field.

1.0.1 As a learner

I began my musical training at the age of six, simultaneously starting private piano lessons and joining a local church choir. The choir was formulated along traditional Anglican cathedral choir lines, and its existence in a small town church was something of an anachronism even in the 1980s. I joined it because it was at the end of my road rather than for any religious affiliation, and I credit this musical training more than any other for my development into the musician that I am today, including for the adaptability that I bring to the classroom. Significant musical features of the way this choir worked were:

1. the fast turnover of music learned and performed, requiring strong sight-reading skills in multi-part music and providing weekly opportunities for performance

2. the wide range of musical styles encountered including plainsong, sixteenth century counterpoint, major composers of the western classical tradition such as Mozart, Purcell and Haydn, English anthems from the Victorian and Edwardian tradition, and modern Anglican worship music. Value judgements were not generally made about these different pieces of music, which meant that, as a young child, I tended to see them all as valid music for performance
3. the constant presence of four-part harmony (hymns) in accordance with the rules exemplified by the chorales of J.S. Bach
4. The need to be prepared to take a solo vocal part or the role of organ/piano accompanist at very short notice
5. The requirement to change a planned programme of music at very short notice to accommodate limitations in the performing forces available on the day

My early musical training followed the typical 'classical' education:

Associated Board (ABRSM) grade exams in practical (piano, violin and viola) and music theory, plus the extraordinary musical discipline of learning and performing several pieces of choral music a week in the choir. While I had the 'traditional' classical upbringing, I was always something of a musical 'jack of all trades', being unwilling to specialise sufficiently in one instrument to become really excellent at it. By the time I was in secondary school, I counted the piano, organ, viola, violin and voice amongst my instruments, and was still a member of the church choir, as well as various county youth

orchestras and a local choral society, and also provided music for an amateur theatre group. By my mid teens I was performing major pieces of the western classical repertoire all over the country on an amateur basis, and occasionally earning money as a musician. By the time I was studying for my A-levels I was a member of the National Youth Choir and National Youth Orchestra of Wales, as well as studying at the Welsh College of Music and Drama (prior to the addition of 'Royal' to its name) at the weekend. By the time I finished school, I had been offered, and turned down, an opportunity to read music at Cambridge University with a choral scholarship to the choir of Trinity College. A reluctance to really specialise musically continued to characterise my musicianship, as well as a tendency to seek out musical roles that avoided the limelight – accompanist, organist, chorister, viola player – and avoid those which existed in the full glare of attention, especially conductor or soloist. It helped that my chosen, less glamorous, roles were also not overly competitive in terms of the number of people who sought to occupy them.

At the point of entering Cardiff University to study the BMus, I was ostensibly a first-study singer, but in reality was better known to my fellow students as an accompanist, a specialism which did not exist for the purposes of gaining credit towards a degree. While at university I continued working in unusual and semi-visible roles: accompanist, keyboard continuo player, viola player and recording engineer. In selecting modules for my degree, I gravitated towards the unusual (electro-acoustic composition, acoustics, palaeography, historical performance practice) while avoiding the popular choices (Mozart,

Beethoven, popular music, British music). By the end of my undergraduate degree, I had, for a 'classically-trained' musician at least, a wide range of skills and knowledge, a tendency to reject musical individualism (preferring ensemble work), and a continued preference for versatility over specialism and excellence. A Master's degree in performance studies followed, which consisted of examinations in historical performance practice, organology and technique, and repertoire study, as well as public performance. Despite the opportunity to study with a world-class figure in the field as his final student before retirement (Butt, 2016), this was a considerably less comfortable experience than my undergraduate degree. Already I was beginning to feel less suited to the academic musical world, and was (very) belatedly being forced to specialise in one instrument. By the time I began a PhD in musicology, I was increasingly unconvinced of my path, and discontinued my doctoral studies after a year.

1.0.2 As a teacher

A notable omission from the description of my background as a learner above is the presence of school music. My school music lessons had little or no impact on me as a musician, and at KS3 especially were frequently of poor quality in some cases. The learning I undertook in my non-classroom music was firmly rooted in the western classical tradition, and consisted of a mixture of individual tuition, personal practice, and ensemble rehearsals. Almost without exception, the aim of all of these activities was to achieve 'excellence of technique, ability to read and realise challenging notation, and the capacity to fully honour the intentions of the composer' (John, 2020 p.

32). Throughout my degree, I was unsure of my future career path except to be absolutely certain that I did not want to be a classroom music teacher. It was only during the abortive first year of my musicology PhD that, given casual work as an associate tutor by the university, I actually tried teaching and discovered that it was considerably more satisfying than musicology research, or even performing.

A PGCE in secondary music between 2004 and 2005 was by far the most mind-broadening educational experience I had – far more so than anything I had experienced before, including my university education, which had followed the opposite trajectory in deepening but also potentially narrowing my musical knowledge and understanding (though I resisted this, as can be seen above). The PGCE emphasised the practical, holistic nature of school music education, and was based firmly in the Swanwick model of music education, as was the National Curriculum at the time. In my first teaching job I joined a music department that needed to be rebuilt ‘from the ground up’, and worked with a jazz musician. This was another mind-broadening experience which was also occasionally musically challenging, since the classical musician’s desire to have everything over-prepared and written down was not always compatible with the jazz musician’s instinct to improvise. Exploring where our musical values, understandings and beliefs converged and diverged was the basis for an innovative and varied scheme of work which partially bucked the trend of the time for classroom music to be overly classical in basis, and for the subject to appeal significantly more strongly to girls than boys. My pedagogic values and beliefs had clearly

shifted from my own background by this point, as I was also working at the Royal Welsh College of Music and Drama's Junior Conservatoire, teaching in a way much more consistent with my own background, and finding it considerably less satisfying than teaching in the secondary classroom.

A move to higher education followed after 10 years, and I eventually became responsible for the delivery of the PGCE secondary music programme at Cardiff Metropolitan University. A classically-trained musician, but with a preference for musical versatility over the single-minded pursuit of narrowly-defined musical excellence, who was happier teaching practical music in the mainstream classroom than teaching classical music theory in a conservatoire, I was now responsible for educating the next generation of music teachers. My own musical values are rooted in a tradition shared by the majority of my fellow music educators, but my long-standing determination to widen the boundaries of those values as far as possible hopefully goes some way to mitigating against any tendency to stay in my musical 'comfort zone' too much.

Having outlined my own reflexive statement, I now move on to define the aim of the study, and the context in which it takes place.

1.1 Aim of the study

Wales is currently in the process of implementing a new curriculum, which comes as part of a wider series of education reforms. At this transitional point in the education landscape in the country, it is pertinent to examine the

pedagogic beliefs of secondary music teachers working in Wales due to the potentially fundamental pedagogic shift taking place at the present time. Therefore, this study aims to conceptualise these teachers' beliefs as they relate to teaching music at the compulsory secondary stage of 11-14 (known in the 2008 curriculum as Key Stage 3¹ [KS3]). KS3 is an appropriate choice of age range because it is the point in secondary school at which music is compulsory for all pupils, and therefore there is a national curriculum document. It is also an interesting age phase to study because music currently exists as a separate subject discipline in this Key Stage, but at Key Stage 2 (primary school from age 7-11) it can be taught in a more topic-based or cross-curricular way, since primary schools are organised with a single teacher teaching most or all subjects to a class.

In the process of conceptualising the pedagogic beliefs of KS3 music teachers, I intend to determine the impact of the music teachers' own musical backgrounds on their beliefs, since there is a body of literature to suggest that this is pertinent (see chapter 2 below). I also intend to establish the impact which the context in which the teachers are working has on their beliefs. This would include features in relation to their specific school but, more pertinently to the current point in time, would also include their engagement with, and perceptions of, aspects of the new Curriculum for Wales. Situating these beliefs in the context of existing educational theory

¹ The notion of Key Stages will be phased out with the implementation of Curriculum for Wales, and outcomes will be defined instead at 'progression steps' which are less rigidly tied to pupils' chronological age. However, Key Stages are currently a well-known shorthand for specific age ranges of pupils.

should throw additional light upon them, and therefore this study aims to answer the following four research questions:

1. What, if anything, is the impact of the music teachers' backgrounds on their pedagogic beliefs?
2. What, if anything, is the impact of the context in which the teachers are working on their pedagogic beliefs?
3. What are music teachers' pedagogic beliefs about KS3 music in the context of the new curriculum?
4. How do the KS3 music teachers' pedagogic beliefs build on existing educational theories?

In setting the context for the study in this first chapter, there is clearly a need to outline briefly the process by which Wales has come to implement a new curriculum. However, with music an important cultural feature of the country, it is also necessary to situate the study within the cultural history of Wales as it applies to music. Therefore, before turning to a brief outline of the National Curriculum for music in Wales, I will first provide a short cultural background of the subject as it applies to the country.

1.2 The culture of music in Wales

When considering music as a subject in the classroom in Wales, it is useful first to consider briefly the place of the art form in the culture of the country

more widely. While Wales lays claim to a long history of affinity with the arts, the rather romantic ideal of a deep artistic culture stretching back to antiquity is not supported by strong evidence (Williams, 1998, p. 6). Rather, the growth of community singing and other music-making in Wales is a more recent phenomenon that was intimately connected with the need to address the social conditions of industrial workers who inhabited the settlements which appeared very quickly in the coal-mining and ironworking areas of the country during the late eighteenth and early nineteenth centuries. With hastily-built towns and heavy industry came difficult working and living conditions: the average age of death for a collier, miner or ironworker in Merthyr Tydfil in 1845 was just 17 years (Jones, 1966, p. 36). The men who spent their days working in exhausting and dangerous industrial settings sought entertainment outside their homes, not least because their houses were too small to accommodate them comfortably before their children were in bed (Jones, 1966, p. 36). As a result, public houses were very numerous and drunkenness was an increasing social problem: in Merthyr Tydfil in 1850, for example, there were 300 public houses – one for every 24 homes (Williams, 1980, p. 99). Nonconformist Christian denominations promoted temperance and provided a substitute social gathering space which emphasised clean living and self-improvement. The wealthy owners of mines and ironworks who had built the communities were in some cases happy to sponsor the creation of musical ensembles in order to enhance their credentials as philanthropists and encourage reputable pursuits among their workers, but also to raise their own status (Herbert, 1988, p. 61). While instrumental ensembles did exist, singing was particularly accessible to

workers who had weak or non-existent literacy skills, especially with the invention of the tonic sol-fa system of notation. Choirs were set up at such a rate that a town could easily have two or more large choirs, resulting in bitter local rivalries (Williams, 1998, p. 149).

Newspaper articles from the time are full of reports of the dramas which attended the various adventures of these choirs and their conductors – celebrities of their time – and these are couched in terms which emphasise the musical skill, bravery and team spirit of the participants. The readers of local newspapers such as the *Merthyr Times* were doubtless thrilled by the contrasting accounts of the noticeably partisan local reporters e.g. ‘Rambler’ (1893); Anon. (1893). In-depth musical criticism was a regular feature of the local press (Williams, 1998, p. 81).

While the heyday of the ‘fighting choirs’ of Wales is as much in the past as the industrial boom which defines so much of the country’s landscape, history and socio-economic profile, Wales still defines itself as ‘the land of song’ – a national identity partially forged in the aftermath of one of the most celebrated moments in Welsh community music-making (Davies, 1972), and artistic aspirations are still part of the national stereotype today. Wales’s national youth orchestra was the first such organisation in the world (Bowen James and Allsobrook, 1995, p. 1) and has been supported by a network of county music services that provided tuition and access to ensembles free of charge in schools for decades until the end of the 20th Century (Carr, 2018, p. 25; BBC News, 2013a). This network of musical support based in state

schools means that the majority of young people selected for national ensembles are state educated, compared with, for example, around 50 percent in the National Youth Orchestra of Great Britain (Alexander, 2015). It is through this cultural lens that we can come to some understanding of the way that the music curriculum has been approached in Wales since the Education Reform Act of 1988, and note that differences with England in terms of beliefs about the subject are discernible throughout.

1.3 Music as a school subject in Wales

1.3.1 Music in the National Curriculum before devolution

Before the existence of a national curriculum in the UK, music was, in a sense, a compulsory subject². 'Education and organised religion during this period were irreparably linked together' (Williams, 1920, p. 60), and it benefited the church to ensure that singing was taught in schools. The school boards administering elementary schools in England and Wales prior to 1902 instituted a 'payment by results' system linked to pupils' proficiency in singing (Ministry of Education, 1960, p. 5). This provided a strong incentive to schools to include music in their provision, but only in a narrow, singing-focused sense. This focus on singing continued after the abolition of 'payment by results' as a result of the 'decision of the Education departments of Great Britain to abandon the special grant for singing and, instead, to give

² For a detailed narrative of the development of music as a subject in Wales prior to the National Curriculum, see Beauchamp, G. & Breeze, T., (2022) 'Pedagogy versus performance in primary classroom music teaching: Lessons from a "usable past" in Wales', *Wales Journal of Education* 24(2)

the subject a place amongst the obligatory subjects to be paid for in block' (Anon, 1900, p. 197). Music was, therefore, 'promoted to the rank of an obligatory subject' (Anon, 1900, p. 197), though still focused on singing.

The eventual introduction of a national curriculum in the UK was the centrepiece of the Education Reform Act of 1988 (*Education Reform Act*, 1988), introduced by the Conservative government under the prime minister Margaret Thatcher. With the intention of creating a consistent level of attainment, reflecting the practice of the best schools and reducing inequalities between curriculum approaches in different schools (Graham and Tytler, 1993, pp. 24-25), the creation of a national curriculum for music in England and Wales was the responsibility of a working group consisting of a variety of senior figures from music education, and chaired by the Principal of the Royal Northern College of Music, Sir John Manduell (Rainbow and Cox, 2006, p. 362). This working group had the task of navigating between two opposing points of view regarding the purpose of music as a subject. On the one hand, a belief that knowledge about the 'best' music, and particularly great works of the western classical 'canon', with special emphasis on the greatest British composers, would broaden the cultural understanding of young people was held by politicians and writers on the political right, exemplified by the polemical writing of Roger Scruton (1991). Scruton's argument that musical traditions other than the western classical amounted to 'ephemera' that reduced the subject to 'a free-for-all play group, with no defined content, and nothing required that could not be picked up in the street outside' (Scruton, 1991) was an extreme expression of a view held

more widely on the political right (and shared by the education secretary at the time, Kenneth Clarke). These right-leaning politicians and commentators believed that the subject was too strongly influenced – even entirely captured by – those on the ‘progressive’ wing of educational philosophy (Rainbow and Cox, 2006, p. 367). The curriculum working group produced a report in 1991 which was based on the three areas of performing, composing and appraising which had been previously established in the work of Keith Swanwick (1992, p. 8), and which was accepted without modification in Wales (Beauchamp, 2010, p. 128). The situation in England, however, was significantly more contested. A robust public debate played out in the form of editorials, press releases and open letters³ while, behind the scenes, Swanwick lobbied against the counter-proposals for England from the National Curriculum Council and Kenneth Clarke (Swanwick, 1992, pp. 29-31). These new proposals added a category called ‘knowledge and understanding’, naming western classical composers such as Tchaikovsky, Mozart, Stravinsky and Tippett alongside eras of music from the western classical tradition such as baroque, classical and romantic. These replaced the references to non-European music and much of Scruton’s ‘ephemera’ which had been in the working group’s original proposal (Gammon, 2006, p. 138).

While the final curriculum as enacted in England was something of a compromise between these two positions (Gammon, 2006, pp. 140-141), the Welsh version, with its early acceptance of the vision of Swanwick, took a

³ Summarised in Gammon (2006).

nationally distinctive path⁴. It could be argued that Welsh educationalists could achieve more consensus around the idea of music as a practical subject: the proud history of community music-making outlined at the start of this chapter arguably cemented the sense of the subject as having a more participatory aspect that tempered the presentational approach that is a particular feature of western classical music⁵. Beauchamp (2010) argues that educational commentators had held this opinion about music in Wales for some considerable time before the 1990s (2010, p. 130) and supports the notion that

the inherent confidence of, and in, the Welsh people as worthy beneficiaries of a sound musical education was a recurrent theme in the following years [after 1926] – and perhaps even the seed of the later adoption of its own national curriculum for music.

(Beauchamp, 2010, p.130)

It is notable that in opting to reject the adoption of some specific subject curricula from the models proposed by Westminster, and create specifically Welsh versions, it was those which were deemed to ‘reflect the distinctive nature of [Welsh] culture, tradition and languages’ (Smith, 1992) which were selected. Smith (1992) also asserted that the education debate in Wales was characterised by ‘consensus rather than confrontation’, perhaps foreshadowing the co-constructed, teacher-led approach taken in the

⁴ History and geography also opted for a nationally distinctive curriculum, indicating a perception of a distinctive history, culture and landscape in Wales.

⁵ For a summary of participatory vs presentational music-making, and the ‘paradox of belonging’ that can be stimulated as a result of a more participatory approach, see the opening of MacGregor (2020).

creation of the new Curriculum for Wales in the wake of *Successful Futures* (Donaldson, 2019)⁶.

1.3.2 Recent curriculum reform in Wales

The Organisation for Economic Cooperation and Development (OECD) is an intergovernmental organisation which aims to ‘shape policies that foster prosperity, equality, opportunity and well-being for all’ (OECD, nd-a, p. 10). Part of the OECD’s work involves the collection and publication of comparative data with the aim that such information ‘informs decision-making on better policies and standard-setting through knowledge and evidence’ (OECD, nd-a, p. 12). One of the OECD’s activities in this area is the Programme for International Student Assessment (PISA), which aims to compare the performance of pupils internationally in reading literacy, mathematics literacy and science literacy. The OECD argue that they are neutral towards specific curricula, and that assessing these ‘foundational’ skills is important because they are ‘most important for students’ full participation in knowledge-based societies that are increasingly reliant on digital technologies’ (OECD, nd-b). The data gleaned from the PISA process allows participating countries to be ‘ranked’ according to their performance in the PISA assessments in each of the three subject areas tested.

Although the OECD argue that their approach is neutral with regard to specific curricula, Priestley and Biesta (2013) argue that while ‘*in principle*, it does nothing more than producing information that governments might use in

⁶ See later in this chapter for more on Professor Graham Donaldson’s report *Successful Futures* and the process by which the new Curriculum for Wales was co-constructed.

their policy considerations, *in practice* PISA has had, and is continuing to have, a significant impact on education policy in many countries' (2013, p. 184, italics in original). This impact takes place through the 'PISA shock' (Waldow, 2009) where lower than expected PISA rankings can generate media responses that are 'swift, sharp, and even sometimes hysterical' (Baird *et al.*, 2011, p. 29), leading to education policy changes that aim to improve PISA rankings. This, argue Priestley and Biesta, makes PISA far from an objective tool: in fact 'it has quickly turned into a definition of what good education is supposed to be' and 'tends to be uncritically accepted rather than critically questioned.' (Priestley and Biesta, 2013, p. 185)

Despite these debates around the validity and neutrality of PISA, and the questionable desirability of national education policies effectively being 'steer[ed] at a distance' (Baird *et al.*, 2011, p. 1) by 'supra-national organizations... which are beyond democratic control and accountability' (Priestley and Biesta, 2013, p. 185), PISA is currently by far the dominant method of comparing education systems internationally, and has had a significant impact on Welsh education policy in recent years (Dauncey, 2017).

The results of the 2009 round of PISA placed Wales as the lowest-ranked nation in the United Kingdom, with results which were below the OECD average (except for science, which was not significantly different from the OECD average) (Bradshaw *et al.*, 2010). The reaction to this from the Welsh government, which had assumed responsibility for education at devolution in

1999, was to describe the results publicly as ‘unacceptable’ (BBC News, 2010). Reforms to the Welsh education system following these results included the introduction of the Literacy and Numeracy framework (Andrews, 2014, pp. 96-97), and a new system of banding for Welsh schools (Andrews, 2014, p. 115). Three years later, the 2012 PISA results placed Wales significantly below the OECD average in all three areas of reading, mathematics and science, with further news stories about Wales having ‘slipped’ again in the world rankings (BBC News, 2013b). Meanwhile Estyn, the school inspectorate in Wales, warned in 2014 that ‘fewer than half of secondary schools are good or better and the proportion that is unsatisfactory has increased’ (Estyn, 2014, p. 6). The OECD were invited by the Welsh government to review the education system, and produced a report which outlined recommendations including

- ensuring that schools meet the learning needs of all their students
- building professional capital and collective responsibility throughout the system
- developing a coherent assessment and evaluation framework to promote improvement
- defining a long-term education strategy that builds on a limited number of core priorities, is adequately designed and resourced, and has appropriate governance and support structures

(OECD, 2014, p. 18)

The then education minister, Huw Lewis, commissioned Professor Graham Donaldson of the University of Glasgow to produce a review of curriculum and assessment arrangements in Wales (Welsh Government, 2014), which was eventually published under the title *Successful Futures* in February 2015 (Donaldson, 2015). Its 68 recommendations were accepted in full by the Welsh Government in June 2015 (National Assembly for Wales, 2015).

1.3.3 Purpose-led curriculum based on subsidiarity

The report itself recommended the creation of a purpose-led curriculum which follows international curriculum design trends (Marope, 2013; Marope, Griffin and Gallagher, 2017; OECD, 2018) in terms of defining competences and dispositions rather than prescribing specific content. Part of the rationale for this trend is the idea that society is changing at an ever-faster pace, and that ‘we are not preparing our youngsters for the unpredictable realities of 21st-century life’ (Barnes and Shirley, 2016, p. 162). Addressing this issue means that curricula need to be ‘lifelong learning systems in their own right’ that give learners the ability to take up ‘opportunities in fast 21st century waves of change’ (Marope, Griffin and Gallagher, 2017, p. 16). Marope (2013, p. 23) refers to a need for ‘increased foresight and anticipatory capacity of curricula’, which Donaldson (2015, p. 33) refers to as ‘future-proofing’ the curriculum. In order to realise this in practice, Marope (2013, p. 22) refers to the need for curricula to be co-designed, leaving ‘space for curricula interpretation, contextualization, and creativity at the micro level of teachers and classrooms.’ In *Successful Futures*, this concept comes

through in the principle of subsidiarity (Donaldson, 2015, p. 99), ‘encouraging local ownership and responsibility within a clear national framework of expectation and support.’ At the initial design stage for the new Welsh curriculum, this involved the creation of groups of ‘pioneer’ teachers who would be responsible for co-constructing the curriculum documents.

Successful Futures recommended the organisation of subject domains into Areas of Learning and Experience (AoLEs), the better to allow the creation of ‘powerful connections’ (Donaldson, 2015, p. 68) between subjects. The aims of creating such connections were to ‘improve and reinforce learning in the constituent disciplines’, as well as to allow pupils to ‘transfer knowledge and understanding across different contexts in order to address unfamiliar problems’ (Donaldson, 2015, p. 68). Donaldson previously made similar recommendations as an architect of Scotland’s *Curriculum for Excellence* (Education Scotland, nd) which was implemented some 12 years before the Curriculum for Wales. However, the implementation was not universally positively received, with the OECD drawing attention to, amongst other things, ‘declining relative and absolute achievement levels’ and ‘particular challenges confronting secondary schools’ (OECD, 2015, p. 81). The recommendations of *Successful Futures* were a very close fit with those of *Curriculum for Excellence*, which raises questions about whether similar implementation issues will be experienced in Wales after 2022?

Music as a subject discipline fell within the ‘expressive arts’ AoLE (Donaldson, 2015, p. 44), along with art and design, dance, drama, and film

and digital media. A 'pioneer group' of secondary teachers from these subject areas, together with colleagues from primary and special schools, was selected in autumn 2015 to create a curriculum document for the expressive arts AoLE. 'Pioneers' were teachers whose schools received Welsh Government funding to allow them to work on co-constructing the curriculum frameworks. Interviews with expressive arts AoLE 'pioneers' have revealed that they felt that the group initially found it very difficult to find a way of working successfully together, partly owing to the defensive stances of secondary colleagues in relation to their perceived subject identities (Kneen *et al.*, 2020, p. 12). The same research project outlined a concern that some primary teachers may have assumed that they were already making 'powerful connections' across subjects through topic-based approaches, even though, in reality, high-quality discipline-specific knowledge was not being taught (Kneen *et al.*, 2020, p. 10). Other research carried out in Wales at the same time pointed out that secondary schools tended to express an intention to retain the *status quo*, that is (in this case) music as a discrete subject, until such time as they received clarity over qualifications at 16 and 18, potentially reinforcing or even widening problems caused by the transition from primary to secondary (Egan, Bryant and Gordon, 2018, p. 6).

1.3.4 Teacher reactions to the implications of *Successful Futures*

The first reactions of the music education community in Wales to the implications of the *Successful Futures* report, as expressed to an albeit limited number of academics involved in research and enquiry, began to filter

through during the pioneer process. Egan, Bryant and Gordon (2018) and Kneen *et al.* (2020) reported on a number of positive and negative reactions. The primacy of subject in a secondary teacher's professional identity was an issue that implied that resistance might be encountered when trying to make a case for a cross-curricular approach to learning (Kneen *et al.*, 2020, p. 269). This defensive approach was not helped by the draft curriculum document for the expressive arts AoLE defining an 'integrated approach' as one in which 'all the disciplines can be taught within one lesson by one person' (Welsh Government, 2019a, p. 17). It is notable, however, that this sentence had been removed by the time the final curriculum documents were published in 2020 (Welsh Government, 2020a). Nevertheless, continuing concerns remained about threats to deep and rigorous coverage of subject specialist knowledge and skills at secondary level stem from uncertainty about qualifications at post-14 and post-16 (Kneen *et al.*, 2020, pp. 271-272), since these are a significant accountability factor for schools in the secondary age phase. Accountability issues and the inflexibility of school systems at secondary reportedly precluded any major changes in approach (Egan, Bryant and Gordon, 2018, p. 4), with several secondary pioneer teachers in the expressive arts also reporting a lack of agency at the school level (Kneen *et al.*, 2021).

1.3.5 Publication of the framework documents of the Curriculum for Wales

Following consultation and feedback on the draft curriculum documents, the final framework was published in January 2020 (Welsh Government, 2020b).

This gave schools around 18 months to prepare for implementation in 2022. The disruption caused by the Covid-19 pandemic meant that secondary schools were later given an optional extension to September 2023 (Welsh Government, 2021), allowing them to implement years 7 and 8 simultaneously at that point if they required an extra year of preparation time.

Thus, we find ourselves at a particular point in time for classroom music teachers, namely the beginning of a transition to a new type of integrated, less subject-specific curriculum. It is, therefore, pertinent and timely to carry out a study to capture these teachers' beliefs about the nature of their subject, the purpose of it, and how it should be taught.

1.4 Thesis structure

Having outlined the context and aim of the study in this first chapter, I will now outline the structure of the whole thesis. I will next proceed to review the existing literature in relation to a range of pertinent themes in **chapter 2**.

These themes include the nature of music as a subject and some of the challenges inherent in teaching it in the secondary classroom; aspects of the new Curriculum for Wales which are especially relevant to how the subject could be taught; and finally some sociological theories which are especially helpful when trying to conceptualise what happens in the secondary music classroom.

Chapter 3 sets out the ontological and epistemological stance of this study, outlines a research design drawn from these, and discusses the process of

carrying out the research including issues of ethics and reflexivity. The research methods are identified and critiqued, as well as the processes through which the gathered data was analysed.

In **chapter 4**, following a discussion of the implications of the initial quantitative phase, the results of the qualitative phase are set out and discussed using the visual conceptualisation of the results as a framing device. In the process, the conceptual model is explained methodically before being presented in its entirety.

Chapter 5 seeks to explain the new conceptual model (as articulated by music teachers) in the light of existing theories of learning, in the process proposing a simplified visual model which both challenges and develops an existing seminal model of musical development in young people.

Finally, **chapter 6** presents the conclusions of the study, identifies limitations of the study and avenues for future research and application of the work, and makes recommendations pertinent to secondary music teachers and policymakers in Wales.

Summary

In this chapter I have set out a series of background aspects to the study. Firstly I examine my own background as both a musician and a teacher, since the principle of reflexivity is important in this piece of research. Secondly, I consider the cultural relevance of music in Wales, and its

historical significance in the country. Finally in terms of background exposition, I explain the short history of the National Curriculum for music in Wales and the education reforms which have led to the creation and implementation of a new curriculum. The chapter ends with a synopsis of the rest of the study.

The next chapter will provide a critical review of current literature.

Chapter 2: Literature Review

2.1 Introduction

'Man created music.' (Hallam, 2001, p. 61)

Music, as an artificial product, with no obvious evolutionary use, has been an element of human culture for thousands of years (Hallam, 2001, p. 61) and is a ubiquitous presence in almost all cultures as a medium which is either participated in or passively experienced on a very frequent basis.

Consideration of music as an art-form is beyond the scope of this review, except where it impinges on the choices and beliefs of music educators. The discourse about music as a *subject* to be learned or taught is a rich and complex one in its own right, and forms the overarching focus of this chapter.

This thesis is situated in the specific context of Wales, which (as outlined in chapter 1) has its own particular cultural frame of reference. Wales, as part of the United Kingdom, has inextricable historical and cultural links with that wider geographical area. This is especially relevant when discussing aspects which fall either chronologically prior to, or outside the scope of, the devolution of powers from Westminster to Wales in 1999. It follows, therefore, that the discussion in this chapter is largely situated in the Wales/UK context. However, it is occasionally useful to refer to perspectives from further afield, especially where this clarifies the Welsh/UK context through comparison or contrast.

2.2 Structure of the literature review

Despite a 2000-year pedigree as a central pillar of a 'liberal' education (Robinson, 2013, p.21; Wright, 2016, p.1), the justification for the existence of music as a discipline to be taught to young people, in educational settings has been an ongoing and problematic issue (Philpott, 2012b, p. 48). Perhaps inevitably, such an unsettled mandate has led to competing visions of what music as a subject should look like in an educational setting. Conceptions of music as an art to be appreciated, as a means of developing transferable skills to be used elsewhere, and as a practical, holistic discipline which is learnt by doing, are considered in **section 2.3** of this review as a means of making sense of the pedagogic beliefs and aims of those who teach it. Those who teach music in the classroom are not neutral players, and so it is important to consider the professional identities that they inhabit, as a means of illuminating the beliefs and values they bring into the classroom. These identities are heavily influenced by their own educational journeys and lived experiences as musicians (John, 2020), and so this section investigates the literature on the formation of musician and music teacher identities, the interplay between these, and how they influence and are influenced by the musical identities of the young people they teach.

Section 2.4 considers the implications for the subject of the principles set out in the framework of the new Curriculum for Wales, and the *Successful Futures* report which preceded it. It outlines the process of co-construction which led to the curriculum document, and considers the different challenges facing primary and secondary teachers, as well as critically examining both

the guidance provided to practitioners in the curriculum, and the conditions of agency in which the implementation of the curriculum is to take place.

In **section 2.5**, the implications of making ‘powerful connections’ through employing cross-curricular pedagogies are examined and critiqued. Different pedagogical approaches from the literature are examined, and comparisons and contrasts drawn with the information, recommendations and guidance contained in the Curriculum for Wales documents for the expressive arts.

Focusing in on music as a curriculum subject in the last 40 years, **section 2.6** then discusses the extent to which there are competing conceptions of classroom music pedagogy, and models to conceptualise the process of learning in music, identifying the lack of significant challenge to Swanwick’s conception from nearly 40 years ago.

Section 2.7 discusses how music education researchers and theorists (drawing on the work of the sociologists Bourdieu, Bernstein and Maton) have attempted to make sense of the interplay between education and society, and how the complexities of music and education interact in the music classroom. This final section is a vital part of the process of making sense of the field of music education. Sociology can, in this context, be used as a tool that helps me, as a researcher who is very close to the field of study, to ‘become aware of the sociological water within which [I] swim’ (Wright, 2012, p. 21). While not for a moment claiming to be a comprehensive unpacking of such complex theories and concepts, important

elucidating ideas are uncovered which can eventually help with the process of conceptualising the pedagogic beliefs of music teachers as they engage with their pupils in the classroom.

2.3 Music as a subject

Before considering the various notions of how the subject *should* be taught, it is perhaps surprising to note the lack of a settled view about *why* it should be taught in the first place.

The nature of music as a subject in the school curriculum, and the ways that it is delivered by teachers and experienced by pupils in the secondary age phase, has been a topic of interest for a number of authors, who approach the issues from a variety of standpoints. Setting the scene for an examination of the multiple issues at play, McPhail (2016, p. 1154) suggests that ‘multiple discourses, knowledge structures, and identities create a problem that may be unique to music within the secondary curriculum.’ McPhail (2013; 2016) and Wright (Wright, 2008a; Wright and Froehlich, 2012) both make use of theoretical frameworks drawn from the work of the sociologist Basil Bernstein in order to throw light on some of the tensions that exist in the subject of music at secondary level. Specifically, Bernstein’s ‘horizontal’ and ‘vertical’ discourses provide a framework for understanding the complex relationships between the different types of knowledge, and different ways of learning, that exist within the subject of music. McPhail (2016) proposes that

In Bernstein’s elaboration, horizontal or everyday knowledge is acquired in informal social settings where discursive routines are

segmental, context dependent, not formalised, and are likely to be *ad hoc*. Vertical or disciplinary knowledge, on the other hand, is underpinned by recontextualising principles and exhibits varying degrees of integration and a cumulative, context-independent development of concepts.

(McPhail, 2016, p. 1149).

There are also tensions within the subject in relation to the desire to expose pupils to ‘the best knowledge’ (Young, 2013, p. 115) with the aim of bringing about increased social justice.

In recent iterations of the National Curriculum in England in particular (a geographically adjacent nation with a philosophy of education which has diverged from that of Wales since devolution), the ideal of providing pupils with ‘the best that has been thought and said’ (Arnold, 1869, p. 6) has been a prominent feature of education policy (e.g. Gibb, 2018, p. 2). This has manifested itself in a curriculum increasingly focused on a canon largely consisting of the ‘great works’ of the western classical tradition, and on the reading of staff notation (Bate, 2020, pp. 5-9), both of which are associated with Bernstein’s ‘vertical’ discourse. Critics point out that such ‘great’ works potentially fall outside the interests and musical identities of pupils while remaining well within the ‘comfort zones’ of most classroom music teachers (Dwyer, 2019, p. 31). McPhail and McNeill (2019) use Legitimation Code Theory drawn from the work of Maton (2014b), to note the progression of musicians from ‘a knower code in primary school to a knowledge code in early secondary school and towards an *élite* code at high levels’ (McPhail and McNeill, 2019, p. 4). They also point out that the subject as taught in school is shifting ‘from “knowledge” to “knower”’ (p. 2) as curriculum aims

move towards the concept of pupils as ‘world-conscious citizens ... for the common good of a more socially responsible society’ (Sarath, Myers and Shehan-Campbell, 2016, p.92 cited in McPhail and McNeill, 2019, p. 2).

This idea is articulated in *Successful Futures* (Donaldson, 2015) in the form of one of the four purposes, aiming for pupils to become

ethical informed citizens who ... are knowledgeable about their culture, community, society and the world ... respect the needs and rights of others, as a member of a diverse society ... and are ready to be citizens of Wales and the world’. (p. 30)

This, in the conception of Maton as discussed by McPhail and McNeill, moves the aims of the curriculum in music at secondary level further away from the *élite* code inhabited by those who teach the subject, who are normally educated to degree level in their chosen subject.

Given the history of disagreement between Wales and England about the nature of the classroom music curriculum⁷, it is instructive to consider England’s approach to education policy more widely, as an example of a philosophy that differs from that in Wales. The more ‘traditionalist’, ‘Arnoldian’ approaches to curriculum policy articulated in Westminster (e.g. Gove, 2013) and expressed in the most recent National Curriculum for music in England (Department for Education, 2013), have led some music specialists, uncomfortable with the implications of such approaches, to propose

⁷ See chapter 1.

alternative conceptual definitions of the subject which place less emphasis on the acquisition of knowledge, or the appreciation of a defined 'canon'. Bate (2020), in analysing the most recent iteration of the English National Curriculum for music, identifies an increased emphasis on the sort of 'traditionalist', knowledge-based thinking that characterised the position of the National Curriculum Council (NCC) and Kenneth Clarke in the early 1990s (Rainbow and Cox, 2006, p. 364). Instead, she proposes that teachers encourage their pupils to take a critical approach to the concept of 'great' music, including proposing their own musical canons and justifying them. Meanwhile, Wright (2014), in asserting that music teachers need to create conditions in which the ingrained power structures within education and culture are 'interrupted' so that creativity can occur, suggests that a new conception of the sociology of music teaching is required to fully define and describe the complexities of the subject as it manifests itself in the classroom. Meanwhile, the publication of a non-statutory 'model music curriculum' (Department for Education, 2021) with the aim to 'assist rather than prescribe' (p. 2) and to expand upon the very short statutory curriculum document for England, caused further controversy. The choice of an instrumental/vocal performance examination board, the Associated Board of the Royal Schools of Music (as the only bidder), to write the curriculum attracted widespread criticism amongst music educators as they are not an organisation involved with classroom music (TES, 2019). Meanwhile a perceived emphasis on the western classical tradition, and concerns from music education commentators about problematic choices and

categorisations of non-classical music (Holder, 2021) show the pitfalls of centrally defining a 'canon', even a non-statutory one.

2.3.1 Justifying the subject in the curriculum

Although it has enjoyed the status of a named subject in the national curriculum frameworks for both England and Wales since their creation in the 1990s, justifications for music's existence as a subject could be criticised as being rather confused, contradictory or even at times self-defeating. Fleming (2012, p. 103) suggests that music 'has tended to succeed better in extra-curricular activities than in the normal curriculum', which would seem on the face of it to be an argument for its removal from the classroom curriculum. Fleming (2012, p.104) goes on to argue that 'it [music] needs to be seen primarily as an aesthetic subject with the key aim of contributing to a rich and fulfilled life.' This approach overlooks the possibilities offered by a more rigorous justification for music as a discipline. Philpott (2012b), in examining how the place of the subject is justified in the curriculum, cautions against what he calls 'soft' justifications for the subject based around wellbeing and music being 'good for you' (p.48). He outlines a series of popular, but potentially problematic, justifications for the subject, which are based around the idea of 'transfer' (p.50) – the notion that music brings benefits which carry over to other (more meaningful) aspects of life and education – and general wellbeing. In calling for a 'hard' justification for music in the curriculum, Philpott not only argues for the notion of music as a language (Philpott, 2001), but that teachers should 'explicitly engage pupils/students in the political and ideological dimensions of the music' (Philpott, 2012b, p. 60) – a

‘critical pedagogy’. Bate (2020), however, warns that a justification that hinges on the achievement of social justice purely through the provision of academic rigour and abstract knowledge will result in something ‘far removed from anything relevant to or familiar from a pupil’s day-to-day life’ (Bate, 2020, p. 4). Bate (2020, p. 11) further calls for music’s ‘distinctive, inherently destabilising nature’ to form the basis of its justification in the curriculum through a critical pedagogy that promotes social justice through emancipatory knowledge.

The need to justify the existence of music in the curriculum becomes more pressing when considering the decline in pupils opting to take the subject post-14 when it is no longer compulsory. Whittaker and Fautley (2021, p. 5) in extrapolating the numbers of pupils taking A-level music into the future, predict the extinction of the subject at A-level by the mid-2030s. They point to a ‘disproportionately large number of A-level music entries com[ing] from independent schools’ (Whittaker and Fautley, 2021, p. 3). While the A-level numbers considered by Whittaker and Fautley pertain to their local area of Birmingham, an examination of A-level music numbers for the Welsh Joint Education Committee (WJEC) also shows a marked decline of around 50% in the last 10 years (WJEC, nd). While music as a post-compulsory subject has historically not attracted large numbers (Wright, 2002, p. 228) it is notable that both Wright (2002) and Whittaker and Fautley (2021), nearly 20 years apart, identify elitism issues, in terms of not only pupil perceptions (Wright, 2002, p. 241) but also the increasingly disproportionate

representation of independent school pupils in exam entries (Whittaker and Fautley, 2021, p. 4).

Since it follows that if few or no pupils are taking the subject of music at post-14 or post-16, teaching hours will be lost and music departments will shrink, the need to maintain viable courses at post-14 and post-16 level will inevitably be a consideration when making decisions about *what* is taught in music at KS3, as well as *how* it is taught. If 'traditional' post-14 and post-16 qualifications in music (ie. the GCSE and GCE) are, for whatever reason, not accessible to pupils without the means to access additional tuition, it may be that teachers provide alternative vocational qualifications such as the BTEC. This may have a knock-on effect on the way that the subject is taught at KS3, as these qualifications are significantly different in conception and content from the GCSE and GCE. Since music (outside the classroom) is unquestionably popular with the vast majority of young people (Fleming, 2012, p. 103), but the pursuit of only a small minority in post-14 contexts, teachers seeking to justify the existence of the subject, or at least make best use of the curriculum space afforded to music at KS3, must grapple with difficult choices. Do they strive to increase the numbers opting for post-14 music? Or do they accept that only a small minority will opt to continue at post-14, and instead focus their efforts on providing the most useful music education for the much larger number of pupils who will not continue with the subject? If so, rather than providing a KS3 music experience which sits neatly on the trajectory from 'knower' to 'knowledge' to '*élite*' code (McPhail and McNeill, 2019, p. 4), should music teachers instead embrace the idea of

music as the basis for the ‘transfer of learning... the growth of intellectual capacities and worthy dispositions’ (Plummeridge, 2001, p. 21)? Or might Fleming’s assertion (2013, p.103) that music ‘has tended to succeed better in extra-curricular activities than in the normal curriculum’ form the basis of an attempt to reinvent the music department as a provider of enrichment activities, a ‘shop-window’ for an educational institution, outside of the accountability structures of terminal examinations that might skew teachers’ efforts away from providing experiences which might make the subject more attractive to the majority?

Such a ‘shop window’ approach, even when harnessed to appealing claims of academic ‘spin-off effects’ (Plummeridge, 2001, p. 23) in ‘core’ subjects such as mathematics, has the potential to be a dangerous route indeed. Despite decades of such ‘spin-off’ claims, hard empirical evidence to justify them are difficult to find as

There is no evidence to show that creative behaviour developed in music makes children more creative in mathematics, home economics or history... such skills could just as likely transfer from studies in any other discipline’

(Plummeridge, 2001, pp. 23-24).

Music departments often make use of large amounts of expensive specialist equipment, and take up space that is difficult to use for the teaching of any other subject. To rely on such flimsily-evidenced, or ‘soft’ justifications for the existence of the subject while it represents a significant financial burden for declining numbers of post-14 and post-16 qualifications (qualifications which represent a hard currency in secondary schools which surely outweighs any

ornamental ‘shop window’ arguments) may challenge the survival of the subject beyond the absolute minimum that a school can justify. In Wales, with the named subject discipline becoming but one constituent part of an expressive arts AoLE, the potential for marginalisation only increases.

Therefore, a secondary music teacher faces a difficult balancing act of justification: ‘hard’ enough to achieve credibility as a subject discipline worthy of status in the curriculum; but ‘soft’ enough to combat accusations of elitism and be seen to cater for the best interests of the overwhelming majority of pupils who will ‘drop’ the subject at 14.

2.3.2 The ‘gap’ between teachers and pupils

A number of authors have written about the perceived gap between the musical values of teachers and the pupils in their classrooms. Wright’s ethnographic study of a school music department in south Wales (Wright, 2008a) examines the application of Bourdieu’s concept of the *habitus* in this context. While now nearly 15 years old (and bearing in mind significant leaps forward in the integration of music technology into classroom teaching), the study’s findings from pupil questionnaires and interviews remain notable and relevant. This includes the fact that nearly two-thirds of the pupils Wright surveyed did not consider the music performed in their classroom to be ‘real’ music (Wright, 2008a, p. 395). This was despite a clearly-articulated and laudable attempt by the music teacher to ‘kick’ her *habitus* and deliver the KS3 music curriculum using a repertoire of pieces intended to reflect the musical interests of her pupils. Wright identified a residual problem with the

types of instruments available to pupils, and the level of control retained by the teacher. This is what Swanwick (1988), applying Bernstein's ideas, defines in the music context as strong *framing*, as well as some element of strong *classification*, since the teacher still chooses the repertoire, even if it is intended to reflect the interests of the pupils. Dwyer (2019) expands upon this consideration of the concepts borne out of Bourdieu's 'structuralist-constructivist' approach to sociology, to encompass not only *habitus*, but also *field*, *doxa* and *capital*.⁸ Finney (2007) also uses Bernstein's ideas to frame a reflection on 'students and teachers... standing on opposite sides of a musical and linguistic chasm' (Finney, 2007, p. 18) in which an 'unregulated' curriculum 'on the edge' of schooling is more meaningful and relevant to pupils than the 'official' school music curriculum.

One attempt to bridge the perceived gap between the musical values and identities of pupils and those of their teachers has been the *Musical Futures* project (D'amore, nd). This draws upon the work of Lucy Green (2002; 2008). It proposes that a more informal, 'horizontal'⁹ pedagogy, based upon the aural learning approaches of popular musicians, and using authentic instruments where possible, can increase pupil engagement with classroom music through helping them perceive the activities done in class as 'real' music. 'Real' music would seem to be a crucial component of Donaldson's 'authentic contexts for learning' that ensure that 'children and young people

⁸ See later in this chapter for further discussion of these Bourdieusian concepts.

⁹ See later in this chapter for an explanation of 'horizontal' pedagogy.

see the relevance in their learning to the world beyond the school gates' in Wales (Donaldson, 2015, p. 67). In advocating such an approach in his report which underpinned the construction of the new Curriculum for Wales, Donaldson necessitates a change in role for the teacher; they become a facilitator rather than a director (Evans, Beauchamp and John, 2014, p. 8), and both classification and framing become noticeably weaker. This creates conditions for Biesta's 'pedagogy of interruption' (2010, cited in Wright, 2014, p. 13), and for music to become more participatory and less presentational (MacGregor, 2020, p. 1), thus helping to de-emphasise the ethically-damaging teacher disposition of 'musicianism' (Regelski, 2012, p. 21) in the classroom. In defining 'musicianism' as a disposition, Regelski is clear that it is an unethical approach as regards the best interests of the pupils when asserting that

An example of taking musicianism to an extreme in inappropriate circumstances — particularly in school music — are situations (far from rare) where music teachers use rote, authoritarian, fear tactics, and other coercive means to insure high quality performances by their ensembles; where, in effect, they 'perform' their ensembles with attention strictly to musical criteria (and, it often seems, with the reputation of their programs and their professional status as musicians in mind).

(Regelski, 2012, p. 21)

In drawing a distinction between different priorities, Regelski (2012) points us back to the question of what classroom music is *for*, since the 'musicianist' teacher as defined by Regelski is clear in their own mind that the subject exists for the production of high-quality musical outcomes. This also reminds us of the trajectory towards an *élite* code outlined in McPhail and McNeill

(2019), which ends at university-level study, and will have been experienced by many classroom music teachers in musical training firmly rooted in the western classical tradition (John, 2020, p. 16). Regelski's article hails from north America, where the conception of classroom music in high school is based around 'class band' performance rather than a holistic mix of performing, composing and appraising, and therefore needs to be read in that context. However, since the literature suggests that UK music teachers are still mainly trained in the western classical tradition (e.g. Wright, 2008b; John, 2020), and also that teachers' beliefs about how a subject should be taught are strongly influenced by their experience of learning at university (Richardson, 2003), Regelski's concerns appear relevant. The western classical tradition places the performing musician as having minimal creativity beyond that needed to enact the responsibility of carrying out the wishes of the 'great composer'. Accordingly, the values of the 'exclusive high-art orthodoxy' (Burnard, 2012, p. 3) of the western classical tradition would seem a good fit for Regelski's 'musicianism' when carried forward in the transition from learner to teacher: 'musicianist' teachers would prioritise high-quality, orthodox performance over other considerations, running the significant risk of making their pupils 'fear the act of creativity and creative failure' (Burnard, 2012, p. 2). Philpott (2012a), meanwhile, warns teachers that when assessing their pupils in music, adopting 'criteria based on the assumptions and values of western art music impinge upon social justice for pupils' (Philpott, 2012a, p. 158).

A number of studies have reported that adopting an informal, 'horizontal', approach such as that set out in *Musical Futures* can result in positive effects on both pupil engagement and various aspects of teaching practice (Evans, Beauchamp and John, 2014; Wright, 2014; Hallam, Creech and McQueen, 2017). However, these benefits did not manifest themselves without some attendant concerns around teacher workload and stress (Hallam, Creech and McQueen, 2017, p. 49), initial challenges around moving from the director to facilitator role (Wright, 2014, pp. 30-31), and a tendency for pupils with formal musical training to be afforded (by their peers or by themselves) higher status within the class (Evans, Beauchamp and John, 2014, p. 12). Such a move requires teachers who have themselves been schooled in the western classical tradition to make a significant shift in their own musical *habitus*, which can have benefits for them, since 'the creative capacities of imagination, collaboration and inquisitiveness can become their dominant capacities in their creative pedagogic selves' (John, 2020, p. 9), with this representing a positive development in their creative capacities as musicians.

2.3.3 Professional identities of music teachers

Literature identifies some tension around professional identity in the secondary school music teacher, but with noticeably more material on this topic emanating from north America, where students are more likely to enter teaching after 'majoring' in education during their undergraduate years. In the UK, music teachers will generally have undertaken a three- or four-year music degree, subsequently adding the teaching qualification afterwards in the form of a one-year PGCE or other postgraduate teaching qualification.

Jones and Parkes (2009), in their study of factors which motivate undergraduate music students to become classroom teachers, identified only one significant predictor of an intention to teach classroom music: an already-existing identity as a classroom music teacher. While this would appear to indicate that those entering the profession as classroom music teachers are likely to already have an identity as a teacher, it is important to remember that this study was carried out in the USA, where students would have more opportunity to develop such an identity, since 'majoring' in music education while on undergraduate programmes is considerably more common. When considering beginning classroom music teachers in the UK, it is likely that their 'musician' identity would be more strongly established through the study of music or music performance at university or conservatoire, with only an intensive nine-month period during the PGCE to begin to identify with the role of classroom music teacher. Breeze and Beauchamp (2021), considering university music students specifically ($n=46$), noted no specific barriers to the decision to train as a secondary music teacher, but noted the potential for more opportunities for undergraduate music programmes to develop a music teacher identity amongst their students.

John (2020), in her investigation into the creative identities of student music teachers, identifies a 'journey' that these student teachers undergo. Using the Bourdieusian concepts of *field*, *doxa* and *capital*¹⁰, John points out that

¹⁰ See later in this chapter for definitions of *field*, *doxa* and *capital*.

for those students trained in the western classical tradition, there is an increase and broadening of creativity. Meanwhile, the students who have been trained in a non-classical musical field find their creativity inhibited by their need to conform to the 'rules of the game' that are set by a group of teachers mainly educated in the classical tradition. The western classical *doxa* can permeate the field to the point that it is accepted without question, and Dwyer (2019), in her set of narrative enquiries, finds that her process of enquiry finally causes some of the teachers in her study to question some of their unconsciously-held values for the first time (2019, pp. 86-87).

Several authors point to a perceived tension or conflict between identities as a musician and a teacher, and debate how this conflict can be resolved, or whether in fact the internal conflict of identities can be a positive thing. Pellegrino's (2009) review of literature around the issue of music teacher identity synthesises a robust discussion initiated by Bernard (2005) and continued by Bouij (2007), Doloff (2007), Regelski (2007), Roberts (2007) and Stephens (2007). Bernard's article was criticised in several quarters for a perceived self-indulgent approach to the issue, and the responding authors debated the extent to which the defined identities of 'musician' and 'teacher' can be reconciled with one another, to what extent they are doomed to always be in conflict, and whether such conflict must always be a bad thing. In the UK, Swanwick (1988, p. 116) called for musically skilled and sensitive teachers able to '[relate] the music-making of students to the world of music outside, interculturally' (Swanwick, 1988, p. 138) through facilitating 'musical encounter'. In contributing to the debate around Bernard's (2005) article,

Stephens (2007) proposed that Swanwick's approach presents a more 'altruistic' (p.8) view that is less about the 'concern to preserve and celebrate an individual's *musical* identity' (italics in original) and embraces the identity of music teacher over musician.

2.4 Music and the Curriculum for Wales: from report to reality

Following the publication of *Successful Futures* (Donaldson, 2015), a curriculum framework co-construction process followed in which music, while remaining a named subject discipline, would co-exist in an AoLE with other expressive arts disciplines. Kneen *et al.* (2020) – an important source as the only author at present looking in depth at the Curriculum for Wales co-construction experience of expressive arts specialists – found marked differences in perceptions amongst the practitioners from the primary and secondary age phases. Secondary practitioners initially found it difficult to move from self-identifying as specialising in a particular discipline to considering the potential opportunities inherent in making 'powerful connections' (Donaldson, 2015, p. 68) between disciplines. They also found it difficult to envisage the benefits of moving beyond their own disciplinary specialisms (Kneen *et al.*, 2020, p. 269). Meanwhile, primary-phase specialists perceived themselves to lack the specialist disciplinary knowledge and skills (not to mention the time and resources) to do justice to the subject disciplines contained in the expressive arts AoLE (Kneen *et al.*, 2020, p. 268). Although the final AoLE document contained three central concepts (exploring, responding, creating) which are reminiscent of Swanwick's performing, composing and appraising, Kneen *et al.* (2020) uncover

something of a divide between primary and secondary specialists regarding the matter of how, when and to what extent a discipline like music should be 'connected' with another.

The evolution of the advice contained in the curriculum framework from its draft (Welsh Government, 2019a) to its final version (Welsh Government, 2020f) is interesting in that it involves the removal of a sentence implying that all disciplines can be taught by a single teacher. The final version of the government's advice on curriculum design makes specific reference to 'specialists' and the need for 'opportunity to specialise' (Welsh Government, 2020f). The final expressive arts document leaves curriculum design approaches decidedly flexible, mandating 'an integrated, multidisciplinary, interdisciplinary or disciplinary approach' (Welsh Government, 2020c). It does not explicitly mention a transdisciplinary approach¹¹ (Drake and Burns, 2004) at all, despite this being an approach with which primary specialists are often comfortable (Kneen *et al.*, 2020, p. 267). In implying such a level of flexibility about how curriculum is designed, the new Curriculum for Wales bestows a significant increase in agency upon schools and the teachers within them - but it must be open to question whether they are in a position to capitalise fully on this new-found freedom.

In further research with the group of teachers responsible for co-constructing the expressive arts AoLE guidance, Kneen *et al.* (2021) use concepts of

¹¹ See the next section for definitions of these approaches.

agency described by Bronfenbrenner (1979) and Priestley *et al.* (2015) to conclude that it is at the level of the secondary school (the 'meso level') where 'structural and cultural facets of a school can make or break effective reform', and 'raising the capacity of individuals is simply not enough' (Kneen *et al.*, 2021, p. 20). The level of guidance provided by the Welsh Government bestows agency at macro and micro level, but leaves decisions open in relation to the meso (school) level, especially in the secondary age phase.

Such latitude in curriculum design approaches, while allowing for Donaldson's (2015, p. 99) recommendation of subsidiarity, could be criticised for leaving schools and the teachers within them to find pedagogical approaches which produce high-quality outcomes without a sufficient amount of guidance. The research into the early efforts of 'pioneer' teachers, when considered along with existing knowledge about integrated curriculum approaches, suggests that significantly more research and professional development would be beneficial to ensure that the curriculum design efforts of teachers are supported by appropriate professional learning in which many types of educational knowledge (McIntyre, 2005, p. 361) are synthesised and supported by an appropriate level of teacher agency at the meso level.

In considering the practical aspects of implementing the new curriculum, Newton, Power and Taylor (2019) refer to a competitive culture discouraging schools from sharing ideas (p.16), while Egan, Bryant and Gordon also point out that concerns over reforms to qualifications at 16 and 18 have caused secondary schools in particular to put off major changes to their curriculum

designs. Evans (2022) reports on an attempt by the current education minister, Jeremy Miles, to consolidate and expand the professional learning available to teachers in Wales to address some of these issues, but cautions that is 'could be a turning point, or it might be a false dawn. Only time will tell.' (Evans, 2022)

2.5 Cross-curricular pedagogies in the expressive arts

In the previous section, the curriculum guidance around cross-curricular pedagogies was tangentially discussed in the context of questions around teacher confidence and agency. In this section, the implications of such approaches for the teaching of music are explored. A number of international organisations such as the OECD and UNESCO have published papers encouraging the breaking down of traditional subject boundaries in order to cater for the perceived needs of 'twenty-first century learners' (Scott, 2015), defining overarching 'transformative competences' (OECD, 2018) suitable for 'Industry 4.0' (Marope, Griffin and Gallagher, 2017). However, guidance accessible for those teachers newly bestowed the task of designing and implementing such a curriculum are potentially thin on the ground.

One explicit aspiration of *Successful Futures* is that learners should be given the opportunity to make 'powerful connections' (Donaldson, 2015, p.68) between traditionally discrete subject domains, and the organisation of the subject of music into an AoLE with art, drama, dance and film and digital media, opens up new possibilities for teachers. In being encouraged to engage in 'the development of a more integrated approach to learning'

(Welsh Government, 2020c), readers of the framework document for the expressive arts are offered a list of possible ways to structure their curriculum, 'such as through an integrated, multidisciplinary, interdisciplinary or disciplinary approach' (Welsh Government, 2020c). This approach grants an ambitious level of agency to schools, enabling them to act as curriculum designers rather than deliverers, and reinforced by the principle of subsidiarity outlined in Donaldson (2015). Such an ambitious approach requires schools to very quickly gain an in-depth understanding of how to design a coherent, locally-relevant curriculum. In the year leading up to implementation, commentators on education matters in Wales gave clear indications that they did not feel there was a sufficient level of knowledge or professional learning to achieve this (Evans, 2021), with implications for both curriculum coherence and pupil equity (Thayer and Breeze, 2022). Fautley and Savage (2011) caution that cross-curricular approaches 'should not be done in a way that destroys the cherished ideas and ways of thinking that every *subject* contains' (Fautley and Savage, 2011, p. 2, italics in original).

The Welsh Government's guidance that the expressive arts curriculum can be organised flexibly, 'such as through an integrated, multidisciplinary, interdisciplinary or disciplinary approach' (Welsh Government, 2020c), immediately establishes an expectation that teachers will know what these approaches actually entail. This is, in itself, a challenge as there are no definitions of these approaches, and no (hyper)links to follow to find out more about them. This is in contrast to the draft version of the expressive arts document (Welsh Government, 2019a), which attempted to define an

'interdisciplinary approach' and an 'integrated approach' (p.17), but did not define either multidisciplinary or disciplinary approaches.

Drake and Burns (2004) define multidisciplinary (see Figure 1) and interdisciplinary (Figure 2) approaches as follows:

- “Multidisciplinary approaches focus primarily on the disciplines. Teachers who use this approach organize standards from the disciplines around a theme.” (p.8)
- “In [an interdisciplinary] approach to integration, teachers organize the curriculum around common learning across disciplines... The disciplines are identifiable, but they assume less importance than the multidisciplinary approach’ (p.12)

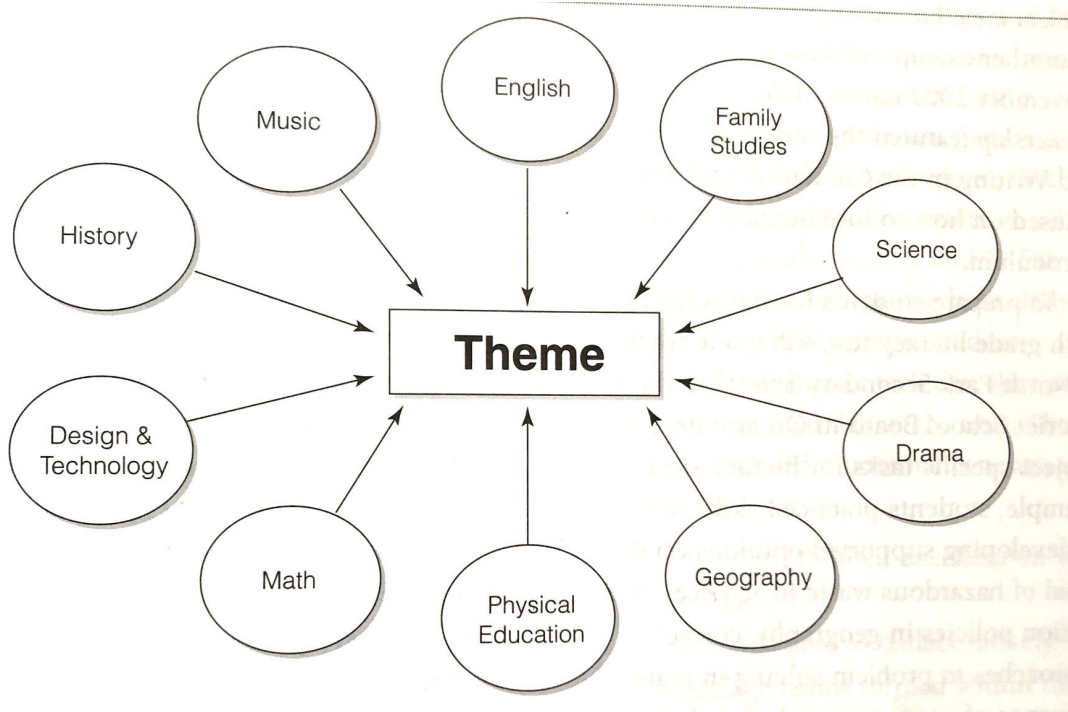


Figure 1: The multidisciplinary approach, reproduced from Drake and Burns (2004, p. 8).

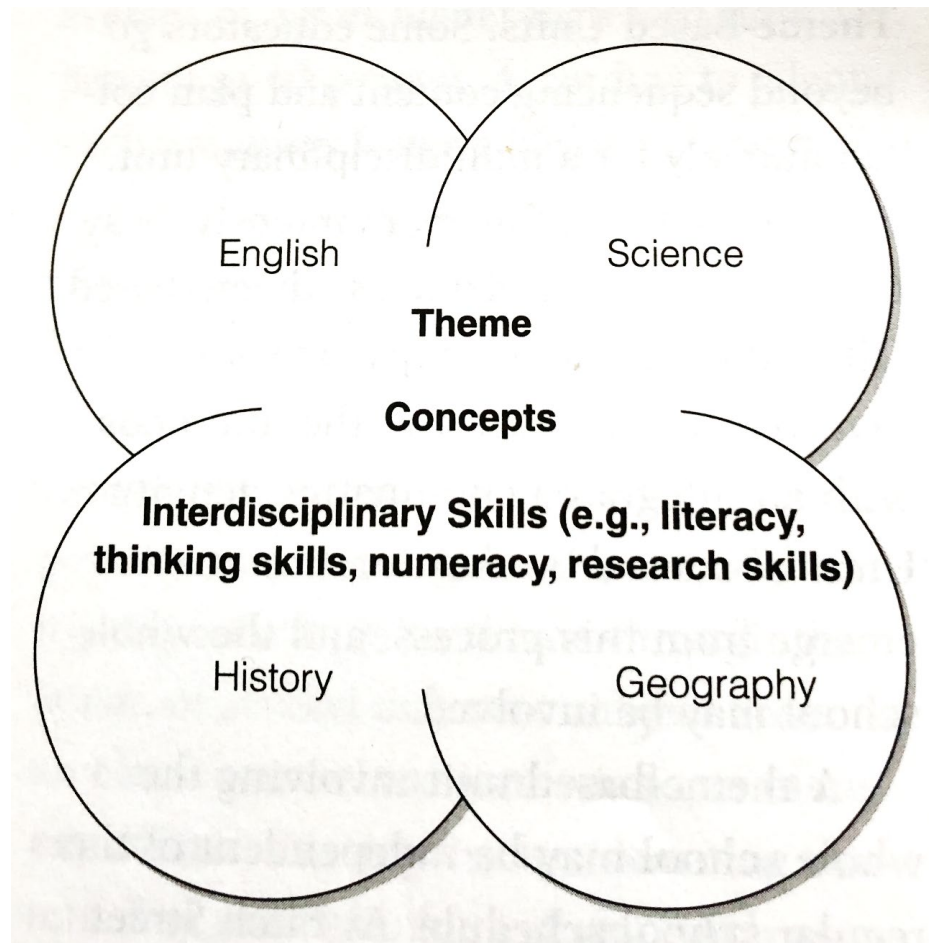


Figure 2: The interdisciplinary approach, reproduced from Drake and Burns (2004, p. 12).

Drake and Burns (2004, p. 13) also define a *transdisciplinary* approach (Figure 3) where 'teachers organize curriculum around student questions and concerns', which is not named in the curriculum guidance.

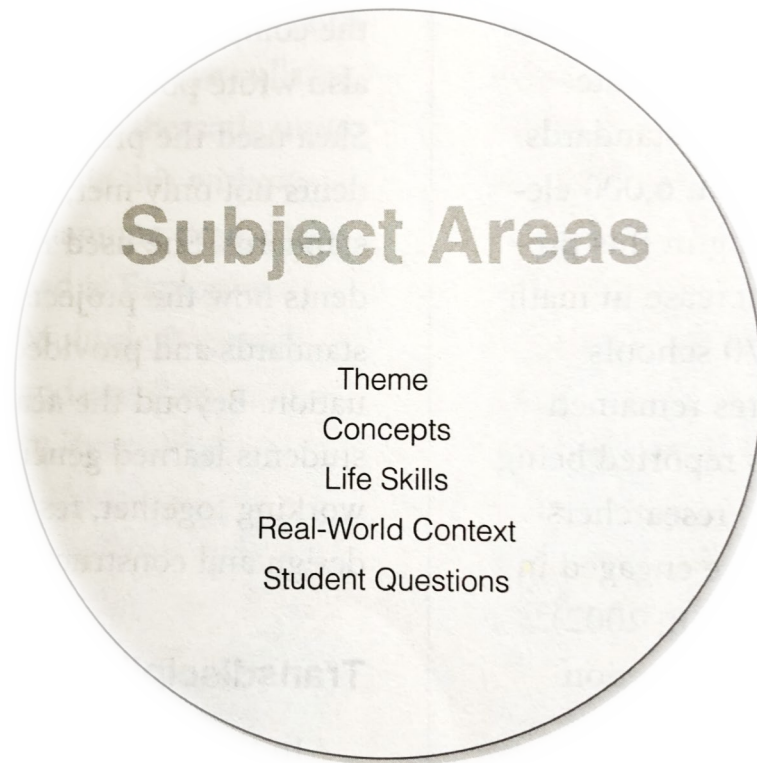


Figure 3: The transdisciplinary approach, reproduced from Drake and Burns (2004, p.14).

Kneen *et al.* (2020) point out (p. 262) that the subsequently-deleted definition of an interdisciplinary approach in the draft curriculum document from Welsh Government actually bears a closer resemblance to Drake and Burns's definition of multidisciplinary. Meanwhile, in the final published document (Welsh Government, 2020c) the list of approaches, without accompanying definitions, includes 'integrated', which Kneen *et al.* (2020) trace back to the work of Bernstein, and define as a curriculum 'where the content is subsidiary to the overall idea behind the curriculum' (p. 260), closely resembling Drake and Burns's transdisciplinary approach. To provide such a list of approaches to curriculum organisation without having ensured a shared understanding of the meanings of each definition could be criticised

for inviting further difficulties when schools attempt to design a curriculum using the provided government guidance.

Considering the expressive arts AoLE, Kneen *et al.* (2020) acknowledge the popularity of curriculum integration as an approach to contemporary education indicative of Priestley and Biesta's new 'curricular turn' (Priestley and Biesta, 2013, p. 12), but caution that 'the danger of an integrated curriculum is weakened disciplinary knowledge' (Kneen *et al.*, 2020, p. 258). This implies that educators seeking to design and implement the expressive arts AoLE need to be able to steer an informed path which achieves for their learners the benefits of cross-curricular working, while avoiding the 'watering down' of disciplinary knowledge and a corresponding lowering of quality in pupil outcomes.

Literature exists which outlines the experiences and opinions of educators internationally, giving details of more or less effective approaches to connecting expressive arts subjects with other disciplines, but such guidance seems not to have been distilled officially into a usable resource for schools. The systematic literature review carried out by Breeze and Thayer (2019) synthesised 10 articles, five of which defined cross-curricular approaches involving the expressive arts (Bresler, 1995; Pruitt, Ingram and Weiss, 2014; Roucher and Lovano-Kerr, 1995; Wenner, 1976; Wiggins, 2001). The synthesis generated a taxonomy of four distinct approaches, which could be visually represented in relation to the likelihood that they would result in high-quality outcomes for the expressive arts discipline – see Figure 4.

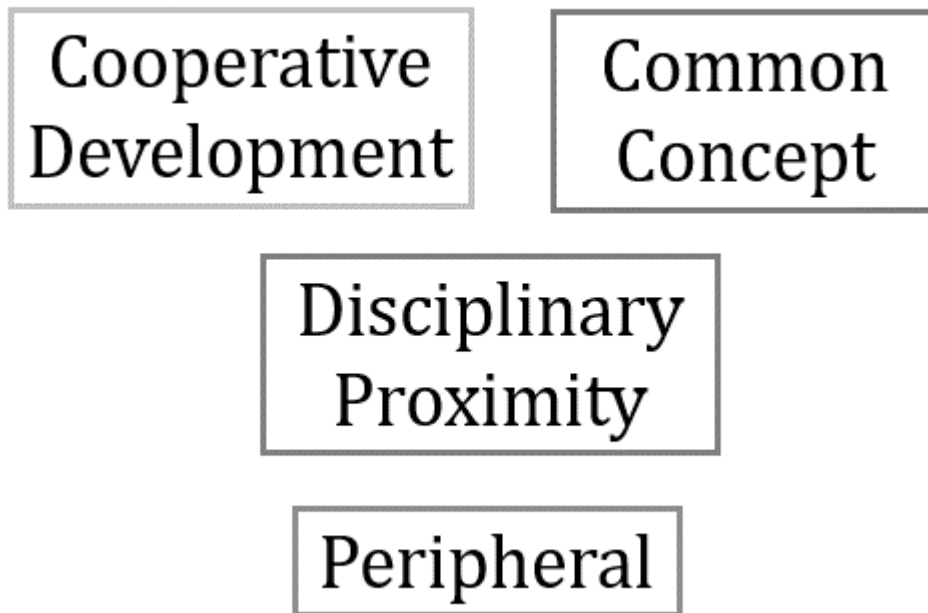


Figure 4: Taxonomy of cross-curricular pedagogical approaches in the expressive arts, reproduced from Thayer and Breeze (2019). The least effective approach, 'peripheral', is at the bottom.

The detail behind the most successful approaches ('cooperative development' and 'common concept') revealed the importance of a strong foundation of disciplinary knowledge underpinning the attempt to bring subject disciplines together. There was also an element of pupils having the freedom to use a higher level of development or facility in one discipline to inform and prompt development in the other by a process of 'translation' or an iterative process of intertwined progress.

The implication of this for teachers of music (and the expressive arts more widely, or indeed other subjects) is that there is a significant amount of knowledge and understanding needed in order to deploy the approaches

mentioned so fleetingly by Welsh Government (2020c), and that a failure to ensure that disciplines are well-served by these approaches would likely result in a ‘watering-down’ of the foundational knowledge and skills on which ‘competences’ are supported, and a corresponding lowering of the quality of pupil outcomes.

2.6 Pedagogy and music

2.6.1 Definitions of pedagogy

In their books on pedagogy, both Mortimore (1999, p. vii) and Alexander (2008, p. 2) suggest that pedagogy as a concept in itself is contested, and that clear definitions are hard to find. Both authors identify a particular shortage of discourse about pedagogy in the UK. Alexander (2008, p. 2) asserts that ‘in Britain we remain unsure what “pedagogy” means, let alone what it encompasses and how it should be transacted’, contrasting the situation in this country unfavourably with our colleagues on the European continent. It could be argued, however, that Alexander makes this statement partially as a justification of his subsequent denunciation of the prescriptive, centralising tendencies of the New Labour administration under Tony Blair and its effect on education policy (and consequently on teacher agency) from 1997. We see elsewhere in Alexander’s work a tendency to overtly cast central government of either main political party as a negative influence on education (e.g. Alexander, 2020), and he argues in several places in his work that an obsession with ‘standards’ tends to cause policy-makers to make poor decisions (e.g. Alexander, 2020, p. 29). In seeking an appropriate

definition which accords with his philosophy, Alexander advances a broad definition of pedagogy which attempts to transcend the mechanics of what the teacher does in the classroom. Accordingly, pedagogy, in Alexander's definition, is 'the act of teaching together with the ideas, values and beliefs by which that act is informed, sustained and justified' (2020, p. 4).

One reason proposed for the lack of discussion about pedagogy in the UK is that its meaning in Anglo-American educational discourse has become narrowly associated with the transfer of knowledge. For instance, Hamilton (1999, p. 136) asserts that 'The short-termism of "what should they know" has replaced the strategic curriculum question "What should they become?"'. Hamilton instead calls for a widened understanding of pedagogy to include more than the transmission of knowledge, embracing 'leadership, instruction, guidance, governance, moral training, culture etc.' (Hamilton, 2009, p. 15). (Hamilton, 2009, p. 14) concludes that

To characterise pedagogy as relating merely to ways or methods of instruction is, therefore, reductionist. It misses the point that teaching (including self-instruction) is a goal-directed activity where the goals and the means of reaching such goals are defined in terms of social values.

Žogla (2018), in discussing the nature of pedagogy, refers to teachers' 'philosophy-in-use' (p. 38), thereby making explicit the fact that the beliefs of an educator form an important aspect of what they do in the classroom. Wu (2002) reflects on different cultural conceptions of pedagogy, and a personal journey from the Chinese education system to the English one. As a result,

Wu describes two 'poles' of pedagogic belief, metaphorically described as 'filling the pot' and 'lighting the fire', where

At one pole there is the classical pedagogue, familiar to the Chinese. The teacher is remote, austere, highly respected, strict, demanding, parental, unforgiving, meticulous, punitive, quoting Confucius, quoting correct conservative authorities, and with the aim of producing good hard working loyal and obedient citizens. The teacher 'fills the pot' as if each student was an empty vessel, in the hope that once full it would somehow spontaneously start boiling.

At the other pole there is the Liberal pedagogue, more familiar to the English. The teacher is empathetic, 'one of the boys' (or girls), informal, eliciting, Socratic, wearing jeans, quoting Rousseau, Foucault. The teacher's aim is to produce original rebellious and iconoclastic inventive unpredictable enthusiasts. Scorning to fill the pot, instead one aims to 'light the fire'.

(Wu, 2002, p. 390)

Although Wu is writing about higher education, such a polar debate also exists in the field of school teaching, exemplified by teacher-accessible books with titles such as *Seven Myths about Education* (Christodoulou, 2014), which purports to demolish progressive 'myths' about teaching. In opposition, *The Future of Teaching and the Myths that Hold it Back* (Claxton, 2021) posits that the 'traditionalists' arguing for 'direct instruction, knowledge-rich' approaches to teaching are a noisy clique who amplify one another's disingenuous arguments. Such polarised discourse about teaching tends to produce more heat than light, and ignores the fact that different subject domains, and indeed different content and skills *within* subject domains, demand differing approaches. Shulman (2005) identifies radically different pedagogical approaches in professional training, which he terms *signature pedagogies*. The specialist nature of these professions requires particular

teaching approaches that promote the thought processes required to perform satisfactorily in that line of work, and such approaches can even dictate the architecture of the classroom space. With secondary school education divided up into subject domains, many of which have their own specialist teaching spaces, it follows that similar signature pedagogies can be identified for the teaching of these subject disciplines in school, and that pedagogic beliefs uncovered in this study may be subject-specific and have limited transfer to other domains.

It also follows from all the points made above that pedagogy is not a neutral 'toolkit' for achieving the most efficient or efficacious learning or transfer of knowledge in the classroom. It involves the educator taking a philosophical stance on the purpose and scope of education, its principal aims and objectives, and the hierarchical relationships in the learning space. It also involves engagement in the debate about whether pedagogy is emancipatory or acts to reproduce and cement existing social structures and inequalities. The work of Bernstein (cited in Wright, 2016 and considered later in this chapter) was concerned with shining a light on how pedagogy sustains existing social hierarchies, and since music education has a history of a mismatch between the musical values of teachers and students, this question needs to be examined with particular care by music educators. Meanwhile, politically-driven bids to co-opt the notion of education as a vehicle to social mobility (e.g. Gibb, 2018) must prompt questions about the desirability of promoting social mobility within existing unequal social structures rather than questioning them, or whether education should create

opportunities to 'speak outside of the confines of rational communities' (Biesta, 2010, p. 87) so that 'spaces might open up for uniqueness to come into the world' (2010, p. 91).

2.6.2 Models of learning

At the secondary age phase, Hallam and Ireson (1999) argue that the inflexible nature of institutional structures (such as timetabling and the division into subjects), combined with the need to prepare pupils for qualifications at post-14 and post-16 level, makes 'the secondary years... arguably the most constrained of all phases of education' (1999, p. 68).

Hallam and Ireson (1999) represent the many constraints influencing learning in the secondary school diagrammatically in a model reproduced in Figure 5.

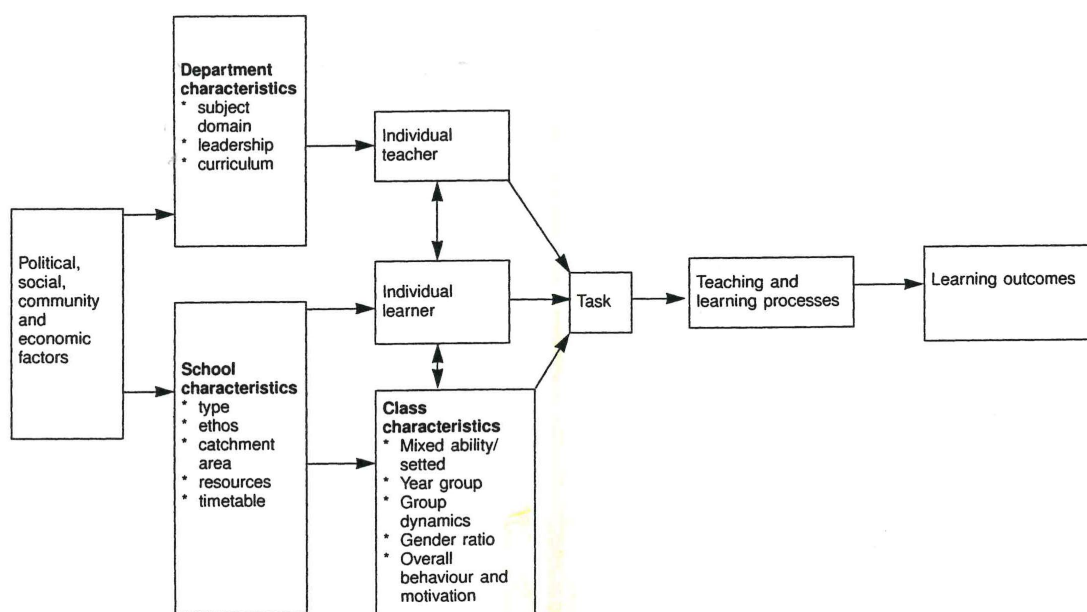


Figure 5: Influences on secondary school learning, reproduced from Hallam and Ireson (1999, p. 70).

In 'zooming in' to the actual process of teaching and learning which takes place within these constraints, Hallam and Ireson point out that the relationship between 'the quality of instruction... and ... learning is still problematic.' (1999, p. 77) They propose a model of teaching and learning which exists within the constraints proposed in Figure 5, and this model is reproduced in Figure 6.

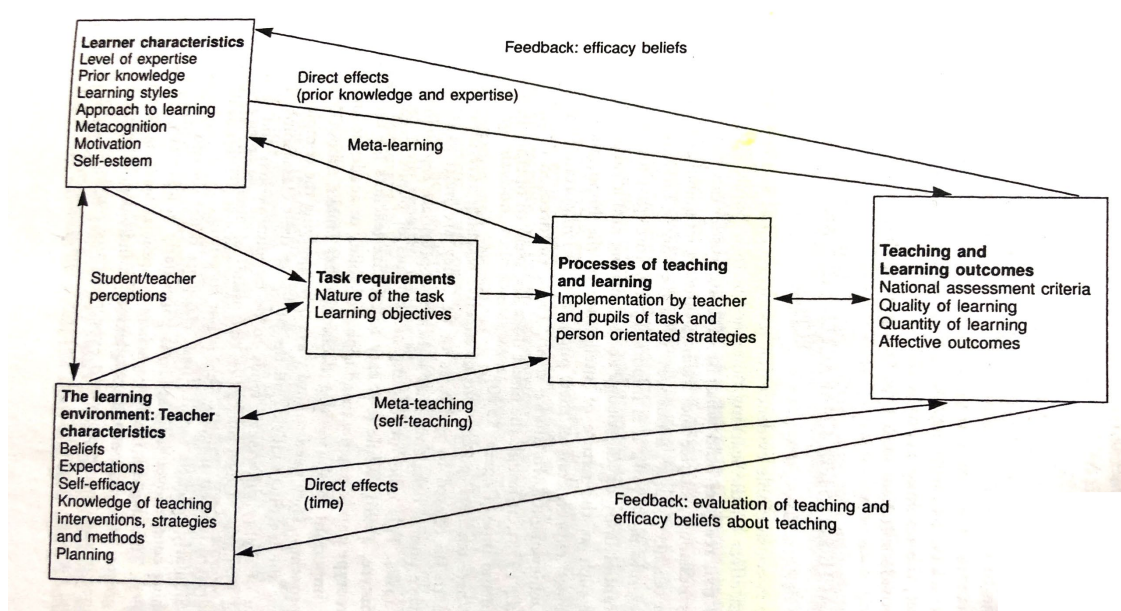


Figure 6: Model of teaching and learning, reproduced from Hallam and Ireson (1999, p. 79).

Hallam and Ireson (1999, p. 78) note that 'during a learning experience the individual undergoes change', and while their model appears linear on the page, the details of the connecting arrows, and the accompanying description clearly imply a reciprocal, cyclic progress in which changes in both the teacher and the learner (and their perceptions of each other) are fed back into the beginning of the model in an iterative process.

The model shown in Figure 6 also appears with very few modifications in a chapter by Hallam (2001) which aims to model music learning specifically (see Figure 7).

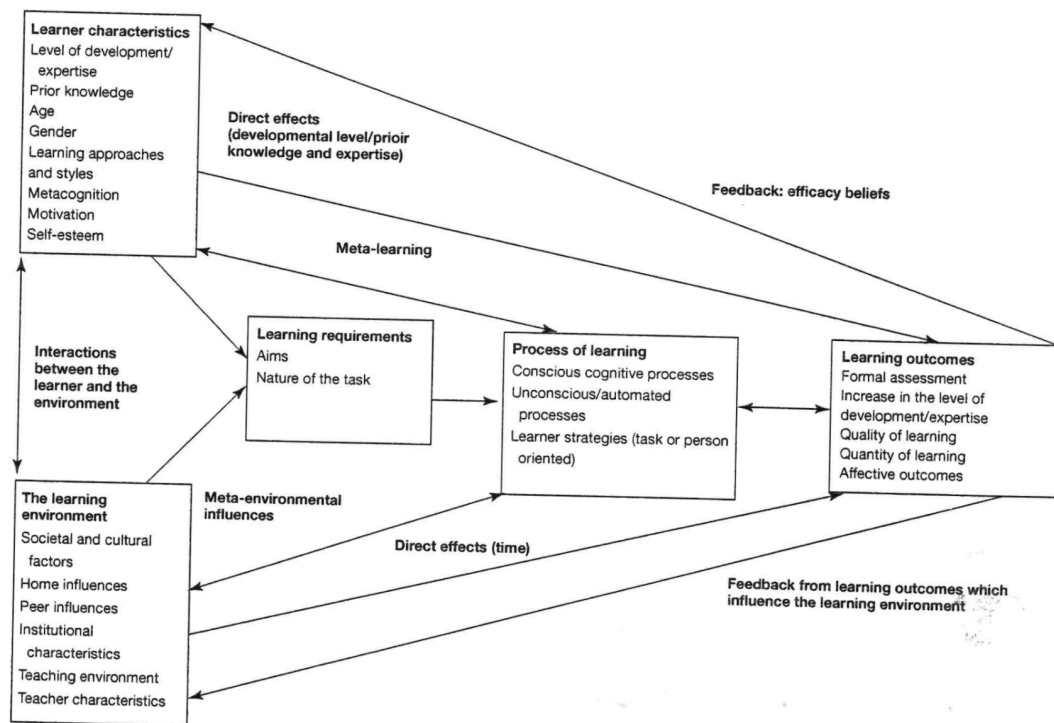


Figure 7: Dynamic model of the factors affecting learning in music, reproduced from Hallam (2001, p. 73).

The main difference here is that the teacher's presence in the model is made more subtle, being subsumed within 'the learning environment'. Additionally, 'processes of teaching and learning' become 'processes of learning'. The less overt role for the teacher in music-based learning compared with the model of generic secondary learning, suggests an acknowledgement that teaching and learning may look slightly different in different subject domains. However, the significant similarity between the 'generic' and 'music-specific' models produced by Hallam and Ireson (1999) and Hallam (2001) would

seem to leave open the possibility of generating an even more subject-specific model in order to fully unpack the specific nature of the music subject domain.

A seminal model of musical learning over the course of a child's development was proposed by Swanwick and Tillman (1986), and this shares a cyclic structure with Hallam's later model, but is more explicitly cyclic in its visual presentation, while also representing development over time (see Figure 8).

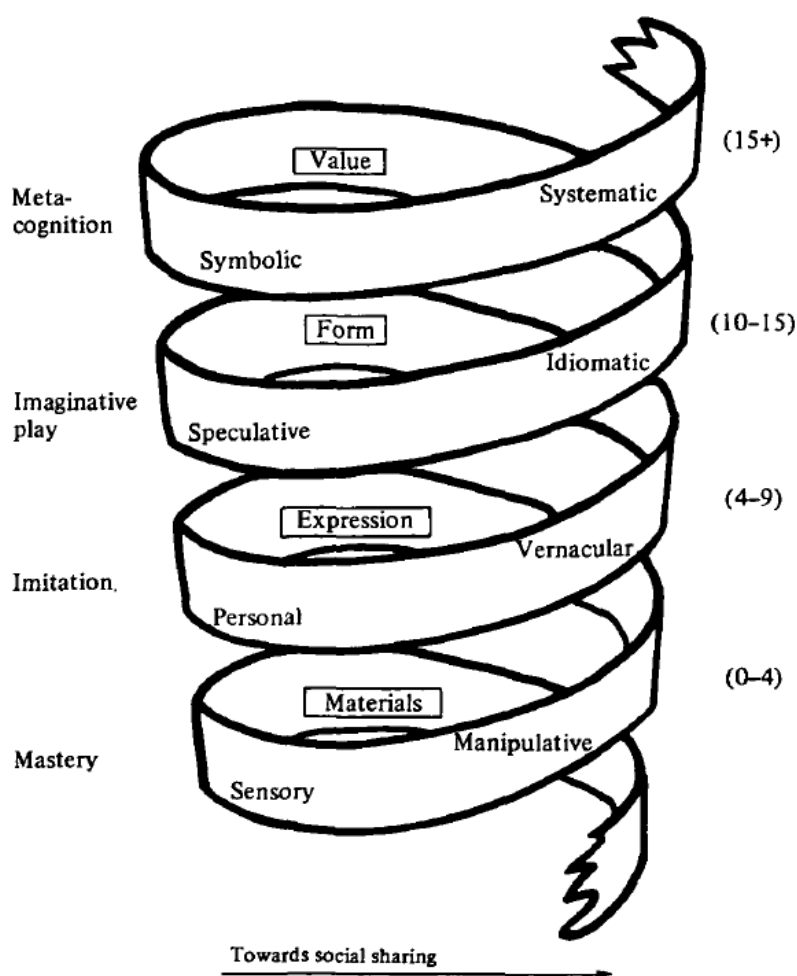


Figure 8: Spiral of musical development, reproduced from Swanwick and Tillman (1986, p. 331).

The Swanwick and Tillman model, although indicating a very long period of development, nevertheless incorporates a number of subtle features which are pertinent to the creative process. Swanwick and Tillman (1986, p. 334) suggest that the 'pendulum swings from left to right and back again as the spiral is traversed' to mark a swing from the 'egocentric and experimental' to the 'more derivative and less original' (1986, p. 334). It seems likely that this spiral is fractal in nature, existing in a similar form at shorter timescales within the learning process.

The Swanwick/Tillman spiral model is reminiscent of the seminal theory of the psychologist Jean Piaget, for whom 'development proceeds via the restructuring mechanisms of assimilation and accommodation in a repeated movement away from and back toward equilibrium' (Fox and Riconscente, 2008, p. 378). For Swanwick and Tillman, this assimilation and accommodation, in a musical context, involves a similar swing towards and away from social sharing as musical development takes place. In this respect, there are links with fellow psychologist Vygotsky's theory of the Zone of Proximal Development (ZPD) in which higher-level psychological functions are developed through 'working with the more knowledgeable peer or adult or just working in a culturally advanced (for the child) activity' (Matusov and Hayes, 2000, p. 219).

However, the presence of indicative ages along the sides of the Swanwick-Tillman spiral is potentially troublesome, and invites a similar critique to that levelled at Piaget's stage theory, that rather than adhering to an elegant

universal development trajectory, 'children operate at different levels in different contexts' (Driver, 1978, p. 57). The implied need to move away from social sharing in order to develop (and the obvious parallel with the Western classical process of practice followed by performance) potentially opens this model up to a similar charge of 'ethnocentrism' as that levelled at Piaget and Vygotsky (Matusov and Hayes, 2000, p. 224).

Considering the context of this research, the Key Stage 3 music classroom, the Swanwick-Tillman spiral attaches a 15-year period to travel the length of the model, which leaves us with considerably less detail (just one revolution of the spiral) if we take the 11-14 age range which is the focus of this study. Despite these potential issues, the Swanwick and Tillman spiral model remains highly influential today, 36 years after its publication, though not without some critiques being raised in the meantime from the music education community. These include Green's view articulated in Philpott (2022, p. 88) that 'the culturally specific features of western thought (and music) have been conflated with what we might regard as being the universal'. Philpott summarises critiques by Green (1988) and Walker (1998) in which the Swanwick/Tillman spiral is characterised as being rooted in the western classical tradition, but concludes that

the desire to understand what is *musical* about music as an underpinning for music education remains, for me, the key issue in our field. This is by no means easy to write about and yet Swanwick is one of the few who have done so with eloquent conviction.

(Philpott, 2022, pp. 89-90)

2.6.3 Music pedagogies

The UK pedagogic discourse in the subject domain of music has, for at least the last forty years, been dominated by the work of Keith Swanwick.

Swanwick's *A Basis for Music Education* (1979) set out a rationale and parameters for music education. He defined composition, audition and performance as the fundamental activities of experiencing music, with literature studies and skill acquisition playing 'supporting and enabling roles' (p. 45). Abbreviated as C(L)A(S)P, the model is clearly the forerunner of the 'perform / compose / appraise' model used in the Welsh National Curriculum for music (DCELLS, 2008). Indeed, we see its spirit continued in the 'explore, respond, create' of the expressive arts AoLE. In an explicit rejection of models of music education mainly concerned with music theory and analysis, Swanwick argued that 'there can be no short cuts to aesthetic experience via analysis and history of music or through sociology and ethnomusicology.' (Swanwick, 1979, p. 96)

As we see in the history of the development of the National Curriculum for music outlined elsewhere in this thesis, Swanwick's conception of music education as consisting of performing, composing and audition was seminal in the development of the subject as a primarily practical one, rather than one in which music was 'appreciated' by learners. Indeed, it was Swanwick's intervention (1992, pp. 29-31) that partially reversed the National Curriculum Council's attempt in England to emphasise 'knowing and understanding' at the expense of the practical. Swanwick's work represented 'the curriculum model that music educators had lacked for so long containing both a clearly

stated philosophical base and defined curriculum objectives' (Metcalf, 1987, p. 112).

Since then, the work of Green (2002; 2008) has proposed a pedagogy based on the informal learning approaches of popular musicians, which gave rise to the Musical Futures project (D'Amore, nd). Swanwick had previously defended the notion of pop music being an appropriate part of school music education (1979, pp. 96-112), but Green's work moved the field further in actually defining the particular ways that popular musicians (as opposed to classical musicians) learn, and proposing a classroom pedagogy based specifically on these approaches. There has been a positive response in many quarters to this informal pedagogy, e.g. Hallam, Creech and McQueen (2017); Evans, Beauchamp and John (2014). However, it represents more of an extension of Swanwick's conception of the subject as a holistic, practical mix of performing, composing and appraising than a genuinely new approach.

Even the advent of music technology (whether considered a separate subject, or subsumed as a holistic part of the discipline of music) has not resulted in major deviation from the fundamentals which were established at a time when the only music technology available in most classrooms was a tape recorder or record player. In seeking to establish a 'digital pedagogy' for music, Bauer (2014) makes use of an extension of Shulman's concept of pedagogical content knowledge (Shulman, 1986) proposed by Koehler and Mishra (2005), which aims to acknowledge the additional dimensions of

knowledge required of teachers with the advent of technology in classrooms. Tellingly, however, Bauer's book on digital music pedagogy is still structured under the headings 'creating music', 'performing music' and 'responding to music'. While other chapters deal with some aspects of dealing with technology, these are more peripheral and administrative, while the fundamentals of Swanwick's vision remain unchanged by such a major shift in how we teach, and pupils learn, music. It is interesting to note the lack of Swanwick's name anywhere in either the reference lists or index of Bauer (2014). Perhaps this is what Swanwick meant when he pointed out that 'we all have an accent' but that we tend not to notice our own (Swanwick, 1999, pp. 22-23)? In the field of UK music education, perhaps the 'Swanwick accent' has become so pervasive as to be unnoticed by its inhabitants? Music pedagogy since the introduction of National Curriculum documents for the subject in both Wales and England has been largely settled around this conception, with little in the way of serious opposition except for sporadic attempts in England to impose a canon of 'great composers' or to raise the profile of staff notation (Bate, 2020). These attempts have tended to come from policymakers and politicians as part of a wider political agenda, rather than in the form of a coherent competing theory of music education to rival that of Swanwick.

2.6.4 International comparisons

In acknowledging the pervasiveness of the 'Swanwick accent' in music education discourse in the UK, it is instructive to note briefly that this accent is less pervasive elsewhere. Debates in north America in particular around

philosophies of music education serve to illustrate that views of the nature of music and how music should be approached in the classroom have been less settled. The notion of music education as an *aesthetic* education, comprehensively proposed by Reimer in *A Philosophy of Music Education* (Reimer, 1970) and updated in 1989 and 2003, was based around the notion of music as having the 'distinctive capacity... to create and share meanings only sounds structured to do so can yield' (Reimer, 2003, p. 11). This aesthetic approach to music education was highly influential for decades in north America (Elliott, 1991, p. 48). However, critics such as Elliott argue that in seeking to define music education in terms of 'the nature and value of music' (Reimer, 2003, p. 7), proponents of an aesthetic approach to music education are reliant on 'normative theories of music-as-fine-art or "symbol"' (Elliott, 1991, p. 64). Elliott, in proposing a 'new' philosophy of music education, asserts that 'to argue that music is more than a collection of autonomous aesthetic objects... is essential to a comprehensive understanding of music and music education' (Elliott, 1995, p. 33). In setting out his opposition to an aesthetic philosophy of music education, Elliott advocates for the importance of performance as 'a central educational and musical end for all students' (p.33). Outlining a more complex view of music than the aesthetic philosophy implies, Elliott proposes the act of 'musicing' as the connection of relationships between 'musicer', 'musicing', 'music' and their various overlapping contexts (Elliott, 1995, p. 40). He argues that this implies a complimentary set of relationships between 'listener', 'listening' and 'listenable'. This multidimensional set of relationships, bounded by contexts, and capable of being viewed 'head-on, in back, in front and around' is then

multiplied to represent the diversity of Musics [Elliott's capital letter] in human practice, and given the term MUSIC. In setting out the complexity of what he terms MUSIC, Elliott seeks to illustrate why a purely aesthetic approach is too reductive to 'provide a secure philosophical basis for the organization and conduct of music education' (Elliott, 1991, p. 64).

Swanwick (1995), in reviewing Elliott's work, describes his philosophy as 'a different slant for those readers in the USA and Canada brought up on Reimer and the aesthetic education paradigm' (Swanwick, 1995, p. 287), pointing out that a strong emphasis on performance 'fits fairly easily into typical North American curriculum practice' but implying that Elliott's views may be less 'new' for European readers than the book title may suggest.

Jorgensen, in calling for a transformation of music education, points out that previous approaches have privileged the western and the masculine (Jorgensen, 2003, p. 46), and advocates an inclusive, integrative, liberating, 'even utopian view of how the situation [in music education] can be changed for the better' (Jorgensen, 2003, p. 47). Jorgensen cites Green in considering how music education might 'elevat[e] feminine perspectives and includ[e] them genuinely and equally alongside masculine ones', and Green's work also informs Allsup's concept of 'democracy' (Allsup, 2011). Allsup concerns himself with the teaching of 'popular' music in schools as a means of 'diversifying... curricula in an increasingly pluralistic and ever-changing world' (Allsup, 2008). While describing her work as 'seminal', he criticises Green for conflating informal learning with popular music, and for advocating the

‘disappearance of the teacher’ (Allsup, 2008, p. 1). Allsup advocates the creation of ‘purposeful, democratic spaces where teachers and students come together’ (Allsup, 2008, p. 7) in ‘modified classroom garage bands’ (Allsup, 2011, p. 33). Allsup’s view of the music teacher as a creator of a democratic space chimes with Wright’s observations of the creation of ‘moments [when] the discourse of music education [is] ‘up for grabs’ (Wright, 2014, p. 32).

These brief considerations of philosophical viewpoints from outside the UK indicate that, despite a tendency to focus more on performance, philosophers of music education in north America have ranged widely in seeking to propose philosophical bases for classroom music.

2.7 Sociology and music education

Music educators may ‘have a distorted sense of their own history as apolitical and unproblematic’ (Woodford, 2012, p. 94). In fact, they inhabit the meeting point between two worlds which can both be seen as playing a part in reproducing and cementing existing power structures, but also potentially providing an emancipatory space in which power becomes ‘up for grabs’ (Wright, 2014, p. 13). In examining this space, it is impossible to ignore the societies in which it exists, so it is necessary to contextualise such discussions using the lens of sociology.

The discipline of sociology is broadly concerned with the study of human societies. It attempts to make sense of how humans create and interact with these societies, and how their actions interact with human-created social

structures. Originating in the nineteenth century, sociology stems from attempts to apply the ideas of the natural sciences to the intangible, and frequently invisible, phenomena of the human condition. The field of education is a prime candidate for the application of the ideas of sociology. Firstly, schools are in themselves societies with 'structures, processes and power relationships that are so deeply embedded... that they are frequently deemed to be "normal" and necessary for learning to occur' (Dwyer, 2019, p. 15). Secondly, the education system is a powerful force on society at large, providing 'exceptionally interesting, and politically and economically potent, areas for the investigation of mechanisms of cultural distribution in a society' (Apple, 2019, p. 26), and often serving 'to reproduce dominant values and privilege.' (Dwyer, 2019, p. 15)

The arts also provide a rich field of study for those wishing to understand the nature of societies. It has been theorised to hold up a mirror to existing social structures (Martin, 1991; Adorno, 1991, both cited in Philpott, 2012, p.57) but also, as part of the wider field of 'culture', to act as 'symbolic capital capable of use in social domination of one group over another' and a 'badge of membership of a social class and thereby denoting differential positioning within the social field' (Wright, 2016, p. 16). This Bourdieusian concept of cultural 'capital' has been co-opted by conservative and 'traditionalist' education policymakers as a means of 'liberating young people from the chains of ignorance' (Gove, 2013). Opponents of its inclusion in recent English government education policy have, however, argued that the notion that the acquisition of cultural capital is emancipatory on its own is

‘extraordinarily naïve’ (Yandell, quoted in Mansell, 2019) as such capital is ‘entwined with privileged lifestyles rather than qualities you can separate off and then teach the poor and working classes’ (Reay, quoted in Mansell, 2019). The field of music education, then, represents fertile ground on which to apply the various lenses of sociological theory.

2.8 Some pertinent sociological theories and their application to music education

The ideas of several important sociological theorists have been pressed into service by researchers looking to make sense of the complex interactions and structures inherent in music education. This section will briefly consider three of these theorists, outlining how their theories have been used in works of music education research. It is important to note that impressive academic careers have been made and profitably spent in taking the frequently ‘opaque and idiosyncratic’ (Dwyer, 2019, p. 15) writings of sociological theorists such as Bourdieu and Bernstein, and applying them to the specific field of music education. In summarising these theories I do so with the awareness that I stand on the shoulders of those who have taken a significant amount of time and effort to act as intermediaries between the discipline of sociology, in which I do not profess to be any kind of expert, and that of music education, which is considerably more familiar to me. It is necessary, however, as a pragmatic approach (see chapter 3) allows me to place this research in the position of ultimate importance (Creswell and Plano Clark, 2018, p. 39). In addition, it acknowledges the possibility of utilising approaches from a wide range of paradigms and academic fields, but

hopefully not without respect for their complexities and nuances, or awareness of the limitations of my own understanding when ranging so widely.

2.8.1 Pierre Bourdieu

Pierre Bourdieu (1930-2002) has given the discipline of sociology a number of key concepts which are very helpful in seeking to identify and describe aspects of education. His writing frequently deals with how ‘social stratification is preserved and maintained through culture and education’ (Wright, 2016, p. 12). Bourdieu himself rejects the idea that he ‘set[s] out to “do theory” or to “construct a theory”’, describing his work instead as ‘a set of *thinking tools*’ (Wacquant, 1989). Jenkins (1992, p. 40) describes this as ‘too modest’, arguing that ‘Bourdieu has developed a body of social theory which is worthy of detailed discussion in its own right’ (p. 41). Bourdieu’s field of scholarship was very wide: ‘from Algerian ethnography to the sociology of education to methodology’ (Jenkins, 1992, p. 3).

Bourdieu advocates ‘reflexive objectivity’, which ‘opposes the identification of static rules based on pseudo-experimental analyses... knowledge without a knowing subject would be anathema’ (Grenfell and James, 1998, p. 11).

Knafo (2015), though writing from outside the field of education, provides an important note of caution that ‘reflexive scholars assume they can be objective about the very thing they have the least reasons to be objective about: themselves’ (Knafo, 2015, p. 26). However, as detailed later in this thesis, the notion of researcher reflexivity when considering the complex

social structures of the classroom is a valuable one to which to aspire (see Chapter 3 for more on this).

In his *Outline of a Theory of Practice* (Bourdieu, 1977), Bourdieu describes the education system as a 'hidden' mechanism contributing to 'the reproduction of the established order and to the perpetuation of domination' (Bourdieu, 1977, p. 188):

The educational system helps to provide the dominant class with what Max Weber terms 'a theodicy of its own privilege', not so much through the ideologies it produces or inculcates (as those who speak of ideological apparatuses; would have it); but rather through the practical justification of the established order which it achieves by using the overt connection between qualifications and jobs as a smokescreen for the connection – which is *records surreptitiously*, under cover of formal equality – between the qualifications people obtain and the cultural capital they have inherited – in other words, through the legitimacy it confers on the transmission of this form of heritage. The most successful ideological effects are those which have no need of words, and ask no more than complicitous silence.

(Bourdieu, 1977, p. 188)

In using the word 'capital', we see a central metaphor of economics used by Bourdieu to make sense of the social (Jenkins, 1992, p. 54). Important concepts of Bourdeusian theory which are of great use when viewing the social structures and actions of music and education (as separate and combined areas) are:

Field

I define a field as a network, or a configuration, of objective relations between positions objectively defined, in their existence and in the determinations they impose upon their occupants, agents or institutions, by their present and potential situation (*situs*) in the structure of the

distribution of species of power (or capital) whose possession commands access to the specific profits that are at stake in the field, as well as by their objective relation to other positions (domination, subordination, homology, etc.). Each field presupposes, and generates by its very functioning, the belief in the value of the stakes it offers.

(Bourdieu, quoted in Wacquant, 1989, p. 39)

Earlier in the same article, Bourdieu refers to the field more concisely as ‘a space of social forces and struggles’ (Wacquant, 1989, p. 38). The field is, metaphorically, a place where ‘the game’ is played – a space where there are stakes, and people ‘playing the game’. This makes the field a place of ‘ongoing struggles in which an agent aims to either conserve or galvanise her or his own position’ (McInch, 2022, p. 20). Music, western classical music, education and the music classroom are ‘fields’ which nest and overlap in complex ways. Field is closely connected to the next concept, habitus, in what Bourdieu refers to as a relationship of ‘ontological complicity’ (Bourdieu, 1982 p. 47, quoted in Grenfell and James, 1998, p. 16)

Habitus

...the habitus is constructed as the generative formula which makes it possible to account both for the classifiable practices and products, and for the judgements, themselves classified, which make these practices and works into a system of distinctive signs.

(Bourdieu, 1984, p. 170)

Habitus can be defined more simply as a complex set of skills and dispositions which are ‘the embodiment of “a feel for the game”’ (Dwyer, 2019, p. 16). In explaining the mutual relationship between habitus and field, Bourdieu says that ‘the field structures the habitus... On the other side... habitus contributes to constituting the field as a meaningful world’

(Wacquant, 1989, p. 44). The habitus is the structured and structuring concept by which we can divide the social world into classes or groups. The habitus of the western classical-trained musician is distinguished by 'discipline, single-mindedness and compliance' (John, 2020, p. 32), while that of a non-classical musician is characterised by exploration, a flexible hierarchy and a sense of being 'at play' (John, 2020, pp. 34-35). The physical embodiment of habitus is *hexis*, 'details of *dress, bearing*, physical and verbal *manners*, ... in... mnemonic form the fundamental principles of the arbitrary content of the culture' (Bourdieu, 1977, p. 94), and here too we can see connections with the different expectations of the western classical and popular musician in terms of their presentation to their audience.

Doxa

'That which is taken for granted' (Bourdieu, 1977, p. 166). The 'rules of the game', often unwritten or unspoken. Bourdieu presents these 'rules' as 'naturalised', and differentiates between beliefs where there could be 'awareness and recognition of the possibility of different or antagonistic beliefs' and 'in the doxic mode, ... the world of tradition experienced as a "natural world" and taken for granted.' (Bourdieu, 1977, p. 164). Again, musicians trained in the western classical tradition and those working in the popular music field, or identifying with non-western musics, would be working to different doxa. This difference could manifest itself in terms of music being conceived as presentational or participatory, privileging the composer over the performer (or vice versa), or one (or more) of many other differences of conception. In Bourdieu's description of the doxa as 'taken for granted', we

begin to see some possible explanation for the persistence of the 'gap' between music teachers and their pupils explored in section 2.3.2:

...when habitus encounters a social world of which it is the product, it finds itself "as fish in water," it does not feel the weight of the water and takes the world about itself for granted.

Bourdieu, quoted in Wacquant (1989, p. 43)

Capital

...many of the rules and principles of the game go on in a way that is not consciously held in the heads of those playing it. It is played out in terms of forces of supply and demand, of the 'products' of the field – the *symbolic capital*.

(Grenfell and James, 1998, p. 20)

Consisting of economic capital, social capital and cultural capital, adherence to the doxa of the field brings increased capital which confers power on the holder. Here we see Bourdieu's economic metaphor at its clearest: indeed he also refers to 'the academic market' (Bourdieu, 1984, p. 13). Cultural capital is seen by Bourdieu as being produced by education, and can be further subdivided into 'embodied', 'objectified' and 'institutionalized' (Bourdieu, 1986, p. 243). In setting out the notion of capital, Bourdieu attempted 'to explain the unequal scholastic achievement of children originating from the different social classes by relating academic success... to the distribution of cultural capital between the classes' (Bourdieu, 1986, p. 243). These definitions of capital allowed Bourdieu to consider how the possession of the different types – for example 'teachers or employers, with cultural capital dominant in one case, economic capital in the other' (Bourdieu, 1984, p. 115)

– might result in different social attitudes and behaviours. Furthermore, he asserted that ‘the structure of the distribution of the different types and subtypes of capital at a given moment in time represents the immanent structure of the social world’ (Bourdieu, 1986, p. 242).

While Bourdieu’s theories offer less insight into the way that institutions themselves relate to social life (Jenkins, 1992, p. 56), his concepts have been used extensively to make sense of the complex relations found in the classroom. In the field of music education, applications of the ideas of Bourdieu can be found in the narrative enquiries of Dwyer (2019) and John (2020), as well as an ethnographic study by Wright (2008a). It is, however, worth noting that Wright (as in this case) often prefers to utilise the theories of Bourdieu in combination with those of Bernstein so that ‘where Bourdieu asserts, Bernstein allows description.’ (Wright, 2010, p. 14, paraphrasing Maton, 2005, p.129)

2.8.2 Basil Bernstein

Basil Bernstein’s (1924-2000) theories have given us several valuable methods of describing the educational discourse taking place in classrooms. The trajectory of Bernstein’s career as a sociologist takes in important influences from both linguistics and anthropology since, as Moore (2012) puts it:

‘British sociology was, as it were, only “half-formed” in the time when Bernstein was studying at the London School of Economics (LSE) and anthropology flowed into the empty spaces that sociology had yet to make its own’

(Moore, 2013, p. 12)

In his study of language, Bernstein defines two types of *code*, ‘elaborated’ and ‘restricted’ (Bernstein, 1971, p. 58). These refer to the extent to which a concept is ‘unpacked’ or explained during its use in conversation, and relates to pedagogic processes as well as the ‘ritualistic modes of communication’ (Bernstein, 1971, p. 59) which are found within particular social groups. Bernstein’s theory of elaborated and restricted codes has been misread (and criticised) as a deficit theory (Sadovnik, 2001) of the speech of marginalised groups, with Moore (2013) arguing that the words chosen were a ‘bad mistake’ (Moore, 2013, p. 59) and proposing that the words ‘*elaborating*’ and ‘circumscribed’ more closely represent the spirit in which Bernstein used the terms.

Several of Bernstein’s concepts are pertinent to this study.

Classification

‘Classification refers to the nature of the differentiation between contents’ (Bernstein, 1975, p. 88). In his explanations of classification and framing (see below for framing), Bernstein uses different types of curricula as real-world examples of his concepts. He compares the English curriculum (‘*exceptionally* strong classification... determin[ing] what contents (subjects) may be put together’ (Bernstein, 1975, p. 92)) with that found in the USA (‘the weakest classification... a far greater range of subjects can be taken... and are capable of combination’ (Bernstein, 1972, p. 92)). In the field of music education, classification is defined as ‘the exercise of selection over curriculum content, the way in which certain activities, perhaps ‘subjects’, are

marked out for inclusion in or exclusion from the curriculum' (Swanwick, 1988, p. 121). A strong classification would see the music teacher having full control over the choice of musical content to be covered, as seen in the example of 'Mrs Metronome' in Wright (2008a).

Framing

'...frame refers to the degree of control teacher and pupil possess over the selection, organization, pacing and timing of the knowledge transmitted and received in the pedagogical relationship' (Bernstein, 1975, p. 89). In setting out Bernstein's concepts for music education, Swanwick (1988) uses similar language: 'the degree of control that the teacher or student possesses over selection, organization and pacing of what is to be learned' (Swanwick, 1988, p. 121). Swanwick takes the concepts of classification and framing and uses them to produce a visual representation of musical 'instruction and encounter' in the form of two crossed axes resulting in four quadrants such that 'any music education event could be placed somewhere within these two dimensions' (Swanwick, 1988, p.122).

Vertical vs. horizontal discourse

This delineation of different ways of transmitting and acquiring knowledge illuminates the conditions or the ways in which this takes place.

Horizontal discourse is that which

'is usually carried out in face-to-face relations with a strong affective loading as in the family, peer group or local community. The pedagogy may be tacitly transmitted by modelling, by showing or by explicit

modes. Unlike official or institutional pedagogy the pedagogic process may be no longer than the context of segment in which it is enacted, The pedagogy is exhausted in the context of its enactment, or is repeated until the particular competence is acquired'

(Bernstein, 2000, p. 159)

For the music educator, the references to 'peer group' and 'modelling' immediately draw comparison with the 'jamming' process by which their pupils might form bands that practise at break or lunchtime in the music department, or after school in a bedroom or garage. Such popular music-focused ways of learning have been codified into the 'Musical Futures' pedagogic approach in the UK.

Vertical discourses... comprise systems of hierarchically ordered, symbolically *condensed* meanings. They are generated by theoretical languages (syntaxes) that enable systematic conceptual syntheses of meanings (meta-dialogue) at increasingly higher levels of generality and abstraction'

(Moore, 2013, p. 77)

Vertical discourses, then, allow the learner to 'read and write across the segments of horizontal discourses' (Moore, 2013, p. 76), 'integrat[ing] at the level of meanings' (Bernstein, 200, p. 160). Western classical 'music theory' provides the 'translation device' that allows 'meanings [to be] translated upwards through a process of conceptual synthesis in a theoretical language of increasing generality and abstraction' (Moore, 2013, p. 76). However, it can prove less effective when attempting to make sense of other musics.

The Pedagogic Device

This concept represents the ‘general principles underlying the transformation of knowledge into pedagogic communication’ (Bernstein, 2000, p. 25). In defining the pedagogic device, Bernstein argues that ‘the instructional discourse is always embedded in a regulative discourse defined by the preference of values of a specific social order’ and ‘the device functions ideologically to safeguard dominant power relations’ (Haavelsrud, 1997). It does this through three rules: distributive, recontextualising and evaluative (Singh, 2002). In setting out his theory of the pedagogic device, Bernstein points out that knowledge is always recontextualised, and analyses ‘traditional’ vs. ‘progressive’ approaches to education, as well as those where education is ‘for its own sake’ vs. those which are vocational, arguing that while these approaches look significantly different ‘schools reproduce... social-class advantages in schooling and society (Sadovnik, 2001, p. 4) in either case. In determining ‘which approved knowledge is being selected, changed, authorized and confirmed to become transmitted, through education, to society at large’ (Wright and Froehlich, 2012, p. 215), the pedagogic device often turns ‘real’ knowledge into something that is not ‘real’.

2.8.3 Karl Maton

Karl Maton is the originator of Legitimation Code Theory, which aims to ‘make visible the factors participants regard as legitimising in their field’. His two-dimensional model of social and epistemic relations creates four quadrants, each representing a ‘specialisation code’ which, in a nod to

Bourdieu, 'describes the rules of the game' (Maton, 2014a, p. 77). Maton, in seeking to make the codes accessible to school children participating in his research, briefly and accessibly describes the four codes as follows:

- *Relativist*: Anyone can do it, nothing special is needed
- *Knowledge*: You need to learn special skills or knowledge
- *Knower*: You need to have 'natural ability' or a 'feel' for it
- *Élite*: Only people with 'natural ability'; can learn the special skills needed

(Maton, 2014a, p. 79)

Maton has identified music as being perceived to increasingly involve an *élite* code as learners progress through their secondary education (see Figure 9), and suggested that its relative unpopularity as an 'option' subject is related to a fatal combination of its perceived difficulty and its perceived unimportance: 'its *élite* code... does not seem to be reflected by an elite status' (Maton, 2014a, p. 83).

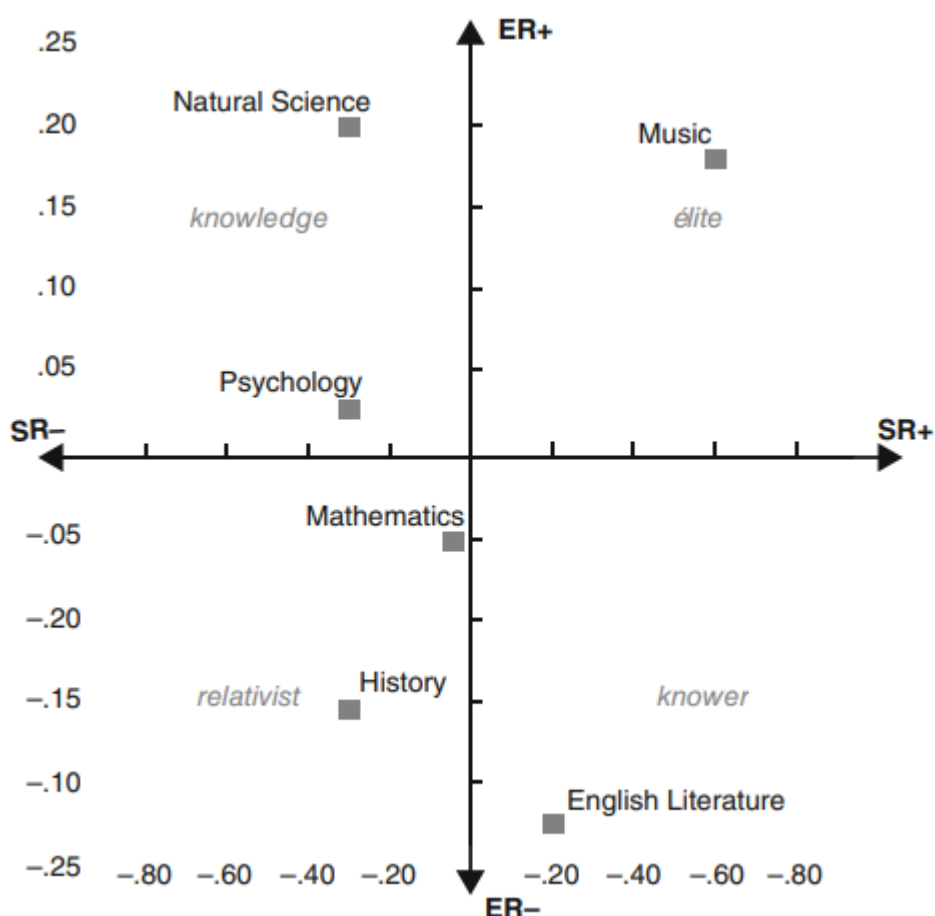


Figure 9: University students' perceptions of subjects mapped onto Maton's specialisation codes, reproduced from Maton (2014b, p. 81).

The sociological theories of Bourdieu, Bernstein and Maton have been used in a number of important pieces of literature to help make sense of the complex field of music education. In making use of these concepts for myself, I do not aim to make any claim to expertise as a sociologist of music education, rather to make use of the work of these academics who have gone before me to 'step back' from a world I understand perhaps too well. My participants and I can hopefully use this work to 'become aware of the sociological water within which we swim' (Wright, 2012, p. 21).

2.9 Conclusions and implications for my research

In reviewing the literature prior to undertaking this research study, I have summarised some important issues which help to illuminate the field in which I am working, and make sense of its parameters. I have also gained an understanding of some important framing concepts which will hopefully help me and my participants 'step back' from a situation with which we are very familiar, and view the music classroom through a series of lenses that help interpret our perceptions.

In considering the school subject of music, I note that the conception of it as a subject that is practical and experiential, a holistic mix of performing, composing and appraising, has been a settled state in Wales since the introduction of the National Curriculum. Elsewhere there are debates around the place of music theory and appreciation, the imposition of a 'canon' of 'great works' and whether appreciation of such a canon can bring about social justice through the accumulation of cultural capital, or whether a more critical pedagogy would furnish pupils with the emancipatory knowledge necessary to challenge the dominant power structures in society. Despite a less turbulent policy discussion around the *nature* of the subject in the classroom in Wales where this research takes place, the *justification* for its existence in the curriculum remains contested and often poorly substantiated. Justifications based on the acquisition of civilised dispositions or transferable knowledge devalue the subject as a discipline in itself, while notions of music being 'good for you' belie a superficial understanding in some quarters of the fundamental importance of the art form in the human

condition. Curriculum reform in Wales based around AoLEs makes the case for a coherent and substantive justification arguably more pressing than ever.

In identifying tensions that exist in the music classroom, I have identified a body of literature which points to a 'gap' in values between those who teach music in the classroom and the pupils. This gap can be traced to a high proportion of teachers whose musical background and education is rooted in the western classical tradition, which has a value system and model of learning which is different from the values and learning approaches inherent in non-Western and popular musics. With pupils' musical values and interests more likely to be rooted in such non-classical musics, differences in what is valued and how to approach learning can result in a perception that the music encountered in the classroom is not 'real'. Music teachers can struggle to grapple with competing identities both in terms of their musicianship and as a teacher, and as well as looking to ways of closing the 'gap' in musical values between themselves and their pupils, they also need to find a way of reconciling their own competing identities as musician and educator in such a way that they are comfortable in themselves.

In considering conceptions of pedagogy, I noted that, while pedagogy itself is something of a contested and difficult concept generically, conceptions of music pedagogy in the classroom are largely settled around Swanwick's holistic, practical model proposed as C(L)A(S)P over forty years ago. Subsequent important developments such as Green's informal approach based on the working methods of popular musicians serve as expansions

and additions to the model, but no opposing approach has been conceived in the intervening decades. The cross-curricular approaches implied by the new Curriculum for Wales point to the potential development of new pedagogies, but a careful examination of the implications of working with multiple disciplines concludes that the highest quality outcomes rest on solid foundations of disciplinary skills and knowledge, and therefore music-specific pedagogies based on Swanwick seem likely to continue much as they have before.

Finally, in 'borrowing' concepts from the discipline of sociology, I have discovered a number of works which apply the theories of important sociological theorists to the music classroom. In doing so, and exercising the worldview of pragmatism to use 'what works' to answer the questions posed in my research, I now have several valuable concepts to help me view the complexity of the music classroom as if through lenses, so that I can look at a familiar world in a new way.

Summary

In chapter 2, I review the literature relating to several important themes pertinent to the study. The nature of music as a subject taught in the classroom, and the means by which its advocates attempt to justify its place as part of the curriculum, provides an initial vantage point from which to consider some of the complexities attendant on the consideration of music as a subject discipline. Moving into some of the detail of music as a discipline allows consideration of the 'gap' in values that can exist between music

teachers and the pupils they teach. The complex identities formed in classroom music teachers provide one angle from which to consider how such gaps are formed.

The review then moves on to consider the position of music within the newly-created curriculum framework in Wales, and then outlines how it might be connected with other subject disciplines in 'powerful' and less 'powerful' ways through the employment of 'cross-curricular' pedagogies, and the potential opportunities and threats to the discipline created by such approaches.

Finally in reviewing the literature, ways of modelling or conceptualising the subject of music and its teaching are considered, starting with definitions of pedagogy, proceeding through models of learning in the subject of music, and culminating with a brief outline of how the seminal theories of sociologists of education can be applied to illuminate the complex relationships and processes within the music classroom. The implications for the study are then considered.

The next chapter will reiterate the research questions of this study and explore the research design employed in answering them.

Chapter 3: Research Design

3.1 Introduction

The aim of this study is to create a conceptual model of the pedagogic beliefs of KS3 music teachers in Wales in the context of the introduction of a new curriculum. In order to achieve this aim, it is necessary to address the following questions:

1. What, if anything, is the impact of the music teachers' backgrounds on their pedagogic beliefs?
2. What, if anything, is the impact of the context in which the teachers are working on their pedagogic beliefs?

These two questions act as 'staging posts' towards a more complex question which more directly addresses the aim:

3. What are music teachers' pedagogic beliefs about KS3 music in the context of the new curriculum?

Once the teachers' beliefs have been represented, to place them in context will help to make sense of them in the wider landscape of educational theory. Therefore, a final question is necessary:

4. How do the KS3 music teachers' pedagogic beliefs build on existing educational theories?

3.2 Paradigms, ontologies and epistemologies

In setting out to undertake a research project in the social sciences, it is crucial for the researcher first to take a step back and consider their own position in relation to the research, and to interrogate their own ontological and epistemological beliefs. The social sciences are a pre-paradigmatic field (there is not a dominant paradigm) (Clark *et al.*, 2021, p. 564), and so the ontology and epistemology underpinning this study need to be considered in detail.

The tools of a social researcher are not necessarily neutral, and need to be pressed into service with an understanding of their relationship to 'different ideas about the nature of social reality and how it should be studied' (Clark *et al.*, 2021, p. 17). The research paradigm, or what Cresswell and Plano Clark (2018) refer to as the researcher's *worldview* (p.35), reflects what the researcher believes about the nature of the social entity being investigated, how (and what) knowledge about that entity should be generated, and where the researcher is positioned in relation to that social entity. Seale (2018, p. 14) points out that 'social facts ... are... created by people. In that sense, they are not facts at all, but are socially constructed'. Seale goes on to give a school as an example of a socially-constructed entity which 'would no longer exist if we all woke up tomorrow and stopped calling ourselves "pupils" and "teachers", and arranging ourselves in space in certain ways that create one

person in a room as “the teacher” and the others as “the pupils”.’ (2018, p. 14)

In the case of this research, which aims to conceptualise the pedagogic beliefs of KS3 classroom music teachers, it is additionally important to acknowledge my own position in relation to the research and those being researched. In investigating classroom music teachers, my lived experience and pedagogic values and beliefs as a classroom music teacher (outlined in detail in chapter 1), created over ten years in a secondary school, mean that I must have my own concept of what classroom music teaching at KS3 should be. As a lecturer in initial teacher education (ITE), working with beginning music teachers, I must furthermore have developed that internal conceptual model even more, and gained a wider experience through interacting with the school music teachers who act as mentors for my student teachers. In working with my student teachers, I have supported beginning music teachers in forming their own pedagogic beliefs about how the subject should be taught in the classroom. Therefore, my own position in the education landscape may have, to some extent, influenced the collective concept of classroom music teaching that exists within that landscape. Additionally, as I attempt to interpret the data I have gathered in the course of this research, I do so as a researcher who cannot realistically claim that the social phenomena I identify ‘confront [me] as external facts that are beyond [my] reach or influence’ (Clark *et al.*, 2021, p. 28). While now without a KS3 music classroom of my own, I still to some extent inhabit the space in which my research is situated. This important realisation must permeate my

research methodology and especially my ethical stance, and should also be borne in mind by the reader of the discussion which follows in chapter 4. In acknowledging my essentially constructionist ontological position, it is important to note that, as Clark *et al.* (2021) assert, 'the categories people use to understand the world around them are in fact social products' (p.29). Therefore my eventual conceptualisation of music teachers' pedagogic beliefs 'presents a specific version of social reality, rather than one that we could see as definitive' (Clark *et al.*, 2021, p. 28). My constructionist position rejects realism, in that I cannot claim that 'a reality exists quite independently of [my] own thoughts and beliefs about that reality' (Seale, 2018, p. 11). However, in seeking to acknowledge my own position within the research space, I still wish to reject a transformative worldview (Creswell and Plano Clark, 2018, p. 37) and avoid taking a stance of standpoint epistemology (Seale, 2018, p. 20), since I am not trying to take sides or further the interests of my participants. Rather, I *aim* for a neutral approach while accepting it as an aspiration rather than a given. This reflexivity (Clark *et al.*, 2021, pp. 33-34) hopefully assists me in my aspiration and also provides a lens for the reader in interpreting the outcomes of this work.

3.2.1 Positivism

A positivist epistemological approach is frequently over-simplified to refer to an over-reliance on quantitative research methods (Clark *et al.*, 2021, p. 23; Seale, 2018, p. 11). Moving beyond such a superficial characterisation, positivist researchers aim to generate 'laws' by testing pre-decided hypotheses using research methods which aim to exclude the biases of the

researcher as much as possible (Gilbert and Stoneman, 2016, p. 82).

Leaving aside my clear recognition above that my own lived experience and position within the landscape I am researching makes it impossible to assert that I am truly removed from the object of my research, the process of teaching is extremely complex. Relevant here is the acceptance that 'expertise revealed in practice is difficult to articulate' (Burn, Hagger and Mutton, 2015, p. 26), and 'reflective awareness of how and why one performs complicates rather than simplifies action and renders it less predictable and regular' (Shulman, 1986, p. 13). Furthermore, pedagogic belief cannot be described as something that 'exists independently of the perception of human beings' (Florczak, 2014, p. 280).

To generate a conceptual model of the pedagogic beliefs of those engaged in such a complex enterprise by positing a hypothetical model and then testing it by collecting data would seem unlikely to succeed, and therefore the positivist epistemological stance is rejected.

3.2.2 Interpretivism

Interpretivism is 'a wide-ranging term that incorporates a number of different perspectives and approaches' (Clark *et al.*, 2021, p. 24), but in a broad-brush sense can be understood as being 'in direct contrast to positivism' (Sparkes, 1992, p. 24). Sparkes (1992) describes the interpretive approach in the following terms (Table 1):

Ontology	Internal-idealist, relativist
Epistemology	Subjectivist, interactive
Methodology	Ideographic, hermeneutical, dialectical
Interests	Understanding and interpretation (practical)

Table 1: Features of the interpretive approach, reproduced from Sparkes (1992, p. 21).

The interpretivist paradigm would therefore present a much closer fit to the worldview and status which I inhabit in this research. Furthermore, the complexity of teaching means that classroom practitioners are engaged in a process of interpreting the events happening in front of them (Burn, Hagger and Mutton, 2015, p. 19), and therefore that in this research ‘there is a double interpretation going on: the researcher provides an interpretation of other interpretations’ (Clark *et al.*, 2021, p. 26).

Coe *et al.* (2017) present a similar table, with an important additional feature (Table 2):

Ontology	Internal-idealist, relativist (local and specific constructed realities, holistic and dynamic)
Epistemology	Subjectivist, transactional, interactive
Methodology	Ideographic, dialectical, hermeneutical
Enquiry aim	Understanding, interpretation and reconstruction

Table 2: Basic assumptions fundamental to the interpretivist paradigm, reproduced from Coe et al. (2017, p. 18).

In choosing to place a dotted rather than a solid line between the first and second rows, Coe *et al.* (2017, p. 18) posit that when taking an interpretivist stance, 'the conventional distinction between ontology and epistemology dissolves', such is the significance of the link between the researcher and the object of the research. In embracing the concept of hermeneutics, the interpretivist researcher rejects the idea of participants as being 'passive vessels who are subject to powerful, but unseen, social forces that are acting upon them' (Clark *et al.*, 2021, p. 25) and embraces Weber's idea of *Verstehen* in considering the importance of human action in creating and sustaining social structure (Wright, 2016, p. 7). The ideographic approach emphasises the importance of 'gain[ing] first-hand knowledge of the subject under investigation' (Sparkes, 1992, p. 14) and, when viewed in this light, my own lived experience as a music teacher can be argued as a strength rather than a weakness when applied to this research project.

3.2.3 Pragmatism

The pragmatic worldview is one which is frequently applied to 'mixed-methods' research in which the qualitative and quantitative approaches are combined (Creswell and Plano Clark, 2018, p. 39). In seeking to attach ultimate importance to the actual question(s) being asked, researchers with a pragmatist worldview are moved to use 'what works' to address the question, mixing qualitative and quantitative approaches within a single study, and abandoning realist notions such as truth and reality. While my worldview is essentially constructionist, it is tempered by my overriding desire to achieve my research aim without feeling the need to be particularly rooted in a

paradigm. This tempering of my mainly constructionist worldview with some pragmatism is, perhaps, the result of a significant part of my lived experience being in the school classroom, where ‘what works’ frequently trumps other considerations in the ‘minute-by minute decision-making’ that must ‘take account of... time, space, resources, the wider environment and [teachers] themselves’ (McIntyre, 2005, p. 360).

Pragmatism is a philosophical approach which originated with the work of Charles Sanders Peirce, William James and John Dewey. Taken as a whole, it has a number of significant differences when compared to interpretivism (Goldkuhl, 2012, p. 142). Goldkuhl (2012), in reporting on a research project which combines aspects of pragmatism and interpretivism, defines three types of pragmatism, of which *methodological* pragmatism is particularly relevant to this research (p. 140). Biesta (2020), cautions against a ‘confessional’ approach to the adoption of theory, in which ‘the first step would be to “sign up” to a particular theory or theoretical “school” in order then to start doing the research’ (Biesta, 2020, p. 9). In suggesting that researchers should be ‘pragmatic without becoming a pragmatist’ (Biesta, 2020, p. 22), Biesta invites those involved in educational and/or social research to ‘connect our judgements and decisions to the question “What is the problem?”’ (Biesta, 2020, p. 23). It is significant to note, later in this chapter, the presence of the work of the sociologist Basil Bernstein in the theoretical underpinning of this research. Moore (2013) points out that ‘Bernstein was strongly committed to the principle... that we begin with a *problem* and then mobilize our resources, theoretical and methodological

around the problem. The problem comes before the approach' (Moore, 2013, p. 4). In primarily adopting an interpretivist approach, I nevertheless acknowledge that being *pragmatic* rather than *confessional* about my adoption of theory allows me to adopt a broad range of theoretical ideas to underpin my approach to answering the questions set out in this research. These theoretical underpinnings will be explored in greater detail later in this chapter.

3.3. Mixed-methods approach

In considering how to address the aims of the research, and bearing in mind a constructionist, interpretivist paradigm with aspects of pragmatism, three approaches present themselves: quantitative, qualitative and mixed-methods. A quantitative approach deals with numerical data, and tends to lend itself to positivist research methods. A purely quantitative approach to the design of this study would leave us knowing the 'what' but not understanding the 'why' – it would leave us without 'nuance, context, and understanding' (Eckert, 2013, cited in Creswell and Plano Clark, 2018 p.9). Working within a qualitative approach implies research methods that are 'inductive, theory generating, exploratory and open ended, seeking explanations and understandings' (Seale, 2018, p. 308). Therefore, it is clear that the qualitative approach should be the *dominant* approach to this study. However, the pragmatic worldview which tempers my constructionism leaves open the option of a third way: mixed-methods. A relatively recent addition to the researcher's repertoire of available approaches, mixed-methods involves the combining of traditionally opposing paradigms with the aim of harnessing

the strengths of each ‘for the purposes of breadth and depth of understanding and corroboration’ (Johnson, Onwuegbuzie and Turner, 2016, p. 123).

Florczak (2014) cautions against applying mixed-methods approaches if one is a purist who feels that either the quantitative or qualitative sphere is a superior approach: he calls for mixed-methods researchers to be ‘connoisseurs of research methodology’ (2014, p.281). That being said, while having respect for the quantitative approach, I must acknowledge both my own significantly lesser experience in working fully in the quantitative domain, and also the considerations of ontology and epistemology outlined above. Conscious of those, it was important for me to recognise that any method I adopted from the quantitative domain served a research design in which the qualitative approach is dominant. In the notation system first used by Morse (1991) and adopted and developed by other authors on mixed-methods approaches, this piece of research could harness the strengths of both qualitative and quantitative approaches, while acknowledging the dominant role of the qualitative domain, by using a design summarised as quan→QUAL.

3.4 The role of theory

While Clark *et al.* (2021) suggest that theory is often perceived as an *outcome* of qualitative research, rather than an *input* which generates a hypothesis (p.6), they also point out that it can provide ‘a framework within which social phenomena can be understood and research findings can be

interpreted' (p.18). In the case of this study, my approach is inductive in that I wish to use observations to generate a conceptual model (Clark *et al.*, 2021, p. 20). The social phenomena of the classroom are complex and multi-layered and research aims to 'find ways of interpreting or explaining phenomena through identifying patterns and formulating abstract ideas that reflect these patterns' (McIntyre, 2005, p. 360). The music classroom is home to 'multiple discourses, knowledge structures, and identities [which] create a problem that may be unique to music within the secondary curriculum' (McPhail, 2016, p. 1154). But, it is also a place with which I am very familiar, having spent ten years as a secondary music teacher. Therefore, there is a dual role for theory in this research: to help make sense of a complex environment, but also to help me step back and 'be like the fish that becomes aware of the water in which it swims' (Wright, 2012, p. 21). The quote from Wright (2012) in the previous sentence refers to sociological theories, which help to make the familiar (the secondary music classroom) 'strange, subject to critique and reflection' (2012, p. 21) and able to be observed with the status of an outsider. This applies both to me as the researcher and also to some extent to the participants of the research, who need to step back and consider aspects of their work which may be deeply embedded in their day-to-day practice. While the original theories expressed by theorists such as Bourdieu and Bernstein can be 'complex and by no means incontestable' (Dwyer, 2019, p. 15), a number of music-specialist education researchers have made use of them to frame their work (e.g. Bate, 2020; Dwyer, 2019; John, 2020; Wright, 2008a). In the process of providing practical examples and applications of these abstract theories in the context

of the music classroom, they help to make them clearer for researchers who follow them.

These applied examples of abstract concepts provide a stimulus for the generation of questions about the 'craft knowledge' of teaching (McIntyre, 2005, p. 365), and my aim is to use them to provide a framework to guide the initial choices that I make in framing my research. They represent 'sensitizing concepts... suggest[ing] directions along which to look' (Blumer, 1954, p. 7) which are a guide rather than a constraint. Using sociological theory in this spirit allows me to pick a number of 'lenses' through which to view and interpret my participants' articulation of their craft knowledge, in the hope that I can make sense of their decisions by using such lenses singly or in combination.

In the case of this research, the 'horizontal vs. vertical' discourse of Bernstein (1976, cited in Swanwick, 1988) provides a relatively simple way for teachers to articulate their approach to control of the classroom discourse, and a relatable scenario is outlined in detail by Wright (2008a). Additionally, the legitimation code theory from Maton (2014a) provides a way of situating the subject discipline of music in relation to other subject disciplines, as well as articulating the way that the nature of the subject evolves as primary education gives way to secondary and finally, for a few, university study. Section 3.6.1 outlines in detail how these theories underpinned the questions that I asked the participants in the questionnaire and the interviews.

3.5 Research methods

This research study, adopting a mixed-methods quan→QUAL approach and an explanatory sequential design (Creswell and Plano Clark, 2018, p. 66), utilises two data collection methods: online self-completion questionnaires (distributed to all secondary schools in Wales), which are followed by online one-on-one interviews (a self-selecting smaller subset). The explanatory sequential design allows for the initial results from the online questionnaire to be further explained by the round of interviews, to allow a clearer interpretation to be created (Clark *et al.*, 2021, pp. 568-9).

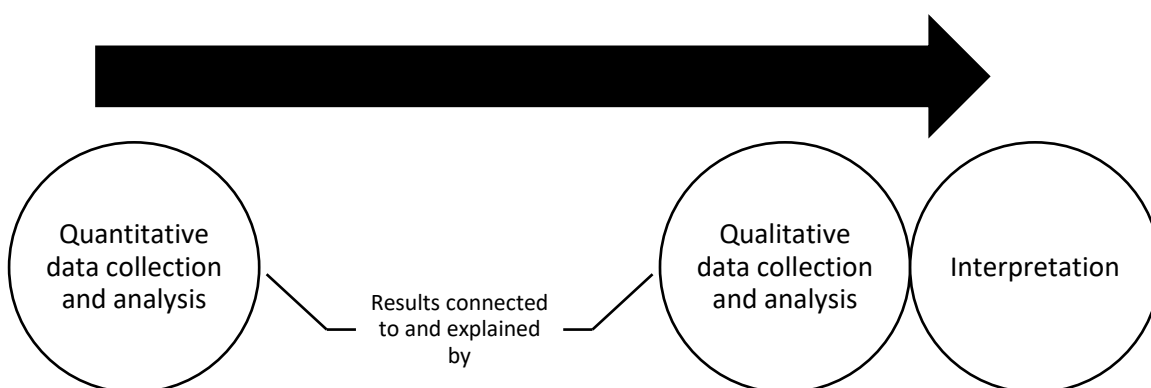


Figure 10: The explanatory sequential design (adapted from Creswell and Plano Clark, 2018, p. 66).

3.5.1 Self-completion questionnaire

Self-completion questionnaires are a cheap way to provide a large number of geographically-diverse respondents with the opportunity to participate in a

research study (Seale, 2018, p. 181). The ability to create online surveys reduces the cost and labour still further (Sue and Ritter, 2012, p. 12).

Considering some of the points already made about my own place in the landscape being researched, and some of the ethical issues discussed later in this chapter, a further advantage of self-completion questionnaires is the absence of influence from the researcher at the moment the questionnaire is being filled in, as compared with an interview where the researcher is present and could be influential on the responses given (Seale, 2018, p. 181). As with any research method, however, the benefits are balanced by a series of potential disadvantages, which must be considered to ensure that the overall research design compensates for any issues of validity and reliability as far as possible. Clark *et al.* (2021) give a summary of many of the disadvantages of self-completion questionnaires when compared with interviews (pp.213-215), and many of these (around not being able to probe further into answers or ask additional questions) can be addressed through the choice of follow-up qualitative interviews as the second stage of the research design.

Receiving a very low response rate to a questionnaire delivered online is a known concern, with Clark *et al.* (2021) recommending engaging with relevant professional networks as a potential strategy to gain a more positive response (p. 216). My status as a member of the community being researched, while generating both ethical and ontological questions that need to be addressed (see elsewhere in this chapter), does present a potential advantage in the area of gaining a suitably high response rate. I am known to a number of music departments through visiting students and general outreach work, and the goodwill generated by a careful approach to

my professional relationships over many years hopefully provides a positive impact to the response rate. It is worth considering, however, that a less-welcome impact of this status is a lessening of the advantage relating to respondents potentially completing the questionnaire in an honest and objective way (Clark *et al.*, 2021, p. 212).

A further potential disadvantage of online questionnaires is that they rely upon the respondents having the technical equipment and ability to access and respond to them (Sue and Ritter, 2012, p. 18). Given that this study specifically targets secondary music teachers and relates to their professional work, questions of socioeconomic representation do not apply in terms of the teachers themselves, and the wide range of schools given the opportunity to respond hopefully provides socio-economic representation in terms of the nature of the school catchment. Teachers have access to internet-connected computers in school, and the Welsh Government, having introduced the digital competence framework (DCF) as part of the curriculum, consider the teaching of digital skills as the responsibility of all teachers (Welsh Government, 2018, p. 5), and therefore the reservations about access to technology and possessing the skills to engage with the questionnaire do not apply.

The population of secondary schools in Wales is known as it is in the public domain (Welsh Government, 2022), therefore a saturation sampling approach becomes possible because of the similar amount of labour involved in sampling vs. inviting the entire population to participate (Sue and Ritter,

2012, p. 35). Although local education authorities do not publish the email addresses of individual staff members, they do provide a general contact address for each school, so I decided that the link to the online questionnaire would be emailed to this general email address with a request to pass it on to the music teachers in the school. A reminder and final reminder would then be sent out unless a school responded requesting that no further messages should be sent or indicating that they did not wish to participate.

3.5.2 Semi-structured interview

The interview is a flexible and widely-used research method for carrying out qualitative research (Clark *et al.*, 2021, p. 425). In the case of this particular research design, the explanatory sequential mixed-methods approach used a dominant qualitative stage to explain and illuminate the features identified during the initial quantitative stage. Since this is the case, there was not a need to generate an entirely new structure for the interview stage: the questions identified and asked in the questionnaire need to form the basis of the interviews, but the key difference is that participants have the opportunity to expand upon the reasons for their beliefs (Clark *et al.*, 2021, p. 425). This implies the use of a semi-structured approach to the interviews, since the original questions, informed by the theoretical lenses outlined above, form the 'backbone' of the interview, with the opportunity for clarifications, digressions and an additional rich layer of information in terms of tone of voice or facial expression which (with a semi-structured approach) can then be further explored with spontaneous follow-up questions in order to

understand more about the response than could be gained from a remote questionnaire response (Seale, 2018, p. 221).

While an interview stage is the obvious candidate for the second stage of a quan→QUAL mixed-methods research design, it is not without its risks, especially given my own position within the landscape being researched. The unstructured approach to the interviews brings with it the opportunity to depart from the 'backbone' of questions in order to more fully understand the responses of the interviewees, but the introduction of spontaneity, and the attempt to respond to subtle cues from the interviewees, brings an increased risk of researcher bias (Bell and Waters, 2014, p. 178).

A semi-structured interview carried out between me and a secondary music teacher would be a conversation between two professionals experienced in the same field, with much shared understanding and knowledge. There would likely be shared assumptions and some values are likely also to be shared. On the face of it, this would present a significant danger of bias which could present itself in the conduct of the interview (in terms of the interpretation of responses leading to the selection of follow-up questions) and/or in the analysis of the data. Considering the risk of such bias might lead me to reject the option of carrying out the semi-structured interviews myself in favour of asking a neutral third party to carry out the work, leaving me to transcribe and analyse the resulting recorded interviews.

An alternative argument presents itself, however: that my specialist, 'insider' status in which I can 'use [my] prior knowledge and experience to good advantage' (Coe *et al.*, p. 188) might offer advantages that go some way to outweighing the risks. Seale (2018) in a section titled *Questions of power, difference and ethics* (p.224-226) outlines an argument in favour of the 'matching' of interviewers and interviewees in terms of class, gender and 'race', pointing out that it is beneficial to consider 'outsider/insider' dynamics (p.225) when weighing up the potential advantages and disadvantages of the specific researcher/respondent match. While the issues of 'race', gender and class which form the framework of Seale's discussion would seem less relevant in the case of this research than in the types of social research used by Seale as examples, there is a salient point that secondary schools are strongly hierarchical organisations with a prevailing accountability culture (Kneen *et al.*, 2021, pp. 19-20). My own identity as someone who has also spent time occupying the same position in the hierarchy as my interviewees offers the potential to go some way to neutralise any potential reluctance to speak freely about pedagogic values and beliefs that might manifest itself in a conversation with an 'outsider'. The need to remain 'on-message' might be reduced when in conversation with someone who understands the culture of secondary schools, and can understand the politics and pressures which are navigated by a classroom teacher.

However, Seale's chosen example of the experience of a researcher into Zambian microfinance (Siwale, 2015, cited in Seale, 2018, p.225), while from a very different field of endeavour, offers an illuminating example of how my

own status (as a classroom music teacher who has since become a university lecturer in ITE) could potentially switch from 'insider' to 'outsider' in subtle and unpredictable ways during the course of the interviews. The exercise of reflexivity is therefore an important aspect of critiquing my research and trying to understand how an appropriate level of objectivity can be claimed for its findings without either overstating the objectivity of a piece of research of this nature or, conversely, underplaying the enabling role that my partial 'insider' status can play in gaining the trust of interviewees and understanding their responses.

Basing the interviews on the original questions asked in the questionnaires also helps to provide a more neutral 'base' from which to explore questions of pedagogic belief. The use of the sociological ideas selected to underpin the questionnaire provides something which 'makes the familiar strange, so that we have the opportunity to see it as if for the first time' (Wright, 2016, pp. 1-2), and this provides some further protection against shared understandings and values becoming shared biases to a degree that would be unacceptable.

3.6 Sample

As explained earlier, the creation of an electronic questionnaire meant that there was no limit to the number of participants that I could include in my sample, and I could take a saturation sampling approach. Accordingly, I decided to send the questionnaire to every school in Wales described as 'secondary' or 'middle' phase, and 'community' or 'voluntary aided'. This

gave a list of 205 schools. The sample was therefore self-selecting, as it consisted of those teachers who chose to respond to the request to participate, but the entire population of music teachers in Wales had the opportunity to participate. All 75 completed responses were included in the dataset.

The sample of participants for the qualitative interviews was also self-selecting, as to be involved in this stage of the research they had to ethically indicate as outlined below their willingness to participate, and provide contact details. 23 positive responses to this question were received, and all were contacted to book a follow-up interview.

Of the 23 positive responses, two did not provide their email address, so an attempt was made to contact them via the general email address of the school that they identified in their comment. Neither of these teachers subsequently replied. Nine of the 21 remaining teachers replied to my direct contact, and all nine went on to book a follow-up interview and attend. These nine interviews formed the qualitative data set for this study.

3.7 Ethical considerations

Any piece of research carried out under the auspices of Cardiff Metropolitan University must adhere to the ethical standards set out in the university's Research Ethics Framework (Cardiff Metropolitan University, 2018), and the specific principles and procedures of Cardiff School of Education and Social Policy (CSESP) (Cardiff School of Education and Social Policy, 2017). The

School's ethics framework acknowledges the importance of the British Educational Research Association (BERA) guidelines for ethical research (British Educational Research Association, 2018) which set out a basis for the ethical conduct of educational research. This research study was carried out in accordance with these frameworks and guidelines, and with the permission of the CSESP research ethics committee (see appendix 1).

BERA acknowledge that 'research related to education is varied and complex' (British Educational Research Association, 2018, p. iii), and recommend that decision-making around the ethical issues inherent in a project should be 'an actively deliberative, ongoing and iterative process' (p. 2). With this in mind, the research ethics committee of CSESP was consulted three times at appropriate points during the research process, to allow an ongoing dialogue with the committee as the research took shape, rather than a single input at the start of the project. Because of the bespoke nature of educational research projects, it was important to consider the very specific context of this work, and the ethical considerations it raised, and these are outlined in this section.

The broadest ethical consideration, applying to the whole of the research study, was my position as a senior lecturer in ITE and programme leader for the PGCE secondary music programme at Cardiff Metropolitan University. While this meant that a source of potential participants existed within the university, namely the cohorts of PGCE secondary music students I was teaching, there were serious ethical difficulties with asking them to

participate. The workload implications for the student teachers at a difficult juncture in their early career, coupled with the conflicts around their university subject leader asking them to participate in research meant that it was easy to reject their involvement at the earliest stage.

3.7.1 Ethics of questionnaires

When considering the ethics of the baseline questionnaire design, it became apparent that my multiple identities of musician, teacher, researcher and ITE lecturer with responsibility for placing student teachers in secondary music departments, would become an issue at an earlier stage than I initially recognised. In considering what data to collect in the baseline questionnaire, the question arose as to whether it would be desirable to be able to examine responses in the light of the geographical and socio-economic context of the school, as well as judgements made about the school by Estyn (the schools' inspectorate in Wales) and the Welsh Government categorisation system (Welsh Government, 2019b). While it would be both onerous and unrealistic to expect individual music teachers to have at their fingertips such data as the percentage of pupils in receipt of free school meals – a frequently-used broad-brush measure of socio-economic deprivation (Taylor, 2018) – it would be relatively trivial to add in this information myself if the participant named the school in which they were working.

On reflection, however, this was deemed ethically troublesome. My role as an ITE lecturer in secondary music includes having some input into which departments to use for student placements. Distributing a questionnaire

which invited serving music teachers to indicate their thoughts in relation to a number of philosophical questions about music pedagogy while also naming their school could lead the participants to temper their views in one direction or another, feeling that it might affect my judgement when drawing up my placement lists. On ethical grounds, therefore, it was decided that it would not be possible to take account of these data points about the schools in which participants were working at the baseline questionnaire stage. While potentially useful information, the risk to the ethics of the project was deemed too great, and the question was removed before the questionnaire was put before the CSESP ethics committee.

Following this conclusion about the importance of not identifying schools or participants, I also realised that the optional opportunity to provide contact details in order to participate in follow-up qualitative data collection would need to be separated from the questionnaire responses, as the contact details would likely include school email addresses and therefore identify the school involved. In order to achieve this separation, the question about follow-up research was placed in an entirely different Qualtrics questionnaire which was linked to from the main questionnaire. While participants experienced this as a seamless transition to the final question, in reality they had left the main questionnaire and were entering their contact details into a completely different data set, thereby achieving an 'air gap' between their opinions and their identity.

The process of reviewing the initial questionnaire draft before ethics submission led me to reflect on the multiple identities I inhabit. I had already acknowledged that a constructionist approach to carrying out this research would be required, and that this included acknowledging that my own lived experience meant that my own reality could not be entirely separated from the questions being posed. It would not be possible to erase from the picture entirely the fact that I identify as a music teacher and spent a decade teaching KS3 music. However, the ethical risks around my interactions with a number of music departments in my role as an ITE lecturer had been less clear to me. In hindsight, I was over-optimistic in assuming that excluding my own students from the research, while a vital step, would be sufficient separation between my teaching and my research. I now also understood that it would be important to remember that some of the teachers participating in my research would potentially be hosting my student teachers, and that it would be important to make an explicit distinction in my mind between my role in initial teacher education (in which part of my job is to try and find a good 'match' between student and department) and my role as a researcher.

One further ethical consideration was encountered during the setup of the online questionnaire. Sue and Ritter (2022) propose that is not ethical to make responses 'required' for questions, arguing that 'in no other survey mode are respondents forced to answer particular questions' (p.90). However, in the case of this research I decided that the questions about pedagogic belief being asked were not 'embarrassing or not applicable' (Sue

and Ritter, 2012, p. 90), and that while some of them might be 'difficult' (p.90), I would prefer to receive a smaller number of survey responses with which the respondent had fully engaged rather than a larger number of half-completed surveys which might indicate a lack of careful thought or engagement on the part of the respondent. For this reason, this ethical objection was rejected in this particular case.

3.7.2 Ethics of interviews

In the early stages of discussion about the research design, avoiding using departments in schools that worked in partnership with my institution seemed to be a solution to any potential conflict with my ITE role. However, the Cardiff Partnership for Initial Teacher Education works in partnership with so many schools across a wide geographical area of Wales that to exclude these schools would likely impact significantly on the amount of data collection that would be possible. To mitigate the potential risk, the following passage was incorporated into the participant information sheet for the interviews:

You may feel that discussing your beliefs about music teaching and the new Curriculum for Wales might influence my judgements, as Programme Leader for PGCE Secondary Music, about placing students in your department. Please be assured that the rich variety of approaches to music teaching, and the different responses to the ideas of the new curriculum, are seen as a strength of the partnership between Cardiff Met and our school colleagues. Providing two contrasting placements to our student teachers is seen as a strength of the programme, and therefore there are no 'right' and 'wrong' answers from the point of view of the Initial Teacher Education programmes at Cardiff Met.

This point was particularly emphasised in the verbal briefing at the start of each interview.

3.8 Procedure

The timeline of data collection can be seen in Table 3 below.

Time	Actions
July 2019	Background reading, production of a questionnaire informed by literature about music teaching
October 2019	Initial pilots of questionnaire. Data from these pilot attempts was not incorporated into the research study.
January 2020	Ethical approval for distribution of the questionnaire
February – March 2020	Questionnaire distributed and open for responses
March-July 2020	Analysis of questionnaire data
October 2020	Ethical approval for follow-up focus groups
December 2020	Ethical approval for focus groups to become individual interviews (see 'problems overcome' section of this chapter)
January 2021	Pilot interview (data from this interview was included in the study)
February-March 2021	Interviews
April-June 2021	Coding of interview transcripts
July-September 2021	Creation of conceptual model

Table 3: Timeline of data collection.

3.8.1 Designing the questionnaire

Background reading of literature relating to classroom music teaching helped me to determine the themes which would need to be covered by the

questionnaire in order to gain useful information about the pedagogic beliefs of the teachers being surveyed.

Table 4 below outlines the questions, and my rationale for asking them.

	Question	Commentary
About you		
1.1	Your job title: Teacher Head of Department Member of SLT [Senior Leadership Team] Other	This information may help identify differences in philosophy or awareness amongst those with HoD responsibilities and those who are 'just' teaching. We <i>may</i> also find that SLT members are more aware of the new developments.
1.2	What year of your teaching career are you in? For example, if this is your NQT year, enter the number 1.	This allows us to investigate any trends relating to the level of experience and also how recently the teacher was exposed to Initial Teacher Education.
1.3	What is your age?	Linked to 1.2
1.4	What qualifications do you hold? Tick all that apply. BA BMus BSc BEd Music college/conservatoire diploma PGCE MA MMus MSc MEd MPhil PhD EdD Other (Please specify)	This may provide some interesting data in relation to whether those with higher-level qualifications have different beliefs to those without them. It also helps, in conjunction with question 1.10, to differentiate between the large body of 'classically trained' music teachers and those with more diverse backgrounds, and help uncover any differences in attitudes.
1.5	How many schools have you taught in, excluding supply teaching and teacher training placements?	Linked to question 1.2, experience of a more diverse range of schools may also affect attitudes.

	Question	Commentary
1.6a	How many lessons (of any subject) do you teach per fortnight?	Having a 'foot in more than one camp' may affect how teachers view the subject, and the desirability of making connections. Those teaching in other subjects may have a less strongly entrenched subject identity, which may affect their beliefs.
1.6b	How many music lessons (of any key stage) do you teach per fortnight?	
1.7	<p>As a musician, what would you say is your principal study?</p> <p>Voice Piano Piano Accompaniment Violin Viola Cello Double Bass Recorder Flute Oboe Clarinet Bassoon Saxophone French horn Trumpet Cornet Trombone Euphonium Tuba Percussion Guitar Drums Composition Songwriting Music technology Music production Musicology Other (please specify)</p>	This question helps differentiate between those with a formal classical background and those with other backgrounds. See Wright (2008a) for a discussion of some of the issues around the <i>habitus</i> of classically-trained music teachers and the effect on pupils' perceptions of whether the music they learn in school is 'real' music.
1.8	<p>What, if any, is your second study?</p> <p><i>[repeat options]</i></p>	As 1.7
1.9	<p>What, if any, is your third study?</p> <p><i>[repeat options]</i></p>	As 1.7
1.10	Where did you study for your first music degree/diploma?	Linked to 1.2 and 1.7

	Question	Commentary
About your department		
2.1	How many people teach music in your department (excluding peripatetic staff)? Give the number of people rather than the FTE equivalent.	Knowing the number of different people contributing to the ethos of the department seems an important data point. Anecdotally, music departments are shrinking in size.
2.2	What Key Stage 4 qualifications (if any) do you offer? GCSE Music GCSE Performing Arts BTEC Music BTEC Performing Arts Other (please specify)	Teachers' beliefs about the purpose of KS3 music could be coloured by the qualifications they offer at KS4 and KS5.
2.3	What Key Stage 5 qualifications (if any) do you offer? AS/A-level music AS/A-level performing arts BTEC Music BTEC Performing Arts Other (please specify)	As 2.2
About your school and the new Curriculum for Wales		
3.1	Is your school a pioneer school for any aspect of the Curriculum for Wales? [Yes/No]	Questions about the pioneer status of the school will help with understanding the level of awareness about the new curriculum, and the amount of freedom the school may have had to experiment already.
3.2	IF YES: Is your school a pioneer school for professional learning? [Yes/No]	As 3.1
3.3	IF YES: Is your school a pioneer school for the expressive arts? [Yes/No]	As 3.1
3.4	IF YES: Is your school a pioneer school for another AoLE? [Yes/No]	As 3.1

	Question	Commentary
3.5	How much has your <u>school</u> engaged in preparing for the new Curriculum for Wales? Not at all ¹² A large amount	Amongst non-pioneer schools, anecdotally it seems that some schools have been very active in preparing for the new curriculum, while others are doing much less. It will be important to know this as some teachers may well have started on a process of evolving their pedagogic beliefs already (or may have entrenched their position!)
3.6	How engaged has your <u>department</u> been in preparing for the new Curriculum for Wales? Not at all A large amount	As 3.5
3.7	How engaged have <u>you personally</u> been in preparing for the new Curriculum for Wales? Not at all A large amount	As 3.5
About you as a teacher of KS3 music		
4.1	Place yourself at the point on the scale where you feel you <i>generally</i> lie in terms of your KS3 music teaching beliefs: The teacher should have control over the selection of music content used in KS3 music lessons The pupils should have control over the selection of music content used in KS3 music lessons	This is to gauge where the teacher feels they stand on the continuum of Bernstein's strong to weak <i>classification</i> (1976, cited in Swanwick, 1988)

¹² **Note:** In the questions, a Likert scale is denoted by the following, for example:
Strongly agree
|
Strongly disagree

	Question	Commentary
4.2	<p>Place yourself at the point on the scale where you feel you <i>generally</i> lie in terms of your KS3 music teaching beliefs:</p> <p>KS3 music lessons should mainly consist of formal, teacher-led activities KS3 music lessons should mainly consist of informal, pupil-led activities</p>	<p>This is to gauge where the teacher feels they stand on the continuum of Bernstein's strong to weak <i>framing</i> (1976, cited in Swanwick, 1988). This is an important and ongoing debate amongst music teachers leading on from the work of Green (2008) and the <i>Musical Futures</i> movement. See Hallam, Creech and McQueen (2017) for a recent discussion of the impact of informal teaching (ie. weak framing) on teachers.</p>
4.3	<p>Place yourself at the point on the scale where you feel you <i>generally</i> lie in terms of your KS3 music teaching beliefs:</p> <p>At KS3, musical understanding should mostly be gained by pupils learning the underlying disciplinary 'building blocks' which can then be re-used in different contexts Musical knowledge should mostly be gained by pupils exploring music in context through collaboration and discussion</p>	<p>This question aims to find out whether teachers see KS3 music as something that should be approached primarily through <i>horizontal</i> or <i>vertical</i> discourse (Bernstein, 2000, cited in McPhail, 2016). McPhail (2016) states that 'multiple discourses, knowledge structures, and identities create a problem that may be unique to music within the secondary curriculum.' (p.1154)</p>

	Question	Commentary
4.4	<p>Place yourself at the point on the scale where you feel you <i>generally</i> lie in terms of your KS3 music teaching beliefs:</p> <p>KS3 pupils need me to provide the relevant subject knowledge KS3 pupils should be allowed to discover subject knowledge</p>	<p>Questions 4.4 and 4.5 attempt to discover teachers' beliefs about KS3 music as defined by the <i>specialisation codes</i> defined by McPhail and McNeill (2019) drawing on the work of Bernstein (2000) and Maton (2014). These are the <i>knower</i>, <i>knowledge</i>, <i>élite</i> and <i>relativist</i> codes, and Lamont and Maton (2008; 2010, cited in McPhail and McNeill, 2019, p. 4) suggest that, at KS3, pupils are in the process of moving from a <i>knower</i> code to a <i>knowledge</i> code, and preparing to move towards an <i>élite</i> code if they continue with post-compulsory music studies beyond KS3.</p>
4.5	<p>Place yourself at the point on the scale where you feel you <i>generally</i> lie in terms of your KS3 music teaching beliefs:</p> <p>I should create the opportunities for KS3 pupils to express themselves artistically Pupils should decide what form their artistic expression should take</p>	As 4.4

	Question	Commentary
About the ideas behind the new Curriculum for Wales		
5.1	<p>Place yourself at the point on the scale where you feel you <i>generally</i> lie in terms of your KS3 music teaching beliefs:</p> <p>In order to give pupils the best experience in KS3 music, it is vital that KS3 music teachers' subject knowledge and understanding should extend beyond music and into other relevant subjects</p> <p>Strongly agree Strongly disagree</p>	<p>This question aims to find the extent to which teachers agree with Donaldson (2015) that 'if powerful connections within and between Areas of Learning and Experience can be found they are likely to improve and reinforce learning in the constituent disciplines.' (2015, p.68) It also touches on the comments of Fautley and Savage (2011) who emphasise the need to approach making connections with other subjects with 'sensitivity' and an understanding of the 'historical legacy [and] ...the cherished ideas and ways of thinking that every <i>subject</i> contains' (p.2, italics original).</p>
5.2	<p>Place yourself at the point on the scale where you feel you <i>generally</i> lie in terms of your KS3 music teaching beliefs:</p> <p>KS3 music should mainly be about:</p> <p>Making pupils better musicians Making pupils more creative in general (ie. developing creativity that they can transfer to other contexts outside of music)</p>	<p>This question aims to investigate where music teachers see their responsibilities in terms of teaching the subject discipline for its own sake or contributing to wider and non-subject-specific 'purposes' (Donaldson, 2015)</p>
5.3	<p>Place yourself at the point on the scale where you feel you <i>generally</i> lie in terms of your KS3 music teaching beliefs:</p> <p>KS3 pupils need a thorough knowledge and understanding of music before attempting to make connections between music and other subjects Making connections between music and other subjects from the start helps pupils improve their knowledge and understanding of music</p>	<p>This question touches upon concepts such as 'instruction vs. encounter' (Swanwick, 1988), the ongoing debate around the importance of knowledge (with some representative music teacher responses summarised in McPhail and McNeill (2019, pp. 6-7) and the approaches to interdisciplinary working discussed in Breeze and Thayer (2019).</p>

	Question	Commentary
5.4a	To what extent do you feel your KS3 music lessons currently give pupils opportunities to improve their ability to create new material that has value?	<p>These next three questions investigate how teachers feel KS3 music in their classroom currently contributes to developing the three 'transformative competencies' defined in OECD (2018), - and, by definition, to what extent they feel their existing KS3 music teaching contributes to developing the 'knowledge, skills, attitudes and values [that] today's students need to thrive and shape their world' (OECD, 2018, p. 2)</p> <p>It also seems important to ask how content the teacher is with their perception.</p>
5.4b	<p>Not at all A lot</p> <p>How satisfied are you with this state of affairs?</p> <p>Very unsatisfied Very satisfied</p>	
5.5a	To what extent do you feel your KS3 music lessons currently give pupils opportunities to work collaboratively to solve problems?	As 5.4
5.5b	<p>Not at all A lot</p> <p>How satisfied are you with this state of affairs?</p> <p>Very unsatisfied Very satisfied</p>	
5.6a	To what extent do you feel your KS3 music lessons currently give pupils opportunities to take personal responsibility for what they do?	As 5.4
5.6b	<p>Not at all A lot</p> <p>How satisfied are you with this state of affairs?</p> <p>Very unsatisfied Very satisfied</p>	

	Question	Commentary
5.7	<p>The new Curriculum for Wales proposes the creation of an expressive arts Area of Learning and Experience (AoLE), which Donaldson says should be used to create ‘powerful connections’ between subject disciplines. How positive do you feel about this idea for you as a teacher?</p> <p>Very positive Not at all positive</p>	A blunt question about how positive or otherwise the teacher currently feels about what they understand the implications of the new AoLE-based curriculum to be for their own future as a teacher.
5.8	<p>How positive do you feel about this idea for the pupils?</p> <p>Very positive Not at all positive</p>	The same as 5.7 but from a pupil perspective.
5.9	<p>How much do you feel the introduction of the new Curriculum for Wales will change what you do in the KS3 music classroom in the next five years?</p> <p>It will change nothing It will change a great deal</p> <p>You can use this space to explain your answer.</p>	This question needs expanding on with free text because there are many reasons why the teacher might choose a particular point on the scale, not least that they may suspect that the curriculum implementation will not happen!

Table 4: Questionnaire design and rationale for each question.

An electronic questionnaire was devised from the questions above, as this allowed easy, cost-free distribution directly to schools, and could be completed on any Internet-connected device, including a smartphone if desired. As previously discussed, I did not consider it at all likely that any teacher wishing to complete the questionnaire would find themselves unable to do so for the lack of such a device (Coe *et al.*, p. 227). The electronic format would also make for easier analysis of the data once the questionnaire responses had been collected.

3.8.2 Piloting the questionnaire

The first draft of the questionnaire was distributed to two music teachers personally known to me, and they were asked to feed back on whether the questions were easy to understand and whether the questionnaire worked in the way I intended. Some useful feedback was received about missing multiple-choice options and compatibility with particular devices. Overall, no major issues were reported with the survey or the nature of the questions, so the small corrections were made, the responses from these pilot users were deleted, and ethical approval to distribute the questionnaire was sought.

3.8.3 Ethical approval for the questionnaire

I attended the research ethics committee of Cardiff School of Education and Social Policy on 11th December 2019, and following some further clarification to the committee, was granted approval to proceed with distribution of the questionnaire on January 23rd, 2020. The letter granting approval can be found in appendix 1.

3.8.4 Distributing the questionnaire

Email addresses for all mainstream secondary schools in Wales were collated from the different Local Authority websites, and the link to the questionnaire was sent to the main contact email address for all 205 secondary schools, requesting that it be forwarded to music teachers in the school. The questionnaire was made available in English and Welsh. The final question, asking teachers if they wished to be considered for the next

stage of the research, stated that interviews would be carried out in English only. The questionnaire was left open for eight weeks, and two reminder emails were sent out, one at the halfway point and one a few days before the questionnaire closed.

During the first half of the data collection, schools across the UK were closed to the vast majority of pupils, and many teachers worked from home, owing to the international Covid-19 pandemic (Adams and Mohdin, 2020). While the reminders were still sent out to schools as planned, a number of previously working email addresses had been set up with auto-responders stating that they were no longer being monitored, and one school replied advising that they were no longer willing to forward emails to members of staff (this school was removed from the distribution list for further reminders).

3.8.5 Analysing the results of the questionnaire

75 complete responses to the questionnaire were received. The responses indicated the median number of teachers in a department to be 2, so this would equate to around a fifth of serving music teachers in Wales, which is a pleasing response rate, especially given the difficult circumstances in which the survey was sent out. Using the Qualtrics platform allowed simple analysis of the responses to generate a picture of the musical background and training of the teachers, some information about their teaching careers, the perceived level of engagement with the new Curriculum for Wales, and some broad-brush insight into their opinions and beliefs about classroom music teaching at KS3.

Synthesising this information and drawing conclusions from it was an important preparatory step to carrying out the follow-up interviews, and the conclusions drawn from analysis of the questionnaire data were written up in an article (Breeze *et al.*, 2022).

3.8.6 Problems overcome during the data collection process

The initial plan for the qualitative stage of the research was to convene focus groups of four participants at a time to discuss teachers' beliefs about the teaching of music and the implications of the new Curriculum for Wales. However, the coronavirus pandemic prompted a reconsideration of the approach. While the resultant mass adoption of videoconferencing software (such as Microsoft Teams) as a result of travel restrictions and social distancing meant that focus groups could potentially be convened much more easily in the online environment, there were concerns about the extent to which a picture of teachers' pedagogic beliefs could be co-constructed successfully in this medium. In the face-to-face focus group environment, there could still be reticence from some participants (and dominance from others) which could impede the co-construction of a true picture of their beliefs (Seale, 2018, p. 252). In an online videoconference, the lack of physical presence and body language, poor quality video and audio and delays on the line seemed likely to exacerbate this issue. An amendment to the original ethics application for focus groups (originally received in October 2020) outlined my thinking, and ethical approval was granted to modify my data collection to use individual online interviews instead.

3.8.7 Qualitative data collection: interviews

Following consideration of the initial questionnaire, it was important to begin the process of discovering the detail behind the responses – to begin to collect more open-ended, qualitative data. The initial questionnaire contained an invitation to be involved in further stages of the research by supplying contact details, and 23 teachers supplied contact details. The design of the questionnaire meant that the contact details appeared separately from the questionnaire responses, so that the questionnaire results could be completely anonymous. Nine teachers eventually gave interviews.

The interviews started from the point of not knowing participants' responses to the questionnaire owing to the required anonymity of the survey, and there was, therefore, a resultant need to clarify participants' beliefs based on the starter questions. The interviews were therefore structured around revisiting the attitudinal questions which were originally presented on a sliding scale in the survey. Mindful that the participants would be taking part in the interviews at a distance and while doing their busy jobs as classroom teachers, a visual stimulus was devised that would hopefully make the interview more interesting and stimulating for the participants. A visual representation of the sliding scale from the questionnaire was created in Microsoft PowerPoint, with an arrow that could be placed anywhere on the scale using instructions from the participant. This visual representation of the response to the question could then be used as the basis for more detailed discussion.

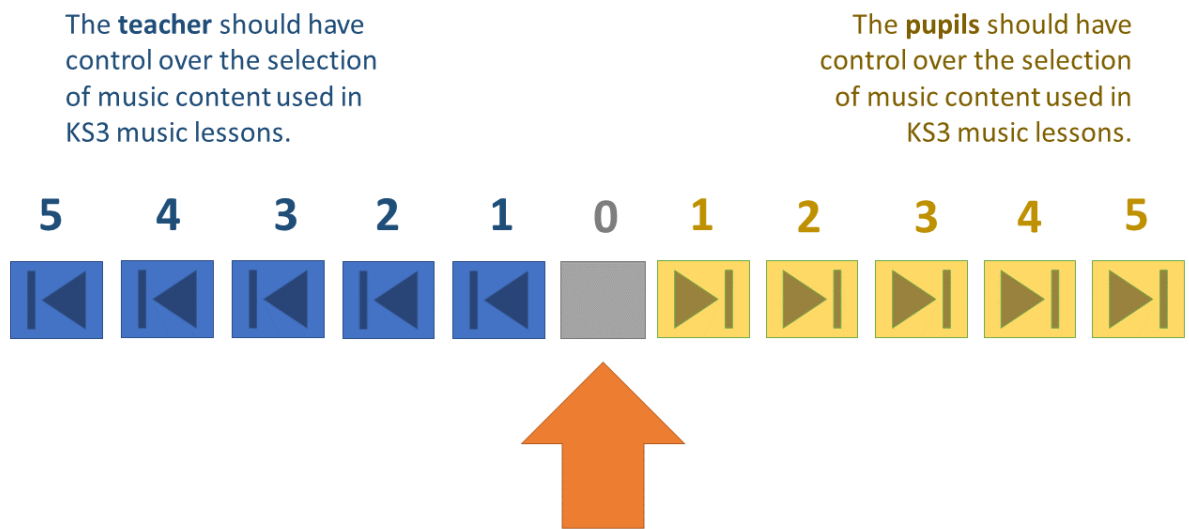


Figure 11: A visual representation of the continuum from the survey was created in PowerPoint to stimulate discussion around the beliefs of the interviewee.

3.8.8 Ethical approval for the interviews

Ethical approval to carry out the interviews was granted by the research ethics committee of Cardiff School of Education and Social Policy on 16th December 2020, as an amendment to the original application. The letter granting approval can be found in appendix 1.

3.8.9 Pilot interview

A pilot interview, using one of the participants agreeing to be interviewed, was convened on 15th January 2021. This took place using Microsoft Teams and lasted just over an hour. The interview was recorded for transcription, and a copy of the slides was saved which showed the initial responses to the questions. A number of important lessons were taken from this pilot

interview, which then informed aspects of the main body of interviews. The data from the interview was kept for the study, as no problems were encountered that were sufficiently large as to make the data unusable, neither was the interview procedure changed sufficiently radically as to render the data invalid.

3.8.10 Lessons from the pilot interview

The visual stimulus was successful in prompting the interviewee to explain and justify his choices. Perhaps counterintuitively, this was because the interviewee reported that he felt that selecting a single point on a continuum was not able to fully reflect the complexity of his beliefs, and the fact that his approach to teaching pupils tended to progress along the continuum over time. This dissatisfaction with selecting a single point meant that he felt compelled to explain in detail his choice, and outline the nuances which could not be represented by a single arrow on the screen. Because the design of the visual stimulus was intentionally 'low-tech' (a simple representation on a PowerPoint slide), I found that I was able to be much more flexible in representing the interviewee's views on the continuum. For example, in question 2 which dealt with his beliefs about 'vertical' vs. 'horizontal' discourse in music teaching, the interviewee was so insistent that he progressed along the continuum over time that I was able to rotate the arrow to a horizontal position, and stretch it across the full range identified, adding rough labels to illustrate the progression throughout the three years of KS3.

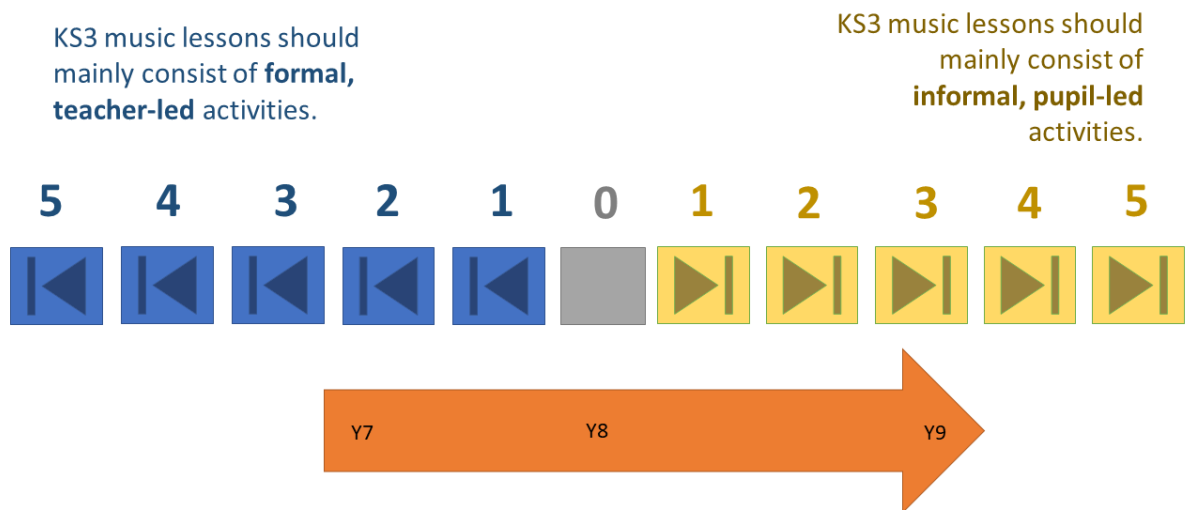


Figure 12: Modification of the continuum slide to represent a response which described progression over the course of KS3.

A limitation of my pilot interview was my explanation to the interviewee of the questions based around Maton's Legitimation Code Theory used in McPhail and McNeill (2019). Without the article to hand, I felt I did not provide a clear enough explanation of the thinking behind questions 4 and 5, and needed to come up with a more concise and helpful introduction to these questions. I was able to do this before the main set of interviews took place.

3.8.11 Interviews and transcription

The remaining eight interviews were carried out via Microsoft Teams in the same way as the pilot, with the audio of the interview and the PowerPoint slides saved. Following completion of the nine interviews, the audio was transcribed automatically using the otter.ai service, and then each transcription manually checked for errors and corrected where necessary.

3.9 Thematic coding of the transcripts

Once the qualitative data had been gathered, it was necessary to make sense of its content prior to the creation of a conceptual model.

3.9.1 Thematic coding as an analytical tool

Qualitative data gathered from interviews is considerably less structured and less easy to deal with than quantitative data (Clark *et al.*, 2021, p. 524). A common approach is to use a process of 'coding', in which transcripts of the interviews are annotated in ways which allow the researcher to identify 'portions of transcripts [which] can be seen as belonging to certain names or labels' (Clark *et al.*, 2021, pp. 533-534).

Thematic analysis, while an important and widely-used method in qualitative research (Nowell *et al.*, 2017, p. 2), can also suffer from being poorly defined, with something of a 'gap' in the literature in terms of guiding the researcher in ensuring the sort of reliability and validity which can be more easily defined and argued in other research methods: 'while much has been written about grounded theory, ethnography and phenomenology, this trend has not yet reached thematic analysis' (Nowell *et al.*, 2017, p. 2). Prior to carrying out such an analysis, the qualitative data needs to be coded. In considering a deductive or inductive coding process, I opted to code inductively in an attempt to avoid imposing any of my pre-existing ideas onto the data or missing something important by working to a pre-defined 'codebook'. However, it is important when using this research method not to become

misguided by “delusions” of inductive purity’ (Willis, 1980, cited in Hodkinson, 2016, p.111). In declining to create a codebook prior to analysing my qualitative data, I am still drawing on my knowledge of theory as well as my own existing experience in the field, so the inductive coding process is informed by ‘existing frameworks as a necessary and useful resource’ (Hodkinson, 2016, p. 111). This ‘middle-ground approach... primarily data-led, but influenced by [my] knowledge of existing literature, theories, and definitions’ (Harrison, Hulme and Fox, 2022, p. 55) is informed by the pragmatic worldview which permeates this study. Furthermore, the use of thematic analysis as a method is a good fit with a mixed-methods approach, acting as a ‘*translator* for those speaking the languages of qualitative and quantitative analysis’ (Boyatzis, 1998, cited in Nowell *et al.*, p. 2, italics in original).

The process of inductively coding iteratively (i.e. going back to the start of the data set once the end is reached) until ‘saturation’ is achieved, i.e. ‘the point at which no new themes or codes “emerge” from data’ (Braun and Clarke, 2019b, p. 201) at first appears ‘taken-for-granted, unquestioned, and maybe even unquestionable’ (Braun and Clarke, 2019b, p. 201). However, any such assumption implies a passivity to the coding process which is at odds with a ‘reflexive’ (Braun and Clarke, 2019a) analysis. Codes, argue Braun and Clarke (2019a, p. 594) ‘are *actively* created by the researcher at the intersection of data, analytic process and subjectivity’ (italics in original). Therefore, it is incumbent on the researcher both to embrace the impurity inherent in the process, but also to strive to ensure that the results are as

trustworthy as possible. In considering how to define such trustworthiness, Nowell *et al.* (2017) cite Lincoln and Guba's (1985, cited in Nowell *et al.*, 2017, p. 3) four criteria of credibility, transferability, dependability and confirmability. While transferability is considered in the suggestions for further research outlined at the end of this thesis, and the thesis attempts to provide dependability and confirmability through the detail of chapters 3, 4 and 5, credibility aims to ensure that 'when coresearchers or readers are confronted with the experience, they can recognize it' (Nowell *et al.*, 2017, p. 3). In the absence of a co-researcher, an invaluable experience in this regard was the MPhil to PhD 'transfer viva' in which the early results of the iterative, inductive coding process, analysis and conceptualisation could be critiqued by a peer from the same field of study who had not previously seen the research. This dialogue helped establish the credibility of a thematic analysis which had been carried out reflexively by a solo researcher.

In the case of this research, the number of words likely to be generated by a series of interviews exploring the questions from the questionnaire made the use of computer-assisted qualitative data analysis software (CAQDAS) desirable, rather than a more traditional physical approach using pen and paper. CAQDAS packages simplify the process of dealing with large numbers of words across multiple files, and also allow for the easy generation of 'broad-brush' indicators such as frequency tables for the occurrences of codes, word-clouds to visually represent the frequency of words within transcripts, and the organisation of codes into relationships or 'trees' (Clark *et al.*, 2021, p. 550). However, it is important to note that the

use of a CAQDAS package does not take away from the researcher the responsibility to identify appropriate codes, to make decisions in relation to coding relationships and importance, or to interpret and analyse the resulting codes in order to theorise in response to the codes identified. It certainly does not make the process of coding any more neutral and objective than using a physical approach. While Clark *et al.* (2021) identify potential criticisms of the use of CAQDAS as a tool to aid the coding process (particularly a leaning towards ‘quantification and a “new orthodoxy”’) (2021, p.549) they point out that little evidence exists to suggest that this is the case. It is important to understand that, while CAQDAS is a tool which allows for increased ease and convenience when carrying out a ‘traditional’ coding process, there is no special power contained within such software to circumvent the need for the researcher to make choices around the identification of codes, the careful reading of transcripts and, crucially, to interpret the resulting information: ‘findings only gain significance when you have reflected on, interpreted, and theorized your data. You are not there just to describe it’ (Clark *et al.*, 2021, p. 537).

3.9.2 The thematic coding process

The process of coding was an iterative one, in which each interview transcript was read through, and salient passages given a code which described a theme which may appear elsewhere in the data collection process. As later interviews were coded, new codes were generated which were not thought of earlier in the process, and therefore when the final interview had been coded, I started again from the first interview, considering

the new codes which had not been generated when it was first read. The point at which no new codes are generated is referred to as 'saturation' (Braun and Clarke, 2019b, p. 201), and Braun and Clarke point out that 'meaning is *generated* through interpretation of, not excavation from, data, and therefore judgements about "how many" data items, and when to stop data collection, are inescapably situated and subjective'.

The nine transcriptions were loaded into the NVivo software package, which was used as a tool to carry out inductive coding. Nodes were generated from the transcripts, and the coding process cycled through the transcripts until no further new nodes were generated. At this point it was determined that saturation had been reached, and the coding process was discontinued. A full list of the nodes generated during the coding process can be found in appendix 2.

3.10 Creation of a visual conceptual model

Once coding was complete, the list of nodes was ranked in order of frequency of appearance, and the top-ranking node (pupils in control – the idea that pupils lead their own learning and musical development) formed the centrepiece of an initial attempt to link some of the nodes together. The first attempt created links to 13 further nodes. At this stage, and subsequent iterations, Nowell *et al.*'s (2017, p. 4) suggestion of 'diagramming' to 'make sense of theme connections' was employed, beginning with Figure 13.

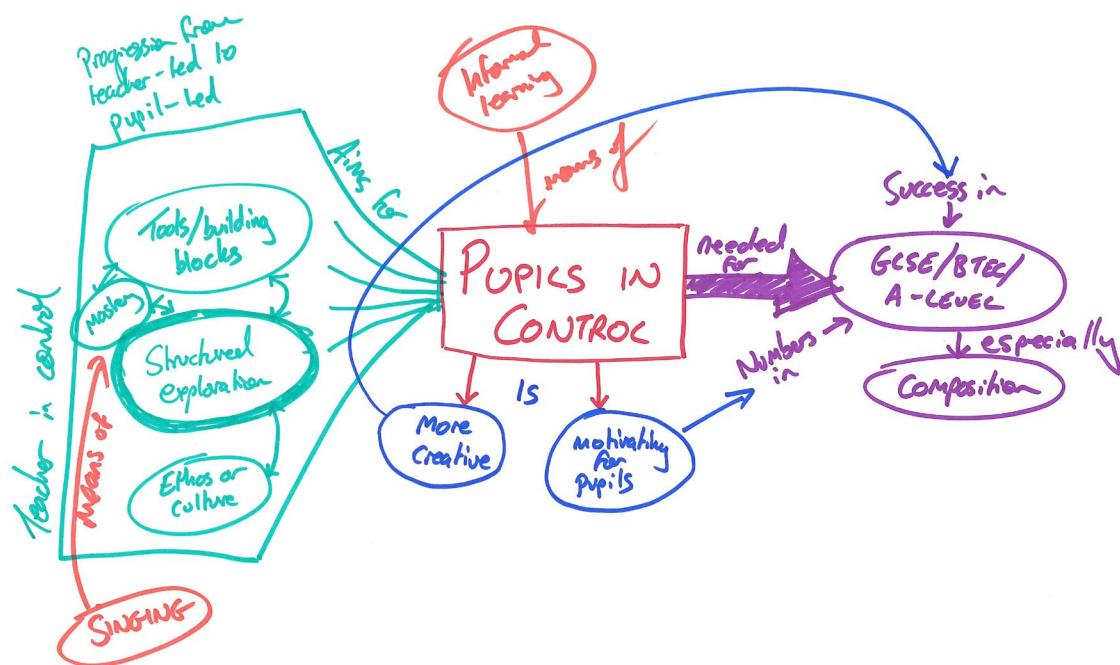


Figure 13: The most frequently-found node is connected to other nodes identified from the coding process.

Next, in Figure 14, the second most frequently-found node (connections between music and other subjects, an important aspect of the new Curriculum for Wales) was placed at the centre of another visual model, which generated links with 12 other nodes.

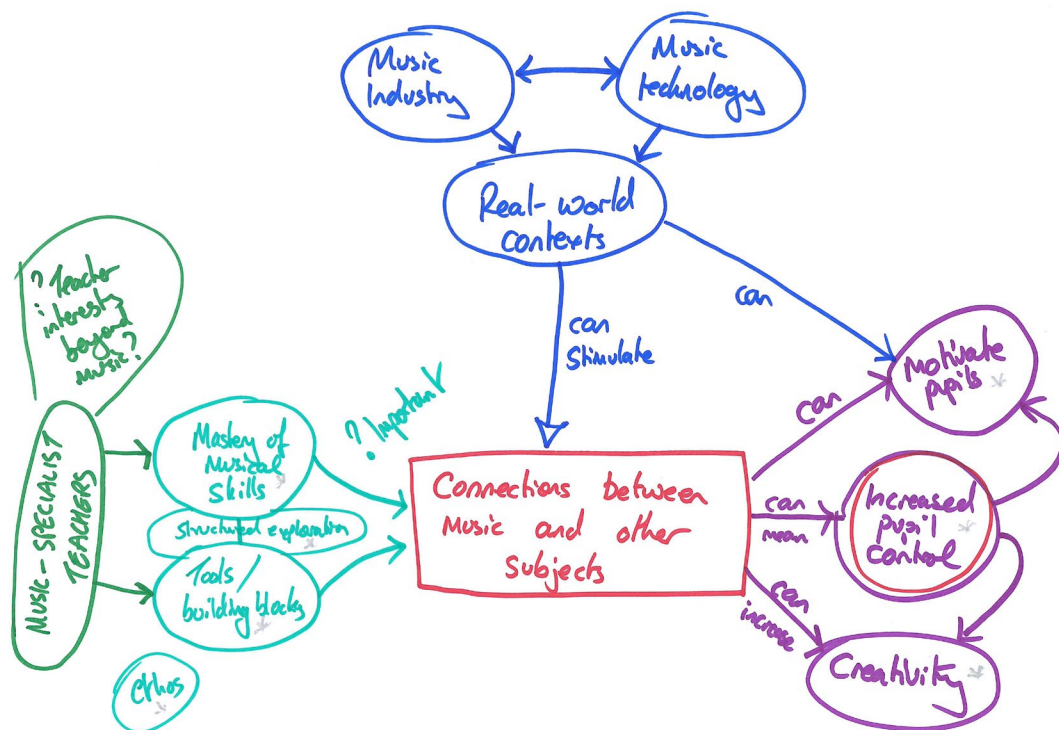


Figure 14: The second most frequently-found node is connected to other notes in a second visual representation.

Considering these two visual models together, there was overlap between them, with seven nodes appearing in both. Importantly, the top-ranked node used in the first model also appeared in the second model, raising the possibility of attempting to combine the two models in Figure 15. Doing this also allowed the inclusion of four further nodes, as their relationship became clear after the two models were combined.

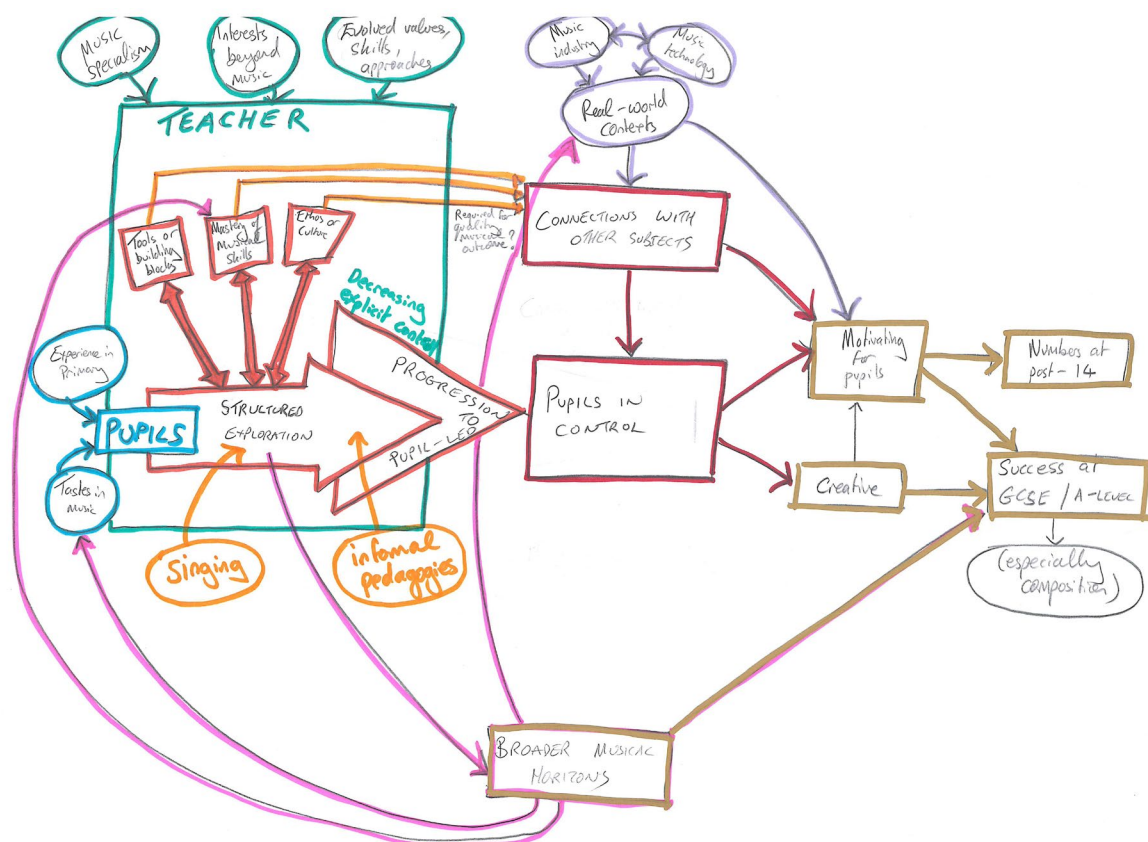


Figure 15: The first two visual representations are combined.

Considering the resulting model in relation to the theory of change approach outlined in Bolton *et al.* (2018) – which considers projects in relation to the headings ‘activities’, ‘outputs’, ‘immediate outcomes’, ‘intermediate outcomes’ and ‘ultimate outcomes’ – allowed some categorisation of the nodes to take place: see Figure 16. Bolton *et al.* (2018) point out that ‘a theory of change can help open the “black box” (Dickinson, 2008) [cited in Bolton *et al.*, 2018] situated between inputs and outcomes’, and the concept of the KS3 music classroom as this ‘black box’ both helped clarify the relative

position of the other nodes, but also emphasised the value of this research study in trying to conceptualise the processes taking place in the classroom.

Theory of change model?

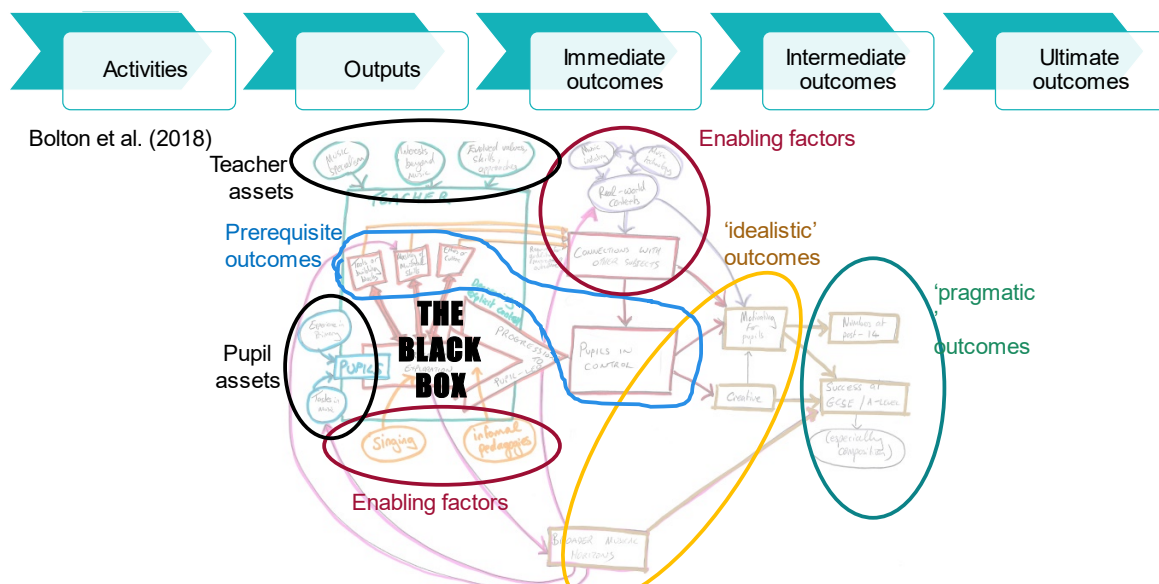


Figure 16: Bolton et al.'s 'theory of change' approach is applied to the visual model.

'Zooming out', in Figure 17, from the classroom and considering its place within the school, and the school's wider context, created further clarity.

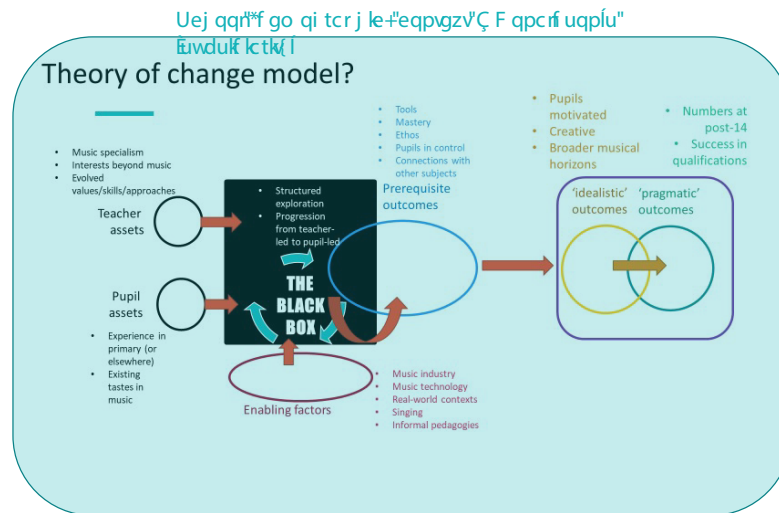


Figure 17: 'Zooming out' from the classroom helps place the model in its context.

Finally, taking on board Bolton *et al.*'s note of caution that 'the rational approach which theories of change embody and often seek to encourage are blind to the political pressures that influence and frequently constrain policymakers' decisions and practitioners' actions' (2018, p.3), the relative position and influence of a further node relating to school senior leadership could be identified and included in Figure 18.

Uej qqñ*f go qi tcr j le+eqpvzvÇ F qpcñf uqplu"
 Æwdukf lctkf i

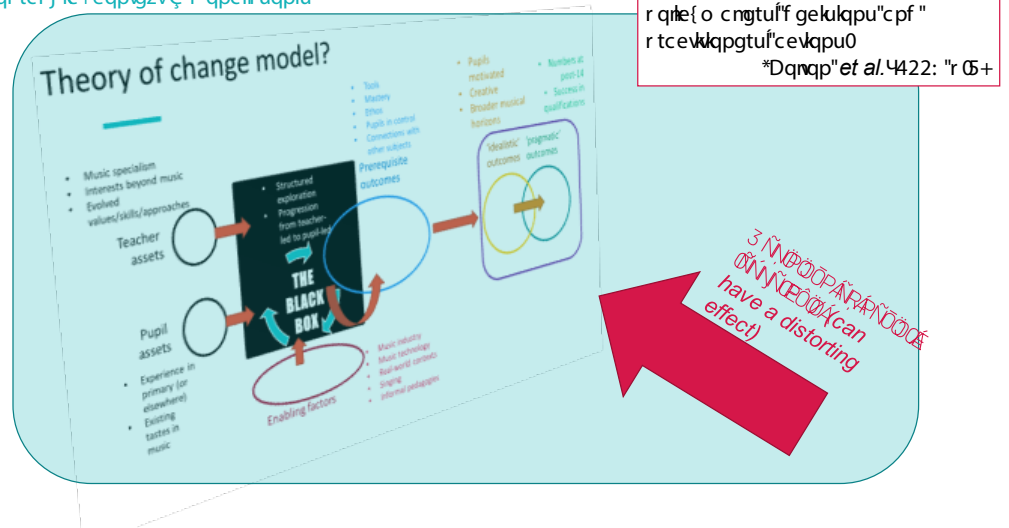


Figure 18: Consideration of the ‘political pressures’ puts the model further into context.

From this process, I was then in a position to refine the visual representation of the conceptual model, and this model is outlined in detail in Chapter 4.

Summary

This chapter begins by considering the paradigms, ontologies and epistemologies which are pertinent to the study, justifying the choice of a mixed-methods approach. The theories which frame the issues explored in the data collection are briefly outlined, and then each research method is examined. Sampling and ethics are discussed, including the specific ethical considerations applying to each research method. Finally, the procedure by which data collection and analysis took place is described, from the design of the initial questionnaire through the creation of a visual model which conceptualises the beliefs of the participants.

Chapter 4: Results and Discussion

This chapter briefly outlines and discusses the results of the questionnaire, and then discusses in depth the results of the qualitative stage of the research.

4.1 Questionnaire results

Of the total sample of 75 responses, a significant proportion indicated that the teachers had received their music training at a conservatoire or a university offering a traditional academic music programme, with the Royal Welsh College of Music and Drama, Cardiff University and Bangor University between them accounting for over half of the responses, as shown in Table 5.

Institution	Count	Percent
Cardiff University	16	21
Royal Welsh College of Music and Drama	11	15
Bangor University	13	17
Other Conservatoire	6	8
Other Russell Group	9	12
Other institutions	17	23
Answered 'N/A' or misunderstood the question	3	4
Total	75	100

Table 5: 'Where did you study for your first degree/diploma?'

The instruments identified as principal, second and third studies showed a strong preference for the piano and voice, with so-called 'orchestral' instruments also well-represented. The institutions and instrumental studies identified in this part of the questionnaire would seem to bear out the observations of Dwyer and others, that classroom music teachers predominantly come to the job from a 'traditional', 'classical' musical background conforming to Maton's *élite* code.

In terms of beliefs around music pedagogy as reflected in section 4 of the questionnaire, this sample of music teachers gave responses which showed beliefs which could be described as 'moderate', with a preference for mildly strong classification and generally mildly strong framing. They showed that teachers favoured a mix of the 'horizontal' and 'vertical', with the importance of teacher knowledge (and a 'knower' code) given slight emphasis. Few extreme positions on the continuum were selected, and the mean position was close to the centre (Figure 19).

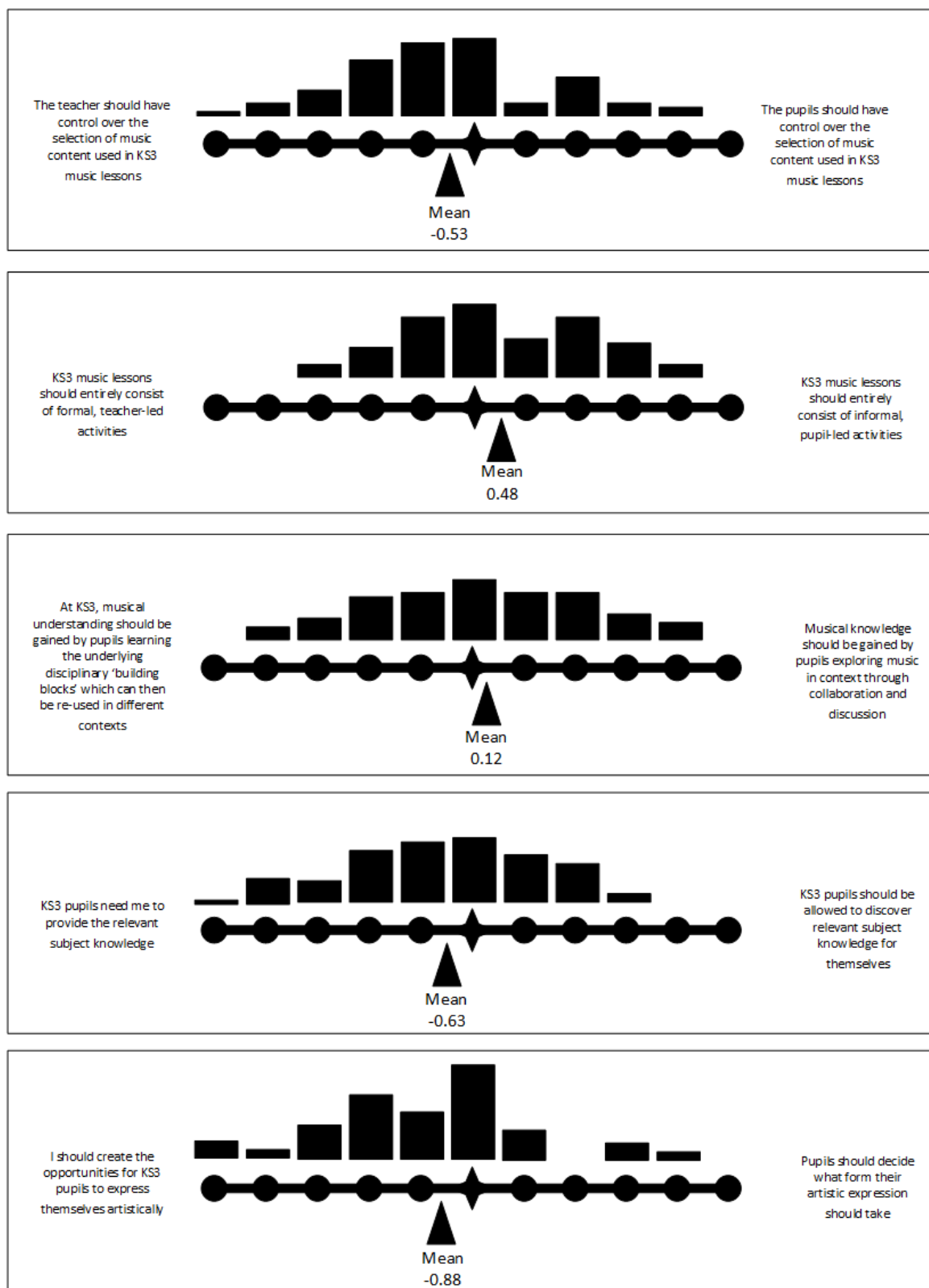


Figure 19: Teachers' self-reported attitudinal position on a continuum between two opposing statements about music teaching.

When investigating the opinions expressed about aspects of the new curriculum, there was a positive response to the idea that music teachers should extend their subject knowledge beyond music (Figure 20).

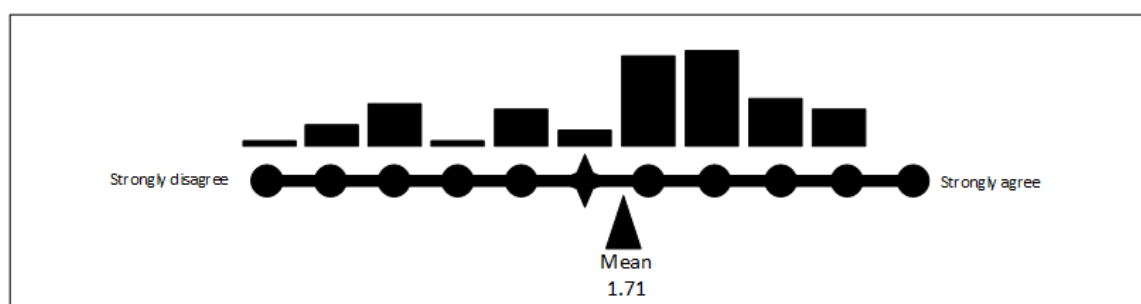


Figure 20: 'In order to give pupils the best experience in KS3 music, it is vital that KS3 music teachers' subject knowledge and understanding should extend beyond music and into other relevant subjects.'

The responses also indicated that teachers favoured the importance of transferable creativity over prioritising musicianship, suggesting that this sample of teachers tended to reject the 'musicianism' that so concerns Regelski (Figure 21).

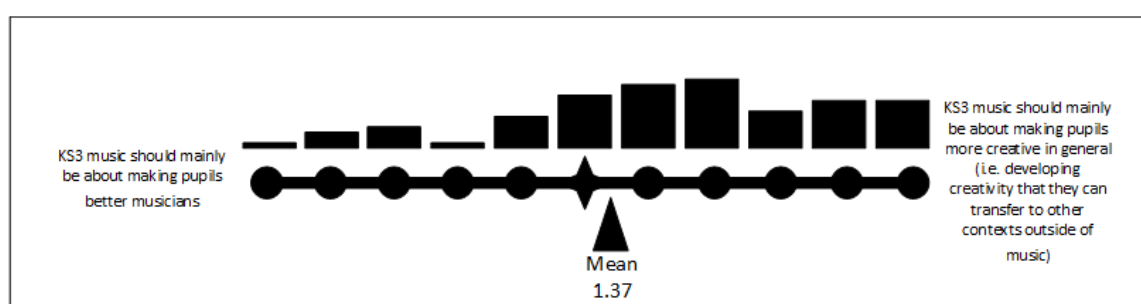


Figure 21: 'Place yourself at the point on the scale where you feel you generally lie in terms of your KS3 music teaching beliefs.'

The responses also indicated that this sample of teachers agreed that making connections with other subjects helped with understanding the

subject of music, and that music (as taught in their departments) offered pupils opportunities to develop the transformative competencies defined by IBE-UNESCO. One caveat in relation to the transformative competencies was that the lowest level of agreement and satisfaction overall could be discerned in relation to whether the subject as taught allowed pupils to create new material that has value, an interesting insight into the extent to which music as taught in the classroom can be considered a 'creative' subject (Table 6).

Statement or level of satisfaction /10 (0=not at all satisfied, 10=very satisfied)	Mean
Create new material that has value	6.16
Satisfaction	5.53
Work collaboratively to solve problems	6.64
Satisfaction	6.45
Take personal responsibility for what they do	7.16
Satisfaction	6.8

Table 6: 'To what extent to you feel your KS3 music lessons currently give pupils opportunities to:' and 'How satisfied are you with this state of affairs?' Respondents picked a score from 0-10.

This sample of teachers were mostly positive about what they perceived to be the effects of the introduction of a new curriculum based on AoLEs, both for them as teachers and for their pupils, though there was a small dissenting group in each case. There was a sense that these teachers believed that the new curriculum was likely to significantly change what they were doing in the classroom in the next five years (Figure 22).

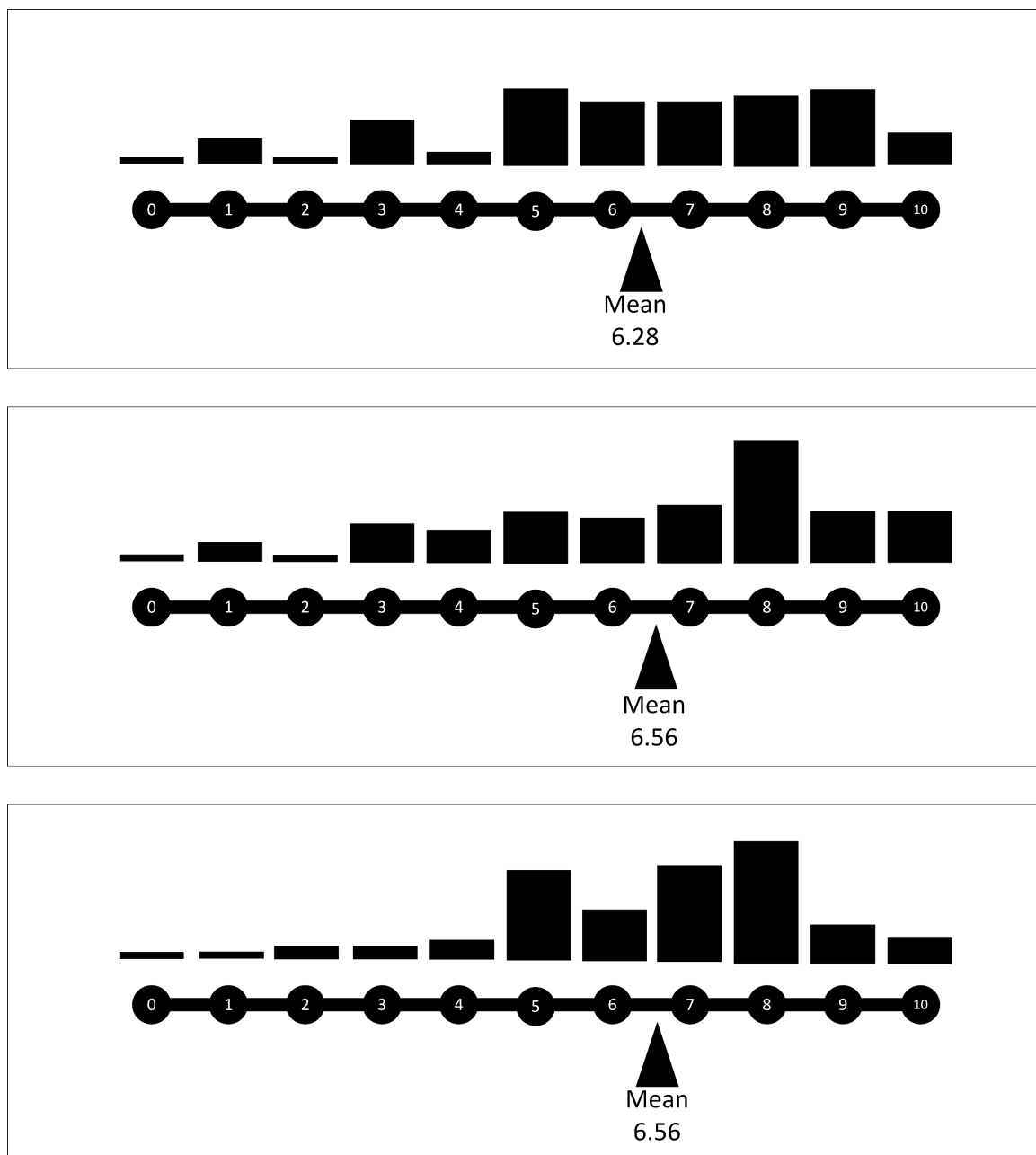


Figure 22: 'How positive do you feel about an expressive arts AoLE as a teacher?' (top); 'for pupils?' (middle); 'How much will the new curriculum change what you do in the classroom in the next five years?' (bottom).

4.1.1 Cross-referencing the data

Cross-referencing some of the responses in order to try and discern patterns yielded some additional insights. In terms of teachers' personal engagement with the new curriculum, the strongest engagement was seen in teachers who had the most experience (25+ years in teaching). The teachers with

least experience (0-12 years) contained a significant proportion who reported themselves as highly engaged. The middle band of teachers (13-24 years) were more moderately engaged.

Cross-referencing years of service with how positive the teachers felt the new curriculum would be for them produced a potentially significant result: the longest-serving teachers seemed to be the ones expressing dissent about the new curriculum. Given that there was a noticeable presence of long-serving teachers reporting the greatest personal engagement with the curriculum, did this mean that those engaging with the curriculum most were the ones feeling most negative about it?

Cross-referencing personal engagement with respondents' feelings about the new curriculum from a teacher's point of view revealed that the more personally engaged they reported being, the more positive the teachers felt about the changes for them as teachers. So the 'dissenting' group would seem to represent longer-serving teachers who felt that they were disengaged from the curriculum changes.

4.1.2 Discussion of questionnaire results

A number of interesting points arise from these initial results. Firstly, in terms of the beliefs about the teaching of music as a subject, the responses favour a mildly teacher-led approach which nonetheless does not resemble the vertical, strongly-classified, fairly strongly-framed approach, favouring an *élite* code, which many of the participants will have experienced during their music

degrees, given the prevalence of qualifications awarded by institutions such as Cardiff University, Bangor University and the Royal Welsh College of Music and Drama indicated in the survey. It is interesting to consider Richardson's (2003) assertion that the beliefs about subject teaching formed as a result of one's own experience of being taught the subject are strongly-held and difficult to change, as well as Dwyer's narrative enquiries which reinforce this in the music subject domain specifically (Dwyer, 2019). Were the pedagogic approaches of university and conservatoire music departments with a strong 'western classical' flavour to be transferred wholesale into the secondary classroom once alumni entered the teaching profession, the responses to many of the questions about the teaching of music would surely be quite different? Swanwick, whose conception of music education has been so influential in the development of the National Curriculum in Wales, has used the metaphor of not noticing our own spoken accent (Swanwick, 1999, pp. 22-23) and it is interesting to consider whether secondary music education in Wales speaks so strongly with a 'Swanwick accent' that it is no longer discernible, and is dominant enough to counteract the educational experiences of new entrants to the profession (and how desirable this is). The slight dissatisfaction expressed in terms of the levels of creativity possible in the music classroom provide a potential link to John's (2020) research into the self-perceptions of creativity expressed by new members of the music teaching profession.

Beyond these insights, which were discussed in an article (Breeze *et al.*, 2022) it was difficult to discern more than the conclusions noted at the end of the article:

KS3 music teachers in this study will indeed, forge new policy on the ground, but they appear open to the aspirations of a new place for music in the curriculum as part of expressive arts area of learning and experience. In doing so, however, they hold firm pedagogic beliefs, which reflect Swanwick's conception of music as a holistic, practical subject. In forming these beliefs, they are able to transcend the values and beliefs implicit in their own experience of music education. This willingness to move beyond the values and beliefs internalised during university study of the subject – which is mostly steeped in the western classical tradition and embodying an *élite* code – to a more holistic, practical conception of music, suggests that music teachers are open to change. Despite challenges to their subject-based identity expressed by the 'pioneer' teachers who co-constructed the new curriculum document for the expressive arts, this wider survey of serving music teachers suggests a willingness to work beyond the boundaries of their specialist discipline. They are optimistic about current curriculum trends, including the development of transferable competences and the creation of connections between subject disciplines. They also consider themselves responsible for moving beyond purely musical outcomes to developing more broadly defined, transferable creativity in their pupils.

(Breeze *et al.*, 2022 p. 9)

The themes discerned in the questionnaire results were amplified in the data collected during the qualitative phase of the research. Following the process (described in the previous chapter) of producing the visual conceptual model to illustrate teachers' pedagogic beliefs about classroom music teaching, a final graphical representation was produced.

4.2 Results of qualitative stage

The remainder of this chapter outlines and discusses this model, explaining how it is constructed in sequence, using quotations from the teacher interviews to exemplify and support this process. Each section of the model is presented in the form of a statement of results, a discussion of the results, and a presentation of the graphical representation. The full model is then presented and summarised, after which a review of the research questions and consideration of next steps completes chapter 4.

4.3 External variables

Participants identified variables external to the school which had a bearing on their work; these related to the new Curriculum for Wales, rather than anything more general about the teaching of KS3 music.

As regards the new curriculum itself, the participants reported varying levels of engagement, which is not surprising. The co-construction process involved ‘pioneer’ teachers nominated by their schools (which as institutions might therefore be expected to have a more long-standing engagement with the new curriculum, a more detailed understanding of it and more opportunities to try implementing aspects of it), while other schools were not involved in the co-construction process.

It appeared to be the case that the concept of expressive arts disciplines working together within an AoLE was the feature of the new curriculum which had achieved the most ‘cut-through’ to the music teachers interviewed for

this study. Those who reported that their department were involved in trialling aspects of the new curriculum talked about designing a new cross-curricular unit of work (with distinctly variable levels of enthusiasm) rather than any broader reimagining of the curriculum driven by the four purposes, which the Welsh Government consider to be ‘the starting point and aspiration’ which ‘should then guide the process of curriculum and assessment design’ (Welsh Government, 2020d).

Linked with participants’ knowledge of, and engagement with, the new curriculum, are their reports of the professional learning support and events they have experienced. After all, for any school which has no ‘pioneer’ teacher on the staff, their knowledge will come from information shared in such professional learning meetings, whether these are internal staff events or ‘cluster group’ events involving staff from multiple schools. Some participants reported that these events were coordinated by the regional school improvement consortia, and that ‘pioneer’ schools (i.e. a school with a pioneer teacher on the staff) were involved. Reports of the quality and efficacy of these events were almost universally negative:

We've only had one Pioneer School kind of event that was run by [name of consortium] here ... And I think it's safe to say without sounding too negative, we didn't really come away from that course with a lot more knowledge. We pretty much could have done it ourselves. And I find that a pity, because there are a lot of schools out there who had a lot of money thrown their way to be pioneer schools. And I think they could do a bit more in sharing what they've done.

(Teacher G)

I feel like I've been to lots of meetings about meetings about it so far, that's about where I'm at. ... In my school, we had some

focus groups. And we were working, obviously, with the expressive arts. And ... I just felt like we spent about three INSET days planning one cross-curricular module that in reality I was never going to use because I didn't really want to do it. Which sounds really harsh, but it was sort of like it was shoehorning it in. And I felt that that what we were doing at the time was, right: where can we shoehorn in a link between music and art? And art didn't really want to do it. And we didn't really want to do it. And it wasn't particularly purposeful.

(Teacher F)

There was a sense in the interviews that there was an 'inner circle' of 'pioneer' schools (who have "had a lot of money thrown their way" in the words of Teacher G), who were much further advanced with the new curriculum than those who had not been involved in the pioneer process. It was noticeable that the interviewee Teacher D, who works in a 'pioneer school' reported much more confidence and engagement with the new curriculum:

Living and breathing it [the new curriculum] really. We started work on it two years ago. ... We started with our curriculum intent and then we looked at what our big overarching big question was going to be, and then we looked at the questions for each discipline and how they were all going to link together and things like that. So I've been involved since they came in at the time.

(Teacher D; works in a pioneer school)

However, teacher D went on to express some frustration at a sense that their regional school improvement consortium had caused something of a retrograde step in the school's progress:

And now ... it feels like we are starting again. We've suddenly now been given [consortium] representatives. And we've gone back to the four purposes and all of our CPD [continuing professional development] and everything is around the

national Curriculum for Wales and the four purposes. ... now we're going back to the beginning and... going round in circles.
(Teacher D)

Finally, an insight by Teacher A offered an indictment of the culture in his school which, if replicated elsewhere, suggests there is a long way to go to implement education reform:

I think Covid has helped up teachers' games in Wales, in a way that hasn't happened, probably for a long time and that people have had to learn. Teachers have had to learn and teachers don't like learning in the school I work in at the moment, they don't like learning. They expect children to learn, but they don't enjoy that kind of daunting process of having to do something difficult, and that's exactly what the new curriculum demands of them, so I think that Covid has been quite helpful in opening up people's worlds and some people have said I don't want to teach anymore, it's not really my thing or I really... It's really been difficult, but I've learnt something. So I'm seeing... I'm seeing changes I suppose in the school I'm at and it's a very very traditional school in its disposition towards learning habits and that sort of stuff.

(Teacher A)

Discussion

All of the teachers interviewed were aware of the new curriculum, but it is interesting that their perceptions were almost entirely driven by the idea of working within an AoLE and making connections between subject disciplines. Kneen *et al.* (2020) reported that some secondary expressive arts practitioners from the pioneer working group found it challenging to move beyond their identity as a single-subject expert and consider how to work together within an AoLE. They were especially concerned at the potential

loss of subject identity and specialism, and this manifested itself in difficult conversations during the AoLE design process (Kneen *et al.*, 2020, p. 269).

When the expressive arts AoLE final curriculum document was published in 2020, it was noticeable that a section including a suggestion in the draft version that ‘all the disciplines can be taught within one lesson by one person’ (Welsh Government, 2019a, p. 17) had been removed; within the general principles of curriculum design in the *final* curriculum, a section on the role of disciplines in learning stated that

As learners progress, they should have greater opportunities to engage with different disciplines and to specialise within them, particularly when they reach the later progression steps. However, this should be a process of evolution, with learners gradually having greater opportunity to specialise. As learners progress, this process should be supported by discipline-specialist teaching, which, along with the multi-disciplinary approach to curriculum design, should prepare learners who seek to specialise further during learning post-16. *This will require specialists to teach and specialists to design.*

(Welsh Government, 2020f, my italics)

Perhaps the teachers interviewed for this study consider themselves to be ‘at the chalk-face’ dealing with the operational and logistical realities of delivering the new curriculum, and that the more lofty considerations of curriculum vision are not within their purview. However, the new curriculum framework explicitly advises that the vision for a school’s curriculum should be ‘an ongoing conversation *for the whole school*’ (Welsh Government, 2020d, my italics).

Following the recent announcement by the new minister for education in Wales, Jeremy Miles, of an extension to implementation in the wake of the coronavirus pandemic (Welsh Government, 2021), the new curriculum is due to be implemented in secondary schools starting in either 2022 or 2023. With several teachers interviewed reporting little detailed knowledge of the curriculum framework beyond the suggestion that they make connections between subject disciplines, and perceiving that the professional learning they have experienced has been of low quality and impact, doubts remain about the readiness of schools to undertake the curriculum design process envisioned by the Welsh Government. In February 2022, Miles announced a series of measures to provide schools with more professional learning resources to implement the new curriculum, seemingly admitting that there had been insufficient and inconsistent professional learning support for schools up to that point (Evans, 2022). However, this came with only a few months to go until primary schools implemented the new curriculum, and amid anecdotal reports of a 'national network for curriculum implementation' being held back by 'poor attendance, poor structure and no meaningful record of what is discussed' (Evans, 2022).

All of the above also leads to questions about whether the developments of pioneer groups have been shared with 'non-pioneer' colleagues in a timely and effective manner. One report of a pioneer school refusing to share insights because of a perception of another school as a 'competitor' (Newton, Power and Taylor, 2019, p. 16) add to reports gathered by me while carrying out interviews for Kneen *et al.* (2020) and conversations with school

colleagues while engaged in work leading to the publication of Egan, Bryant and Gordon (2018). Together, these suggested that pioneer teachers felt a responsibility not to share work in progress for fear of setting other schools on the 'wrong' path. Whether motivations were selfish or altruistic, it would appear that insights and developments tended to stay within the circle of 'pioneers' for considerably longer than would be ideal, and that the professional learning support relating to curriculum reform is not currently being appreciated by secondary music classroom teachers.

Summary

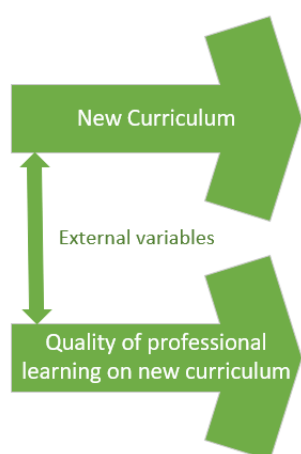


Figure 23: External variables.

The 'external variables' discussed above consist of two aspects: the new Curriculum for Wales (and teachers' understanding of it), and, tightly linked with this, the professional learning that teachers have received about the new curriculum, and their perceptions of its content and quality. They are represented as the first stage on the conceptual model (see Figure 23) with two interconnected green arrows. These make their effect from outside the

school's context, which is represented by a blue box, and is described in the next section.

4.4 School (demographic) context

The next aspect of the conceptual model is labelled 'school (demographic) context'.

Several interviewees placed their pedagogic decision-making firmly in the context of the demographics of the school in which they work. Specific choices were often justified in terms of the school context, and sometimes examples of alternative approaches and the types of schools they would suit were given to illustrate their reasoning. For instance,

...for a school like ours that is very much fully comprehensive, where we do A-level music, but we also do BTEC, performing arts in practice at level three ... you need a mix, ... if you are only offering A-level music and are a grammar school, I would say hardcore five blue. But if you're a school like ours, that wants, you know, some students are doing production, some are doing performing arts in practice, some are doing BTEC music and musical theatre and some are doing the A-level music. You know, I think that all of them, they need both effectively to choose to open up the pathways to them.

(Teacher F, discussing vertical vs. horizontal pedagogies)

Teacher H also explained that

Now, if I was in, you know, the ones where all the parents can afford private- if I was in _____ say, you know, as I did my placement there, now I'd be more four or three on the blue. If I was in that school, but knowing my kids, you know, we have got some who have gone on and doing really well. You know, we got somebody who's in the West End now. But in general, in our school we've got to get them ready for the world of very low literacy skills. So yeah, I'm very much of four – it depends on

the school definitely if I was in a school like _____ I'd be seeing that, knowing the setup there, very much is setting them on the path to be a professional musician, whereas realistically in my school, are they going to be musicians? Probably not. Maybe one of out of every hundred or so. So I go with the majority. And I, yeah, because I'm in a challenging school. I definitely say that.

(Teacher H, on whether to prioritise making better musicians or developing transferable creativity skills)

Furthermore, Teacher B asserted that

...just to get them on board, we just need them to be interested. They've done so little in primary school. That we just need to like ... cause they're all boys. I don't know whether you realise that, we're an all boys school. ... And it's like to get... to catch boys is very... Can be very demanding if you if you don't know how to do it. Does that make sense? When you when you've worked there for so long, you learn what they like. They like [to] learn snappy things and they like all the stuff that drives them. You know I've even got music teachers' kids in like school and they're really driven by the pop and rock. They not driven by all the classical stuff ...

(Teacher B, on vertical vs. horizontal pedagogies)

Discussion

A new feature of the Curriculum for Wales framework is 'the principle of subsidiarity, encouraging local ownership and responsibility within a clear national framework of expectation and support' (Donaldson, 2015, p. 99).

The final curriculum framework notes that it 'requires schools to design their own curriculum and assessment arrangements. By itself, [the framework] is not an 'off the shelf' programme for delivery' (Welsh Government, 2020e).

This is a departure from previous national music curricula applicable to Wales which, despite always having been different in Wales (Gammon, 2006, p. 132), and specifying skills rather than specific musical content

(DCELLS, 2008, p. 14), have always been centrally designed and equally applicable to all schools. Interestingly, the latest English national curriculum for music is significantly slimmed-down compared with early versions (Department for Education, 2013), implying a similar approach, but the non-statutory Model Music Curriculum (Department for Education, 2021), in seeking to provide guidance, lists suggested repertoire in a significant point of difference from the Welsh approach.

However, comments like those above would imply that the existing 2008 KS3 music curriculum already allows for subsidiarity in that music teachers are explicitly tailoring their priorities and pedagogic approaches to their knowledge of the local school context in which they are working. It would suggest that music teachers already design their KS3 scheme of work, and select their qualifications post-14 and post-16 to take account of the demographics of their school catchment area. This would imply that the notion of subsidiarity is already, to some extent, enacted at the departmental level.

Summary

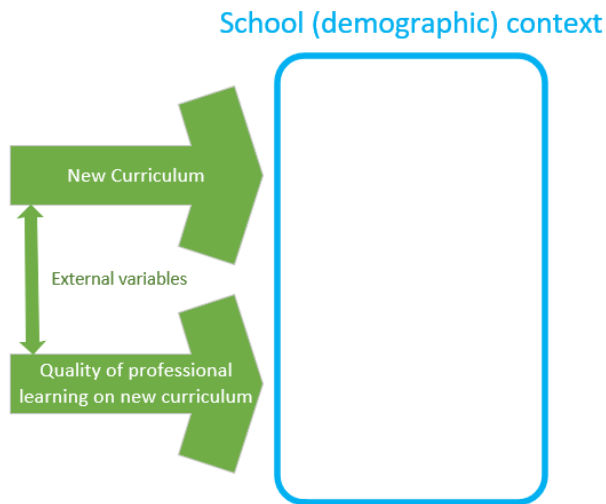


Figure 24: School (demographic) context.

The school context informs and encompasses nearly all of the model, as represented in Figure 24. It is represented as a blue box, with only the external variables outside it.

4.5 Internal variables

Interviewees expressed a belief that internal factors, which they perceived as mainly under the control of the senior leadership team, had the power to influence and distort (usually negatively) the realisation of their philosophy for teaching music at KS3. These could be defined as ‘senior leadership decisions’ and ‘resources’. Resources are, to some extent, provided to departments as a result of decisions made by the senior leadership of a school, so the variable ‘resources’ can be defined as being under the influence of ‘senior leadership decisions’.

The introduction of informal pedagogies of the type proposed by Green (2008) was an example of something that several teachers perceived as being hampered by insufficient resources. For example, Teacher G suggested that

The idea with Musical Futures, where they're sort of going off into groups and rehearsing in rooms and stuff, I wouldn't have an issue with that here. I'm all for that. It's just really difficult here, because we've only got two very tiny practice rooms and the peripatetic teachers are in there quite frequently.

So it means that everybody's sort of more or less in the same room, and our resources are quite old, I think it's fair to say, our keyboards and guitars are well used. So for that reason, although I was working with the musical features idea, it sort of gradually over time, sort of went back to the old system, where myself and my colleague were, you know, prescribing what was happening musically in class.

(Teacher G)

Teacher H also asserted that

You see the set up in _____, I think we both know that school. ... So they have the opportunity to work collaboratively, to a greater extent, especially with all the breakout rooms in the classroom... You know, our school, we have the corridor upstairs. ... I've got some practice rooms upstairs. But do I want our kids who are likely to go mitching? You know, not do anything? Do I give them the opportunity to do that?

(Teacher H)

Looking ahead to the introduction of the new curriculum, participants perceived a need for investment in resources, particularly music technology resources, to help make their ideas for real-world industry contexts and connections with other subject disciplines a reality. Some had been more

successful than others in getting the investment they felt that they needed.

This was exemplified by Teacher C's perception that

What it has given me is the bargaining power to get the extra computers. And what I intend to do is to do like CSI activities and stuff like that, you know, which are more related to the physics type things with the frequencies. I couldn't really do a meaningful lesson on music technology for KS3, but now that I'll have eight really high powered digital audio workstations, I can get maybe half a class with two children on each of those working arrangements. And again, working at stuff that's credible. I could get them comping vocals you know, and tuning vocals, even little things like that, where they're putting these words like auto tune and stuff like that into a real context. And saying yes, we do that in school.

(Teacher C)

This was supported by Teacher G who asserted

That's the one element that does worry me about the new curriculum, because it's all well and good talking about, you know, doing things digitally. but I have six computers that work and they're all on Sibelius 6, these computers are over 10 years old. If they don't turn on, I usually have to whack the monitor. ... And you just pray that every time that they don't lose any work and that I don't see the white screen of death. And so when you read about the new curriculum, and what you're meant to be sort of generating as opportunities, I'm all for it. But there's going to be one heck of a need for funding to support this.

(Teacher G)

Music teachers expressed concerns that these senior leadership decisions might turn out to be detrimental to the working of their departments and their attempts to provide a valuable music experience under the new curriculum.

For example, Teacher C argued that

I think the danger in a statement like this is it's down to the type of head teacher and management you really have. ... you know, all the ... goodies for the new curriculum might be going

to the person who's a really good filmmaker, or who's a great dramatist and stuff like that. And if the head of music is out of favour, then you know, it tends to imply a watering down. [...]

They've invested in me, but I know in a lot of other schools, there's very little investment. And the ethos of the of the new curriculum appears to be dubious, you know, where it's been used as a staffing tool, as managing staff, and managing salaries, which I feel is wrong, because we can't guarantee that every child in school in Wales has a good experience.

(Teacher C)

Other concerns were raised by Teacher A, who stated that

My worry would be, you know, are they going to just advertise for a performing arts specialist? For someone who could teach the expressive arts curriculum. And then we've lost our specialisms as well. [...] I think there's got to be care, and again I think it will come down to senior management decisions. You know in terms of the timetable and things like this, all of your questions here, about making them better musicians and how we can be creative will depend fundamentally on the timetable as well.

(Teacher A)

Discussion

The advent of the new curriculum, with the ability to make connections outside of the subject and use real-life, authentic contexts to frame learning, might represent another way to make school music 'real', and to make some progress in addressing the problem that the school setting takes an authentic thing and alters it until 'at the end "the text is no longer the same text": e.g. ... music becomes school Music' (Wright, 2012, p. 31). The sort of activities proposed by Teacher C might also move some aspects of the subject away from the problematic *élite* code that, in Maton's conception, makes the subject unpopular with the majority of pupils. But school resources are finite

and the demands on them are many, and so we find that in addition to the need to avoid being 'out of favour' with senior leaders, there is even more urgency about formulating the sort of serious, substantive and 'hard' justification for the subject called for by Philpott (2012b). In this respect, but for different reasons, music teachers in Wales find themselves in a similarly uncertain position to those in England.

Egan, Bryant and Gordon (2018) reported that secondary schools in Wales were mostly 'waiting for more information on future accountability measures and what will be happening re post-16 qualifications, before making decisions' relating to curriculum organisation. It is clear from the sentiments expressed by several music teachers that, firstly, the decisions may be made for what Teacher C describes as 'dubious' motivations, secondly that significant additional resources are required to enable some of the changes envisaged by teachers, and thirdly, they are not guaranteed to get the resources they feel they need to make their aspirations a reality.

Summary

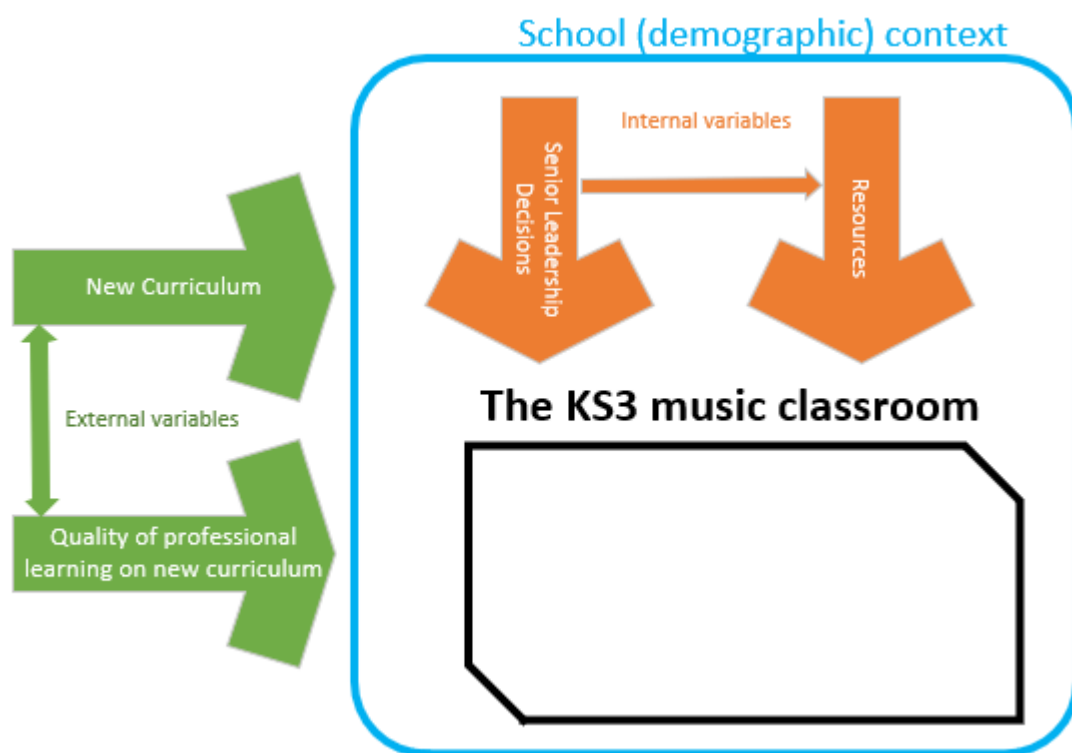


Figure 25: Internal variables.

Figure 25 shows that the internal variables operate within the school (demographic) context. Senior leadership decisions influence what happens within the KS3 music classroom through enabling or distorting the vision of the music teacher. The resources available for KS3 music teaching are an important internal variable significantly influenced by senior leadership decisions.

4.6 Music teacher variables and the music teacher

Interviewees perceived themselves as bringing a number of important features, attributes or variables into their classroom. One attribute that was mentioned on several occasions is their status as subject specialists within the discipline of music. This is exemplified by Teacher E's view that

...we are the pedagogic experts of our subjects. We know in terms of a musical pathway for any student as they go through the key stage 3 curriculum, then to key stage 4, and potentially then hopefully key Stage 5 they're still going to need to know certain things in terms of their knowledge base.

(Teacher E)

In several cases, this articulation of the importance of bringing subject knowledge and pedagogic specialism into the classroom was given in the context of expressing concerns about the notion of cross-curricular working, and the idea that a non-specialist could cover music content. For example,

Knowing your craft is so important. So that is really one thing that I think is worth ... considering and I think ... music is a really specialist subject and drama teachers who attempt to teach music generally do a really crap job of it. And you know he was a musician as well but you know it's such a specific subject.

(Teacher A)

Yeah, yeah. I've had experience of non specialists teaching music and... it not going to plan. ... music teachers need to be employed to deliver that curriculum because it's the depth of knowledge, and the same ... in other subjects as well.

(Teacher B)

Some teachers were also clear that it would be inappropriate to expect them to possess detailed subject and pedagogic knowledge of multiple disciplines outside of music as well, such as

And it's not just oh yes, well, you should be able to teach dance as well, because if I'm teaching dance. I'm going to be creating a bunch of complete and absolute half-wits.

(Teacher C)

Several teachers expressed the view that that it was desirable to have an interest and basic knowledge of what other subjects were doing, and often expressed their own enthusiasm for broadening their disciplinary knowledge and experience, but were not convinced that it was a non-negotiable prerequisite for being a successful *music* teacher. This variable is discussed later in this section. However, several of the teachers, having outlined their own musical education and background, were clear that early in their career they had quickly identified a need to evolve or broaden their *musical* experience and ways of working *as musicians* in order to meet the needs of their pupils. Such views can be summed up in the following extracts from the interviews:

I don't use my classical roots hardly at all in school, I'm using very much an aural basis like of playing keys. I'll go and listen to a track and I'll go it. Which is something that's a skill, which I never would have done at like 18, 20, 22 years of age. I would have been scared to do that, the kids have given me confidence to do it.

(Teacher B)

When I first went to teach I was very much they have to read [music notation] how can you learn a language without reading? I was very much like that when I started like you being a formal musician, but well, God, since I, within about the first two months, I was like, that jumped out the window.

(Teacher H)

The comments mainly outlined a process of realising that the teacher's own musical education – informed by the western classical tradition – had left them ill-equipped to do a number of the things that they felt they needed to do in class, especially 'vamping' from chord symbols, using music technology

and using weaker framing in lessons. This had necessitated 'learning on the job' in order to cater for the pupils' needs. Several of the teachers said that they found themselves not needing large parts of their own musical education in order to teach KS3 music effectively.

The final attribute or variable that music teachers referred to when articulating what they brought to the KS3 music classroom was specifically in relation to questions about the new Curriculum for Wales. This variable was the interests in subject disciplines beyond music, and questions at interview explored the extent to which music teachers agreed that 'in order to give pupils the best experience in KS3 music, it is vital that KS3 music teachers' subject knowledge and understanding should extend beyond music and into other relevant subjects'.

Several teachers outlined their own interests in other disciplines from within the expressive arts AoLE, and experiences of being asked to teach them, particularly drama:

Even though I'm a music specialist, quite naturally, a lot of music specialists may have had some drama experience as well if they've been engaged with school shows, and they've been maybe asked to pick up some drama at key stage three in the past anyway, to fill up their timetables. So from, you know from a personal experience I was quite excited about the new curriculum because again, I feel that I've got that general sort of knowledge and general experience to be able to teach something like drama outside of my subject area and I was quite excited about that.

(Teacher E)

I worry that people become very institutionalised, if that's the right word, like almost within their own subjects. I don't think that's the right word. And I think sometimes you don't see the whole picture if you're too focused on your own subjects. And I feel like because I teach English and drama, and I've taught languages previously, I feel like there's so much I can bring in from other subjects to make music more accessible.

(Teacher F)

However, most of the teachers expressed at some point a belief that while an interest in, or knowledge of, other subjects, was helpful, it was not necessary to have a high level of ability in those other subjects, and that a teacher who worked solely within their own subject discipline could be successful. For example,

I think they need to know what's going on in the other subjects. And they need to know ... that doesn't that doesn't necessarily mean that they could teach it. I am rubbish at art. That makes no difference to my abilities to teach music.

(Teacher D)

For me personally, I love talking about other stuff. I think actually, the digressions or tangents are sometimes the best bits of the lessons. So I would agree, but I'd also say that it doesn't mean it's vital that key stage 3 music teachers subject knowledge and so on should extend beyond music into other relevant subjects.

(Teacher A)

Discussion

Music teachers clearly attached significant importance to their status as subject experts, both in terms of subject knowledge and pedagogic content knowledge (Shulman, 1986). This manifested itself both in terms of a

reticence in some cases to allow pupils too much autonomy before teachers had provided them with access to their specialist knowledge, and also in some reservations around the logistics of cross-curricular working. This was reflected in the changes in the new Curriculum for Wales documents between draft and final versions, in which the phrase ‘this will require specialists to teach and specialists to design’ appeared in the final document after a period of consultation following publication of the draft version (Welsh Government, 2020f). Teachers’ concerns around potential issues with the quality of cross-curricular teaching and learning would seem to be justified by sources in the literature – e.g. Wiggins (2001); Pruitt, Ingram and Weiss (2014); Roucher and Lovano-Kerr (1995) – which emphasise higher-quality learning outcomes when the development of subject-specific knowledge is carefully planned-for.

It is interesting that some teachers seemed more confident about their own ability to teach other subjects (especially drama) than they felt about non-specialists coming in to teach music. Whether an increased confidence in being able to teach drama comes from having less knowledge of the ‘cherished ideas and ways of thinking’ (Fautley and Savage, 2011, p. 2) of the drama subject domain, the lack (pre- Curriculum for Wales) of a national curriculum document for drama in either Wales or England, or something else entirely would be an interesting avenue for further research.

It is notable that a number of teachers articulated in some way an evolution of their musical knowledge, values and ways of working, which they reported

took place very quickly once they entered the music classroom either during their PGCE or shortly after qualifying. This suggests some nuance should be attached to the idea that teachers' values and beliefs about the teaching of their subject discipline are strongly resistant to change during initial teacher education and into the early stages of teaching. For example, Richardson (2003) articulates the three main sources for teacher beliefs, and suggests that teachers' own experience with schooling and instruction is the source with the strongest influence (p.5). Additionally, Dwyer (2019) looks at this issue from a subject-specific angle and, in her opening chapters, draws upon a wide range of authors to construct an argument that music teachers' background is usually influenced by western classical music and that this can lead to music education being 'elitist and exclusionary' (p.3). New teachers are also navigating a dual identity as a learner and as a professional (Burn, Hagger and Mutton, 2015, p. 30). Richardson (2003) acknowledges the complex relationship between the academic, university-based parts of teacher education and the school-based 'teaching practice' (p.10), with the teacher education part seemingly a 'weak intervention' when compared with students' previous experiences and their experience in the classroom as a student teacher (p.113). Gardiner (2020) outlines the tendency of student teachers to feel in a position of deference to both their school-based mentors and their university-based lecturers, and to tailor their discourse to each environment out of 'the very personal desire for student teachers to be seen as proficient by their colleagues and tutors' (Gardiner, 2020, p. 26).

Despite these implied difficulties around the evolution of new teachers' values and beliefs about the teaching of their subject, participants describing a change to their approach to music in this study were clear that this had in fact taken place very quickly on entering the classroom. The change in their approach was centred around de-emphasis of reading music notation, an embracing of less formal pedagogies and personally developing skills such as 'vamping' from chord symbols and using music technology. The evolution was a reaction to the perceived needs of the pupils and their musical values. This recalls one of Dwyer's narrative enquiries – Sam – in which a teacher's approach to teaching music is 'vastly different from the way he was taught' (Dwyer, 2019, p. 70). John (2020) corroborates the notion that musicians trained in the western classical tradition can significantly transcend the creative limitations inherent in their field during their initial teacher education, which is borne out in a number of comments from teachers who participated in this study.

It is interesting to consider why so many teachers' accounts imply that their existing beliefs were in fact more easily changed than some of the literature would suggest. Areas of potential enquiry include whether the different national curriculum for music which has been in force in Wales since its introduction in 1992 has had an effect, and whether the framing of music as a more participatory domain in Wales since the 19th century might be an influence. Extending the work of John (2020) to consider the creative journeys of student music teachers outside Wales would be an interesting exercise.

Summary

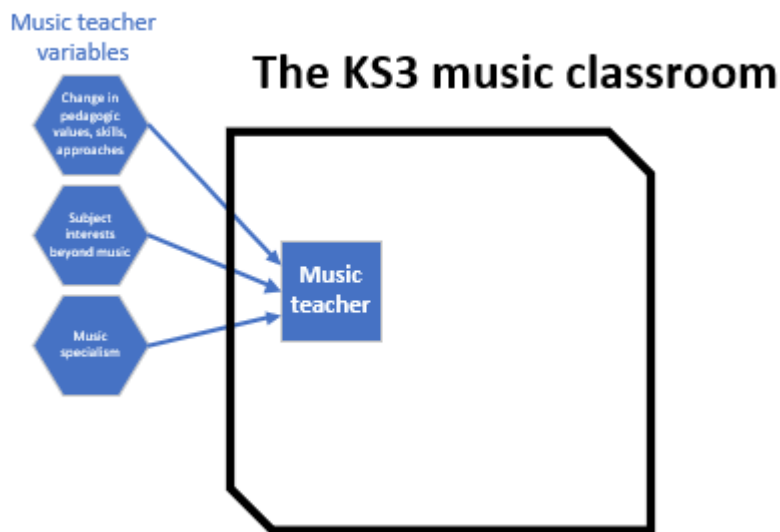


Figure 26: Music teacher variables.

On the conceptual model, the teacher is represented inside the KS3 music classroom (black box) by a blue block, with three blue hexagons representing the variables that teachers bring in with them from outside – see Figure 26.

4.7 Pupil variables

The interviewees noted that pupils, like their music teachers, bring variables with them into the classroom. One important variable is the pupils' previous experiences of music, and especially how they experienced music in primary school. Some music teachers expressed a belief that it was important to have a high degree of control over the content and direction of music lessons early on, specifically because pupils' experiences of primary music are likely to have been variable. An example is Teacher E, who reported that

I think quite a lot of that might stem from the fact of the quality of primary music provision. Because if you've got a non subject specialist who just suddenly, you know, is teaching music, it could be that they are purely just expressing themselves in any way or form. Maybe haven't covered things like technical, you know, musical building blocks, tools, how to sing properly.

(Teacher E)

Or more succinctly, 'They've done so little in primary school' (Teacher B).

The music teachers felt that responding to this potential lack of music experience required the building up of musical techniques and 'building blocks' to allow pupils to access the subject, and also required teachers to engage pupils with the subject quickly so that they enjoy it. The issue of needing to build up pupils' confidence to perform in front of others in the new environment of secondary school, with new peers, was also identified as an issue.

As well as their experiences in music, pupils also bring with them into the KS3 classroom their existing tastes in music. Teachers saw this on the one hand as something to use as a motivational tool, explaining that

When you when you've worked there for so long, you learn what they like. They like [to] learn snappy things and they like all the stuff that drives them. You know I've even got music teachers' kids in like school and they're really driven by the pop and rock.

(Teacher B)

However, some music teachers also felt that the ‘baseline’ musical tastes that the pupils brought to the classroom were something that needed to be broadened by their influence:

if you say, “bring in a piece of music”, they're going to bring in the same thing for three years. At Key Stage 3, you're going to hear Ed Sheeran on repeat for three years from the boy that can play four chords on guitar. And actually, could they be exposed to the Beatles in addition to Ed Sheeran, and make links to other artists and repertoire?

(Teacher F)

Discussion

The idea of teachers and pupils bringing their existing variables into the classroom is reminiscent of Elliott’s model of ‘Music’ briefly discussed in chapter 2 (Elliott, 1995, pp. 39-45). In this model, sequentially built up from a series of related parts, Elliott stresses the importance of the overlapping ‘contexts’ of constituent parts such as the ‘musicer’ and the ‘listener’, contexts which he defines as ‘ideas, associations, and circumstances that surround, shape, frame, and influence something’ (Elliott, 1995, p. 40). The teachers in this research were clearly aware of the contexts as applied to themselves and their pupils, and expressed these variables in Elliott’s ‘four directions of investigation’: ‘what is done... what it leads to... where it comes from.. [and] the immediate context of its use and production’ (Elliott, 1995, p. 40).

There are numerous examples of literature addressing the perceived gap between the musical values and tastes of music teachers and those of the

pupils they teach. Here we can see that teachers are trying to strike a balance between the motivating effects of using music that pupils enjoy, and the need to broaden pupils' musical horizons. The aim of broadening musical horizons will return later in this model. The question of which music to select for teaching has, in Wales, always been up to the teachers themselves to decide. The 2008 National Curriculum (DCELLS, 2008) instructed teachers that

The repertoire for performing should be taken from the past and present. This repertoire should include music from the European 'classical' tradition, folk and popular music, the music of Wales and other musical traditions and cultures. It should extend pupils' musical experience, be progressively more demanding and take account of pupils' needs, interests, backgrounds and stages of musical development.

(DCELLS, 2008, p. 12)

Similarly, the framework for the Expressive Arts AoLE in the new Curriculum for Wales refers to 'styles, genres and creative texts across all disciplines and spanning people, places, cultures and time' (Welsh Government, 2020c). An obvious contrast can be drawn with approaches to constructing the music curriculum in England, where the debate has from the start tended to refer to contentious issues such as 'the best in the musical canon' and works by 'great composers and musicians' (Department for Education, 2013). Wright (2014) proposes that the kind of informal learning approaches identified as successful by teacher B can produce a desirable disruptive effect on the classroom discourse, contributing to a rebalancing of a usually unequal relationship between the teacher and the pupils, while Bate (2020) identifies the opportunity to engage pupils in the construction and justification of their

own canons as an opportunity to develop ‘emancipatory knowledge’ and achieve social justice.

Summary

The KS3 music classroom

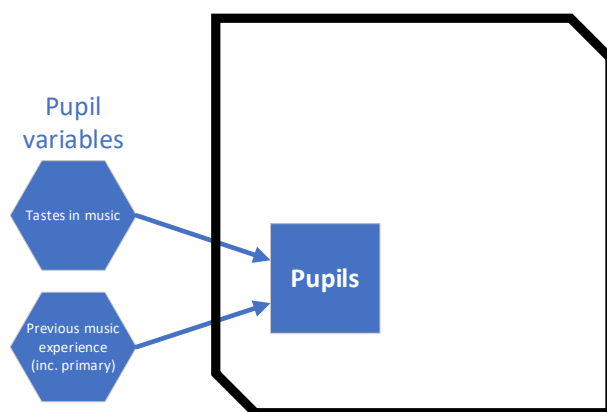


Figure 27: Pupil variables.

On the conceptual model, the pupil is represented inside the KS3 music classroom (black box) by a blue block, with two blue hexagons representing the variables that pupils bring in with them from outside – see Figure 27.

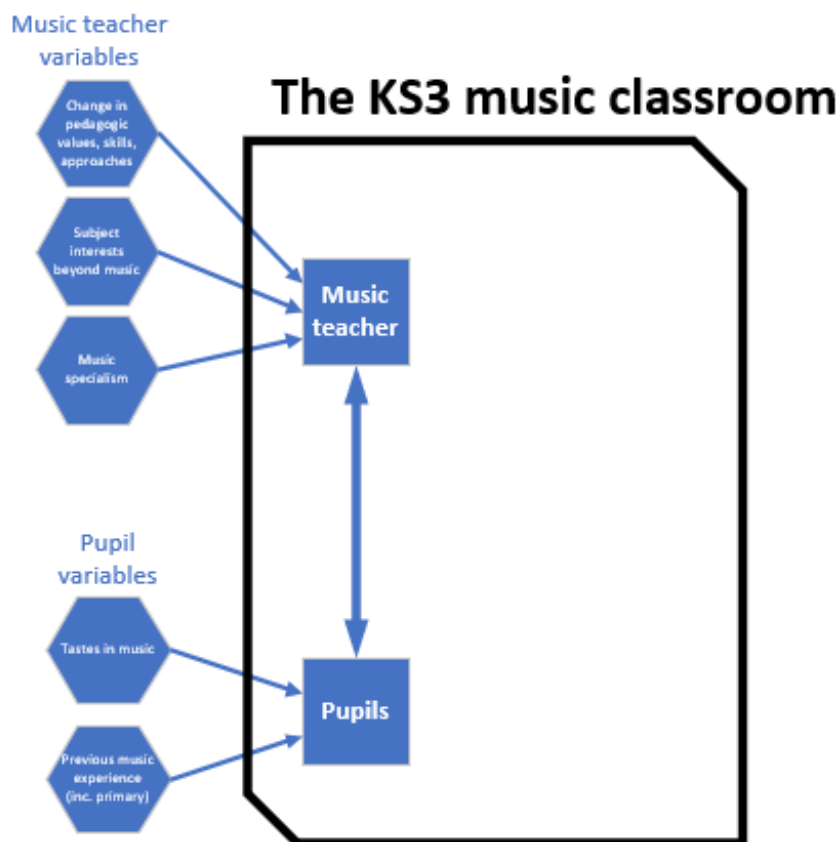


Figure 28: Pupils and teachers in the KS3 music classroom.

The music teachers and pupils work together within the KS3 music classroom, bringing their variables in from outside the classroom – see Figure 28.

4.8 Structured exploration

Within the KS3 music classroom, the music teachers interviewed frequently described themselves creating a situation where pupils had increasing levels of independence in their creative work. In almost all cases, the teachers were aiming for pupils to work increasingly independently of the teacher, but felt that this was a state that needed to be worked towards. The level of *genuine*

independence the teachers saw as desirable also differed. Different teachers described this in slightly differing ways, but the overall impression was of the need to create some kind of *structured* exploration in which the pupils were somehow placed in a space in which they could be creative assisted by a guiding influence originating in the music teacher.

Some teachers attached particular importance to the provision of tools or 'building blocks' (Teacher E): musical components or techniques which would be provided to the pupil by the teacher so that their exploration could make use of raw materials which increased the likelihood of an outcome which the pupil (and the teacher) would consider successful. Another teacher articulated their approach in terms of providing creative activities which had sufficient 'boundaries' or a 'roadmap', but being prepared for these boundaries to be porous enough for pupils to 'exceed' them if they felt confident to do so (Teacher C).

Teachers' justifications for the structuring of pupils' creative exploration came from several angles. Some felt that pupils would quickly become disheartened by the quality of their outcomes if they were not given initial guidance and raw materials that helped ensure that they would be musically successful. Others were more obviously motivated themselves by the need for quality musical outcomes. Another justification was that the guided approach would broaden pupils' exposure to different types of music, so that more freedom of decision making in the future would be informed by a greater breadth of experience (Teacher F). Some teachers, more

pragmatically, had an eye on the requirements of the GCSE specification, and felt that if pupils needed to produce individual performances and compositions, they would need to be scaffolded towards that during KS3.

The process of allowing pupils to explore creatively, with a varying degree of structure or guidance provided by the teacher, was in several cases articulated as being a cyclic process in which the musical activities progress from being more teacher-led to being more pupil-led. Teacher A based their teaching on this cycle lasting a year: pupils began the year with more teacher-led activities such as rehearsed performances, moving through small band work to independent composition, and then the next year returning to teacher-led work at the start. Teacher E, on the other hand, envisaged a gradual transition from teacher-led to pupil-led which lasts for the whole of KS3. Other teachers had a less clear timescale for the cycle, but felt that they selected an appropriate level of teacher-provided structure according to the task at hand.

Taking on board the idea that the teachers saw the pupils having more ownership over the direction of their own learning as an aspiration that they worked towards in their classroom, it was notable that the teachers felt that there were prerequisites to this being achieved. They envisioned the cyclic process of structured exploration as creating and consolidating these prerequisites on the way to the goal of pupil-led creative exploration. One of these prerequisites was the mastery of musical skills. Teachers saw this as something that pupils needed guidance to achieve, and that once mastery

had been achieved, pupils could then put their newly-acquired skills to use more independently. Such mastery needed to encompass 'knowledge and skills at the same time... woven together' (Teacher A), allowing pupils to call upon 'tacit knowledge' (Teacher E) and 'the skills and exposure to other stuff to make those [creative] decisions' (Teacher F).

Another prerequisite cited by the teachers was the creation of a classroom culture or ethos in which the pupils could feel comfortable being creative. Teacher A expressed this as 'building a classroom culture that they can then mirror in their own group activities', a culture characterised by collaboration, responsibility, independence and a willingness to express oneself. Other teachers described such an environment as 'very very safe', 'warm', and incorporating 'trust', in which fear of failure, which could inhibit their work, could be minimised.

Discussion

In their articulations of this 'structured exploration' teachers hinted more or less explicitly at something of a conflict at the heart of their conception of what happened in the classroom. While several teachers articulated a desire for their pupils to take ownership of the learning, and the process of developing their musical abilities, this was frequently hedged about with caveats in which the true freedom and ownership of the pupils over the process was called into question. This was most explicitly referred to by Teacher D, who talked about 'the illusion of choice, the illusion of discovery, but you're kind of there behind the scenes pulling strings.' Some teachers

suggested that the freedom would become genuine by the end of the process, while others implied that complete freedom would never be achieved, even if the pupils did not realise it.

This implied conflict, 'the illusion of choice', poses a number of important questions about KS3 music teaching as described by these teachers. While the teachers themselves justified the level of teacher control from a number of standpoints, parallels can be drawn with Wright's ethnographic study (Wright, 2008a) in which the music teacher believed she was ceding ownership to her pupils, but was unconsciously holding on to important features of her own western classical music training (strong framing, use of 'classroom' instruments) which caused the pupils to perceive the music as not being 'real'. In a similar vein, while teachers in this study expressed a desire for pupils to progress to being able to lead their own musical learning, the teacher themselves still gets to decide what musical 'tools and building blocks' are required for the pupils to progress towards mastery, and sets boundaries for the learning, ostensibly in order that pupils will initially make progress and not become disheartened. However, with a wealth of literature suggesting that the values inculcated by the musical training of music teachers – strongly classified, strongly framed, often focused on the 'western classical' tradition (Maton, 2014a, p. 81; Wright, 2008b, p. 401) – are not a good fit for the musical values of their pupils (e.g. Dwyer, 2019, pp. 32-36), might these music teachers in their desire to act as a guide, still be subtly imposing these mismatched values on their pupils? Talk of perfect cadences (Teacher C) or the idea that a pupil who cannot read music will 'absolutely

flunk it' at GCSE (Teacher F) during the interviews suggest that the values of the western classical tradition might be closer to the surface than the teachers themselves recognise, and that the 'commodification' of musical knowledge, in which 'the control of school knowledge in music remain[s] firmly with the teacher' (Philpott, 2010, p. 84) continues the perpetuation of power structures in the music classroom that risk 'alienation' on the part of pupils.

This contradiction, right at the heart of the model, reminds us of Bernstein's Pedagogic Device that, it would appear, continues to some extent to act in music classrooms to 'reproduce knowledge and culture and, thereby, solidify existing class relations' (Wright and Froehlich, 2012, pp. 214-215), in the process tending to make the school version of knowledge into something that is not 'real'.

On the other hand, Philpott (2010, p. 90) proposes Giddens's concept of 'structuration' as a potential model to help mediate between the goal of agency and the need for a structure to support 'generative, creative action': a 'duality of structure' which is 'enabling' (Giddens, 1993 cited in Philpott, 2010). Perhaps this means that in order to produce something 'real', firstly pupils must be scaffolded to produce something that, while not real or authentic to their musical values, might serve as a staging post to emancipation. Further research utilising methodologies such as narrative enquiry (Dwyer, 2019) or ethnography (Wright, 2008a) may help clarify

where these music teachers are situated in relation to the fine line between structuration and an alienated relationship between teachers and pupils.

Summary

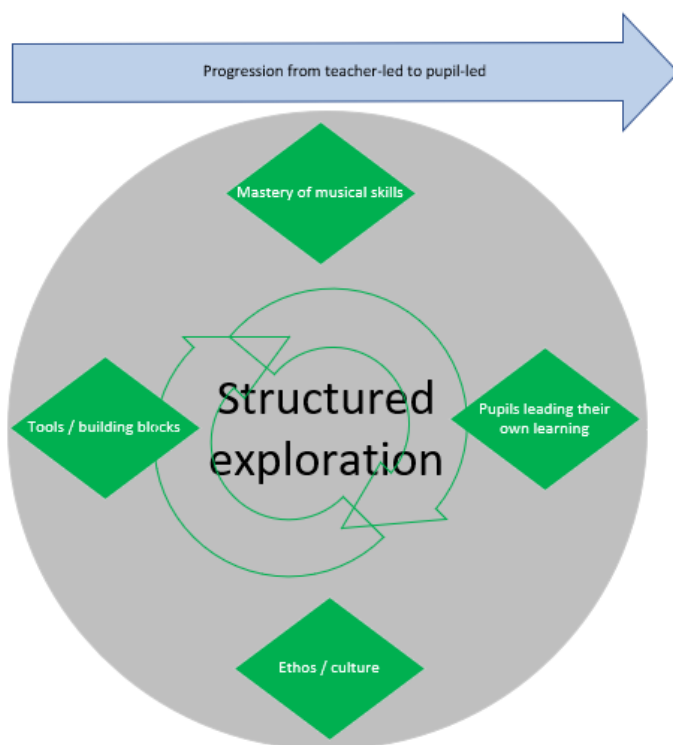


Figure 29: Structured exploration.

The process of structured exploration in Figure 29 which takes place in the KS3 music classroom is represented by a pair of arrows describing a circle, reflecting teachers' views of the process as being cyclic. An arrow represents the overall aim of progressing from teacher-led to pupil-led creative activities, with four important components represented within the 'structured exploration' cycle by four green diamonds. On the far left, representing their association with more teacher-led activities, are the musical tools or building

blocks which are provided by the teacher as components or raw materials for the pupils to use. Positioned in line with the middle of the progression arrow are the mastery of musical skills, and the classroom ethos/culture, which are seen as important prerequisites to achieving a situation where pupils have greater ownership of the creative process.

This process of structuring or guiding the creative exploration of pupils was a central feature of the music teachers' articulation of how KS3 music should be taught, and was perceived as the vital process by which the various desired outcomes could be achieved. It is the central 'engine' of KS3 music teaching in the conception of these teachers.

4.9 Powering factors

To extend the metaphor by which the process of structured exploration was described above as the 'central engine' of KS3 music, we can now consider the various things that were identified by the teachers interviewed for this study as being 'powering factors': the strategies, content, pedagogies and other factors which can be used to help the structured exploration take place. They can be considered as the teachers' 'tools of the trade', or the 'fuel' for the engine. The list of possible 'powering factors' is potentially enormous, and any experienced music teacher could provide a large list, with each music teacher very likely enumerating a different list from his or her colleagues.

Six significant powering factors were identified by the teachers interviewed for this study, and so these six are presented on the conceptual model, but these are very far indeed from being an exhaustive list. Included are two factors which are well-known and important to music teaching: singing and informal pedagogies. These are the pedagogies proposed by Lucy Green and given practical form in resources provided by the Musical Futures organisation (D'amore, nd). Singing was given particular prominence in the responses of Teacher A, while Teacher B identified informal pedagogies as being central to her approach. Different music teachers would very likely provide further examples. For example, the head of music interviewed in Wright (2008a) made strong representations for the place of classroom orchestra as a powering factor.

The remaining four powering factors identified by the teachers interviewed have connections between one another. Real-world contexts (an important feature of the new Curriculum for Wales) were identified as a factor which could help keep the musical activities relevant for the pupils, and the music industry and music technology were seen as interconnected factors which could help pupils to see that those contexts were present. Donaldson (2015), with its explicit call for 'powerful connections' between subject disciplines had caused several music teachers to involve themselves in piloting units of work which gave pupils opportunities to make these connections, or had at least been thinking and discussing with colleagues how to do this. The opportunities to make these connections were seen by several teachers as a potential powering factor for structured exploration which linked closely with

both real world contexts and the music industry, with (music) technology being seen as a resource which could enable this in practice. No teacher mentioned musical notations of any kind, and this is perhaps unsurprising given that there is no mention of this in the current (DCELLS, 2008) curriculum document in Wales. It would be interesting to know whether music teachers in England would consider the use of staff notation as a powering factor, given its explicit presence in the current curriculum in England (Bate, 2020).

Discussion

While teachers interviewed for this study articulated a desire for pupils to be able to work independently of them, and some teachers were strongly in favour of the informal approach exemplified by the *Musical Futures* project, there were caveats expressed in some quarters by the teachers themselves, and aspects of the literature leave some questions open around the extent to which pupils have genuine independence and artistic freedom. Teacher D's description of 'the illusion of choice, the illusion of discovery', and her self-deprecating description of herself as a 'control-freak' might be the strongest example of an interviewee tempering the description of pupils' freedom with caveats, but there were several examples of them, with justifications ranging from the need to make efficient use of scarce time and resources (Teacher G), and concerns about pupils' trustworthiness when left to work independently (Teacher H) to perceptions of schools as 'exam factories' (Teacher F) which skew the decisions of teachers from a perceived ideal. In this 'rowing back' from the ideal, teachers are perhaps giving us an insight

into the true nature of the power relationships between the teachers and their pupils. Section 4.8 above outlined some questions around ‘the dialectical relationship between human agency and structure’ (Philpott, 2010, p. 91) in relation to the concept of ‘structured exploration’. In this section we note that the choice of ‘fuel’ to power this engine of learning is for the most part under the control of the teachers rather than the pupils, and seems to be related to at least some extent to the interests and musical strengths of the teachers. Once again, the sociological theories of Bourdieu and (especially) Bernstein give us a potential avenue to consider the implications of this. It would seem that we are as far away from a ‘pedagogy of interruption’ (Biesta, 2010, cited in Wright, 2014, p. 13) as ever, despite the apparent potential of informal pedagogies to provide such a rebalancing of the power dynamics between teacher and pupil.

Summary

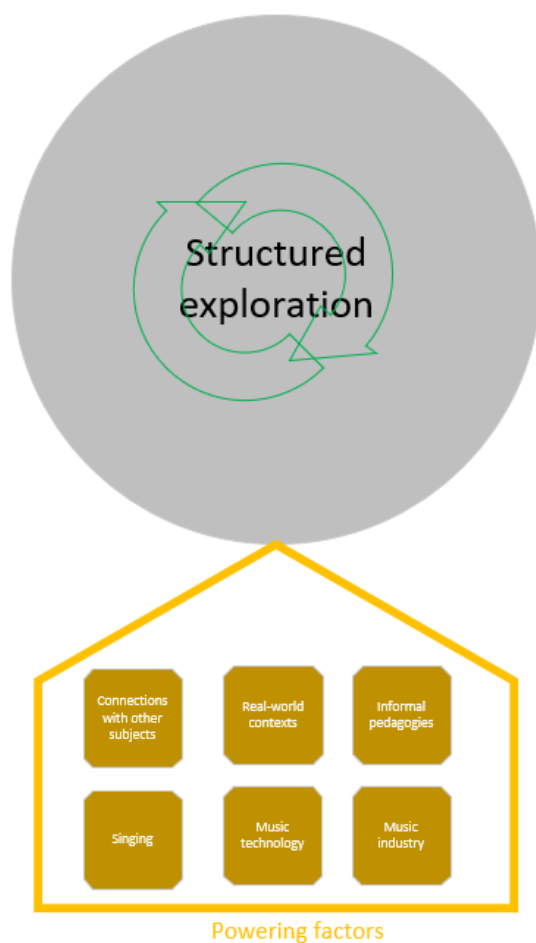


Figure 30: Powering factors.

The powering factors identified by the teachers interviewed for this study are depicted as a series of yellow boxes – Figure 30. The powering factors feed in to the ‘engine’ of structured exploration. It is very important to emphasise that the six factors identified on this diagram are very far from an exhaustive list.

4.10 Desired outcomes

During their interviews, the teachers articulated the outcomes they wished to achieve from their KS3 music teaching. While the pupils having ownership of

their own creative process was frequently mentioned as the goal of the cyclic process of structured exploration, this was seen more as an intermediate goal which enabled the final aims of the music teachers for their KS3 pupils. Some of the outcomes are idealistic goals: the teachers wanted the pupils to have broader musical horizons, to be motivated to participate in music, and to become more creative. Others were more pragmatic, and these were linked to outcomes beyond KS3: sufficient numbers of pupils opting to continue into post-14 and post-16 music courses so that these were economically viable to run, and pupils being successful in these courses.

While outcomes such as increased pupil creativity can be characterised as 'idealistic', they also had a pragmatic aspect for the teachers. Several teachers were clear that the process of making pupils more independently creative would have clear benefits for their outcomes in post-14 and post-16 courses. For example, Teacher E, who said:

Imagine then if we get to Key Stage 4 and all we've done is done teacher-led activities, and then suddenly said that you've got two compositions to do, now they would be really stuck. So as a progressive pathway I think that's really important that we have to do that as teachers, because otherwise that will impact then on Key Stage 4 performance and at Key Stage 5.

(Teacher E)

Some of the pedagogic outcomes, when beginning to be achieved, were also seen by teachers as potential powering factors, meaning that a larger cycle is created in which structured exploration contributes to pedagogic outcomes, which themselves provide powering factors for further structured exploration.

One area of particular interest in the results of this study is the way in which teachers articulated their aims for their pupils with regard to the relative importance of the mastery of musical skills vs. creativity. Mastery of musical skills was articulated as an important part of the cycle of structured exploration: something that music teachers needed to support pupils with in the stages of the cycle where the pupils operated within a more rigid structure created by the teacher. However, the ultimate classroom outcome perceived by the teachers interviewed for the study was creativity rather than musical mastery: musical mastery was perceived as a ‘staging post’ on the way to creativity and the broadening of pupils’ musical horizons. This attitude seemed to be reinforced by the 75 responses to the related question in the baseline survey. Asked to place themselves on a continuum between the two opposing statements ‘KS3 music should mainly be about making pupils better musicians’ and ‘KS3 music should mainly be about making pupils more creative in general (i.e. developing creativity that they can transfer to other contexts outside of music)’, 80% of the respondents placed themselves somewhere between the midpoint and the extreme ‘creativity’ end of the continuum, as can be seen in Figure 31.

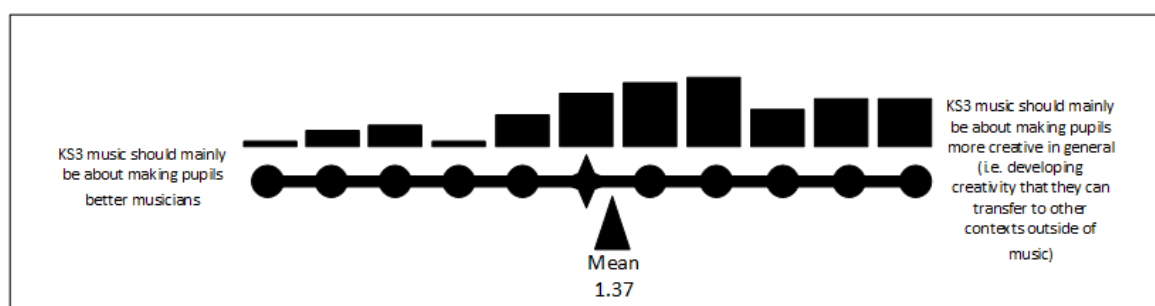


Figure 31: ‘Place yourself at the point on the scale where you feel you generally lie in terms of your KS3 music teaching beliefs’.

Discussion

These teachers' perceptions of the ultimate aims of classroom music would appear to contrast with arguments advanced in literature. Regelski (2012) condemns 'musicianism', in which the author proposes an applied ethics of school music to counter 'ideological, hegemonic, dogmatic, and self-serving' (p. 21) beliefs that can be traced to 'the university music school or department that prepares music teachers first and foremost to be competent performers' (p. 22). Philpott (2012a, p. 158) warns of 'summative [assessment] criteria based on the assumptions and values of western art music [which] impinge upon social justice for pupils', while several authors, e.g. Finney (2007), McPhail and McNeill (2019) and Maton (2014a), identify the subject's *élite* 'code' as a source of friction between the values and aspirations of pupils and those of their teachers. This study would appear to indicate a body of teachers who reject the 'tendency to place *musical* choices and values before or above *educational* options and values' (Regelski, 2012, p. 21), but hold educational values more in line with the 'future competences' proposed by Marope, Griffin and Gallagher (2017, p. 34) and the aspirations articulated by the four purposes of the new Curriculum for Wales (Donaldson, 2015, p. 29).

The subject of music, once it becomes non-compulsory at 14, has historically been taken only by a small minority of pupils (Lamont and Maton, 2008, pp. 267-8; Wright, 2002, p. 228) and several teachers clearly had this in mind when they expressed the need to cater for the 'majority' (e.g. Teacher B,

Teacher H) of pupils who would not continue with the subject. That being said, teachers appeared to perceive that outcomes such as creativity and the motivation to participate in musical activities independently were also beneficial to the success of pupils continuing into KS4 and beyond.

In favouring the goal of transferable creativity skills over creating better musicians, ostensibly to cater for the majority of pupils (i.e. the 80-90% or more who will not continue with the subject once it becomes optional post-14) the teachers cited various benefits of the pupils having musical opportunities and experiences during KS3. These included creating ‘cultured, civilised human beings’ with ‘confidence’ (Teacher I), and even the assertion that ‘we’re almost wasting our time trying to make better musicians in the classroom – that’s what extracurricular is for’ (Teacher F). While the proportion of pupils not continuing with the subject post-14 is very high, the difficult question must be posed as to whether views like these are indicative of teachers viewing their role within a subject discipline as contributing to a ‘higher purpose’ (the creativity) as articulated by concepts such as the four purposes of the Curriculum for Wales or the OECD’s transformative competencies (OECD, 2018), or whether they are succumbing to the temptation to resort to “soft” justifications [which] have made it easier to take music (and the arts) less seriously... derived from a partial analysis of musical meaning’ (Philpott, 2012b, p. 50). The fact that the teachers considered the apparently ‘softer’ outcomes of creativity and motivation as contributing to better pupil numbers and outcomes post-14 and post-16 is a potential counter-argument to the accusation of an over-reliance on these

‘soft’ justifications in which ‘at worst, music is seen as servicing other areas of human understanding, and at best as a necessary counterpart to a ‘harder’ and more rational world’ (Philpott, 2012b, p. 49). That being said, music teachers may need to take care: at a time in Wales when school leaders are grappling with the logistical implications (and opportunities) of AoLEs, ‘soft’ justifications and low take-up post-14 could lead to questions about the prominence, time and resources given to the subject discipline of music within a curriculum in which many other disciplines with much greater post-14 numbers and smaller resource demands could lay claim to creating ‘cultured, civilised human beings’.

Summary

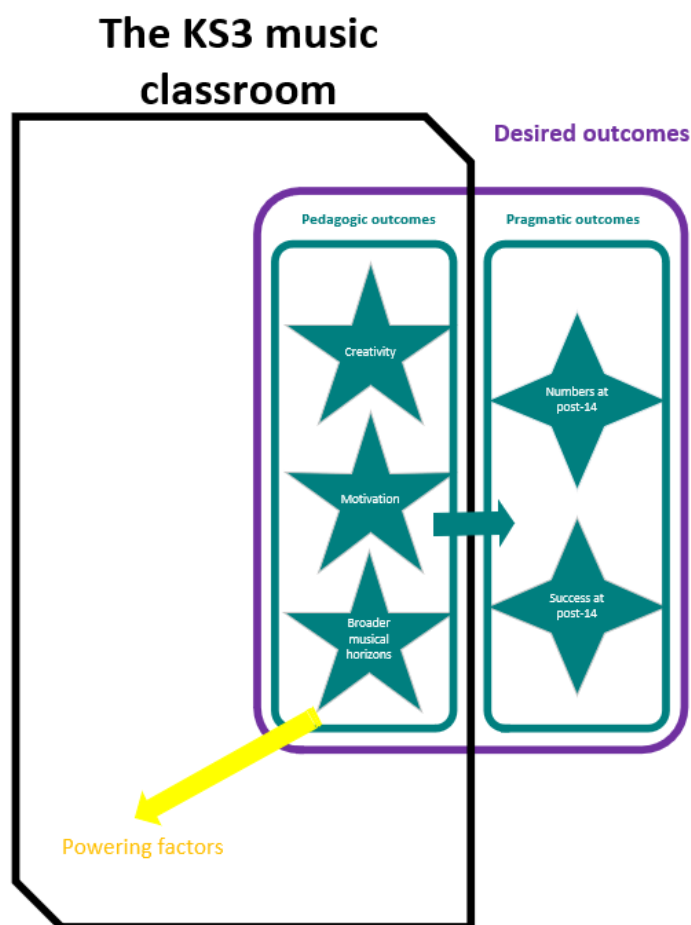


Figure 32: Desired outcomes.

The desired outcomes identified by the music teachers are split into two types – see Figure 32. Firstly, the pedagogic outcomes sit within the KS3 music classroom, and can provide further powering factors for further cycles of structured exploration (this is indicated by the yellow arrow). Secondly, pragmatic outcomes (which are situated beyond the KS3 music classroom but still within the school context) are representative of the fact that music teachers remain aware of the need to keep their post-14 and post-16 courses economically viable, and the results from them successful. Teachers' beliefs

that the pedagogic outcomes feed into the pragmatic outcomes are represented by the arrow connecting the first set to the second.

4.11 A conceptual model of KS3 music teachers' pedagogic beliefs

The previous sections have explored separate elements of the complete conceptual model. These are brought together in Figure 33 which shows how the KS3 music classroom operates within a school (demographic) context in which senior leadership decisions and available resources (themselves to a large extent a result of senior leadership decisions) have an impact on what happens within the classroom. From outside the school, the new Curriculum for Wales, and the school's (and individual teacher's) interpretation of it, influenced by the quality of professional learning about the new curriculum, influences conditions within the school and the KS3 music classroom.

Entering the KS3 music classroom are the music teacher (who brings with them certain variables from outside the classroom) and the pupils (who have their own set of variables which also originate outside the classroom). Within the classroom, the teacher uses a wide variety of powering factors to help initiate a cyclic process of structured exploration, in which the pupils engage in creative activities with guidance, scaffolding and boundaries provided with varying degrees of solidity and subtlety by the teacher. Musical tools and building blocks are the raw materials of this process; mastery of musical skills and the creation of an appropriate culture/ethos contribute to a state in

which the teacher increasingly cedes leadership of the creative process to the pupils.

This process is intended to lead to pedagogic outcomes such as increased pupil creativity, pupil motivation to participate in musical activities, and a broadening of pupils' musical horizons beyond the experience which they brought with them to the classroom. Broadened musical horizons and increasing creative skills are themselves powering factors which fuel further cycles of structured exploration, enabling pupils to make further progress towards an increased achievement of the pedagogic outcomes.

The pedagogic outcomes are helpful in achieving pragmatic outcomes which take place beyond KS3: pupils are motivated to continue with the subject beyond the point that it is no longer compulsory, and their broader musical horizons and increased creative skills mean that they can cope with the demands of the programme specifications of GCSE, BTEC and AS/A-level courses.

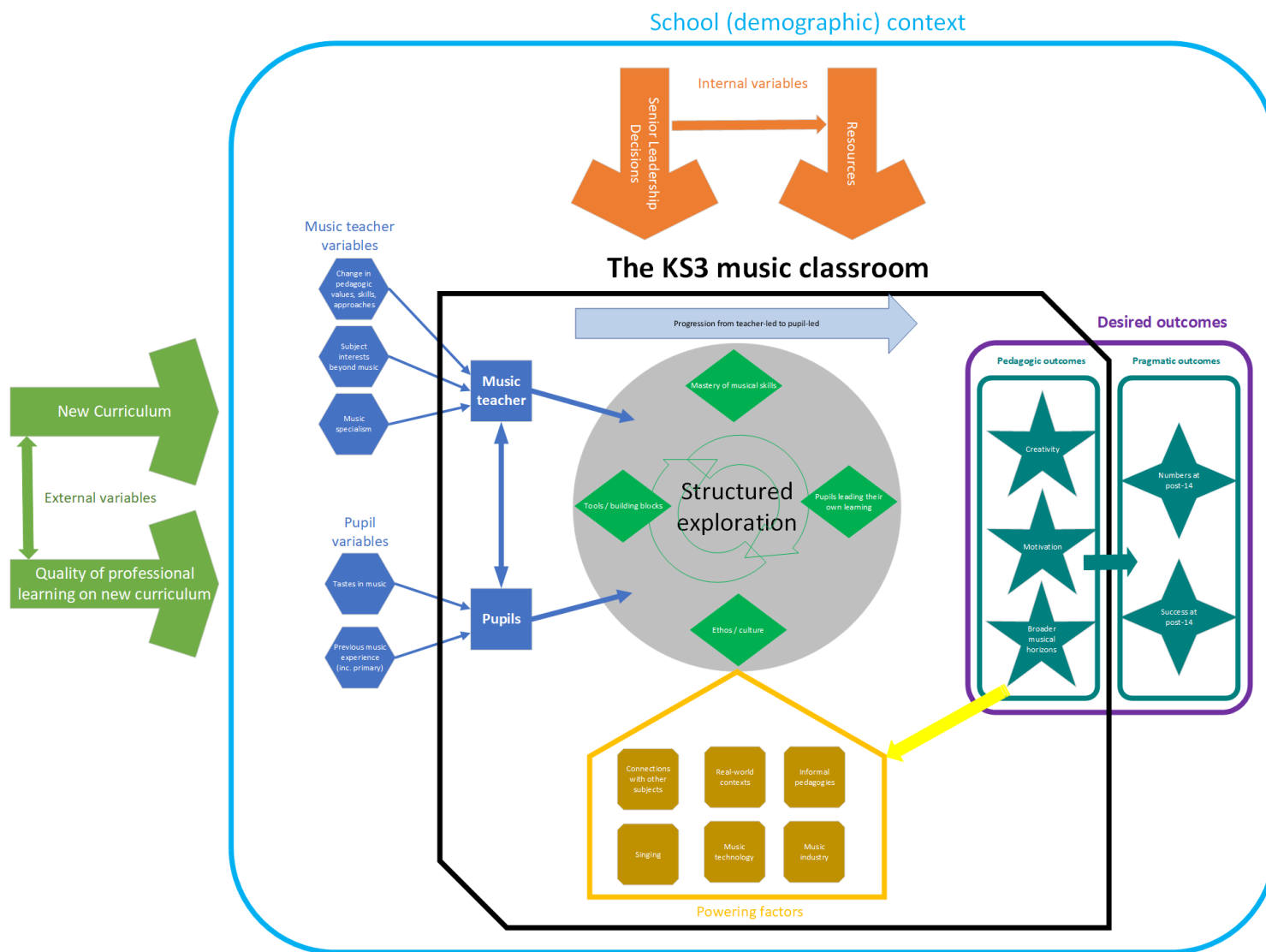


Figure 33: A conceptual model of KS3 music teachers' pedagogic beliefs.

4.12 Summary

Chapter 4 is divided into many sections, each of which presents results and then discusses them. The first of these sections deals with the initial quantitative data generated by the questionnaire. All of the remaining sections deal with parts of the visual conceptual model generated by analysing the qualitative data, before the entire model is presented.

In presenting the model discussed in chapter 4, I have answered the first three research questions set out at the start of this study:

1. What, if anything, is the impact of the music teachers' backgrounds on their pedagogic beliefs?
2. What, if anything, is the impact of the context in which the teachers are working on their pedagogic beliefs?
3. What are music teachers' pedagogic beliefs about KS3 music in the context of the new curriculum?

As regards research question 1, there is a more complex picture regarding the teachers' backgrounds than is sometimes presented in literature on this subject, with a nuanced and even contradictory picture being painted by the responses of the participants. Firstly, there is clear evidence that many of the participants went through a process of moving beyond their own musical backgrounds and training: their skill set, based around practising music which is fairly rigidly notated, was found wanting when they found themselves in a classroom with pupils who wished to experience music in a

different way. Skills such as ‘vamping’ chords, playing non-classical instruments and facilitating a more informal way of learning were acquired early on. However, I would argue that the western classical tradition in which many of the participants learnt music was, at least partially, the cause of the contradiction at the heart of their stated aim to work towards a pupil-led musical approach. ‘The illusion of choice’ illustrates an unwillingness to let go entirely of the sort of ‘vertical’ control that characterises the western classical tradition.

Regarding research question 2, the participants made a number of clear statements that the specific context in which they were working had an impact on their beliefs about the best choices for their pupils. These choices manifested themselves in references to available resources, appropriate specifications for post-14 and post-16 qualifications, and the perceived aspirations and motivations of the pupils themselves, framed in terms of the school catchment area. In this respect, Donaldson’s subsidiarity model of curriculum design is not as much of a departure from the *status quo* as might first seem to be the case, since the 2008 National Curriculum for music already limits itself to a skills-based, rather than content-based, approach. However, the extent to which choices are ‘skewed’ by the decisions of school leaders, and concerns expressed elsewhere about the potential detrimental impact of subsidiarity on equity (Crehan, 2021), mean that such freedom of choice should not be assumed to be beneficial for all pupils, but may serve to widen the gap between the ‘haves’ and the ‘have nots’.

Research question 3 has been addressed by the creation of the visual conceptual model and its discussion in this chapter. However, there remains a need to situate this model in relation to existing theories of learning, in order to address the final research question:

4. How do the KS3 music teachers' pedagogic beliefs build on existing educational theories?

This final research question is addressed in chapter 5.

Chapter 5 – Theoretical Discussion

This chapter will focus on addressing the final research question:

4. How do the KS3 music teachers' pedagogic beliefs build on existing educational theories?

The perceptions of the participants in this research, and the visual model which represents their perceptions, come from the point of view of practitioners in the classroom. Teachers were asked to articulate what they believed to be happening as they saw it, and I sought to gain an authentic articulation of this through asking quite practical questions about what happened in their classroom. Some theoretical ideas were used as the basis for framing particular questions, such as the horizontal vs. vertical discourse of Bernstein, or the legitimation code theory of Maton. These were convenient ways of describing opposite ends of continuum on which specific aspects of a teacher's practice might sit. No 'bigger picture' theories were selected in advance for fear of attempting to 'shoehorn' teachers' perceptions into pre-existing notions of education. However, having inductively generated a visual representation from scratch which represents these teachers' perceptions, it is now possible to consider it in the light of some seminal ideas about learning, with a view to seeing whether any points of agreement exist, and in order to consider and critique any existing models of music education.

5.1 Capital(s)

The conceptual model, in flowing from left to right, gives a clear indication that pupils and teachers enter the KS3 music classroom already in possession of a number of attributes and experiences which have been accumulated during their lived experiences up to that point. In the case of the music teachers, this lived experience of music, and the knowledge and skills possessed, will be of considerably greater duration, substance and depth than that of the pupils that they teach. But it is perhaps easier to overlook the equivalent, though smaller, accumulation of experience, knowledge and skills brought into the classroom space by the pupils. Considering the interactions between these individual packages of attributes (named *variables* in the model at least partly to accentuate the individual nature of these personal collections of experiences) throws light on not only some aspects of the learning process, but also helps us to see more clearly some of the contradictions inherent in the perceptions of the music classroom as expressed by the participants in this study.

The word *capital* is a concept drawn from the theories of the sociologist Pierre Bourdieu. His definition of capital is the accumulated results of labour, a currency which allows one to participate, and hold status, in the 'game' of the social world. While the word 'capital' connotes economic resources, Bourdieu also defines it in terms of the social and the cultural (McInch, 2022, p. 22), with cultural capital divided into three types, two of which are relevant here:

Embodied cultural capital consists of one's accent and use of language... Institutionalised cultural capital consists of extrinsic

institutional prowess in the form of academic qualifications and certification possessed by an individual.

(McInch, 2022, p. 22)

The capital held by the music teachers is different to that of the pupils (John, 2020). Not only does their accumulated musical experience and learning mean that their *embodied cultural capital* is greater in quantity and scope, they will also possess *institutional cultural capital* in the form of the academic qualifications in the subject that they have attained during their journey to becoming a music teacher.

More interesting than the disparity in *quantity* of the capitals possessed by teachers and pupils is the differences in its *qualities*. The body of literature referred to earlier in this work, illuminating a 'gap' in values between music teachers and their pupils, and a perception amongst pupils of classroom music as 'not real music' can be viewed through the lens of differing cultural capitals. Pupils enter the KS3 music classroom carrying their existing musical tastes and experiences, a form of identity, which gives them status and currency within their own musical identity-group. Some of these pupils will already be in the early stages of a similar journey to that of their teachers: they may be receiving lessons in an 'orchestral' instrument and participating in local or county ensembles. But many will hold capital associated with a different social/musical 'game': 'popular' musics or musics of non-Western origin associated with their own cultural heritage. This capital may take a quite different form from that of the western classical musical tradition from which classroom music teachers are predominantly drawn (John, 2020), and

this means that pupils and teachers enter a field (the KS3 classroom) holding the currency, and fluent in the 'rules', of different 'games'. As Jenkins (1992) points out, 'each field, by virtue of its defining content, has a different logic and taken-for-granted structure of necessity and relevance', so tension seems inevitable when pupils and teachers enter the KS3 classroom music field having previously inhabited differing fields of musical endeavour.

It is important to note at this point that the term 'capital' is not being used simplistically in the sense of a tool for social mobility in the reading (or perhaps mis-reading) of the term offered by English government ministers such as Gibb (2018) in seeking to justify a curriculum which emphasises a 'knowledge-rich curriculum' (Gove, 2013).

In the conceptual model in chapter 4, teachers perceive themselves as offering pupils 'tools and building blocks' in order to promote 'mastery of musical skills' with the aim that pupils should broaden their musical horizons and reach a point where they can have the agency to make their own artistic choices and drive their own artistic development. But the differences in the qualities of the capital already held by teachers and pupils as they enter into the classroom casts doubt on how clear-cut and consensual such a process can be. The 'tools and building blocks', the 'mastery of musical skills' are a music teacher's seed-funding for the accumulation of embodied cultural capital, but what if pupils' cultural 'economy' is not the same as that of their teachers, using different currency to confer status? From this metaphor of slightly different games being played on the same field comes some

explanation for the contradictions at the heart of the model as articulated by the teachers who participated in this study. Even as they modify and broaden their skillsets and value systems in order to teach music in ways which motivate their pupils, they find themselves giving 'the illusion of choice', a form of musical agency for pupils which exists within explicit or covertly-set boundaries or 'porous borders'. This raises the question of to what extent teachers are imposing the rules and currency of their game on pupils will differ from classroom to classroom and from teacher to teacher? Teachers themselves are not necessarily doing this purely because of a residual belief in the pre-eminence of the western classical tradition, or from a lack of motivation to embrace the musical values of their pupils. Wu (2002) argues that 'experiments in independence can best take place in the secure reassurance of a highly disciplined stable pedagogic environment' (p. 393), and that '[learners] need a structure to work inside, to fight against, and to test their limits and limits of the system' (p. 394). Moreover, teachers are, in creating a music curriculum for KS3, trying to balance two different overall objectives: for the few, the attainment of the institutional cultural capital of qualifications in the subject post-14 and post 16 (and, crucially for the teachers themselves, the capital of strong results for their pupils); and for the many, the embodied cultural capital of a healthy relationship with music, a broader experience of the subject, and creative skills and dispositions which can be transferred into other fields of endeavour. Such a balancing act is complex.

5.2 Pedagogies

The classroom is the space in which the teaching and learning discussed in this study takes place, and teachers articulated a number of ‘powering factors’, shorter- and longer-term objectives, and a complex cyclic process of development by which pupils moved towards these objectives through the progressive accumulation of prerequisite skills and dispositions. This, then, is the space where *pedagogy* is brought to bear in order to move pupils towards achieving the aims of music teachers.

In articulating their role of setting up a cyclic process by which pupils are given ‘tools and building blocks’ in order to achieve the mastery of musical skills, with the eventual aim that they can use these themselves to lead their own musical development, teachers were articulating a model of learning defined by Vygotsky: the Zone of Proximal Development (ZPD). The ZPD is defined as

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

(Vygotsky, 1978, cited in Eun, 2017, pp. 19-20)

In this model (Eun, 2017, pp. 19-21), learners are assisted to move beyond that which they can do unaided through interaction with a ‘more knowledgeable other’, whose interaction with the learner widens the range of things which the learner can do. Incrementally, through such interactions, what the learner cannot do without the assistance of this other becomes

something which they can do unaided, and then what was previously impossible becomes achievable with assistance, and so on.

In the music classroom, the most obvious 'more knowledgeable other' is the music teacher, but it is frequently the case that individual pupils can be 'more knowledgeable' than the teacher, especially where the playing of specific instruments is concerned, or when considering aspects of the non-Western-classical musics which many pupils value highly. In articulating the learning process as a cyclic one in which the teacher 'primes the pump' with musical tools and powering factors, then gradually allows more autonomy, the role of more knowledgeable other passes from teacher to pupils, and then is likely to be passed between different pupils as their specific knowledge becomes relevant to the task at hand, being relinquished when the ZPD of their peers has shifted. Here we see the importance of the creation of an appropriate 'ethos/culture' for this to take place: these musical learners are, after all, adolescents whose interactions in the classroom are not purely musical ones, and who judge one another's status on more than just their musical capital. Therefore, for these peer interactions to be beneficial and positive, an appropriate environment needs to be created in which artistic experimentation is valued and social status is not diminished by failure. Pragmatically, the creation of such an ethos/culture needs to be elevated by teachers to the same importance as the musical skills involved because of the social fragility of the learners involved.

Teachers viewed the cyclic learning process as existing on multiple levels and within greatly differing timescales, implying a fractal series of ‘nested’ cycles of learning in which Vygotsky’s ZPD model exists in multiple dimensions.

Such a conception could be visually simplified as a spiral, with learners cycling through the learning process described above while moving forwards (Figure 34):

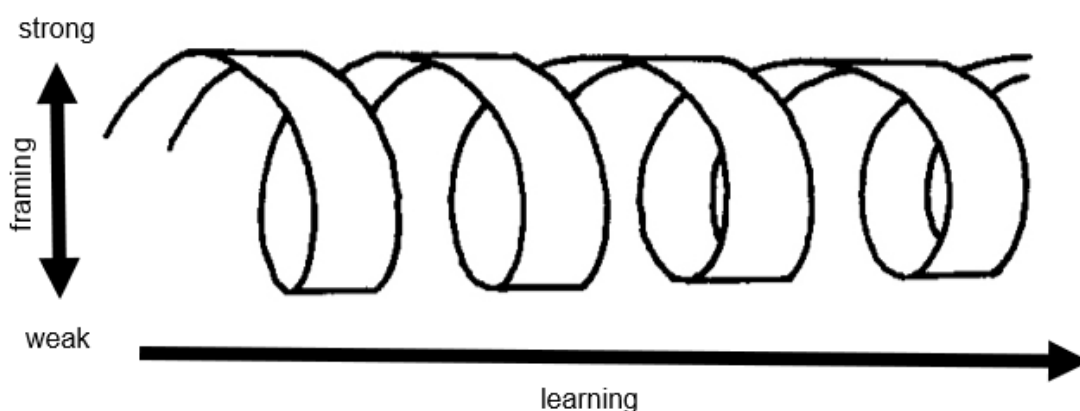


Figure 34: a visual representation of the cyclic learning process.

In the field of music education, this immediately brings to mind Swanwick and Tillman’s (1986) famous spiral model of musical development shown in Figure 8. But, despite the seminal status of the Swanwick/Tillman model, and its influential status even today (Anderson, 2022), it could be argued that that model does not clearly show that an individual’s musical development can be happening on multiple levels simultaneously, or fully represent the social nature of musical learning. The Swanwick/Tillman model presumes that musical development takes place when an individual retires from the social

space to work alone, perhaps betraying the western classical bias of such a model, given that musicians trained in that tradition tend to learn through a combination of one-on-one tuition/ensemble rehearsal and individual practice. As the learner on the spiral swings 'towards social sharing' and back, we perceive a model based on a musical tradition which conceptualises music as presentational rather than participatory: despite the sharing being 'social', the learner is still expected to go away and develop individually before returning to the social space with the fruits of their labour. This conception ignores the possibilities afforded by the pupil as more knowledgeable other, and informal, social ways of musical development, peer-directed or group learning in which

there is no obvious and sustained hierarchy. Temporarily the peer teacher might assume a more dominant position in the field as, in that moment in time he or she possesses the knowledge and/or skill, but in the next episode of playing, dominance will move to another peer because they have the capital, and just as the types of peer learning integrate, so does the balance of power.

(John, 2020, p. 34)

The Swanwick/Tillman spiral, in attaching ages to the arms of the spiral, also ignores the multi-layered nature of this type of learning. Spirals within spirals, occupying different spaces and moving at vastly different rates, will characterise a pupil's musical development, and so in reality, the spiral outlined in Figure 34 is just one of many which exist simultaneously and at differing scales.

5.3 New capitals, new empowerment

Music teachers participating in this research were aiming to achieve a number of things for the pupils that they teach. Their 'pragmatic' outcomes focus on the accumulation of institutional cultural capital by both the pupils and the teachers themselves: strong results in post-14 and post-16 music qualifications; and healthy numbers opting for the subject. This is inevitable when the secondary education system is subject to a performativity culture based around results, league tables and data, and when (in many schools) the number of pupils opting for music post-14 and post-16 hovers around the level at which school leaders must make decisions around the economic viability of running classes at all. Such pragmatic outcomes must be in the sights of a music teacher who wishes to accumulate and maintain the institutional capital required to sustain and grow their subject in school. But the embodied capitals of (transferable) creativity, motivation to participate in music, and broadened musical horizons are the more idealistic, pedagogic desired outcomes of the complex process which takes place within the KS3 classroom. Here, then, we can see that the aim of teachers in fuelling and maintaining the 'engine' of musical learning is the empowerment of pupils through the accumulation of new capitals. Some of these capitals may accord more closely with the teacher's own musical (embodied) capital, while others may be more personally relevant and relate to empowering the pupil with creative and artistic agency. Here we see the dissonance between Westminster education policy which co-opts Bourdieu in order to cite the accumulation of 'cultural capital' as a tool for social mobility (e.g. Gibb, 2018), and the personal, individual empowerment implicit in the Welsh government's

four purposes of the curriculum. On a smaller scale, similar dissonance is implicit in the tension between music teachers' desire for control and boundaries in the musical process, potentially reproducing the values of their own musical 'field', and their wish to see pupils gain artistic agency, and even to transfer their acquired creative dispositions outside the subject domain of music. Within the music department, such dissonance is to some extent mitigated by the fact that teachers perceived the idealistic, pedagogic outcomes to be compatible with the pragmatic outcomes rather than in opposition to them.

5.4 Theoretical conceptual model

Taking into account the articulated perceptions of music teachers led to the creation of the conceptual model discussed in chapter 4. Considering this model in relation to existing theories of learning allows a clearer and more simplified visual representation to be generated. Drawing on Bourdieu's concept of capital allows us to make sense of the 'variables' that are brought into the classroom by the pupils and teachers, as well as the building blocks and skills that the teacher aims to provide to the pupils. In the diagram, the teacher's capital is represented as being larger in quantity (owing to their more extensive musical experience and education), but also qualitatively different to that of the pupils. The outcomes of the learning process can also be conceptualised in relation to the idea of capital, with empowering capitals as the main idealistic aim of teachers, but the pervading requirement to generate institutional capitals also acknowledged.

In the middle of the model, where the learning is actually taking place in the KS3 music classroom, Vygotsky's theory of the ZPD gains a more multidimensional representation because of the differing natures of musical hierarchies in Western and non-Western musics. A spiral representation on the page is a simplified representation of what is in fact multidimensional and multi-layered: a complex cyclic process by which pupils ultimately gain musical agency and accumulate new capitals.

While the spiral representation of the cyclic learning process recalls the Swanwick and Tillman spiral model of music education, this new model in this study seeks to develop that seminal model in light of new developments in music education which have taken place in the 36 years since its publication. In seeking to move beyond a Western-classical-influenced view of the process of musical learning, and acknowledging that attaching age ranges to specific parts of the spiral understates the complex, non-linear nature of musical development, this model hopefully challenges and builds upon a seminal model with a view to capturing these music teachers' beliefs and perceptions at a specific point in time.

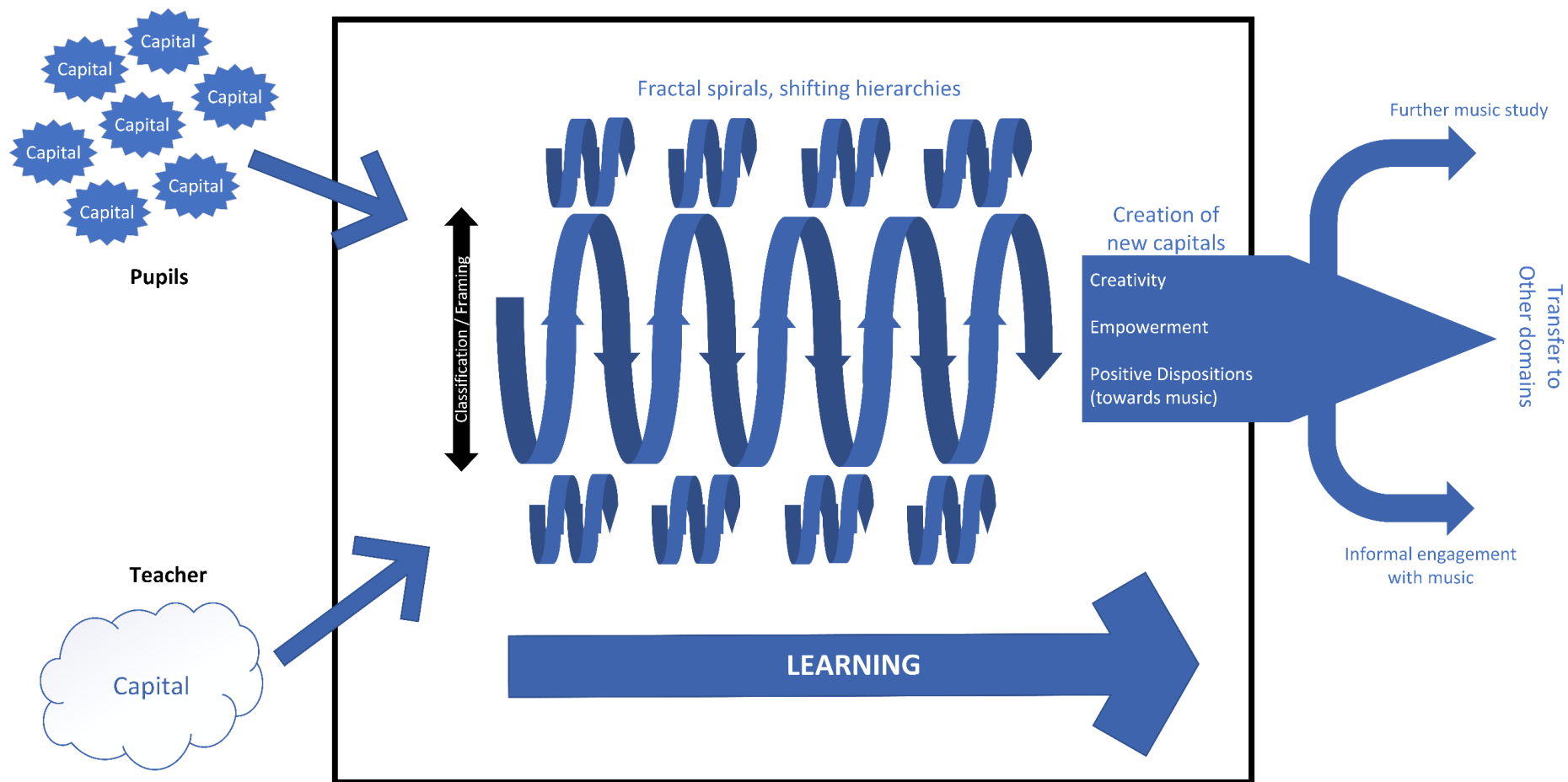


Figure 35: A theoretical conceptual model of music learning at KS3.

Summary

Chapter 5 addresses the final research question of this study, situating the perceptions of the participants (music-specialist classroom practitioners with significant experience in their field, but not necessarily familiar with a wide range of theoretical models of learning) within a number of important theories. In doing so, a new visual representation is proposed, which is shown in Figure 35.

Chapter 6 – Conclusions

6.1 Summary of the study

This research proposes a conceptual model of teachers' beliefs about a very specific type of teaching and learning at a particular moment in time. It captures what teachers of KS3 music in Wales perceive to be going on in their classrooms as they work with pupils aged 11-14 who are required to learn the subject. There are many different conceptions of music as an art form, and also competing priorities regarding what should be taught and how it should be taught. However, in the KS3 music classroom in Wales, the existing curriculum (DCELLS, 2008) is clear in defining music as a practical subject which pupils learn by doing, combining the activities of performing, composing and appraising holistically. Although the majority of the classroom music teachers who took part in this study, via questionnaire or interview, had themselves received a musical training at university that is firmly rooted in the western classical tradition (which implies certain priorities, hierarchies and ways of learning), their own pedagogic beliefs indicated that they had moved beyond the conception of the subject inherent in their own musical development and learning. This, they indicated, had taken place at an early stage in their entry into the profession – in many cases during their initial teacher education – and had happened in order to cater for the interests and musical values of their pupils, and to try and help the pupils develop as musicians in a way which was of value to themselves.

The teachers who took part in this work were aware of the specific context in which they were working; namely, that pupils joined their school from primary school with differing musical experiences, and that factors such as the socio-economic nature of their catchment area and the aspirations of the pupils should have a bearing on the decisions they made as teachers. In this respect, the subsidiarity promoted in Donaldson's (2015) original conception of the new curriculum would appear to be a feature of music teachers' curriculum decision-making already. A less-welcome influence on decision-making was the nature of the resources and constraints imposed by senior leadership decisions. These choices were seen as sometimes limiting the ambition of music teachers to teach the subject in the way that they wanted, and the imposition of limitations was not always seen as a neutral act, but sometimes the result of departments being 'out of favour'.

The goals the teachers sought during the process of teaching music were mainly centred around trying to achieve idealistic pedagogic outcomes. They wanted their pupils to broaden their musical horizons beyond their existing musical tastes. They aspired to make their pupils more creative, and motivated to participate in musical activities. Interestingly, their priorities were frequently expressed in terms of the need to cater for the majority of pupils who would not engage in formal music education at post-14, and as such they sought to develop transferable creativity in every pupil that they taught, rather than focusing narrowly on producing excellent musicians amongst the small minority of pupils who wished to pursue the subject to the highest level. In making these choices, the teachers were explicitly rejecting the charges of

elitism which have been levelled at music teachers in the past (Regelski, 2012) and aimed to make the experience of the subject one which would pay dividends for all pupils. This apparently high-minded approach was not without a dash of pragmatism, however. The teachers clearly perceived that motivated, creative pupils with broadened musical horizons were more likely to opt to continue with the subject beyond the point that it becomes optional at 14, and therefore the idealistic desired outcomes were seen to complement the more pragmatic outcomes of numbers and success in qualifications post-14 and post-16: the 'hard currency' of secondary schools. This, in turn, would help to ensure that teaching jobs are secure, and the resources needed to realise the ambitions of music departments are forthcoming.

Teachers' perceptions of the activities taking place in the KS3 music classroom – the 'black box' (Bolton *et al.*, 2018, p. 3) in which change takes place – were not without contradictions. Conceived as a place housing a cyclic process of learning, pupils were perceived to be given tools to work with, guidance to achieve mastery, and a culture that celebrated experimentation and failure, with the aim of an increased level of leadership by pupils of their own musical learning and development. The process was 'fuelled' by a wide-ranging arsenal of strategies and approaches which varied from teacher to teacher. The intermediate goal of pupils leading their own musical learning was seen by the teachers as leading ultimately to the desired outcomes of creativity, motivation and broader musical horizons. However, teachers were conscious to a greater or lesser extent that in many

cases they were only offering the ‘illusion’ of freedom to pupils. To what extent these music teachers had truly transcended traditional notions of hierarchy and control in the classroom, and rejected the hierarchical and strongly framed nature of their own western classical-based music education, must remain debatable.

In seeking to view this set of beliefs through the lens of theory, a second conceptual model clarified aspects of the first by framing the ‘variables’, ‘musical skills and building blocks’ and desired outcomes through the concept of *capital*, while Vygotsky’s theory of the ZPD provided a basis for making sense of the cyclic learning process. Consideration of the competing musical value-sets of music teachers and pupils helped illuminate the contradictions at the heart of the learning process, and placed this study firmly alongside a large amount of other work which examines the implications of conflicting musical values between teachers and pupils. Representing the cyclic but developmental learning process in which teachers and pupils inhabit shifting hierarchies, allowed the generation of a new spiral model which challenges and develops a seminal model of music education, now over 30 years old and still influential.

The data collection for this study took place at a particular moment in time for education in Wales: the period between publication of the Curriculum for Wales Framework and its implementation in 2022/3. A headline feature of the new curriculum is the promotion of the breaking down of boundaries between subject disciplines in order to help pupils transfer knowledge across

disciplinary boundaries and allow them to develop wide-ranging competences which help them navigate the challenges of the world in the 21st century. The cross-curricular aspect of the new Curriculum for Wales has been an aspect that has, perhaps disproportionately, caught the imagination of secondary teachers, accustomed as they are to working in disciplinary 'silos', and despite the reservations voiced by secondary subject specialist expressive arts 'pioneers' (Kneen *et al.*, 2020). The music teachers who participated in this research were generally positive about the potential for the forging of connections with other subject disciplines to provide authentic contexts for learning which would further motivate pupils and provide enriched opportunities for pupils to explore their musicianship. However, questions remain as to whether this optimism was underpinned by an understanding of the fact that cross-curricular working does not automatically result in high-quality outcomes in the subject disciplines involved. In fact, careful planning and understanding of cross-curricular pedagogies is required in order to ensure that constituent subject disciplines are accorded appropriate status in the learning, so that disciplinary knowledge can be acquired and used as the foundation for rich, authentic cross-curricular learning. This positive view of cross-curricular working on the part of music teachers would be a candidate for extended investigation and tracking as the new curriculum is implemented, to see whether a more nuanced view emerges over time.

At the start of this thesis, I outlined the musical heritage of Wales as one that, while younger than some fanciful myths would imply, is based around music

as a participatory, communal experience rooted in notions of self-improvement and national pride. Despite questions over the extent to which pupils have genuine freedom and control over their own learning in music, there is nevertheless a sense that these teachers share a belief, articulated by Swanwick and adopted wholesale by Welsh educators, against the wishes of Westminster, during the turbulent creation of the National Curriculum for music in the 1990s, of music as a practical, holistic, experiential subject. Debate continues in England 30 years later about the place of 'the canon' and 'great works' in the music curriculum, the centrality of staff notation, and a Western-classical-inspired desire to pass on 'abstract knowledge' but not necessarily to emancipate learners (Bate, 2020). Meanwhile, in Wales, there appears to be a relatively settled view of music in the classroom as a moderately classified and framed discourse which aims to give pupils broader horizons and their own musical voice through increasingly independent musical development. This, at least, is the aspiration, and one which involves leaving behind the hierarchical western classical approaches of most teachers' university education in the subject. This suggests a relatively settled national culture of music education which builds on a deeply embedded national view of music.

6.2 Limitations

While the initial questionnaire phase of the study was estimated to have been completed by around 20% of serving KS3 music teachers in Wales, a qualitative phase based on nine interviews cannot claim to be based on a large sample of the population. Nevertheless, the interviewees were drawn

from a wide geographical area, with the north, south east, south west, west, and the post-industrial heartlands of the south Wales valleys represented. However, a larger base of qualitative data would allow for a richer analysis and the potential for some of the apparent contradictions in the conception of the cyclic learning process to be interrogated further.

The data collection was, like so many parts of life, disrupted by the Covid-19 pandemic, which precluded the possibility of carrying out the qualitative stage of the research in a face-to-face environment. In particular, the opportunity to convene focus groups had to be abandoned and replaced with remote interviews via video conference. While convenient, the possibility always exists that nuances of body language or tone might have been lost, which might have pointed to further interesting points for analysis. Taking a constructionist stance, I would have welcomed the opportunity to facilitate one or more group discussions between music teachers, potentially witnessing the construction or unpacking of ideas and beliefs in a more spontaneous discussion.

While the research represents a 'snapshot' at an important time, it can only be read in that context. In particular, some of the views around aspects of the new Curriculum for Wales are likely to be embryonic and not informed by experience, or even (given the limitations imposed by the Covid-19 pandemic) a large amount of professional dialogue in school. One interviewee indicated that his views about making connections between subject disciplines had developed in the time between completing the

questionnaire and participating in the interview, following the delivery of a pilot series of lessons in his school. The implementation of the new Curriculum for Wales represents a major change in the education landscape in Wales, and therefore the conceptual model outlined here, while likely to remain similar in many aspects, may well already be in the process of evolving.

Finally, it is essential to reiterate my own lived experience as a teacher of KS3 music in Wales, my current position as an ITE academic trying to make sense of curriculum reform and educate new members of the music teaching community, and the subjectivity that must follow from my existence within the landscape being investigated. My analysis and conceptualisation of the data cannot be truly objective, and others could well see things differently. However, my status as a (partial) 'insider' is not exclusively a limitation: the complexity of the space in which teaching and learning takes place, particularly in the subject of music (McPhail, 2016) invites the argument that much of the nuance might have been invisible or impossible to interpret without lived experience of the space.

6.3 Recommendations for further research

The observation that this study represents a snapshot at a time of rapid change invites the logical conclusion that the collection of further data, particularly qualitative data, encompassing the actual implementation of the new curriculum and for several years afterwards, would make for an illuminating longitudinal study. Further evolution of teachers' beliefs about the

teaching of music in the classroom, and a deepening understanding of the implications of the less familiar aspects of the new curriculum, might become clear and allow for further refinement of this conceptual model. The rapid steps forward in acceptance of new ways of remote communication afforded by the Covid-19 pandemic offer an opportunity to continue gathering large amounts of interview data across a wide geographical area much more cheaply and conveniently than may have been the case in the past.

Conversely, the apparent retreat of Covid-19 in the UK (at the time of writing) offers the opportunity to convene in-person discussion groups which could more rigorously unpack, challenge and illuminate beliefs and ideas in an environment rich in non-verbal cues, and offer valuable professional learning for participants as well as qualitative data for researchers. Diaries or blogs could be used to begin constructing a narrative dimension to the study.

To address the question of whether my own subjective viewpoints represent a flawed or incomplete conception of the data, colleagues could critique the model, possibly even looking to create their own model in ignorance of mine, with a process of comparing, contrasting and negotiation possibly resulting ultimately in a single, more rigorously-debated model which represents an amalgam of all colleagues' conceptualisations.

While the research is explicitly rooted in the music subject domain, and in the age-range 11-14, questions naturally arise as to how applicable this model might be in other subject domains or age ranges, or indeed in a cross-curricular context. Hallam and Ireson (1999, p. 83) point out that teachers'

perceptions differ from subject to subject, and therefore the model as presented in this thesis is likely to prove to have variable applicability to other subject areas.

Seen in the light of these recommendations, the knowledge presented in this thesis can be seen to represent a fruitful starting point rather than a definitive end-product.

6.4 Policy recommendations

In terms of recommendations for teachers themselves, it is clear that, at such an important moment of change in the education landscape, there is a need for high-quality, accessible professional learning and support. Classroom practitioners are being asked to make a transition from curriculum deliverers to curriculum designers, and to understand the opportunities and pitfalls inherent in such a role, and 'curriculum development must rest on teacher development' (Stenhouse, 1975, p. 24). They are also in the early stages of trying to formulate ways of forging meaningful, 'powerful' connections with other subject disciplines, but are currently doing so with the most minimal of guidance. Rather than learning from a process of trial and error, with the obvious impact on the quality of pupils' learning, policymakers must ensure that they have access to research-based knowledge which is relevant, useful and applicable, and presented in a way which is accessible. Support should acknowledge the different needs and issues inherent in different subject domains, and teachers should have the time, space and resources to interrogate existing knowledge against knowledge generated in context.

A further policy recommendation relates to the idea that contradictions at the heart of the conceptual model stem from a mismatch in musical values between pupils and the majority of music teachers; an idea that has been explored in a wide range of literature about music education for many years. This study indicates that the majority of classroom music teachers are still steeped in the western classical tradition, a very particular musical tradition which contains incompatibilities with the values about music held by many of the pupils in secondary schools. Topical discussions about the diversity of the teaching profession in Wales tend to preoccupy themselves with the difficulties of securing increased representation from people of different cultural heritages and also speakers of Welsh. In the domain of music, an equally pressing imperative exists to explore ways of making the profession more *musically* representative. This may involve the creation of more high-quality degree programmes specialising in popular and/or non-Western musics, as well as establishing pathways from professional musicianship in the non-classical music industry into teaching.

6.5 Recommendations for initial teacher education

ITE in Wales has also been significantly reformed as part of the wider changes to the education landscape since 2015. New programmes, introduced in 2019, reflect the value placed on a research-informed approach to ITE as set out in Furlong (2015), and are based on models such as *research-informed clinical practice* (Burn and Mutton, 2015) and *clinical reasoning* in which theory and practice are interrogated in different contexts

with the aim of 'integrating forms of knowledge rather than privileging one over another' (Philpott, 2014, pp. 56-57).

The knowledge generated by this study provides a most helpful conceptualisation of what music teachers believe to be happening in the KS3 music classroom, as well as a succinct presentation of their aims and priorities when working with pupils. For new members of the music teaching field, this provides a critical lens for viewing a complex, nuanced and at times contradictory setting. Teacher educators may wish to use this model as the basis for discussion, observation and evaluation of practice, as well as evaluation of the implementation of the Curriculum for Wales in a music context.

6.6 Reflexive statement

At the start of this thesis, I presented my own musical background, both as a learner and as a teacher, making the argument that it is important for the reader of this research to be able to situate the author within the landscape being researched. At several points during chapter 3 the concept of my own positionality was also explored with a view to presenting a critical analysis of my methodology. Having carried out the research and conceptualised the pedagogic beliefs of my fellow music teachers in chapter 4, it is appropriate once again to pause and consider the extent to which my understanding of my own place in the music education landscape has developed as result of this project.

6.6.1 As a learner

The previous reflexive statement from my point of view as a learner (section 1.0.1) focused on me learning the subject of music. While studying for the PhD, I finally made the transition to a learner of music education. While all of my previous qualifications, including my MA (which was in music and not education) and my PGCE (which involved a significant broadening of my experience *as a musician* while I began learning to be a teacher) involved the subject of music to a significant extent, I have now experienced a new identity as a different type of learner.

On entering initial teacher education as a lecturer, I initially felt significantly disadvantaged and deficient. I had met the essential attributes of the job description 'on a technicality' as I saw it: I assumed that the person who wrote the job specification felt it unnecessary to specify that the required MA should be in education. Mine was in performance studies, and had featured exams in historical performance practice, organology and repertoire studies, with a public recital instead of a dissertation. Empirical research was entirely absent from the programme, as indeed was any content at all about education.

A PhD in education would seem to be slightly harsh terrain in which to gain an initial grounding in research methodologies, ethics, positionality, epistemology and ontology, not to mention a significant body of literature relevant to music education. But the possibilities afforded by the sheer openness of that terrain mean that it has been possible for me as a suitably

energetic, curious (and initially very naïve) learner to take an admittedly hard route to learning vital new knowledge and skills for a professional transition to a new kind of teacher identity. To conceptualise the pedagogic beliefs of KS3 music teachers in Wales has been a useful learning experience.

However, while reflecting on my evolution as a learner throughout this process, I find myself repeating a mantra that I often use to my own PGCE students: what is important in this learning is not so much the product, interesting and enjoyable though it has been, but the process of getting there and the thinking that takes place on the way. In this case, the interrogation of my own position within the music education landscape has been the process and the thinking that has enriched me most as a teacher.

6.6.2 As a teacher

When I left the school music classroom to become a full-time ITE lecturer, I experienced a difficult transitional period, lasting around 2-3 years, in which I had to work out 'what I was for' in relation to music teaching. To simply cling on to providing tips and strategies on classroom management or how to deliver a whole-class improvisation session would be to try and continue my 'subject mentor' role which I had previously inhabited in my school job. This would result in too much duplication of the role provided by my school colleagues, and would doubtless be done less successfully without a real music classroom and an endless supply of pupils. To try and become a purely theoretical academic was also both impossible and undesirable: quite apart from anything else, I had spent a decade in school with very little time to gain a broad knowledge of educational theory and (as mentioned above)

had no academic qualifications in education. Additionally, I felt that to retreat into a purely theoretical role (even if I could) would be to encourage the ‘them and us’ stereotype of initial teacher education, in which the university input could be ridiculed as irrelevant, and the lecturers as out-of-touch refugees from the ‘real’ job of teaching.

This research has been a central part of a wider developmental journey in which I have been able to interrogate the music education landscape and consider the best place in which to position myself in order to provide for the needs of the next generation of music teachers and support my music teacher colleagues in the classroom. In my personal experience of moving into ITE, there is little or no formal or structured support for new entrants trying to find such a place for themselves. To stretch Wright’s metaphor (2012, p. 21) probably well beyond breaking point, the process of becoming aware of the water in which I *previously* swam, investigating and critiquing that water from the position of an outsider who was previously inside it, and discerning how my new water relates to and connects with the old, has been an essential part of forming a new and complex teacher identity over the past seven years. As ITE programmes in my institution have embraced a research-informed clinical practice model (Burn and Mutton, 2015), my ability to model the process of interrogating theory and practice against one another while affording equal privilege to the school and university contexts can only be enhanced by the processes undertaken by me in this PhD. This applies not only to gaining a better understanding of the perceptions of my school-

based colleagues about what takes place in their classrooms, but also to gaining a better understanding of myself.

Summary

Chapter 6 summarises the outcomes of the study, and outlines the limitations of the research with a view to enabling further study. Next steps for future research within and beyond the subject domain of music are proposed, and recommendations for policymakers and teacher educators are presented. At the end of the chapter, a final reflexive statement completes the narrative begun in section 1.0 of the thesis, considering my further evolution as a learner and as a teacher.

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Appendix 1: Ethical approval

Ethical approval for the distribution of the questionnaire

This letter was received on 23rd January 2020.



Cardiff School of Education,
Cardiff Metropolitan University
Cyncoed campus,
Cyncoed Rd,
Cardiff,
CF23 6XD.

Re: Confirmation of Ethical Approval

This letter is meant as confirmation that the research conducted by Mr Tom Breeze, in fulfilment of the research project entitled "A study of Key Stage 3 Music Teachers' Pedagogical Beliefs in the Context of a New Curriculum for Wales" has received ethical approval by the Cardiff School of Education's Research Ethics Committee.

The ethics code attributed to this project is: CSESP20192006

Consequently, it is confirmed that the project meets the regulations outlined by the Cardiff Metropolitan University's Research Ethics Framework, and where appropriate the Human Tissue Authorities principles and conventions.

Yours sincerely,

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Ethical approval for the carrying out of individual interviews



Cardiff
Metropolitan
University

Prifysgol
Metropolitan
Caerdydd

16th December 2020

Cardiff School of Education and Social Policy
Cardiff Metropolitan University
Cyncoed Campus
Cyncoed Road
Cardiff
CF23 6XD

Re: Confirmation of Ethical Approval (Amendment 2 interviews)

This letter is meant as confirmation that the research conducted by Mr Tom Breeze, in fulfilment of the research project entitled "A study of Key Stage 3 Music Teachers' Pedagogical Beliefs in the Context of a New Curriculum for Wales" Amendment 2, has received ethical approval by the Cardiff School of Education's Research Ethics Committee.

The ethics code attributed to this project is: CSESP20192006

Consequently, it is confirmed that the project meets the regulations outlined by the Cardiff Metropolitan University's Research Ethics Framework, and where appropriate the Human Tissue Authorities principles and conventions.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Gary Beauchamp'.

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Appendix 2: List of Nodes Generated during the Coding Process

Name	Description	Files	References
Broadening pupils' musical horizons		4	7
Classical Training	Any mention of western-classical influenced aspects of musical training	8	20
Classroom Culture or Ethos		4	12
Composition		5	17
Connections between music and other subject areas	Anything about connections between subject areas	9	41
Creativity	Anything about creativity or being creative	8	37
Decisions by senior leadership	Anything about senior leadership decisions around how things are done and/or how the new curriculum is implemented	3	8
Extra-curricular music		6	8
GCSE BTEC and A Level	Any mention of GCSE or A level music	7	24
Lucy Green or MF	Any mention of Lucy Green, Music Futures, Informal Learning	6	14
Mastering musical skills	Anything about gaining mastery in music	9	34
More to music than playing singing etc		1	1
Music industry		4	9
Music specialist teachers	Anything about teachers being specialists in the music subject domain, including experiences of teaching outside the specialist discipline	6	14
Music Technology		4	10

Name	Description	Files	References
Numbers at KS4 or 5	Anything about needing to get sufficient recruitment of pupils for KS4 or KS5 music to run,	3	6
Professional learning on the new curriculum		6	10
Progression from pupil led to teacher led		1	1
Progression from teacher led to pupil led		3	8
Pupils in control	Any mention of pupils leading the learning or taking responsibility	9	46
Pupils' tastes in music	Any mention of music that the pupils enjoy or feel motivated to learn.	8	12
Real World Contexts		5	10
Resources		2	4
School context as driver		2	10
Singing		3	15
Structuring pupil exploration	Anything about giving pupils tools or parameters to help them explore music productively	7	36
Teacher changing their values or approach		5	10
Teacher in control	Anything mentioning the teacher being in control of what the pupils do in music.	9	32
Teacher interests beyond music	Anything about a teacher having interests that extend beyond the subject discipline of music	5	9
Tools or building blocks	Anything about gaining musical nuts and bolts or tools	8	23
Transition from primary		4	8
Trialling the new curriculum		1	1

Name	Description	Files	References
What motivates pupils		9	27