

The Training in Music of Teachers for Primary Schools

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Introduction to the key issues

This chapter looks at some aspects of the preparation and training of teachers of music for children between the ages of 5 and 11. I discuss data from two recent projects: the first project focuses on what could be termed the macro issue of how music teacher training is provided for primary teaching in the European context; and the second is the micro issue of how to support generalist student teachers to develop their confidence to teach music. Of course the latter is a product of the policy and practices of the former. Where all music teachers are trained and employed as specialists, questions of readiness and confidence to teach may be asked, but one may assume that such teachers start with the belief that they are 'musical', and that they have chosen the identity of 'music teacher' (even if these are contested in practice). Thus, research on general class teachers' ability to teach music arises from contexts in which there is a 'mixed economy of specialists and generalists, or where schools only employ generalist teachers who are expected to teach the whole curriculum.

Europe encompasses a very diverse range of systems and approaches, not only in children's school education in general, but also in music education. There is an inevitable tendency for educators to become preoccupied with the characteristics and challenges of the system in which they work, and it is sometimes useful to take opportunities to step out of one's own context to consider ideas, practices and issues from other perspectives. In the UK it is salutary to learn that, despite our proximity, the differences in how education in schools is conceptualized and organised within Europe can be more marked than those encountered across the English speaking world.

There has been little attention given to comparative studies in music teacher training as opposed to school curricula. International comparisons at a general level have focused on teacher supply and retention (OECD 2005), and information about school structures and curriculum design, and assessment (inca.org.uk). There has been one other recent comparative study, funded through the European Union, on music teacher training programmes in Europe and Latin America (Arostegui, Carneiro, Cineros-Cohernour and Heiling, 2007; Cisneros-Cohernour and Heiling, 2007).

Primary schooling

Primary education, for many countries, includes the first 5 or 6 years of compulsory education. In most countries children have access to kindergarten between the ages of 3 and 5 and begin formal schooling in the year they reach 5 years old. In a few countries children continue at the same school beyond the age of 11 (for more information on school systems in Europe and comparative data see <http://www.eurydice.org/portal/>; and Riggall & Sharp, 2008). For this chapter I will be referring to those teachers qualified to teach the 5-11 age range.

National distinctions reveal prevailing ideologies about education and music education—how it should be conceptualized and what kind of workforce should be employed to provide it. For instance, not all countries train early years (kindergarten or nursery) staff to the same qualification level as teachers of older children. However, the requirement for staff to have degree level qualifications in order to work with the very youngest children demonstrates a belief that early education is as important as all other age phases. There is strong evidence that the more highly qualified the education workforce the better the quality of teaching, and the learning achievements of children (OECD, 2007). Degree level qualifications bring status, career structure, and the expectation of a highly professionalised workforce. For instance, until relatively recently in England (1972) primary teachers, although trained and certified, were not required to be graduates. Now, almost all primary teachers are required to be graduates similar to teachers for secondary teaching. This raises the status of teaching younger children in the eyes of society as a whole but also, importantly within the profession itself.

More particularly, every country in Europe includes music in their primary curriculum but policies and practices relating to how much time and attention music is allotted, how well resourced and who teaches, highlight differences in values and attitudes. A key issue for primary music education is whether there is a requirement (or expectation) that teachers should be trained as specialist teachers of music, generalist teachers with the possibility of some specialist training, or generalist teachers with as much (or as little) preparation in music as other arts subjects. How music teacher training is provided directly affects issues of status and quality.

The degree to which the training of teachers reflects current curricular aims, content and practices or seeks to influence and/or build on these – and the degree to which the formal (official) curriculum takes into account the training and expertise of teachers, are crucial to successful implementation and outcomes for music education in primary schools.

The generalist tradition

There is a widely held view that young children (certainly up to the age of 7 or 8) should be taught wholly or principally by a general class teacher. This role may encompass a quasi- parental role and reflects the view that a child's early education should be an integrated experience with the child rather than the 'subject' being the focus of the teacher's attention, allowing for fluid and flexible approaches to planning and teaching, and adapting conditions and expectations to suit the individual child. The concept has a long history and has continued to underpin the theory and practice of primary education in many countries, sometimes despite the best efforts of governments to alter this. Theories of child development and learning emphasise the overlapping and shared roles of parents and teachers in providing the necessary space, mediation, and scaffolding.

The introduction of a centralised statutory curriculum in England in 1988 quickly distorted the notion of the general class teacher. When 11 subjects have their own aims and distinct content (and initially with very little reference to content in other subjects) it is inevitable that schools and teachers will be challenged to achieve and sustain a broad and balanced curriculum (Wyse et al., 2008) And, if there is also a steady stream of government policy initiatives that schools must interpret and implement, it is not

surprising that the subjects that are not in the spotlight – and are also, as with music, seen as requiring very specialised skills - become sidelined. Findings of research into generalist teacher's confidence and perceived competence to teach the subjects on the curriculum show that Music is persistently the subject that most generalist teachers are least confident and find the most daunting to teach, (Wragg et al. 1989, Hennessy et al, 2001; Russell-Bowie 2001, Holden & Button, 2006). It is interesting to note that in the most recent developments and government review of primary education in England there is a return to curriculum integration partly in response to research which shows that the introduction of the National Curriculum has led to the over emphasis on literacy and numeracy to the detriment of breadth and balance (*Excellence and Enjoyment: a Strategy for Primary Schools*, 2003; *Independent Review of the Primary Curriculum*, 2008)

Whatever the historical, economic and ideological reasons for the concept of the general primary class teacher, this continues to create challenges for music education in many primary education systems where the structural and resourcing implications for initial training and ongoing professional development and support are not fully addressed

Who teaches music in primary schools?

The generalist teacher is expected to be able to provide the environment, experiences and emotional and cognitive support within and through which the child learns and develops; and she is also expected to have a broad knowledge and understanding of how and what to teach in the subjects of the agreed (or prescribed) curriculum. Although different school systems in Europe might use different terminology and ways of organizing the curriculum, the range of subjects is similar¹: first language, mathematics, science, information technology, history, geography, art and craft, music, physical education, and religious education.

The emphasis in terms of amount of time for different subjects or groups of subjects is where the more significant differences lie. Time for music lessons can range from as little as 30 minutes per week to 4 hours. This stark difference may reflect the consequence of the inadequately trained generalist (30 minutes in some English schools) and the presence of a dedicated specialist (3-4 hours or more in Austrian and German schools). The most common time allocation to Music is 90 minutes per week (in Slovenia, for instance, this is supplemented by between 4 and 6 hours of choir)². Time allocation is not in itself an indicator of quality but does indicate status and value at a policy level.

Music, alongside physical education and sometimes art, are the most likely subjects to be taught by teachers other than the class teacher; thus, even in countries where the training of teachers is based on the generalist model, specialists are still used by many schools. Figure 1 shows a map of Europe indicating which countries adopt the generalist, specialist or mixed approach (www.Eurydice.org), however in the generalist systems we find that music is often treated differently in practice. If schools have the means to vary this policy, by finding someone else to take over the teaching, they will often do it for Music – as happens in English schools. What is also 'hidden' by this map is that in many

¹ Citizenship, a foreign language, personal, social and health education are found more variably

² Data gathered for the meNet project (www.info.menet) 2006-08

mainland European countries there is parallel system of state funded or subsidised specialist music schools which are, in theory, accessible to all primary aged children, although access may be based on ability. Thus the needs of music in school may be undermined by this situation.

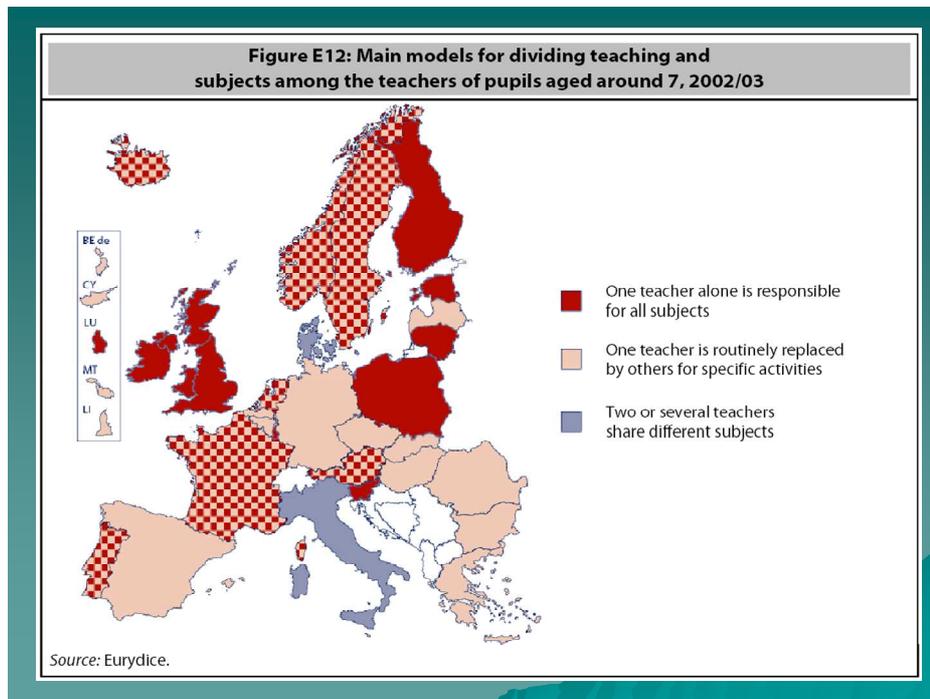


Fig 1

The misalignment of what teachers may experience in their initial training, what the official school curriculum requires and what kind of workforce schools want may be seen in sharp focus with reference to music. Of course, systems that not only train specialist teachers but also expect schools to employ specialists (so that all children are taught music by a specialist member of staff) take little part in the otherwise persistent debate about specialist versus generalist music teaching.

As will be discussed later, where the generalist model predominates, dedicated training for music is likely to be limited. And if the music curriculum requires children to be taught musical performance skills and knowledge, including notation, this is likely to lead to a mismatch between generalist teachers' confidence and musical expertise and what is needed in schools. Our understanding, as educators and researchers, of what children are capable of learning through class music may be distorted by the presence, or not, of a competent music teacher. Curriculum guidelines and assessment frameworks for use in primary education may have to take account of what teachers can be expected to teach rather than on what children are capable of achieving.

The meNet Project³

This project has, at the time of writing, been active since 2006 and is due to be completed in 2009. It is funded by the European Commission through the Socrates Comenius programme and involves 27 music educators (including school teachers and teacher educators) from 11 countries (Austria, Belgium, Estonia, Germany, Greece, The Netherlands, Slovenia, Slovakia, Spain, Sweden, UK). The aims of the project include:

- Dissemination of information on commonalities and differences in the theory and practice of music education and training for schools in Europe
- Stimulus of further development of cultural education in the countries of Europe and of lifelong learning
- Creation of a European communication and knowledge management network for music education
- Development of learning outcomes for initial music teacher training in Europe

Three working groups were formed at the start of the project to focus on specific aspects and tasks within the project. The largest group was to develop ways to collate, present and interpret information on music in the school curriculum and music teacher training in the 11 countries represented by the project partners plus a further 8 countries (Croatia, Czech Republic, Finland, France, Hungary, Montenegro, Italy and Poland).

One of the smaller working groups of which I am a member was given the task to develop learning outcomes for music teacher training. This task was in response to the Bologna Declaration of 2000⁴ which proposes that higher education should work towards a 'common framework of readable and comparable degrees', and the removal of obstacles to mobility for students within Europe'. The Declaration is quite openly concerned with the desire to make European higher education competitive and while on the one hand I strive to resist and challenge the notion of competition in the context of education, I value the opportunity offered by networking and crossing geographical and conceptual boundaries to develop and improve our understanding of and practices in music education.

In the early stages of the project, in order to inform ourselves about the European context for music teacher training, Adri de Vugt and I, as members of the 'learning outcomes' group, devised a questionnaire to be sent out to a colleague in one training institution in each of 7 countries (Greece, The Netherlands, Portugal, Slovenia, Spain, Sweden, and UK (England)). We sought information about training for both primary and secondary teachers. The sample attempted to represent the perceived differences in cultural, educational, political and economic conditions across Europe.

³ www.menet.info

⁴ <http://ec.europa.eu/education/policies/educ/bologna/bologna.pdf>

The questions in the questionnaire were designed to elicit information about the context for training and the particular approaches used in that institution. Questions were grouped under 5 headings:

- *Professional requirements and training context* - to find out how much autonomy the institution had over the whole training process and what, if any, was the government's role
- *Entry requirements* - to learn about the levels of musicianship required for entry to training and what other attributes, knowledge and abilities were considered desirable or essential; and *results* – to learn what was the typical profile of the training population in terms of gender, age, ethnicity, musical background etc.
- *Curriculum aims, design and content* - to learn something of the balance of different aspects and elements of training, in particular whether music – or artistic - study was integrated with learning to teach (pedagogy and didactics – or methods), and to what extent.
- *Teaching and Learning* - to gain knowledge of how and where (i.e. in the institution or on school placements) student teachers were taught and what different approaches to learning were promoted.
- *Assessment*- to learn about the weighting given to different components of a course and thus the relative status of artistic development, the musical skills related to teaching and teaching abilities more broadly

Of course the data gathered from the questionnaire only offers part of the picture. There are underlying historical and political influences on current conditions– both in terms of what social value is attached to music and music education and in terms of policies towards formal education and teacher training more generally. Long established and more recent practices in music making in society have a strong or weak impact on the school system and teacher training in a country, according to the political and cultural orientation. For instance, where the school curriculum promotes an inclusive, 'music for all' approach - it can still be found that higher education music study is strongly influenced by more traditional and limited notions of what the skills and knowledge of a school music teacher should encompass. Thus we may still find some mismatch between the school curriculum and that of teacher training programmes. This has become especially noticeable in secondary education but can affect primary music, especially in relation to musical creativity and the use of music technologies.

For the purposes of this chapter I will focus on the data which relates to primary teacher training, which in many respects presents wider variations in structures and contexts for training than secondary.

Training contexts for primary music teaching

All respondents to the questionnaire are teacher educators working in institutions that train teachers for the public school system. In some countries, training for instrumental teaching and school teaching take place within the same institutions or programmes. This

is most common where music teacher education is conducted in specialist institutes for higher music education, i.e. Musikhochschulen, conservatoires, or music departments within universities (as in Sweden, Slovenia and The Netherlands). In other countries teacher training takes place in university departments of education or teacher training institutions (England, Greece, Spain and Portugal). The distinctions are significant in that the context for training and the curriculum orientation is likely to strongly influence the course design, access to expertise, and the balance between generic educational theory and practice, and artistic concerns.

This distinction, in where training takes place, also reflects perspectives on the generalist specialist debate. To be trained within a dedicated and specialized environment is likely to have an effect on teacher's identities (for instance, whether they see themselves principally as musicians or as teachers). The seven countries in this sample reflect a spectrum of perspectives, from Spain (which is changing from specialist to purely generalist training) and Greece having only the generalist route; England has mainly generalist but with a very small number of training courses offering specialist music within the generalist training context; to Sweden and the Netherlands which have specialist courses in specialist institutions as well as generalist courses in other institutions; and Portugal and Slovenia that have specialist training programmes which do not share professional training requirements with other curriculum subjects.

Thus, one can see that there are different perspectives and policies regarding the role of the specialist in primary schooling. Where generalist and specialists can become qualified to teach (sometimes in different types of institution) one can assume that schools are likely to employ both kinds of teacher. Where there is only a generalist requirement the assumption is that all teachers will have some training in music to teach the subject alongside or integrated with the rest of the curriculum. However, in this latter situation what may happen (as it has in England) is that training within the generalist context is inadequate due to lack of dedicated time or lack of a curriculum which fully integrates music and the arts. Schools then find that class teachers are not confident to teach music and employ a part time music teacher who may or may not have a specialist qualification. The confidence of generalists to teach music is addressed in more detail, in the second part of this chapter.

Professional requirements for primary music teaching

At the time of data collection all countries, apart from Spain, trained teachers through undergraduate degree study of three or more years. This may then lead to a further 2 years of masters level study. In Spain primary teachers have been trained through a 3 year diploma course. As a result of national policy (in response to the Bologna Declaration) this is now to change to a bachelor degree course. Training requirements in England make it possible to choose a variety of routes into teaching. However most primary teachers are trained either through 3 or 4 year undergraduate (concurrent) courses or the one year postgraduate qualification which includes some masters level credits.

Government regulation of training

There is a marked difference across these 8 countries with regard to the degree to which the state oversees and controls the training of teachers (see Figure 2). Only England and Portugal work to government dictated annual quotas for training. Otherwise all governments provide general guidelines and legislation for accreditation and entry requirements. In Spain and Greece institutions are not permitted to select for music and must accept students on the basis of general entrance examinations – without interview. In Sweden, Spain and England the government dictates time to be spent in school. In England every aspect of the training process is tightly controlled from entry requirements to the outcomes (teaching competencies) of training – there is, however, room for some flexibility in course design. It is clear from the responses of colleagues in this questionnaire that there can be problems with both extremes in terms of government control. Whilst quota control (as in England) means that over supply can be avoided (and there are, in theory, teaching jobs for everyone who qualifies) the setting of minimum requirements for every aspect of training makes innovation difficult. The combination of close monitoring (with punitive consequences for poor performance) and universities' financial constraints make primary teacher training, in particular a challenging activity in higher education.

Minimal requirements allow for great freedom to be distinctive and innovative - but, as seen in Greece, one result of this freedom is many hundreds of qualified but unemployed teachers, and there are still some controls which prevent full autonomy. Having control over the selection of students is a key aspect of maintaining and developing quality in the teaching profession.

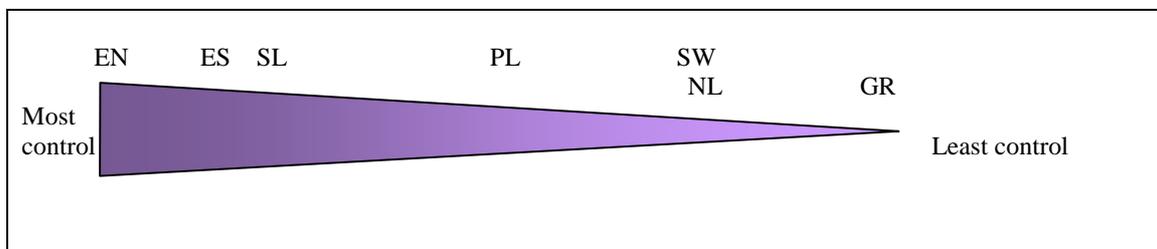


Fig 2 Degree of government control over teacher training (EN=England; ES= Spain; SL= Slovenia; PL= Portugal; SW=Sweden; NL= The Netherlands; GR=Greece)

All governments have in place some legislation concerning the school curriculum and the qualifications of teachers, but curriculum design and content, teaching experience in schools, and the assessment of student teachers is to a greater or lesser degree left to individual institutions. Again, the most controlled and tightly monitored regime is to be found in England. In Greece – apart from the need for teachers to be trained to teach the school curriculum which is set out by government there is no direct government involvement in the training of teachers.

Commentary from participants in the survey suggests that the greater the control the more tension exists between teacher educators and requirements. Music in the context of the whole curriculum (and many governments' preoccupations with the economic goals of education) becomes rapidly marginalised (as it has in England and Spain). Equally where

there is almost no regulation Music can have very little purchase within training programmes, again, reflecting its low status in the school curriculum.

Where music teacher training is the responsibility of specialist music institutions (as in Sweden and The Netherlands) there appears to be more recognition and respect by government for the professional autonomy of music educators in both artistic and teacher training fields.

Age specific training

Most institutions offer different courses for teaching younger and older school pupils although the age ranges vary. Slovenia trains teachers for the full age range, with 10 months training in school of the age range that the student finally chooses. In Spain students train for 4-6; or 6-11; in Portugal teachers train to teach 6-14 and 14+.

The institution in the Netherlands trains for primary and secondary within one programme, and although all students focus on primary this is compulsory only in their first year of study - those who want to focus on primary as a specialisation, can choose to continue to do so. However only a few students choose to keep this focus in subsequent years – the strongly artistic environment may suggest that teaching older children will allow them to use their musical skills more fully. In England (where postgraduate training programmes can be less than a year) teachers are expected to be trained for a minimum of 2 consecutive age ranges (e.g. 3-5 & 5-7; 7-9 & 9-11) although, in practice, courses tend to cover 5-11 or 3 -11. However, here the qualification is not age specific so that teachers (in theory) could go on to teach any age once they have completed their training.

In all countries, training programmes for primary generalist teaching include some (often minimal) coverage of music. Within the generalist context some programmes include the option to follow some specialist modules in music.

Duration of training

The construction of training routes is complex and their length is largely dependent on whether the course is concurrent or consecutive; and how the professional elements and the artistic and academic study of music are integrated. Taking all models into account – and assuming that all degree level study of music contributes to the artistic aspects of training to some extent - the average training programme is 4 years. In addition, most countries also require induction training (in school) leading to full qualification. This period of working as a novice teacher can be one or two years

Entry requirements and the profile of students in training

As mentioned earlier, all except Spain and Greece require some form of entrance examination, audition and/or interview for acceptance onto a training course. The specialist courses in the Netherlands, Sweden and Slovenia emphasise practical musical ability and musical knowledge (theory, harmony and history). However even for such courses a balance is expected between musical and other abilities, such as communication

skills, and non-music related academic attributes. Audition tasks which involve teaching or presenting to others are required for these institutions – and all expect some demonstration of performance skills. Only Sweden does not include an interview.

The consecutive model of training in England means that graduates beginning specialist teacher training come from a wide variety of undergraduate music courses and in the training year there is limited time to address the depth and breadth of music skills and knowledge particularly relevant to teaching. Thus the recruitment process is crucial. In countries where the learning cultures of schools and universities are more closely related this will not surface as an issue but in the UK, degree study has diversified strongly in the past twenty years so that some students may be skilled in music technology or jazz; but may have few of the more traditional skills and knowledge commonly associated with music teaching (e.g. notation, theory and harmony), while those educated in a classical tradition may lack the ability to improvise and make music confidently without notation.

What can be seen here (and in further data relating to secondary, not discussed here) is that when there are strong structural links between teacher training and music (artistic) studies (i.e. they take place in the same institution) the artistic abilities of students can be more fully addressed. A continuum between school, higher education and teacher training can be most strongly seen in Sweden and The Netherlands, where the two institutions referred to in the questionnaire offer studies in jazz, pop music, folk and some 'world' musics as well as the more typical classical music studies.

In England, The Netherlands, Greece and Slovenia students training for primary music tend to be predominantly female. However in Spain, Portugal and Sweden the balance is equal. The musical styles and traditions students bring to training are mainly classical for all except Sweden and The Netherlands where the majority of students have pop/rock/jazz backgrounds (although the balance can vary from year to year), and Greece, where Greek traditional music is common. Ethnic minority students are almost entirely absent despite the presence in some of these countries of significant ethnic minority populations (especially England and The Netherlands). The image of studying music at higher education level may still be strongly linked to classical music so that such students may believe that their musical interests and skills are inappropriate for teaching. Recruiting from ethnic minority populations is strongly promoted in England for all subjects – but Music and the Arts trail well behind other subjects in attracting such students. The importance of achieving a teaching profession which properly reflects the ethnic mix of the societies they serve is immeasurable. Music should be well positioned to meet this aim, but despite a school curriculum for music which promotes a broad range of traditions and styles, increasing numbers of university courses in popular music, jazz and 'world' music traditions there is still a serious under representation of musicians (whether from white, black or ethnic minority populations) with these interests amongst those choosing to train as teachers⁵

⁵ The report 'Creating a Land with Music' (Youth Music 2002) provides statistics on this issue: although 10% of 20-30 year olds are from ethnic minorities in England only 4% of music students in higher education come from ethnic minorities; and only 4.8% of trainee teachers for primary.

Curriculum aims, design and content

We were interested to learn something about course aims and the balance of artistic, scientific⁶, and pedagogical studies.

Most respondents stated aims which sought to prepare students as confident, musically flexible and skilled teachers who understand how children develop and learn; and who had developed the ability to plan, organize and teach, and assess children's learning. All courses include school based practice although the way this is organized varies – in the English example (of a one year postgraduate training course) students spend 50% of their time in school (this is the government minimum requirement). In Sweden and The Netherlands 15% of the total course is devoted to school based practice in a 4 year course.

Concurrent specialist training courses focus on all three areas of study, and aim for, but don't always achieve integration between these. Not surprisingly performance studies are a major focus and can take up to 50 % of the course time. Scientific studies tended to take up about one third of the study time and learning to teach no more than a third. Only one institution (The Netherlands) declared an equal balance between all three. The musical emphasis in Slovenia and Portugal is strongly classical with small amounts of attention to other musics, while Sweden and The Netherlands emphasise rock and pop as well as classical. The institution in The Netherlands notes that they have increasing numbers of students who are skilled and interested in both classical and popular music – and their course aims to reflect this 'students are expected to broaden their listening and performance experience to compensate for previous emphases'.

Folk music (i.e. traditional, national music) is most present in Slovenia and Greece where there is a strong sense of national identity expressed through their music. No other institution in the survey, apart from Sweden, mentioned folk music at all.

All these courses aim to cover performing, composing, improvising and technology with some also focusing on choral conducting. However, performing still tends to dominate. The two undergraduate courses which are focused on more generalist training (Spain and Greece) have little scope to develop students' artistic abilities within the course. In Spain students must attend a conservatoire to develop their performing skills.

The most flexible course structure is to be found in Sweden where students make individual decisions, with advice, about the study path they follow; and The Netherlands course offers some choice.

In consecutive courses the course content is much more focused on learning to teach. Difficulties arise when students have graduated from music study courses which are narrowly focused – the broad range of skills and knowledge expected for teaching is not always well established, and the course content may be designed to compensate for this. Thus, in Greece and England great emphasis is put on creative music making, including improvising, as these are found to be weak areas, whether students have come straight

⁶ The use of this term is not found in England. It denotes studies such as musicology, music history, musical analysis, music philosophy etc.

from school (as in Greece) or arrive from university or conservatoire studies as is often the case in England⁷

Learning how to teach

Students are taught in lectures, seminars, workshops, and tutorials. There is a consistent emphasis on learning through practice, whether with fellow students or in schools with children. All courses include observations of experienced teachers and periods of time in school – sometimes as much as 13 weeks (Spain). However, only England mentioned that training institutions work with schools in formal partnership so that the schools share responsibility for the training and assessment of students, and are also paid to do this. An important aspect of training is the access to models of good practice amongst school-based teachers. In countries where the generalist model is adopted, students who want to learn how to teach music may have difficulties in finding confident experienced teachers prepared to demonstrate and be observed. This is a growing problem in England and one which is illustrated in the second part of this chapter. Further research into this aspect of teacher training in music is needed.

Assessment

Students are assessed by course tutors and experienced school teachers in England, The Netherlands and Portugal; and in Greece and Slovenia peer assessment is included. Criteria for assessment of teaching competence are set by government in England, and in The Netherlands a professional music teacher training body and the government are involved in agreeing criteria. Otherwise criteria are set by the institution. Depending on the scope of the course, assessment may encompass artistic performance (through a public recital) and a range of assignments including written coursework, presentations, oral examination, observed teaching practice, and practical projects. Only two institutions (Spain and Portugal) mentioned a written examination. The inclusion of artistic assessment, again, raises the question about identity and values. It is also an economic issue. For instance, until relatively recently most undergraduate teacher training courses for music in England included performance studies with funded tuition on one or two instruments (including voice). Financial constraints have removed this from most courses (in a university context it made Music an expensive subject). And this brings the discussion back to the question of where music teacher training should take place. In dedicated music departments or conservatoires, where artistic study is the central, music education students are encultured into the artistic environment. In a department of Education the artistic may be much less prominent.

Conclusions

⁷ It is worth noting that although the school music curriculum in England emphasises composing and improvising, it is still the case that these skills are not well nurtured in most higher education courses. Composing still remains a highly specialised option.

Some government control may help to regulate the training of teachers but too much reduces innovation and flexibility, especially where the prescription is generic, and therefore makes provision for music difficult. Too little control (or too generic a focus) may make it difficult for music teacher educators to raise entry requirements and improve the quality of recruits.

The degree to which artistic and pedagogical knowledge and skills are integrated and interdependent in the training is influenced by the context and structure of training courses. Although it should be more possible to achieve balance and integration in concurrent courses in specialist institutions – the culture of such institutions may tacitly obstruct this. The place of artistic development in teacher training for primary teachers of music is not secure or valued consistently in all these countries. An important aspect not addressed in this survey (or the meNet project as a whole) is the status, nature and effects of generalist as opposed to specialist training in music on the quality of music education found in primary schools and the professional development of teachers. Given that a significant proportion of the music education children receive in school is in the hands of generalists, a closer look at this is needed. This leads me to the second part of this chapter.

2. Developing the confidence of generalist student teachers to teach Music in primary schools in England

The Context

Music in primary schools in England has, in recent years, attracted state funding to support innovative approaches to increasing access and raising levels of participation. The work of the Music Manifesto (www.musicmanifesto.co.uk) and others has generated two national state funded projects. The first is *Whole class instrumental and vocal tuition for KS2* (7-11 year olds) which enables schools to offer one year's free tuition from an expert tutor, to one year group: 'the main aim of the programme is to create opportunities, over time, for every KS2 pupil to learn a musical instrument or receive specialist vocal tuition. The learning experience will allow every child to have first hand experience of live music, group singing, ensemble playing, performance and composition.....It should provide opportunities for class teachers and music specialists to learn from one another by jointly planning and delivering enhanced music experiences' (DCSF,2007).

The second funded initiative is *Sing Up* (www.singup.org) which is a 3 year project to increase the quality and quantity of singing in primary schools. Activity includes free training for teachers and in some instances this has also been made available to student teachers.

I describe these projects briefly here to offer some context for the issues of teacher training for Music. In recent years there has been a marked shift in thinking about how best to deal with the difficulties of supporting the generalist teacher to teach Music.

Through the 1980s and 1990s the preferred (though not always achieved) approach was to support generalists with specialists who took the role of consultants, with the idea that, ultimately, the generalist could teach with confidence independently – a scaffolding model. This model supported the central role of composing and creative approaches as opposed to the more traditional skills of singing and playing instruments (see Glover and Ward, 1993; Mills, 1991, Hennessy, 1998). Teachers acted as mediators and facilitators rather than expert music instructors. With the introduction of instrumental and singing programmes led by visiting specialists the difference between the generalist and the specialist is again underlined. It is too early to say what effect these initiatives will have on the generalist – and whilst we continue, in the main, to train generalists, where music will ‘sit’ in the profile of the newly qualified primary teacher and what the expectations of their involvement in music education will be, are hard to predict.

From the perspective of working with student teachers in training there has been little room for manoeuvre. The emphasis has remained on literacy and numeracy and the double effect of minimal contact with music on the university based course and often equally minimal access to observing or teaching music in school means that those students who start the course at very low levels of confidence are likely to leave the course with little changed. The second part of this chapter reports on and discusses certain findings from a project aimed at developing the confidence of generalist primary student teachers to teach the arts

The HEARTS Project

Rationale, Context and Aims

Growing concerns about weaknesses in the arts training for primary teachers in England motivated the project (see Rogers, 1998 and 2003). Since the beginning of this decade there has been an increasingly paradoxical set of conditions for arts education in England. On the one hand there is a demand for ‘driving up’ standards in schools and in teacher training. Performance indicators, target setting, testing and league tables (mainly concerned with literacy and numeracy) militate against space and time for the development of creative, artistic and expressive skills and understanding. On the other hand, the same government also asks for schools to go beyond the statutory curriculum and focus on more creative, cross curricular and ‘personalised’ approaches (see Excellence and Enjoyment: a Strategy for Primary Schools, 2003). For confident teachers and school communities there are opportunities for innovation and experiment; and an increased profile for the arts. For the less confident it may be easier to reduce attention to the arts or to hand it over to occasional project work provided by outside experts. As has been discussed in the first part of this chapter – the issue of generalist training for music is preoccupying and complex. Recent research has considered the factors which lead to confidence (Hennessy et al. 2000; Russell-Bowie, 2009) and others have reported on practical solutions in relation to course content (Seddon and Biasutti, 2008; Jeanneret, 1996)

In a longitudinal study of undergraduate generalist primary student teachers (Hennessy et al. 2001) key factors were identified which contribute to confidence to teach:

1. Prior personal experience deriving from practical engagements and participation; schooling and beliefs and values
2. The university course which encompassed the development of subject and pedagogical knowledge; practical participation and ideas and resources for teaching
3. School based experience which provided opportunities to observe, to teach, to receive feedback from pupils and experienced teachers; and support from peers.

In this earlier study the training programme was 4 years in length – long enough, one might imagine, to ameliorate, challenge or build on prior experience and attitudes. However, our results did not find a consistent picture. It appeared that actively negative experiences – as seemed to be quite common in students’ own music education – created a strong obstacle to the development of positive attitudes and confidence to teach music. On the other hand, Dance was a subject that the vast majority of students had had no prior exposure to and as a consequence came to learning to teach dance without any preconceptions about their abilities. In Art and Design approaches which enabled them to use the work of artists as models for techniques and ideas avoided the anxieties surrounding ‘teacher as performer’ which seemed to be attached to Music.

When looking particularly at outcomes for Music in this study it proved to be the subject which attracted the most anxiety and feelings of inadequacy in student teachers (and in experienced teachers in school). Despite enjoying many aspects of the activities offered on the course they were unlikely to be proactive about seeking opportunities to teach music in school unless the school offered a very strong and positive model of practice and support. The persistence of low confidence in music amongst experienced teachers (Downing et al. 2003; Holden and Button, 2006) exacerbates the problem in that when an unconfident teacher works with an unconfident student teacher the view that music can be marginalized or handed over to the ‘specialist’ goes unchallenged.

The HEARTS Project (Downing et al. 2007) grew from the concerns of a group of individuals who wanted to address the problems of arts training for primary teachers. External funding⁸ for a one year project enabled a greater focus on ways to increase contact with the arts and develop new approaches to training. The rationale for our HEARTS project design made reference to our earlier research work and to the annual course evaluations from students. Three major factors contribute to developing confidence and ability to teach the arts:

⁸ the Esmee Fairbairn, Paul Hamlyn and Calouste Gulbenkian Foundations and two government agencies: the Training and Development Agency, and the National Endowment for Science Technology and the Arts. Eleven different universities involved in primary teacher training took part: the first six were given larger grants than the final five but in all cases the requirement was to innovate and experiment with approaches to training which could make a lasting contribution to improvement. Projects were based on one year PGCE courses or on undergraduate (3 or 4 year) courses; and this in itself made the design and scope of projects very different.

- i. the acquisition of appropriate subject knowledge relating to personal skills and assured application in practical arts making activity;
- ii. positive experience in school placements in which there is encouragement and support for being involved in the arts curriculum; and
- iii. opportunities to reflect on their practice and receive feedback and advice from experienced practitioners.

This project aimed to :

- develop greater confidence in all student teachers on the programme to teach the arts through strengthening skills and knowledge in at least one art form.
- enable 25 students to engage in a school based teaching project working alongside experienced teachers and artists.
- give students opportunities to develop their pedagogical understanding and practice of the ways in which the arts contribute to the creative development of the individual child, and to the social and aesthetic learning environment in school
- raise awareness and improve the confidence of staff in 25 partner schools in their role as mentors and expert models for our students when teaching the arts.

All students on the course already receive a short course of 4 two- hour workshops in Music plus a week long Arts project in which they could choose to work on one of several projects led by artists who regularly work in partnership with schools. One or more of these projects include Music. The content of the music sessions that all students receive is highly practical and reflects the pedagogy of the primary classroom. Students participate in creative activities, listening games, rhythmic and melodic activities and creative exercises designed to introduce them to elements and structures of music, and enable them to create, lead and perform music in groups. A broad range of starting points and frameworks for music making are included to make them aware of how they can link learning in music to other areas of the curriculum and also to their own interests and abilities. Classroom instruments, the voice and computer technologies are used. Although activities tend to be 'speeded up' – the tutor demonstrates teaching approaches appropriate for primary children so that students teachers are not only learning about music making and musical concepts but also learning ways to work creatively with children. Peer teaching is also included. As previous research has found (Jeanneret, 1996; Gifford, 1991) such courses need to offer a balance of instruction and encounter, and should aim to address attitudes and confidence rather than achievement. Evaluations and feedback indicate that this approach and content give students a positive experience of music making; makes teaching music more accessible and can dispel myths and anxieties about teaching music. However, in itself, the course cannot do enough to consolidate, change or give ongoing support to students learning without the support of teachers in placement schools.

Project Design

The HEARTS Project was designed in two parts. Part 1 offered the chance to choose an additional 12 hours of sessions in one of four art forms (Art, Drama, Dance or Music).

These additional sessions were led by specialist tutors who were not involved in the existing university course. They were asked to focus more on giving students opportunities to develop their own artistic skills and knowledge rather than focusing mainly on pedagogy. The hypothesis being that students' confidence will grow when they feel more competent in their own abilities. Nevertheless, HEARTS tutors were asked to bear in mind that their choice of material should 'resonate' with classroom practices so that students could recognize the relevance of the content and styles of teaching for them as teachers in training.

These additional sessions took place during the first 14 week term and were scheduled for late afternoon or, in some cases, Saturdays. This meant that, although the Project could accommodate all 160 students taking part a number of students could not take part because of travel or family commitments.

Part 2 of the Project offered the opportunity for up to 25 students to participate in the school based element of the project during their final 10 week placement. This gave the opportunity to plan a small scale arts project for their class in collaboration with their placement school, and could involve an artist (in their chosen art form).

The HEARTS Evaluation

An evaluation of the whole project is to be published elsewhere, and I have concentrated here on the data emerging from the whole student cohort which related to the factors affecting confidence to teach Music.

The research questions were:

How does previous experience and initial expertise affect initial confidence?

How does confidence and ability to teach develop through the course in relation to initial expertise and confidence?

What are the factors which influence the development of confidence and ability to teach Music (and the other art forms) during school placements?

At several points during the year students were asked to complete a questionnaire. There were 4 questionnaires: the first asked for details of previous arts education experience, levels of musical expertise and confidence to teach at the very beginning of the course. The second questionnaire focused on evaluating the extra workshops in the first term. The two subsequent questionnaires were completed at the end of the 5 week school placement in the spring term and at the end of the 10 week placement (in a different school) in the summer term. These asked for information about opportunities to teach, levels of support for planning and feedback on their teaching, levels of confidence and their views of how the Arts courses had contributed to this. The data for this chapter is drawn from the questionnaires and focuses mainly on the relationships between expertise, confidence and opportunities to teach through the two placements.

The participants

149 postgraduate students joined the PGCE course in the September. Although the majority were in their early 20s a significant minority are more mature and have been working in education related or other fields. Within this cohort were 18 students taking the music specialist module – these students are normally graduates from music degrees in universities or conservatories. However many more students (who have chosen other, non arts specialisms) were revealed to have musical skills and experience.

The Findings

The Initial Questionnaire

At the start of the training programme 92% of the students (N=138) completed a questionnaire to provide information about previous educational experience and qualifications in Art, Dance, Drama and Music as well as their skills and expertise acquired informally (e.g. evening classes, membership of amateur choir, self taught guitar). These responses were used to determine their level of expertise in each area of the arts. Students' current participation and interests in the arts; their experience of the arts in schools (opportunities to observe arts lessons or to get involved in teaching); and their current level of confidence to teach the arts were also requested.

Statistical analyses were undertaken on trainees' responses using SPSS (Statistical Package for the Social Sciences). These included frequency distributions of responses and cross tabulations using Chi Square analysis to detect any statistically significant relationships between key variables. Multiple linear regression was used to determine which variables were statistically significant in predicting students' confidence in teaching each area of the arts both initially and after each placement. Only the data related to Music is presented here.

Expertise in Music

In music, a common source of qualifications is the 'Graded' examinations which many children who learn orchestral instruments, the piano, guitar or singing with a specialist teacher (in school or privately) take in the UK. The examinations are graded 1 – 8 with Grade 8 being at least the level of performance expected for entry to music college. The examination is taken when the learner is ready rather than at a specific age. GCSE and A level Music, on the other hand, are 2 year optional courses usually studied in school after the age of 14 (prior to this students would have had 9 years of general music education as part of the statutory school curriculum). Relatively small numbers of school students opt for these (approx 7% for GCSE) and thus are an indication of special interest and commitment to Music. Students are unlikely to study at A level without well established skills and knowledge (mainly related to classical music).

Responses for expertise were coded as follows:

0 = none;

1= up to Grade 5, self taught; learning for 1- 4 years;

2= GCSE/A level/Grades 5-7, a range of recent practical activity;
 3 = degree level study, Grade 8+, several instruments played and currently active.
 It should be noted that within the cohort there were 18 students who had chosen the music specialist course (most of these were level 3).

Level of Expertise	Frequency	Percent
None	50	36%
1	29	21%
2	35	25%
3	24	17%

Table 1. Level of expertise in Music of all the students (N =138)

Table 1 shows, therefore, that 63% of the students had experience, at least to some extent, of learning music and participating in musical activities beyond the statutory school curriculum.

Initial Confidence to teach Music and Expertise

When students' declared confidence to teach music lessons in primary school (with initial support from a class teacher) was related to their level of expertise as shown in Table 2, not surprisingly a strong statistically significant relationship was found with the chi square between the two variables showing a significance level at $p < .001$. For instance 42 students who had no expertise were not at all confident to teach music with support at the beginning of the course. Those who had the highest level of expertise were either reasonably (8) confident or confident (15) to teach music as shown.

Level of Expertise	Not at all	Reasonably confident	Confident
None	42	8	0
Level 1	12	15	2
Level 2	5	16	13
Level 3	0	8	15

Table 2 Confidence to Teach Music with Support Initially (N=136)

Regression analysis indicated that the key variable predicting the dependent variable of initial confidence, was expertise, at a highly significant level of $p < .002$ with both current participation in music and any initial music teaching experience at the beginning of the course marginally significant at $p < .1$

In summary expertise levels and students' confidence to teach music at the beginning of the course were significantly related. Additionally, expertise in music was found to be a highly significant factor, and to a lesser degree, current participation in music and any

experience of teaching music, in predicting who would have the confidence to teach music at the beginning of the training course.

Choosing HEARTS Music Sessions

Despite the relatively low expertise and confidence of some students initially, the extra music sessions offered through the HEARTS Project attracted the lowest numbers for the workshops (Dance and Art proved to be the most popular). 19 students initially signed up for the extra 12 hours. Given the small numbers it is not possible to draw much from the data although as Table 3 shows 11 of the 19 had none or a low level of expertise.

HEARTS Music		
Level	Yes	No
Expertise		
0	5	40
1	6	21
2	6	26
3	2	20

Table 3. Level of expertise Music and HEARTS Music Course cross tabulation (N=126)

With regards to their confidence to teach with support: 5 of the 19 rated themselves as “not at all confident” - of these, 4 had no music qualifications and 1 had low-level music qualifications.

9 rated themselves as “reasonably confident”- of these, 2 had no music qualifications, 3 had low-level music qualifications, and 4 had mid-level music qualifications. 5 rated themselves as “confident”. Of these, 1 had no music qualifications, 3 had low-level music qualifications and 1 had mid-level music qualifications.

Only 9 of the 19 who chose the Music sessions completed the evaluation of the sessions at the end of the first term. Of these nine, most were positive about the effectiveness of the sessions in terms of relevance of the content; and learning new skills or improving skills. In addition 5 felt more confident and more prepared to teach, the other 4 gave a ‘neutral’ answer for both confidence and readiness to teach.

School Placement 1 Questionnaire

Opportunities to Teach Music

Following Term 1 and the HEARTS project workshops, all the students had a 5 week block placement in a school. They are usually paired with another student in the same classroom and are expected to undertake whole class teaching of complete lessons and sequences of lessons in the Core and a range of Foundation subjects. As Music is a statutory subject in the curriculum it is expected that the classes with which students work will be timetabled for Music regularly.

Clearly the development of ability and confidence are likely to be affected by the opportunities students had to teach music during their placement, and one can see from the following data that students' opportunities to teach music varied considerably. When asked how much teaching⁹ they were able to do 43% did no teaching at all; 57% were able to do a moderate amount (a very little, little or some - ranging from teaching a song on one occasion, to teaching one or two lessons) and 2% stated that they had taught a lot during the placement (regular lessons and sometimes involvement with extra-curricular music groups).

When responses to the questions about how they felt their confidence to teach and their ability to teach had developed during the placement are compared there is, not surprisingly, a significant relationship between increased ability and increased confidence ($p < .001$).

Also unsurprisingly, there was found to be a highly statistically significant relationship (at $p < .001$) between the opportunities to teach and the development of the ability to teach music and also of confidence to teach during the placement. So after this first placement ability and confidence increased dependent on the amount of lessons taught; and most evidently ability to teach and confidence failed to develop at all when there were no opportunities as shown in Table 4 and 5. Interestingly a number of students' ability and confidence increased despite little chance to teach music.

	Amount of music teaching in school placement 1				
	None	Very little	A little	Some	A lot
Music ability developed during placement					
Yes	7	20	6	13	2
A little	14	18	1	1	0
Not at all	24	7	1	0	0

Table 4 Relationship between amount of teaching and the development of ability to teach during placement 1.

⁹ Teaching music included teaching whole lessons, teaching music groups such as choirs or recorder groups, and integrating music with other lessons. This last was most common in the practice of those teaching younger children

	Amount of music teaching in school placement 1				
	None	Very little	A little	Some	A lot
Confidence developed during placement					
Yes	9	20	5	13	2
A little	10	17	2	1	0
Not at all	25	7	1	0	0

Table 5. Relationship between amount of teaching and the development of confidence during placement 1.

Analysis as shown in Table 6, also showed a highly significant relationship between students' initial confidence to teach and the development of their teaching ability during the first placement, so that those who felt most confident to teach music at the start of the course were more likely to feel that their ability to teach developed during the placement, whereas those who were not confident at the start gained less from the time in school ($p < .001$).

Confidence to teach music initially	Ability to Teach Music developed during placement 1		
	Yes	A Little	Not at all
Confident	13	3	3
Reasonably	20	8	5
Not at all confident	9	20	20

Table 6. The Relationship between Initial Confidence to Teach and Ability to Teach Music developing over placement 1

Equally there was a significant relationship between initial confidence and whether confidence had increased or not through the placement ($p < .001$), as shown in Table 7 with 21 still having no confidence and 18 whose confidence only developed a little over the placement.

Confidence to Teach Music Initially	Confidence to Teach Music in Placement 1		
	Yes	A Little	Not at All
Confident	14	2	3
Reasonably	19	9	6
Not at all Confident	9	18	21

Table 7 Relationship between initial confidence and confidence developed in placement 1.

Regression analysis showed the amount of music lessons taught emerges as the key variable predicting confidence to teach music that developed during the 1st placement, statistically significant at $p < .001$, with initial confidence also a significant predictor at $p < .04$. Expertise is no longer a significant predictor although as shown in Table 8 there is still a significant relationship between expertise and the development of confidence ($p < .02$) so that if high expertise initially likely to increase in confidence during the

placement but also some of those with no or little expertise also increased in confidence hence expertise is no longer a statistically significant predictor of increased confidence.

Initial Expertise	Music confidence developed placement 1		
	Yes	A Little	Not at all
0	11	13	14
1	7	7	7
2	12	8	8
3	13	1	1

Table 8 Initial expertise and Increase in Confidence during Placement 1

Participation in the HEARTS sessions is also not a significant factor in predicting increase in confidence (but numbers are small) although of those who took the extra Music sessions 8 felt more confident, 3 a little more and 5 not at all.

School Placement 2 Questionnaire

In the six weeks between the first placement and the final placement students had no further contact with the HEARTS Project unless they signed up for Part 2. The final school placement is much longer (10 weeks) and students generally grow in confidence and teaching ability. The final questionnaire administered to all the students reveals a slightly more positive picture with more opportunities to teach music as shown in Table 5

Number Lessons	Frequency	Percentage
None	28	26%
Very little	26	24%
A little	8	7%
Some	26	24%
A lot	20	19%

Table 9 Opportunities to Teach Music in Placement 2

When this data is compared with the data from the first placement in Table 10 one can see that the relationship is moderately significant ($p < .07$), with several of those with no or little opportunities in the first placement also having none or little in the 2nd placement; but others did experience more opportunities.

Opportunities to teach music placement 2	Opportunities to teach Music placement 1				
	None	Very little	A little	Some	A lot
None	13	5	3	0	0
Very little	8	12	0	2	0
A little	3	2	1	1	0
Some	7	9	0	5	1
A lot	7	3	2	3	0

Table 10 Opportunities to teach Music in Placement 1 compared with opportunities to teach Music in placement 2

Ability and Confidence to Teach Developed During Placement 2

During this final placement 39% of students felt their ability to teach music developed, while 32% felt it had developed a little, and 28% not at all. Confidence developed for 44%, with a little development for 29% and no development for 27%.

Once again, as would be expected, the relationship between increased ability to teach on placement 2 and the amount of teaching is statistically very significant at $p < .001$, as is the development of confidence in relation to amount of teaching as shown in Tables 11 and 12 below. Clearly more opportunities to teach bring both an increase in ability and therefore confidence to teach.

	Amount of music teaching in placement 2				
	None	Very little	A little	Some	A lot
Ability developed during placement					
Yes	1	6	4	16	14
A little	6	12	2	10	4
Not at all	19	6	2	0	1

Table 11 Relationship between development of ability on placement 2 and amount of music teaching

	Amount of music teaching in placement 2				
	None	Very little	A little	Some	A lot
Confidence developed during placement					
Yes	3	10	2	18	13
A little	7	8	3	7	4
Not at all	16	6	2	1	2

Table 12. Relationship between increased development of confidence on placement 2 and amount of music teaching

When one considers the relationship between initial confidence (i.e. at the start of the year) and confidence developed through the 2nd Placement (in Table 10) there is a statistically significant relationship ($p < .02$). Similarly there is a significant relationship

	Confidence to Teach Increased during Music Placement 2			
	Yes	A Little	Not at All	
Confidence to Teach Music Initially				
Confident	15	5	1	
Reasonably	16	12	8	
Not at all	13	12	16	

Table 13 Relationship between initial confidence and confidence after placement 2

between initial confidence and ability to teach music during the second placement ($p < .001$) so that if students had initial confidence they are more likely to increase in ability and confidence during the placement and vice versa if no confidence initially.

	Ability to Teach Increased during Music Placement 2			
	Yes	A Little	Not at All	
Confidence to Teach Music Initially				
Confident	16	4	1	
Reasonably	12	15	8	
Not at all	11	15	17	

Table 14. Relationship between initial confidence and ability to teach during placement 2

The linear regression analysis on this occasion showed the amount of music lessons taught was, once again, a highly significant predictor of the confidence developed ($p < .001$) during the second placement. However, other variables such as initial expertise and confidence were no longer significant predictors of confidence developed in final placement, so that the amount of teaching undertaken is crucial in developing confidence.

In summary, then, the ability and confidence to teach music had developed significantly for many students as they had increased opportunities to teach music during this placement. However, even though initial confidence and expertise are still related significantly to the ability and confidence to teach music during their second placement (i.e. if high on one, high on the other and vice versa) they are not significant predictors of the final ability and confidence, whereas the amount of teaching is a very significant factor.

In conclusion, over the whole project, whilst expertise was a significant predictor in how confident students felt to teach music initially, this decreased as the importance of opportunities to actually teach on placements entered as a variable. Initial confidence still was a significant predictor of confidence developed during the first placement but it was no longer significant at the end of the second placement (nor was confidence developed on the first placement) when the only significant predictor of confidence developed was the amount of music teaching experienced on the final placement. The HEARTS Music

sessions seemed to have had no particular effect as a predictor of later confidence but this could be due to the small numbers involved.

Limitations of the research design

Variations in the wording of questions between the three questionnaires has presented some difficulties for analysis. Questions about teaching opportunities and support needed to be more precise to avoid varied interpretation by students. We plan to continue the study with the current year's cohort and will use the study reported here to inform an improved design

Discussion and Implications

The research questions asked about the sources of initial confidence, how this influenced the students' development during the course and what other factors become significant. Over the whole project, whilst expertise was a significant predictor in how confident students felt to teach music initially, this decreased as the importance of opportunities to actually teach on placements entered as a variable. Initial confidence still was a significant predictor of confidence developed during the first placement but it was no longer significant at the end of the second placement (nor was confidence developed on the first placement) when the only significant predictor of confidence developed was the amount of music teaching experienced on the final placement. The HEARTS Music sessions seemed to have had no particular effect as a predictor of later confidence but this could be due to the small numbers involved.

Initial confidence supports students in their motivation and engagement in the training and teaching opportunities offered in their first placement. This initial confidence derives from the musical skills and knowledge they have acquired before the course. It is clear that musical confidence continues to come from being able to perform on an instrument or voice rather than more broad based learning gained through the statutory school music curriculum. Those who have chosen to continue to study Music after the age of 14 and those who are still active music makers are the most confident. None of this is a surprise. However prior experience and initial confidence reduce in significance through the training – and opportunities to teach becomes a key factor in the development of confidence and ability.

Although not identified by this analysis as a significant factor, as with the research conducted 10 years ago, the issue of support and encouragement for teaching music in schools continues to present obstacles. In fact, the situation in primary schools appears to have become worse in this respect. Whilst music continues to be taught, increasing numbers of schools do not require class teachers to teach it. Only half these students worked with a class teacher who taught Music and for the rest it is clear that when the teacher is a 'specialist', students were allowed to observe but much less likely to become involved in teaching. It also appeared that class teachers who teach music were less likely to offer support and feedback for students' music teaching than for other arts subjects – suggesting that class teachers lack the confidence to do this. It seems that even the

general pedagogical skills and knowledge that teachers possess can fade when it comes to Music. This situation supports the view that only musically skilled people can teach music and that it is quite acceptable for the general class teacher to not teach it.

Some of those with high expertise said they felt their confidence hadn't increased during placements and whilst sometimes this might have been because they felt confident already, it also could indicate that they lost confidence through lack of opportunities to teach or lack of feedback. More needs to be done to research the quality and nature of the experience of students when attempting to teach music in school. Feedback from the small number of music specialist students to me, as their tutor, has revealed that in their first placement they sometime have to battle to be allowed to teach music – and when they do teach they are seen as 'expert' and therefore left on their own. This improves in the longer placement, perhaps due to the student becoming more integrated into the school community and developing relationships with teachers. Although the analysis cannot reveal conclusively how confidence and opportunities to teach interrelate it seems likely that students who feel some confidence about music teaching will be more likely to seek opportunities to teach even when they are with an unconfident class teacher. Research into how students negotiate with their placement teacher or mentor for opportunities to teach music and for support might be revealing.

Analysis of the project data relating to all the arts subjects may reveal that students consider Music (as has been found in our earlier research) to be more problematic, in terms of confidence to teach, than other arts subjects. We will also be able to gain a better picture, due to greater numbers, of the effects of the extra training sessions on students' confidence. I have not had room to report here on the qualitative data gathered for this project. Issues of how best to design generalist courses and how to balance the acquisition of knowledge and skills with the development of a positive attitude towards music teaching – which will lead to confident and competent practice, will be discussed in subsequent writing.

In both parts of this chapter there is discussion of challenges which face primary music education in schools. A close match between teacher training and how schools organize the teaching of music is not always evident. Much more research is needed to learn about good practice in training and in school music teaching across national boundaries. The generalist/specialist debate remains unresolved for many of us (and not only in Europe). Expecting generalist teacher to teach music demands a particular approach to what is taught and what the aims of music education for children should be – a more democratic, inclusive, and integrated approach which is not dependent on high levels of musical performance expertise. Educating and preparing teachers for this need close cooperation and shared values between the schools where students are placed and their training institutions.

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Education and Culture

Socrates
Comenius

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