Music Education in Northern Ireland 1920-2017: From There to Here to Where?

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Abstract

This thesis presents an investigation on music education in Northern Ireland (NI) from 1920 to 2017. Its main aims were to uncover the role of music in schools since NI's creation in 1921 and the potential of the current school music curriculum (DENI/CCEA, 2007) to promote mutual understanding in NI's post-conflict society. The research approach combined historical documentary enquiry and qualitative empirical research. Overall, the thesis is placed within a theoretical framework drawing on MacDonald's (2013) model for music and wellbeing that addresses music as an artistic phenomenon and a contributory factor in personal and social development. The historical documentary enquiry drew on 40 school inspectors' primary documents, obtained in the Belfast Public Record Office, to present an overview of music in NI schools from 1920 to 1979, and secondary documents to consider the provenance and development of the current curriculum, including own professional papers gathered from 1981. The qualitative empirical research consisted of semi-structured interviews with 22 music teachers in 11 grammar and 11 secondary schools located across all six NI counties, and a focus group with 10 newly-qualified teachers. While focusing, primarily, on aspects of the 2007 music curriculum, interviews addressed wider contextual aspects by discussing the impact of new initiatives on music education. These included the Entitlement Framework of qualifications (DENI, 2010), the promotion of STEM subjects (DENI, 2011), and Shared Education across the religious divide (DENI, 2015). Thematic analysis of transcripts is discussed in the findings under four broad themes, with twelve related sub-themes. The themes are (i) The Significance of Music in NI, (ii) The Music Curriculum, (iii) Moving Forward, and (iv) Newly Qualified Teachers' Thinking. Data analysis appeared to reflect NI's 'us' and 'them' dilemma, an in-group/out-group bias that was implicit in responses from some practising and newly-qualified teachers. Positive and negative outcomes of the research are contrasted with previous studies. Teachers' belief that they were promoting mutual respect and understanding was limited by educational segregation and a desire to avoid controversial issues within the classroom. The new initiatives, outlined above, appeared to impact, negatively, on music curriculum and examinations. Although two cross-community music ensembles were documented, illustrating the potential of such activities, music appeared to still play a particular role in representing NI's two indigenous cultures, Protestant/'orange' and Catholic/'green'. The concluding chapter considers the interview findings in light of the historical documentary enquiry. It discusses the thesis' contribution to knowledge, its implications, and some suggestions for further research.

Table of Contents

List of Tables Page

List of Figures Page

Acknowledgements

There's a certain point in life where one might think, "that's it", work is finished and now it's time to do the things I want to do. In my case, after retirement, one of the things I really wanted to do was to complete my musical journey by writing a history of music education in Northern Ireland. In fulfilling this aim I was delighted that Dr Oscar Odena, who had had prior experience of life and music education in NI, was willing to take me under his wing and help me towards fulfilling my ambition. I cannot thank him enough for his commitment to me and my work over the time it has taken to produce a finished result and especially, the opportunity to recognise that I am still learning.

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and later in my work as CCEA's music officer.

Lastly, but not least, my family has sometimes pushed, but always encouraged me to keep going. The support of my husband, alongside continuing help and oversight from Dr Odena, has smoothed the pathway to this present journey's end.

Author's Declaration

I declare that, except where explicit reference is made to the contribution of others, this dissertation is the result of my own work, and has not been submitted for any other degree at the University of Glasgow or any other institution.

Printed name: Jenny Scharf

Signature: _____

List of Abbreviations

AL	Advanced level
AT	Attainment Target
CAP	Composition, audition, performance
CBSM	City of Belfast School of Music
CCT	Cross-curricular theme
CH	Cultural Heritage
CLASP	Composition, literature (music), audition, skills, performance
CSE	Certificate of Secondary Education
DENI	Department of Education, Northern Ireland
EA	Education Authority/Educational Area
EF	Entitlement Framework
ELB	Education and Library Board
EMU	Education for Mutual Understanding
ETI	Educate and Training Inspectorate
GAA	Gaelic Athletic Association
GCE	General Certificate of Education
GCSE	General Certificate of Secondary Education
Gram	Grammar
HMI	Her Majesty's Inspectorate (England)
IFI	International Fund for Ireland
Integ	Integrated
LEA	Local Education Authority
KE	Key Elements
KS	Key Stage
KS 3	Key Stage Three
MoE	Ministry of Education
NEELB	North Eastern Education and Library Board

NI	Northern Ireland
NICC	Northern Ireland Curriculum Council
NICCEA	Northern Ireland Council for Curriculum, Examinations and Assessment
NICCY	Northern Ireland Commissioner for Children and Young People
NICED	Northern Ireland Centre for Educational Development
CCEA	Council for Curriculum, Examinations and Assessment
NISEAC	Northern Ireland Schools Examinations and Assessment Council
NISEC	Northern Ireland Secondary Examinations Council
NQT	Newly Qualified Teacher
PC	Predominantly Catholic
PDMU	Personal development and mutual understanding
PoS	Programme of Study
PP	Predominantly Protestant
PRONI	Public Record Office Northern Ireland
QCA	Qualifications and Curriculum Authority
QUB	Queen's University Belfast
RoI	Republic of Ireland
RSM	Royal School of Music
SE	Shared Education
Sec	Secondary
SELB	Southern Education and Library Board
STEM	Science Technology Engineering Mathematics
UCAS	University Central Admissions Service
UGEC	University of Glasgow Ethics Committee
UK	United Kingdom
UU	Ulster University

Chapter 1: Introduction to the Research Study

> Northern reticence, the tight gag of place
> And time: yes, yes. Of the 'wee six' I sing
> Where to be saved you only must save face
> And whatever you say, you say nothing.
>
> 'Whatever You Say Say Nothing',
> S. Heaney ('North' 1975, p. 54)

1.1 Introduction

Heaney's poem was a comment on social discourse during the thirty years of violent conflict between the late 1960s and the late 1990s in the six counties which constitute Northern Ireland (NI). Although the 1998 'Belfast Agreement' (the 'Good Friday Agreement') ended the violence, conflicting political aspirations continue to evidence a society not wholly at peace with itself. Within this setting, the chapter presents my background and experience prior to undertaking research on music education in NI. It sets the context and rationale for the research, identifies the objectives and questions to be addressed and provides a short overview of the thesis structure.

1.2 Background and Experience

The study represents the culmination of my professional life devoted to music education. It was a journey of personal learning and discovery that took me from NI to England and back again. A music degree from Queen's University Belfast (QUB) was followed by fourteen years professional development in England, acquired, primarily, through teaching music in one primary and two secondary schools. Responsibility for music in the primary school created a cognitive step from teaching 'music' to teaching 'children' through the medium of music. It also introduced me to Paynter and Aston's (1970) 'Sound and Silence' classroom projects in creative music. Final years in England were spent teaching music in a secondary school that had earlier contributed to Paynter's 'Music in the Secondary School Curriculum' project (1973-1982) and consequently allowed access to the project's dissemination conferences. These not only led to a new understanding of the importance of creative music-making for 11-14 year old pupils, but also resulted in meeting Roger Jarvis (*cf*. Jarvis, 1990) who was, at

that time, an Assistant Music Adviser in NI. The ensuing shared musical understanding and collaboration underpinned my work in and beyond the classroom on returning to NI for the start of the school year in 1981.

I had returned to a segregated educational system that divided pupils in terms of their Protestant/Catholic family backgrounds and perceived academic ability. Unlike England's introduction of comprehensive education for all post-primary pupils, the Northern Ireland government retained its grammar/secondary school divide. Success in selection tests, known as the 11+ examination permitted entry to grammar schools and achievement in high status examinations that allowed entry to higher education. Those pupils who were less successful in the 11+ tests, or who did not sit them, progressed to secondary schools which offered a less academic curriculum. Originally controlled by NI's Department of Education until 2008, the 11+ was replaced by two discrete sets of selection tests: one developed and conducted by the Association for Quality Education (AQE) for entry to predominantly Protestant grammar schools; and a second, developed and conducted by the Post-Primary Transfer Consortium (PPTC) for entry to predominantly Catholic grammar schools. The division between grammar and secondary schools' curriculum offer was addressed by Northern Ireland's first statutory curriculum (DENI, 1992) which legislated for the same curriculum provision for 11-16 year-old pupils across all post-primary schools.

Conventionally, music teaching in a NI grammar school consisted of two thirty-five minute lessons per week for pupils during the first three years of post-primary education, one allocated to singing and music appreciation, and one to playing the recorder. However, the school Principal was supportive of my 'new' pedagogy, based on the belief that all children had musical potential that could be developed through creative music-making activity in the classroom. The pupils engaged fully so that when composition became a coursework requirement for the new General Certificate of Secondary Education (GCSE), first examined in 1986, they were confident in addressing that element of the syllabus. Outside the classroom, involvement in the development of the GCSE syllabus resulted in my appointment as Chief Moderator for GCSE composition. Creative music-making contributions to Jarvis's annual teacher-training conferences, on his appointment as Music Inspector, led to membership of the official Music Working Group (1990) that developed NI's first statutory music curriculum (Department of Education Northern Ireland [DENI], 1992). At this point I left the

classroom to take on the role of officer with responsibility for the 'Creative and Expressive Studies' area of the new NI statutory curriculum (Art, Music and Physical Education) with NI's Curriculum Council (NICC).

The merger of NI's Examinations and Curriculum Councils (1994) established the NI Council for the Curriculum, Examinations and Assessment (NICCEA/CCEA) where I then had curriculum and examinations responsibility for music (pupils aged 4-19 years) while based in the regulatory section which provided DENI with advice on 14-19 curriculum and qualifications issues. CCEA restructuring (2005) created separate Curriculum, Examinations and Regulation departments and resulted in me leaving music to focus on regulatory issues related to qualifications across NI, England and Wales. This involved liaising with colleagues in the Qualifications and Curriculum Authority (QCA), London, developing advice to DENI and contributing to the development of the University Central Admissions Service (UCAS) tariff. The tariff sought to assist university admissions by identifying equivalences across different types of qualifications, measured against the General Certificate (GCE) Advanced (A) level standard.

Following retirement from CCEA, my original intention was to research music education in Ireland from the 19th century to the present day in NI. However, as a music educator rather than a historian I decided to revise my focus and address music education in NI schools from 1920 to 2017. I was particularly interested in gaining insight into teachers' interpretation of the 2007 music programme of study for pupils aged 11-14 years (Key Stage 3 [KS 3]) which I had been involved in developing. KS 3 represents the final years of compulsory music education for pupils in NI's schools, beyond which the subject is available as an elective. A second focus of particular interest, which gained prominence after the literature review, was music's contribution to the development of KS 3 pupils' personal, mutual, cultural understanding and the citizenship objectives which underpinned the new curriculum. Given the NI Executive Government's objective of promoting Shared Education (NI Executive, 2016), the outcome of the study had the potential to provide insight into future music curriculum possibilities and to identify opportunities for further research in terms of evolving pupil attitudes across the community divide.

1.3 Context and Rationale for the Study

This section provides an overview of the circumstances in which the study was conducted between 2015 and 2019. It sets out the historical background to NI, identifies the educational imperative of recent policy initiatives and considers the potential challenges for music education, setting the rationale for the study.

1.3.1 Brief Historical Background

The Government of Ireland Act (December 1920) divided the island of Ireland into two separate jurisdictions, Northern Ireland and Eire (later to become the Republic of Ireland). The NI Parliament, established in 1921, inherited the schools located in counties Antrim, Armagh, Down, Fermanagh, Londonderry and Tyrone and allowed for the retention of an education system strongly influenced by the Protestant and Catholic churches, essentially promoting educational segregation. The concept of segregated education was not challenged during NI's first 50 years of Protestant unionist government, but was raised by some Protestant churches during a period of increasing Catholic/Protestant dissention in the 1970s. Political conflict resolution (McMahon, 2008) rather than education was the focus of the following 26 years of Direct Rule by the British government (1972-1998) during which time segregated education was, and remained, the main means of educational provision for NI society. The result was that, at the time of the field research (November 2015 – December 2016), many towns had two primary schools, one that educated children from a Predominantly Protestant community (a PP school) and one that educated children from a Predominantly Catholic community (a PC school). The same applied to post-primary education where bigger towns had two secondary schools (one PP and one PC) and two grammar schools (one PP and one PC). NI retained the grammar school vs. secondary school divide through the selection of pupils aged 11. The 11+ 'qualifying' examination for grammar school entrance (1947-2008) was replaced by two different selection tests used by the segregated PP and PC grammar schools. From 1981, a small number of integrated schools were established to educate Protestant and Catholic pupils together (Kee, 1980; Bardon, 2009). During the school year 2016/2017, twenty-six primary and nineteen post-primary integrated schools educated approximately 7% of NI's pupils (DENI, 2017). [Where schools are identified in the thesis they are identified as a PP, a PC or an Integrated school.]

The sectarian structure of the school system after 1921 resulted from the NI government's need to accommodate two aspects of social memory and identity, predominantly under the cultural labels of 'orange' (Protestant) and 'green' (Catholic). Although Ulster-Scots music permeated both orange and green cultures it was appropriated as representing a mainly Protestant community (Cooper, 2010). The traditions of each culture were represented through songs which reflected personal, community, social and political contexts and aspirations over time. Pietzonka's (2013) study of NI songs identified a clear distinction between 'orange' and 'Irish' traditions that led her to conclude that "the biggest obstacle within the diversity of culture experienced in Northern Ireland was the widespread hesitancy to step across into what is seen as the territory of the 'other side'" (p. 27). In fact, the concept of the 'other side' formed a leitmotif throughout collection and analysis of the study's empirical data (in chapters 5 and 6).

The Education Reform Order (1989) resulted in NI's first statutory curriculum (DENI, 1992). Two new cross-curricular themes, Education for Mutual Understanding (EMU) and Cultural Heritage (CH), were to be implemented alongside the statutory content of traditional subjects. The aim was to build bridges across NI's historical religious and cultural divide. However, a subsequent seven-year longitudinal study concluded that the themes were not always a "meaningful part of pupils' curriculum experience" (Harland *et.al*. 2005, p. 53). This set a challenge for those tasked with developing and implementing education programmes in the years ahead.

1.3.2 The Educational Imperative

This section outlines the challenge placed upon schools and teachers by the demands of the NI statutory curriculum and associated Shared Education initiative (DENI, 2007, 2015) in terms of developing pupils' mutual and cultural understanding across NI's divergent national, cultural and religious affiliations. A prime purpose is an education that will address Heyting *et al.'s* (2002 p. 396) view that "education cannot contribute to the integration of society by passing on norms and values to children". Norms and values in NI tend to be home and community based, usually dependent upon parental attitudes, Protestant or Catholic religious backgrounds and affiliated British or Irish national identities (e.g., Stringer *et al.*, 2009; Muldoon *et al.*, 2007). Contemporary research by Furey *et al*. (2016) suggests a continuing overlap between religion and

national identity: pupils in Catholic schools identify as Irish, those in Protestant schools identify as British and those in integrated schools identify as Northern Irish. An earlier study by Cassidy and Trew (1998) assessed the identity of two hundred first year psychology undergraduate students at Queen's University Belfast (55% Catholic and 45% Protestant) by asking them to rank the importance of six types of influences: family, friends, boyfriend/girlfriend, university, nationality and religion. The students ranked nationality and religion lower than familial, peer and community influences. Yet this study assessed attitudes over the duration of student life at university and may have been a reflection of increased personal maturity and the movement from a segregated to a desegregated environment.

The revised 2007 NI curriculum (DENI, 2007) had the potential to challenge some of the above identity issues, primarily through the requirement to promote pupils' personal and mutual understanding and the inclusion of citizenship education. The 'Local and Global Citizenship' programme of study requires pupils to investigate and explore 'Diversity and Inclusion', 'Rights and Responsibilities', 'Equality and Justice' and 'Democracy' (CCEA, 2007, p. 45). However, content for such investigation/exploration is to be self-selected, enabling teachers to avoid controversy, thus denying pupils the opportunity for critical reflection and discussion (Niens *et al.*, 2013). It can be argued that additional incentives instigated by the Education Reform NI Order (DENI, 2006) had the potential to address society's underlying negative norms and values. These included a need for school collaboration in terms of examination subject provision for 14-19 year-old pupils (the 'Entitlement Framework', DENI, 2010) and the promotion of Shared Education for all pupils (DENI, 2010, 2015). Shared Education projects, financed by Atlantic Philantrophies and the International Fund for Ireland were managed, initially, by the School of Education at Queen's University Belfast (QUB). As Head of School, Gallagher (2006), expressed hope that the "legitimisation of difference" in the 1998 peace accord ('The Good Friday Agreement') would not "impede discussion on shared educational practice" (p. 441).

Different views on cross-community shared practice were proposed by Atkinson *et al*. (2007) and O'Sullivan *et al*. (2008). Atkinson's view was that collaboration involving different cultures worked better when the whole school was involved, with one-to-one personal contact between teachers and pupils across the divide. O'Sullivan, on the other hand, after a comparative study of schools across Scotland, England and the Republic of Ireland, concluded that sharing education was "context dependent" and

"coloured by social, economic and educational objectives" (O'Sullivan *et al.*, 2008, p. 64). QUB reports on NI's collaborative school projects (e.g., Donnelly and Gallagher, 2008; Hughes *et al.*, 2010) identified both positive and negative outcomes. For example, while relationships between schools' leaders, staff commitment and proximity of locations were identified as important factors for success, additional workload, interschool competitiveness, and disputes between pupils in the different schools were less positive outcomes. Also, although pupils' perceptions were generally positive, they spoke of intimidation arising from segregation and preferred to meet in shared spaces. A significant issue for some teachers was the fact that absence of "a clear policy imperative with regard to relationship building means that schools are not compelled to engage in activities which aim to enhance community relations" (Hughes *et al.*, 2010, p. 55). While the QUB researchers focused on teachers' and pupils' responses to their Shared Education experiences, NI's Education and Training Inspectorate (ETI) addressed collaborative teaching and learning around a number of curriculum areas. Their evaluation of projects (2013) identified positive pupil responses and effective teacher planning. Contrary to Atkinson *et al.'s* emphasis on whole-school collaboration the ETI commented that "success lies in high-quality learning experiences and processes rather than a rush to ensure as many shared classes as possible" (ETI Report, 2013, p.37).

The Northern Ireland Commission for Children and Young People (NICCY) was set up in 2003 to promote the rights and best interests of children and young people in NI. One of its numerous reports on areas which affect children's lives relates to the concept of 'Shared Education' (NICCY, 2013). Focusing on conversations with pupils in twenty-one primary and post-primary schools the report identified a number of key issues. These included, for example, school collaboration where joint classes were described as 'shared' but 'separate' experiences since pupils held to their own school friendship groups. Differences in perceived academic ability (secondary/grammar schools) and religious affiliation (Catholic/Protestant) created a barrier for some pupils. Ultimately, the report stated that pupils tended to regard almost any contact with pupils from other schools as 'Shared Education'.

In November 2014 the First and Deputy First Ministers announced a new 'Shared Education Signature Project' to be conducted through NI's new Education Authority (EA) established in 2015. 'Sharing Works: A Policy for Shared Education' (DENI, 2015) included the following statement from the then Minister of Education, John O Dowd:

> Rebuilding a strong and vibrant society is a role for the Executive, but education has a key role to play – one which is challenging but one that we must achieve. There is a new direction of travel in our society and education is playing its part (DENI, 2015, p. 2)

My question arising from this statement was - does music education have anything to contribute to the new direction of travel?

1.3.3 A Role for Music Education: the rationale for the study.

The Sharing Education reports, mentioned in the previous section, contained little information on the content of collaborative projects. For example, QUB researchers mentioned only Performing Arts (an examination subject) and referenced drama and dance as contexts for mixed activities. Perhaps this was because classroom music-making in NI had a low profile based on the perception of music as an 'elitist' subject, as represented by the small numbers of pupils undertaking Advanced level music courses (CCEA examination statistics on request). Schools' valuing of music appeared to rest on public appraisal of performances by their extra-curricular choirs and instrumental performers in concerts and local music festivals. On such occasions, the emphasis was normally on competition rather than collaboration in an educational system underpinned by religious difference. Where cross-community pupil integration existed it was mainly through the contribution of the five Educational Areas (EAs), previously called Education and Library Boards (ELBs), which provided instrumental tuition in schools and established ELB youth orchestras and instrumental groups (Odena, 2010). Even at that level there was very limited integration of school musicians across NI as a whole, since each ELB operated independently of the others. Socio-economic factors appeared to play an increasingly significant role in pupils' access to instrumental tuition because free tuition was withdrawn in 1992.

Prior to 1992, visiting instrumental tutors raised my awareness of issues that seemed to prevent some pupils' access to instrumental tuition in primary schools. Home background with associated assumptions by classroom teachers on care and treatment of the instrument, rather than the pupil's potential musicality, appeared to be a deciding factor in who was given tuition opportunities in some schools. Many pupils of all ages lived in areas stereotyped as loyalist or republican ghettos where a sense of community was promoted through sectarian symbols (e.g., Bryan *et al.*, 2010). These included, for example, flags (normally the Union Jack and the Republic of Ireland [RoI]

Tricolour), wall paintings promoting support for various factions (Loyalist and Republican) and the song types (Orange, Loyalist, Republican and Nationalist) identified by Carson (1997), and Pietzonka (2013).

In all its guises, music appeared to reflect the problem in NI society, so the challenge would lie in the extent to which it could be part of the solution through the requirements of the statutory curriculum and pupils' engagement in Shared Education activities. How was this to be accomplished? The *Sharing Education* policy document (DENI, 2015) identifies subjects, "in particular, religious education, history, geography, English, different languages, art and design" [but not music?] which will enable teachers to devise "learning programmes that explore identity, diversity and promote reconciliation, developing attitudes and dispositions" (p. 14). CCEA's guidance on *Teaching Controversial Issues at Key Stage 3* (2015, p. 56) provides a substantial list of controversial themes none of which reflects issues arising within a musical context. The approaches set out in these two very important documents appear to support a widely-held perception that music as a subject has little to add to collaborative learning that would address fundamental aspects of NI society. This is despite the fact that the power of music permeates NI society at all levels and contributes to both conflict and peace-making, for example through songs (e.g., Pietzonka, 2013; Behan, 1967). The lack of current and historical research on the role of music and music education as a force to address and promote community cohesion is a knowledge gap that provides the rationale for this study, a gap which this research aims to address. One ray of hope lay in the sole mention of music in a Shared Education study by Loader and Hughes (2017) in which one (Catholic) pupil spoke of establishing a close relationship with his (Protestant) friend and subsequent band mate through meeting in a shared music class.

1.4 Research Objectives and Questions

Education's key role in building a strong and vibrant society, as stated by Minister O'Dowd (see 1.3.2 above) must have included music education because of its legal status in the curriculum since 1992. While the process of developing the music curriculum was under way, Blacking (1990, p. 3) commented that "We continue to live in a world in which people's musical experience reflects divisions of wealth, creed, class and nation which breed poverty, ignorance and violence". Music's particular contribution to life in NI lay in its ability to both unite and divide elements of society

(e.g., Irwin, 2015). This ability is particularly represented through song which plays a special role in representing and supporting cultural division, especially when the same tune is often used to promote and/or support opposing sectarian lyrics. Carson (1997), for example, commented that "tunes of themselves have no ideological message, and what constitutes the 'party' tune depends on the verbal labels and the perception of the hearer" (p. 184). The reality is, that over time the tune and the words became one, and the tune itself represented the words, a fact borne out by a court case reported by Irwin (2015) in the 'Belfast Telegraph' newspaper. While participating in an Orange parade outside a Catholic Church in Belfast, a flute band stopped marching and played a tune that was agreed by the judge as 'anti-Catholic music'. The well-known Beach Boys' song 'Sloop John B', a calypso tune, had become representative of sectarian words known as 'The Famine Song'. Although the words were not involved, the position of the band outside the church and the connotation of the music were deemed by the judge sufficient to cause offence. One challenge of NI music education is, therefore, to promote understanding that although music can be used to support a sectarian or political agenda, or to incite behaviour, music is, of itself, neither a moral nor a political phenomenon.

Within the complex post-conflict setting outlined above, the aims of the study were to uncover the role of music in schools since 1920, and the provenance and potential of the current music curriculum to promote mutual understanding. These aims are addressed through the three Research Questions set out below. The answers to the questions provide not only a comprehensive response to meeting the aims, but also, a structure for the study.

Question 1: *What does the literature say about music and music education's contribution to a general education with particular reference to personal development and community wellbeing?*

Question 2: *What constituted school music during the early years of the Northern Ireland state and what were the influences which enabled development of the Northern Ireland music curriculum?*

Question 3: *How do teachers view the potential of the 2007 statutory music education programme to meet the specified curriculum objectives and contribute to cross-community cohesion?*

1.5 Thesis Structure

The answers to the above research questions are located within and across the following chapters 2–7 which are now summarised.

Chapter 2 sets out details of the research methodology employed to address the study's aim and objectives and to answer the three research questions set out above. The methodology is discussed early in the thesis, contravening more traditional structures for two reasons: firstly to be able to share the methodology with readers before addressing the review-based first question in Chapter 3 and secondly, to better suit the study's approach, which combines historical and empirical elements. The methodology is described as 'mixed method' (Cohen, Manion and Morrison, 2011) since it incorporated two different research approaches. Historical documentary enquiry was undertaken in NI's Public Record Office, while qualitative research involved the collection, analysis and discussion of empirical data from semi-structured interviews and a focus group meeting with newly qualified teachers (Kvale, 2007). Question development and piloting resulted in the final set of semi-structured interview questions set out in Chapter 2's Table 2.1. Ethical research issues considered in this chapter include sensitivity to NI's religiously segregated schooling system, the need for informed participants' consent, protection of their privacy, confidentiality and anonymity, and ultimately, awareness of potential challenges in interpreting the empirical data.

Chapter 3 addresses the first research question through consideration of a broad range of literature which places music within the realms of artistic endeavour and felt experience. It has a particular focus on literature that relates to music education in NI's post-conflict society. Scholarly literature, ranging from the 1930s to the beginning of the 21st century, is identified and discussed in order to present a comprehensive oversight of the many dimensions of music. Philosophical, sociological, psychological and neuro-scientific perspectives are considered across the different sections of the chapter. These present and discuss the contributions of historical and present-day scholars by addressing musical meaning, cognition and music, music as culture and education and finally, music as a resource for health and wellbeing. This latter aspect includes a focus on music therapy and the use of music within medical practice. The final section of the chapter presents a retrospective overview of the content which

culminates in MacDonald's (2013) conceptual framework that identifies music's contribution to individuals' everyday life, to education, to therapy and to the community as a whole.

Chapter 4 traces the progress of music education in NI from 1920 to 2007. Evidence is drawn from documents accessed during the historical documentary enquiry, publications by the NI Department of Education (DENI) and my personal records from 1981 onwards. Direct rule from Westminster (1972-1999) and the development of England's National Curriculum led to NI's first statutory curriculum (1992) in which music education was underpinned by Paynter's and Swanwick's ideals. Statutory cross-curricular themes of Education for Mutual Understanding and Cultural Heritage (NICC, 1991) were developed to promote community relationships and understanding of opposing cultural backgrounds. Further curriculum review (1998-2007) resulted in the statutory 2007 curriculum, designed to promote pupils' development as individuals, as contributors to society and to the economy and the environment. Subject content was reduced and new areas of learning, including Citizenship and Learning for Life and Work, were created. The chapter offers a historical account in which to frame and place the interpretation of data in later chapters.

Chapters 5 and 6 discuss the data collected during the fieldwork in schools, undertaken from November 2015 to December 2016. The following four broad themes were identified through data analysis and are discussed separately, (i) 'The Significance of Music in Northern Ireland'; (ii) 'The Music Curriculum'; (iii) 'Moving Forward' and (iv) 'Newly Qualified Teachers' Thinking'. Chapter 5 discusses themes (i) and (ii) and Chapter 6 discusses themes (iii) and (iv), which overall included twelve sub-themes. Chapter 5's discussion on 'The Significance of Music in NI' suggests that when music is attached to cultural traditions in NI ('orange' and 'green'), it is primarily identified as relating to religion and politics and becomes a divisive force. The concept of alienation underpins discussion of sub-themes 'Culture and Identity'; 'Cultural Hostility'; and 'Promoting Cross-cultural Understanding'. Theme (ii) 'The Music Curriculum' covers teachers' approaches to the curriculum demands which place music within wider aspects of learning and development. These stretch beyond the historical focus of developing music-specific knowledge, understanding and skills. The emerging ideas are discussed through the sub-themes of 'Curriculum Objectives', 'Classroom Practice' and 'Mutual Understanding'. Chapter 5 concludes by identifying and discussing key issues arising from the contents of the chapter.

In addition to discussing themes (iii) 'Moving Forward' and (iv), 'Newly Qualified Teachers' Thinking' with their six sub-themes, Chapter 6 focuses on the 'Entitlement Framework' and 'Shared Education', two post-2007 educational initiatives which aimed to improve educational outcomes, promote cross-community cohesion and the more effective management of educational resources. Discussion of sub-themes 'Constraints', 'School Collaboration' and 'Teachers' Views on the Future of Music Education' is followed by consideration of 'Newly Qualified Teachers' Thinking' on their experiences in schools during their teacher-education year, including their thoughts on 'Shared Education' and on 'Mutual Understanding'. Key issues and aspects of promising practice arising from themes (iii) and (iv) are identified and discussed in the chapter's final section.

Chapter 7 goes back to and sets out my response to each of the three research questions which underpin the thesis. Altogether, revisiting the research to answer the three questions provided the stimulus for me to further discuss MacDonald's (2013) conceptual framework for music and adapt it to represent my impression of its existence within the Northern Ireland context. Key issues identified in Chapters 5 and 6 are revisited and some implications for education in NI are identified. The empirical data is also considered in light of the historical documentary enquiry with some suggestions as to how the thesis content might add to a knowledge base on music education in NI. Suggestions for further scholarly research are also set out, for example, on the outcomes of the 2007 curriculum and the potential impact of the Entitlement Framework on pupils' health and wellbeing. Wider aspects of behaviour at societal level are identified as opportunities for further study, particularly in relation to the use of language in promoting or inhibiting community cohesion. Implications for research in other post-conflict settings suggest the importance of music, based on its own internal dialogue of concord and discord. The chapter concludes with comment on my personal learning, my final thoughts on the research journey and on the challenges facing music education in NI. These relate primarily to the extra demands placed on the subject by the 2007 music curriculum requirements, DENI's post 2007 initiatives and ultimately, the status and time allotted to classroom music across the schools.

The mixed methods research approach set me a significant challenge. It appeared to me that my answer to question 1 would be partially enshrined within the research activity for questions 2 and 3. This meant that the literature review, ongoing throughout the research period, was influenced and supported by the documentary

enquiry and the collection and analysis of empirical data so that a complete answer to Question 1 could be gauged. On this basis and for the reasons outlined above, I decided to place the discussion of the methodology required for the mixed methods research as Chapter 2, with the aim to provide a better background to Chapter 3's review of relevant literature.

Chapter 2: Research Methodology

2.1 Introduction

This chapter sets out details of procedures and processes in the overarching research design of the study. Having considered the research philosophies and methodologies frequently used in education research, as discussed, for example, by Denzin and Lincoln (2005), Chase (2005), Cohen *et al*. (2011) and Pring (2015), I decided that a mixed-methods research approach (Creswell and Plano Clarke, 2011) within an interpretative paradigm (Eisner, 1993; Bruner, 1966) would best address the objectives set out in Chapter 1. The 'interpretative paradigm' enabled me to develop a meaningful understanding of music teachers' personal and subjective classroom experiences in implementing the music curriculum (CCEA, 2007) which I had been involved in developing. The methodology, therefore, placed historical documentary enquiry within the wider context of semi-structured interviews and focus-group engagement. Analysis of historical primary sources was used to trace the position of music in schools during the early years of the NI jurisdiction (1920-1979) by creating a foundation for the music education developments that led to the statutory music curriculum of 2007 (DENI/CCEA, 2007). The semi-structured interviews and focus group conversation provided a response to the perceived status of music education in NI from 2007-2017. The methodology was developed and implemented in accordance with the University of Glasgow's ethics and integrity protocols. These covered issues addressed in the 'Concordat to Support Research Integrity' (Universities UK, 2012), namely, care and respect for participants, the need for anonymity and confidentiality, rigour, transparency and open communication. The following sections cover the approach followed in the historical documentary enquiry; developing and piloting a semi-structured interview schedule; accessing research participants; planning and conducting school-based interviews; and transcribing the audio files.

2.2 Historical Documentary Enquiry

Historical documentary research was defined by Borg (1963, p.188) as "the systematic and objective location and evaluation and synthesis of evidence in order to establish facts and draw conclusions about past events", and by Cohen, Manion and Morrison

(2011, p. 210) as "an act of reconstruction undertaken in a spirit of critical enquiry designed to achieve a faithful representation of a previous age". Following my interest in the evolution of NI as a self-governing jurisdiction and my quest to understand how past developments may have influenced present practices and thinking, my intention was to source original primary documents which would provide evidence of how music in schools had progressed over time. Education in the new NI of 1921 emerged from the national system of primary education that had existed across Ireland since the mid 19th century. Music education in 1920 and 1921, therefore, had its basis in an all-island context. Although not immediately relevant to the title of the study, I had previously sourced online school music comments in 19th century inspection reports from Ireland's National Commissioners for Education to the Westminster Government [as represented by Wyse's (1836) quotation in the introduction to Chapter 4]. These were made available online by the University of Southampton's Library Digitisation Unit. The 19th century inspectors' comments formed a basis from which I was able to focus on schools in the northern counties which were to form the new NI 'state' in 1921.

Historical documentary enquiry was undertaken during weekly visits to NI's Public Record Office (PRONI) in Belfast during the first six months of 2015. My intention was to find sufficient comment on music in school inspection reports to provide an indication of musical developments across the different types of schools (1921-1979). The research was, however, limited by the number of school reports that included comments on music. Of the reports read and assessed in relation to research question 2 - *What constituted school music during the early years of the NI state* – forty, from across NI, were selected as an evidence base (and are discussed in Chapter 4). Visits to PRONI were supported by on-line research for references to school music in digitised historic Stormont Government papers. I found only one reference to school music with the appointment of Mr Corrin as NI's first music inspector (Stormont Papers, 1926, p. 1727). In completing my historical research I was conscious of Borg's statement (1963, p. 210) that "reconstructions tend to be sketches rather than portraits".

Secondary sources were also systematically appraised to provide a wider view of education provision and progression in England. These included the Newsom Report (1963) on the education of 13-16 year old pupils and two important Schools Council projects: *Arts and the Adolescent* (Ross, 1975) and *Music in the Secondary School Curriculum* (Paynter, 1982). Other sources covered the impact of 'pop' music and the avant-garde composers of the 1960s (e.g., Murray Schafer, John Cage, Steve Reich).

Relevant legal documents, educational circulars to schools and available inspection reports were accessed through the DENI website. I also engaged in a retrospective appraisal of NI curriculum documents from 1981 onwards. These included personal papers written as part of curriculum development and published documents I helped to create and hold in my personal library: 'Proposals for Cross-Curricular Themes' (NICC, 1991), the 'Programme of Study for Music' (DENI, 1992), 'Guidance Materials for Music' (NICC, 1993), 'Matrix of Possible Progression in Music at Key Stages 1-4' (1995) and the revised 'Programme of Study for Music' (CCEA, 1996). I supplemented my historical work by searching for references to music education in newspaper cuttings located in Belfast's main and 'Linenhall' libraries - the latter is renowned for its Irish and Local Studies Collection of pamphlets, books and the 'Troubles' information (1968-1998).

2.3 Developing and Piloting the Semi-structured Interview Schedule

This section discusses the process of developing the research instrument used to collect individuals' views to address question 3, *How do teachers view the potential of the 2007 statutory music education programme to meet the specified curriculum objectives and contribute to cross-community cohesion?*

After investigating how to gather individuals' views in publications by Cohen *et al.* (2011), Shaw (2010), Ezzy (2010) and Kvale and Brinkmann (2009), I decided to use semi-structured interviews. As well as wanting answers to direct questions, I wanted to establish a collegial approach that would include opportunities to probe answers, allow interviewees to express ideas and responses beyond the confines of the questions and, where appropriate, to change the order of questions. The final interview design was based on broad topics covering the significance of music in NI; the music curriculum for pupils aged 11-14 years; pedagogical approaches to the curriculum; and the concept of shared education. These were translated into potential question types and shown to two school principals, one from each side of the community divide. While generally happy with the thrust of the questions, they raised issues about social class, equality of access to instrumental tuition and the content and outcomes of the GCSE examination. These important aspects had been overlooked in the initial design so an additional question was included to give teachers the opportunity to comment on curriculum and examination issues. Further reflection on questions to allow for free response with

minimum researcher input resulted in an interview schedule conducted around seven open-ended questions (Cohen *et al.*, 2011).

These were subsequently refined in a small pilot, again crossing the community divide, involving a music-teacher educator, a grammar school teacher and a secondary school teacher. The grammar school teacher commented on assessment of composition at Advanced level (AL) and the secondary school teacher talked about the GCSE examination. In each case the interview structure was agreed as being relevant although the teacher educator felt that since 2007, teachers had become less aware of the curriculum's underpinning principles. His advice was to have copies of relevant documents available. The final seven interview questions resulting from the piloting process are set out in Table 2.1 below.

Interview Schedule

1. ***What are your thoughts on the significance of music to the people of N Ireland?***

2. ***Music, like all subjects, needed to set out its contribution to personal/mutual understanding, citizenship and cultural understanding within the context of NI society. To what extent do you think school music has a part to play in developing mutual respect across NI society?***

3. ***Have you any examples of how you address this in your teaching? Have you used or found the non-statutory examples helpful?***

4. ***Back in 1991 we had cross-curricular themes of EMU and CH. Here's what the original Music Working Group said about music and EMU and CH. What is your opinion of these requirements in relation to the present curriculum?*** **(Give documents)**

5. ***The whole government emphasis is now on school collaboration and shared education. Many schools share exam teaching for GCSE and A level; what do you think about collaboration and sharing at KS 3?***

6. ***Would you, with your Principal's consent and support, be prepared to engage with another music teacher from a different type of school in developing a joint pupil project? If 'yes' what kind of project would you be interested in? If 'no' what would be the deterrent?***

7. ***How would you like to see music education (curriculum and examinations) develop in the future?***

Table 2.1: The interview schedule after the piloting process

2.4 Planning for the Interviews: Access to Participants and Ethics

One outcome of *The Belfast Agreement* (1998), also known as the 'Good Friday Agreement', was the concept of equality in all aspects of provision in NI. This section discusses the impact of equality in terms of the research where it was necessary to take account of NI's segregated schooling system and the NI Executive Government's Shared Education Act (2016). The collection of data was undertaken on the basis of critical realism, namely the existence of different forms of social reality through which an individual interprets his/her world (Kvale, 2007; Cohen *et al.*, 2011). At the time of planning for data collection in early 2015, there were approximately 200 post-primary schools in NI, mostly designated as 'secondary' or 'grammar', with entrance to the grammar schools dependent on selection tests. A small number of 'integrated' schools catered for pupils of Protestant, Catholic and other religions. Since all post-primary music teachers were required to teach the same programme of study for music, I used a simple random sampling procedure (Cohen *et al.*, 2011) that would encompass views from across NI. It was based on school locations in areas which, for research purposes, I designated as being located in the North (N), South (S), East (E) and West (W) of the jurisdiction. My intention was to include equal numbers of teachers from schools recognised generally as serving a Primarily Protestant (PP) community, a Primarily Catholic (PC) community and to include integrated schools which serve all communities. See Figure 2.1 below for a map of NI with the designated N/S/E/W research areas.

Figure 2.1: Outline map of NI with main towns and sampling areas.

My work as music officer in CCEA (until 2010) meant that I was familiar with the names of post-primary schools across NI. I selected sixty-seven schools and checked online for updates, for example, in relation to school titles and Principals' names. I sent letters to the sixty-seven principals requesting permission to contact their music teachers. Twenty-five positive responses from school principals included names of their school's head of music. I then sent a letter of invitation setting out ethical aspects of the research to the twenty-five music teachers nominated by their school Principal. In return, I received twenty-four positive responses, but ended up with twenty-two committed research participants. Of the schools involved, eleven were grammar schools serving Primarily Protestant (PP) or Primarily Catholic (PC) communities, ten were PP or PC secondary schools and one was an all-ability integrated school. In order to protect confidentiality, participant teachers were identified by the use of pseudonyms. Teacher pseudonyms, types of school and location of schools are set out in Table 2.2 below.

North	South	East	West
John: PC Sec.	Paul: PP Gram.	James: PC Sec.	Peter: PC Gram.
Linda: PP Sec.	Sharon: PC Sec.	Philip: PP Gram.	Alan: PP Sec.
Beth: PC Sec.	Jayne: PC Gram.	Cathy: PC Gram.	Anna: PP Gram.
Elaine: PC Sec.	Gail: PC Gram.	Carol: PP Gram.	Joan: PC Sec.
Helen: PP Sec.	Dorothy: PP Gram.	Louise: PP Sec.	Rose: PP Gram.
		Nora: PP Gram.	
		Olive: Integrated.	

Table 2.2: Teacher pseudonyms, school types and locations

Chapter 1 set out the particular circumstances of educational provision in NI and its impact on the size of schools. For example, pupil enrolments in the secondary schools which participated in the study ranged from 319 pupils in a rural school to 928 pupils in a town school. The grammar schools, located in towns, ranged from 544 pupils to 1,312 pupils. In terms of Entitlement Framework requirements, these figures suggested potential problems in the breadth of curriculum provision in both small rural schools and some grammar schools. During fieldwork for this investigation I was aware that post-graduate music students were undertaking teaching practice in the different types of schools as part of their teacher-education year at Ulster University. I believed that

their school-based experiences would provide an extra dimension to the research and, on that basis, contacted their education tutor and arranged to meet ten of them as a focus group of newly qualified teachers (NQTs) in the university. This is discussed in Chapter 6.

It was important for me to recognise that all research participants had a social reality based on classroom interaction within the contextual reality of the school which, in turn, existed within a wider community and a cultural social reality (Kvale, 2007 p. 11). Each also had a private personal reality of lived emotional experience, underpinned by feelings. It was, therefore, important to note Ezzy's views (2010, p.164) of qualitative interviewing as "Embodied Emotional Performance" and as "a communion rather than a conquest". Considering teachers' multiple dimensions of experienced realities, the research interviews raised the issue of teachers' emotional state at the time of the interview, for example, perhaps after a difficult day's teaching or the anxiety of participating in the interview between timetabled lessons. Although they were advised by the letter of invitation that their personal viewpoints were very important, there could be no guarantee that views expressed were not influenced by both the teacher's lived experience and the interview conversation. Whilst assuming the role of objective researcher within the conversations, my awareness that some participants might have known me as a CCEA music officer called for conscious reflexivity throughout the data-collection activities (Banister *et al.*, 1994, p. 13; Cruz, 2015). Also, given the NI Executive Government's focus on bridging the community divide through its Shared Education Act (2016) and Sharing Education policy (DENI, 2015) it was important that while answering questions, participants would have the freedom to elaborate upon their responses and introduce additional items of content and/or comment. Self-awareness of personal bias within the research process (Banister *et al.*, 1994, p. 51), namely, a belief that music education can create a bridge across community division, was an important factor in devising the content and conduct of the interview.

Fundamental to the proposed semi-structured interview methodology was the need to address, fully, the ethical dimensions of the proposal. These needed to be underpinned by three sets of principles, namely, the Nolan Committee's 'Standards in Public Life' (1995), the Universities UK 'Concordat to Support Research Integrity' (2012) and the University of Glasgow's (UOG) 'Code of Good Practice in Research' (2016); all of which ensure that behaviour is consistent with moral judgement. In terms of research, they require honesty, rigour, transparency, good communication and care and respect. My

research integrity was dependent on meeting a number of requirements set by the UOG's Ethics Committee (UOGEC) before the commencement of external research. I had to convince the UOGEC of the benefits of the research to NI communities; obtain agreement on methodology (methods of data collection, retention, storage and disposal); get permission to access participants and agreement on my means of maintaining confidentiality and protecting their privacy. My integrity training at UOG supported the ethical requirements of the research by stressing the need for respect for participants, honesty, accuracy and confidentiality in reporting research outcomes. Protection of privacy, addressed through anonymity across all aspects of the research, is maintained throughout the thesis. Teacher participants are identified by pseudonyms and the schools (secondary, grammar or integrated) are identified only by the community they serve (PP or PC) and an indication of their location across NI (see Table 2.2 above). The UOGEC's research approval letter is included as Appendix 1 and the letter to the music teachers as Appendix 2.

2.5 The Interviews: My Insider-Outsider Dilemma

This section focuses on the semi-structured interview process and on my roles as an 'insider' in the NI education sector and as an 'outsider' researcher visiting schools. In describing the qualitative interview as a co-production of knowledge by the interviewer and the participant, Kvale (2007) saw an equal balance between interviewer and interviewee. Chase (2005, p. 643), on the other hand, described the interview as a non-neutral tool "grounded in specific interactional episodes" that are influenced by the interviewer. Presumably, the interviewer's influence stems, initially, from the content and presentation of questions in the interview schedule. I was very conscious of Ezzy's (2010, p. 64) advice that asking questions and listening to the answers requires a "simultaneous sense of one's own sense of self as an interviewer independent of the interviewee and an openness to, a dependence on, what the interviewee has to say". On that basis, I was pleased to align myself with Kvale's (2007) metaphorical traveller, engaged in post-modern constructive understanding through conversation. This approach was entirely consistent with my professional work as the CCEA music officer which required me to consult widely on issues related to curriculum and examination syllabus content. My main concern was always to listen carefully, report faithfully and, where possible, be responsive to teachers' views and issues.

Just as the music teacher participants had their individual social realities it was important for me to be aware of my own social reality, namely that of a retired music educationalist living in NI who has transferred from working practitioner (on the inside?) to researcher (on the outside?). This raised the issue of identity: was I to present myself as one or more identities? My positioning as researcher with a teaching and music curriculum background was closely allied to that of practising music-teacher participants, and despite the perceived balance of power, my intention was to promote a collegial approach. Experience showed that this was successful with those teachers who knew me, but it raised the issue of how I would approach and be perceived by those who did not know me and had no awareness of my background. The result was that I did, indeed, have at least two identities, one for the teachers who knew (of) me and another for the mainly young and newly-qualified teachers who had no idea of who I was. This was consistent with Lavis (2010) who argued that researchers adopt different identities with different participants in order to facilitate their research. Apart from the possibility of the research participants adopting identities (Lavis, 2010), I believed that there was an additional dimension to identity. This was an identity that the research participants may impose upon the researcher through their perception of the person and resulting from their interview experience; a super-imposed identity of which the researcher would be unaware.

My 'insider-outsider' dilemma was a factor which seems to underpin social research (e.g., Leigh, 2014; Turgo, 2012). It was addressed by Wiederhold (2015) who drew on her own research from the position of 'insider', but recognised that field research which included researcher mobility could also encompass the concept of the 'outsider'. Thus, although I was the 'at home' researcher embedded in the NI society I was also the 'outsider' as I travelled to schools across NI which, for me, are located in unfamiliar small communities. Additionally, given the religious divide, there remained the question of religious identity, a fundamental aspect of life and living in NI. This could also contribute to the concept of being an 'insider' or an 'outsider'. Surnames and schools attended in NI provided significant clues to religious affiliation. For example, while conducting research in NI schools Carlisle (2007, pp. 10-11) whose surname was 'agnostic' had assumed that participants were not aware of her religion. Consequently, she refrained from conversations which referenced things "you just don't talk about" and was uncomfortable when details of her school were made known to participants by a former teacher. Despite my intended collegial approach I have no doubt that an insider/outsider identity was also reflected in teachers' perceptions of my role and

purpose. To some extent my surname did not allocate me to either side of the religious divide and this, along with the breadth of my professional, personal and social reality, placed me within a 'no man's land'. I had no problem with participants' knowledge of my religion (Roman Catholic) as references arose in pre or post-interview conversation, but was conscious of Donnelly's conclusion (2004, p. 268) that religious identity can align the researcher to a particular religious affiliation and make the task both easier and more difficult. Ultimately, I decided that the issue of identity, in my case, was quite complex and that I should follow Heaney's advice ('whatever you say, say nothing' see Chapter 1) during the recording of the interview because my role was that of active listener, not that of teacher or challenger. Ultimately, irrespective of interviewer/interviewee identities and the insider-outsider question, I was conscious of the importance of establishing trust and rapport with each participant interviewee. While Fontana and Frey (2005) considered that close interview rapport may lead to more informed research they also identified the possibility of the researcher becoming a spokesperson for the group ("going native"). They proposed that interviewing was "inextricably and unavoidably historically, politically, and contextually bound", therefore preventing the collection of "objective data to be used neutrally" (p. 695). While their words had significance for my approach I was constantly aware that my 'outsider' role in the research was underpinned by the ethical standards and training provided by the University of Glasgow.

Teachers' general views of the low status of classroom music were evidenced, for example, by NI's Education and Training Inspectors' apparent policy revision in no longer assessing and publishing reports of progress in teaching and learning across individual subjects. After the introduction of the 2007 curriculum, Inspectors appeared to focus primarily on English (literacy) and Mathematics (numeracy) and new post 2007 DENI initiatives which are dealt with in Chapters 5, 6 and 7. Consequently, there were no published ETI assessments of teaching progress in the 2007 music curriculum. The only mention of music in ETI online school reports was an identification of achievement results in GCSE and A level music examinations. Given this situation, my intention, in recording and presenting teachers' views, was to provide them with a voice within the new post-2007 educational environment. Whether or not there was a consistent or unified voice would not be known until the data had been collected, analysed and discussed. Throughout the data-collection process conscious reflexivity (Cruz, 2015; Shaw, 2010; Banister *et al*., 1994) was of prime importance and personal reflection was undertaken after each interview. The concept of reflexivity within the interview

conversation provided an added dimension to Witkin's (1974) view of the subjective reflexivity between the child's creative intention and the expressive media being used within the music classroom. Just as each affects and modifies the other, the data collected through interview experiences enriched my knowledge and understanding and, hopefully, that of the interviewees. I trust it was a case of reciprocal learning, or for the teachers at least, some 'food for thought'.

2.6 Conduct of the interviews

In total, twenty-two interviews were conducted across NI schools. These were representative of grammar, secondary and integrated school music teachers. The structure for each data gathering event was three-part, (i) a pre-interview conversation, (ii) the interview itself and (iii) a post-interview conversation. It was important that after the school-based teacher interviews there should be a period of 'wind down', the post-interview conversation. This was usually a short period of general conversation and thanks, but on some occasions more extended when participants wanted to talk further about their own and their school's position within the wider context of education in general, and Shared Education in particular. While the overall interview format followed that exemplified by Kvale (2007, p. 55) the approach was slightly different in that confidentiality, anonymity and non-traceability (Cohen *et al.*, 2011) had been guaranteed. In general, the time spent with participants, including the interview which lasted approximately 35-40 minutes, was usually about one hour. This was consistent with Cohen *et al.'s* advice "to leave the respondent feeling better than, or at least no worse than she or he felt at the start of the interview" (p. 362). It required sensitivity to the demeanour of the interviewee and positivity in my verbal and non-verbal responses.

Given the impersonal nature of the participant letter, it was important, in meeting participants, to create a feeling of common ground and trust. For those who knew me, this was the opportunity to update ourselves by engaging in conversation, for example, how music classrooms have changed, the impact of technology, instrumental resources and changing examination syllabuses. When the subject of examinations was raised I would let the teachers know that they would have the opportunity to express their views during the interview. For those who did not know me, it was important to put them at their ease before the recording by giving an outline of my background and

encouraging them to talk about the school and their own musical interests and/or background. In all cases I considered it important to address participants by their Christian names and where they were officially referred to as Mr/Mrs X, I asked if they would mind if I used their Christian name. This was important in showing respect for their position. They were also advised that in order to ensure honesty and accuracy the interview would be recorded and that, because of the importance of confidentiality and anonymity, their names would not be mentioned during the recording process. Conscious of teachers' time and venue of the interview, decisions were taken as to when we should begin the interview after participants were given the opportunity to look through the questions and before the recorder was switched on. This did appear to have a positive effect since the questions moved from the general 'What are your thoughts on the significance of music to people in NI?' through teaching the statutory curriculum to the political dimension of Shared Education before concluding with their thoughts on the future of music education.

As interviewer, my intention was to say as little as possible after asking each question, but to encourage relaxation and response through facial expression and gesture. It was during the interviews that I became conscious of possibly different perceptions of my identity based on the dynamics of the interview. For example, on meeting face to face, and unaware that she had married, one participant was one of my past A-level music students during the 1980s. This had the potential to create a significant power imbalance so it was important for me to acknowledge her achievement as pupil accompanist to my school choir and to congratulate her on her position as head of music in the school. Other interviews were with teachers who had been members of my CCEA examining teams and where the dynamic was one of equal balance. My power as a researcher was less than that as officer in charge of GCSE and A level music examinations. A third example of power dynamic is drawn from an interview with a teacher who did not know me and was, perhaps, shy or nervous. At the beginning of the interview she sat with her hand near her mouth, but not wanting to embarrass her by asking her to move her hand, I asked if she could move slightly so as to ensure that the recorder would pick up her answers. While the pre-interview conversation had been restricted because of her timetable, our conversation after the interview created a sense of commonality in terms of school background and religious affiliation since her music teacher and I had worked together on music projects. Fortunately, this was post-interview conversation and did not impact on the interview itself, but it did create a sense of shared identity through religious affiliation. There were also times when

religion was mentioned or intimated during interviews by participants, but it was only during post-interview follow-up that I would have engaged, having no problem in identifying my own religious position. There were occasions when I needed to probe a response or check understanding of what was said. Also, on occasion, it was apparent that the answers given sometimes diverged from the question so it was necessary to expand upon the question to ensure it produced a relevant answer. One example of this was the final question which asked participants for their views on the future of music education mentioning curriculum and examinations. This tended to produce a rather negative critique of existing examination syllabuses rather than a creative forward-looking response. It was important to allow teachers the opportunity to criticise, but they needed to be challenged directly about their vision of the future. I sometimes had the feeling that despite being asked for their personal thoughts and opinions they were restricted in expressing them because of the recording. All participants had initially expressed their consent to be interviewed by email, so the final request was for the participant's signature on each of the two consent forms as required by the UOGEC; I added my own signature and left one with the participant. It was important for me to recognise that the teachers had given their precious time to talk to me, so on the day following the interview I sent a card to each of the teachers to thank them for their important contributions to the data collection.

The focus-group interview with eight female and two male NQTs took place in their music base in Ulster University. Ultimately, the group interview was an attempt to gauge the views of the young graduate teachers around some of the research areas covered with the classroom teachers on the basis of following the interview schedule. The group's tutor also participated in the conversation when he considered it necessary to provide background information or clarification. The main drawback to the occasion was the seating arrangement which created problematic sightlines making it difficult to always have sight of the speaker. Participants had been asked to not identify themselves to ensure confidentiality, and based on the decision that the group's contribution was more important than identifying individuals, I decided that the use of pseudonyms could lead to an assumption that particular comments would be attached to a named individual who may not have made them. Within that context, it was more appropriate to identify contributors as Male or Female. The two males were within my sight lines so I was able to identify them as Male 1 and Male 2. Despite enthusiastic cross-talking there was sufficient content in the one-hour conversation to provide examples of participants' impressions and experience of music departments across the

twenty post-primary grammar and secondary schools which provided their teaching practice. One interesting outcome was how the participants' comments sometimes reflected their own particular school experiences, thus providing a degree of historical insight.

From a personal point of view, it was very interesting to talk to teachers and learn of classroom activities which had become established practice since the introduction of the statutory curriculum in 2007. Although my focus was primarily on the curriculum I was conscious that examinations, as mentioned by the two school principals during the piloting of the interview format, were an important issue for teachers. On that basis I also arranged meetings with two senior education officers. The first such meeting was with a former Education and Library Board officer who had had responsibility for music (March, 2016) and the second, with a senior education officer who had examination responsibilities (January, 2017). In each case the interviewees did not wish to be recorded, but were happy for me to report their views. They painted a bleak picture of music in schools and the arts in general. It terms of examination entries, the education officer stated that the arts subjects were at a "tipping point".

As the interviews with teachers progressed I became aware of their concerns about music and decided to check the online Education and Training reports on the schools I had visited. I was disappointed to find no mention of classroom music in the schools visited and only one reference to extra-curricular music. Each report did, however, set out the school's GCSE and Advanced level examinations results for music. Aware that the online school reports may not have represented a complete picture of inspections, I contacted DENI's Inspection Service regarding the state of music as a statutory curriculum subject. The response (11th October, 2017) advised me that "In general, during post-primary inspections learning and teaching is evaluated across all subject areas through class pursuit; although there is a more detailed focus on numeracy and mathematics, English and literacy, and on most occasions a third subject".

The collection of empirical data, from November 2015 to December 2016, resulted in over twelve hours of recordings of the twenty-two teachers' and focus-group interviews. I also had my personal diary with notes on each pre-and post-interview. These included, for example, my diary entry on 27th January 2016 following an interview with a teacher who did not know me. My diary entry was, "*confident girl - issue of*

technology - her computers stolen the previous evening so a bit unsettled. Mentioned her need for technology training and also the need for content to provide students with a wider range of employment options. I asked if I could add these comments even though she had not mentioned them during the recording. She said 'Yes'".

Having completed the data collection, my first intention was to become familiar with the recordings and then face the prospect of notating the content of each interview - a sizeable challenge given my limited skill in listening and typing at the same time. The process of transcription is set out in the following section.

2.7 Transcribing the Data

The process of transcribing in this study involved representing auditory recordings of interview events in written format - what is regarded as an interpretative act shaped by the researcher (Bucholtz, 2000; Kvale, 2007). Respect for participants must ensure accuracy and readability in both representation and interpretation because "we are transcribing people when we transcribe talk" (Duff and Roberts, 2012, p.170). Respect for professional colleagues was a very important dimension in the transcription of their talk. Given my background, outlined in Chapter 1, and the research objective of accessing teachers' views, it was inevitable that when received, they had to be faithfully recorded, transcribed and analysed without compromising the research intention. Constant awareness of views and biases arising from my personal experience as a music educationalist was also necessary. For example, personal opinions that music in NI can be a divisive force and that the success of school music is predicated on examination results and extra-curricular achievements were set aside throughout the interviewing process. Together these two positions formed part of the research challenge and raised the importance of ensuring validity and reliability throughout the interview process and the transcription of data. Given that each interview began with a request for participants' honest views when responding and their knowledge that the researcher was no longer attached to the Curriculum and Examinations Authority (CCEA), I believe that participants' views expressed in transcripts are valid representations of their thoughts at the time of data collection. All of the interviews took place during the school day and were, therefore, subject to teachers' non-class contact time availability. The following steps were taken to facilitate the transcription of recorded data.

The process of transcription consisted, firstly, of listening to the recordings, followed by a verbatim transcription of what was said. While I completed some transcription myself, the major part was undertaken, confidentially, by a skilled typist who was not involved in education. Where she was not confident of musical references these were identified in the scripts and corrected, as necessary, by me. All transcripts were set out in the form of interview questions with participants' responses. These often included repetitions of local NI colloquialisms such as 'you know' and verbalised streams of thought which required some minimal editing by me. Two interviewees provided additional email information on the outcomes of their planned work in the school year following their initial interviews. I added the content of their email texts verbatim to their interview transcripts. All completed transcripts were read during reflexive listening to the recordings to ensure that views were accurately transcribed and that I, as researcher, was not having undue influence on responses. This was followed by repeated readings of and notation on the transcripts with the intention of identifying repetition of ideas, comments and content across the transcripts – this thematic analysis (e.g., Boyatzis, 1998) is discussed in section '5.2 Analysing and Making Sense of the Interview Data'. Reflecting on the processes outlined in the chapter, I consider that the approach taken was in accordance with the Universities UK (2012) *Concordat to Support Research Integrity*; namely, that the research is rigorous and transparent; and that it evidences care and respect for participants. I was also aware that my analysis and discussion of the situated knowledge from the interviews may be critically evaluated by other researchers and by lay readers (Kvale, 2007, p. 143).

2.8 Summary of Chapter 2

This chapter discussed the different activities which constitute the research methodology employed to address the research objectives and questions set out in Chapter 1. It set the basis on which I used an interpretative paradigm within a mixed methods approach including historical documentary enquiry, interviews and a focus group. The collection of historical data, primarily from the PRONI in Belfast, provided background examples of the position of music in NI schools from 1921 to 1979. The provenance of evidence for subsequent developments was also indicated. A significant aspect of the methodology was the empirical research based on semi-structured interviews with twenty-two music teachers in schools across the four quadrants of NI, supplemented by a focus-group conversation with NQTs. The development and piloting of the interview schedule, teacher/school sampling, the ethical process of accessing

and treating participants and the conduct of the interviews was discussed, particularly in relation to my 'insider'/'outsider' researcher status. The final element of the chapter dealt with the process and challenges associated with transcribing the spoken word into the written word.

The scholarly literature is now reviewed in Chapter 3 'Why music?' with the aim of addressing Research Question No.1.

Chapter 3: Why Music? A literature review

> The aim of all intellectual pursuits, including science, philosophy and art, is to seek unity in the midst of diversity or order in the midst of complexity.
>
> D.E. Berlyne, in 'Aesthetics and Psychobiology' (1971, p. 296)

3.1 Introduction

In response to the question 'Why music?' it is my intention that this literature review will be consistent with the aim set out by Berlyne above. Music is the unifying factor across the different sections of the chapter which presents my NI post-conflict response to the first research question, '*What does the literature say about music and music education's contribution to a general education with particular reference to personal development and community wellbeing?*' I draw upon scholarly writing from the disciplines of philosophy, psychology, education and neuroscience to support the idea of music's role across different aspects of the human condition. A short reflection on the purposes of education leads to an overview of music as artistic endeavour. The complex nature of music as a phenomenon is then addressed through discussion of its 'meaningfulness', its relationship with cognition, its cultural and educational references, and finally, its role as support for community wellbeing and its use as a therapeutic instrument. The chapter concludes with a summary of key ideas emerging from the review.

3.2 The Purposes of Education from a Constructivist Perspective

Most relevant to the general concept of education as growth and reality construction are the writings of Dewey (1916, 1938) and Bruner (1966, 1996) whose ideas continue to influence educational thinking. Their perspectives focused on the human mind, influenced by external individual and social forces. Dewey (1916) considered education to be a "necessity of life", a determinant for "social continuity" (p. 5). Society was sustained by reconstructing and/or reorganising experience through the educational process. Since experience was always set within a social context, the concept of culture was implicit in Dewey's focus on experience. Bruner's (1996) psycho-cultural

approach merged the mind's information-processing with culture to create a constructed reality, shaped by traditions and a "culture's toolkit of ways of thought" (p. 19). Processes of meaning-making and reality construction through education, therefore, should enable young people to adapt to and where necessary, change the world in which they find themselves. Bruner's (1996) response to the imposition of statutory national curricula was that "any grand national policy that diminishes the school's role in nurturing its pupils' self-esteem fails at one of its primary functions" (p. 38). These thoughts were a reflection of Roger's (1983) position that the goal of teaching and learning should be "the fully functioning person" (p. 283).

Almost one hundred years after Dewey's (1916) 'Democracy and Education', Pring (2015) identified what he termed "perennial philosophical issues" around the subject of education:

> The nature and accessibility of knowledge, what it means to be and behave 'as a person', the basis of values we think worth pursuing, the relationship between mind and body and between the individual and society. Such issues, though constantly reformulated, will ever remain central to thinking about education (2015, p. vii).

These issues are particularly important in the present study which was undertaken within the context of NI's 2007 statutory curriculum, designed as a "vehicle for effecting significant change" (Gallagher, [Carmel], 2003). Schools in Northern Ireland are required to develop young people as individuals, as members of society, and as contributors to the economy and the environment through a range of statutory learning contexts, defined as Key Elements (KEs), which were not always integral elements of learning in each curriculum subject discipline. In science, for example, pupils must "Explore issues related to Moral Character" and "Explore issues related to Spiritual Awareness" (CCEA, 2007, p.42). In Mathematics, "Moral Character" is to be developed and demonstrated by pupils "ability and willingness to develop logical arguments" (CCEA, 2007, p. 35), a presumption, perhaps, that logic and morality are the same thing.

3.3 Music as Artistic Endeavour

This section focuses on music as a fundamentally distinct art form and discusses some aspects of its progress, development and perception during the 20th century from

philosophical, psychological and sociological perspectives. Dewey (1934) believed that music, as artistic endeavour, transformed the everyday matters of lived experience into aesthetic representation through sound. Langer (1954, p. 170), in her seminal book, *Philosophy in a New Key*, also wrote of music's significance in that "the tonic chord could ring true for a mind essentially preoccupied with logic, scientific language and empirical fact, although that chord was actually first sounded by thinkers of a very different school". Bruner (1966), like Dewey, spoke of the arts as a general area of human experience and endeavour, a position that, in terms of education, was upheld by the Calouste Gulbenkian Foundation's (1982) report which argued for the importance of and inclusion of the arts subjects in the school curriculum. Yet, Langer's (1954) warning against a belief that an insight into music as an art form would also apply to the other arts was reiterated by Ross (1975) and Harland *et al.'s* (2000) review of arts education.

Murray Schafer's (1969, p. 2) proposal that the new orchestra, "the sonic universe", was realised in the changing approaches and styles of music developed during the final years of the 20th century. These saw the rise of the 'avant-garde', 'modernist' and popular movements in music composition and performance, as exemplified by Cage in America, Stockhausen in Germany, and 'the Beatles' in the United Kingdom (UK). Such developments were indicative of increasing cultural division across different forms of musical expression, giving rise to a concept of 'high' and 'low' forms of culture, as expressed by Rainbow (1996). For some people, the musical developments of the 20th century were an abandonment of aesthetics which Dewey (1934) had claimed as a force for restoring continuity between art and everyday life. The introduction of popular music into the curriculum and pupils' engagement in creating their own music within school classrooms was not universally accepted. Fletcher (1989) and Abbs (2003), for example, criticised the music education contributions of Paynter (1970, 1982) and Swanwick (1979) as promoting pupils' self-expression at the expense of intellectual rigour. However, despite such concerns, music education since the 1900's has retained its place in the statutory curricula of England, NI, Scotland and Wales, where creative music-making remains an essential element of learning in their present-day national curricula. Beyond the classroom, Sloboda (2001), DeNora (2000) and Hargreaves and North (1999) identified the role of listening to music in everyday life, for example, in relation to memory, spirituality, promoting pleasure, mood enhancement and as an accompaniment to different physical activities.

The Warwick Commission's (2015) review of the role of music in cultural education concluded that barriers and inequalities in present-day society prevent access to a rich cultural education, a situation which was "bad for business and bad for society" (p. 8). The report's main focus was the cultural and creative industries which appeared to be the basis on which they posited that the wealthiest, better educated and least ethnically diverse 8% of the UK population were the most culturally active. This raises the issue of what can be defined as 'culture' and 'culturally active' since they reported that 84% of under 25 year-olds identified the importance of music in their lives (p. 34). I wonder if there still remains a belief that private instrumental tuition and a music education focused on the classical canon is more valuable to business and society than engagement in popular music making and listening activities. Perhaps it represents a particular value of what constitutes 'cultural value' when the Arts Council England's Report (2016) supported the Warwick Commission evidence by noting that,

> the strongest correlation in studies of arts engagement and culture by children and young people, and by the adults they become, is with parental and socio-economic background and circumstances. (p. 28)

The statement resonates with the findings of NI based scholarly research that indicated the impact of economic disadvantage on pupils' educational experience (e.g., Odena, 2010; Burns *et al.*, 2015). While Alexander and Bowler (2014, p. 4) discussed the contribution of the arts to the "creation, structures of power and domination" in the 20th century, Crossick and Kaszynska (2016) highlighted the cultural value of digital technologies which had increasingly blurred the perceived distinction between popular and high culture. They concluded that there still remained a need for research on creativity and culture as a factor of individual human lives.

This section has sketched an introduction to the concept of music as a creative phenomenon. It discussed music from different perspectives by considering the contributions of past and present scholars who were instrumental in developing different understandings of music. A new paradigm for music education in schools led to the democratisation of music as a curriculum subject by challenging an elitist perception of its cultural dimensions and educational purpose. Despite new understandings, perhaps the most telling aspect of the research reviewed in this section, was the apparent relationship between social issues and general arts engagement. Even in terms of the increasing availability and use of new technologies, the perceived division between what is still designated as 'high' and 'low' musical cultures may remain. The following sections present and discuss music from more

focused perspectives and approaches to its existence as an important aspect of life and living.

3.4 Music and Meaning

Meaning in music is usually perceived as relating to experience that is considered significant or important; these words, perhaps implying an underlying reason why we make musical choices which are intellectually and/or emotionally grounded (DeNora, 2000; Sloboda, 2001; Ruud, 2013). In either or both instances self-selected musical choices imply significance of the music to the listener or performer. This section sets out to address the concept of meaning on the basis of an individual's response to an encounter with music, drawing on philosophy, musicology, education and the composers themselves (e.g., Stravinsky and Copland). The rationale in having this section is to present an acknowledgement of the power of music to harbour meaning in terms of generating and re-generating feelings arising from present and remembered personal events and musical behaviours (Molnar-Szakacs, 2017).

Langer (1954), for example, identified meaning in music in terms of 'self' expression and 'logical' expression through symbolic representation, but concluded that her ideas were open to further development and that music, of itself, "expresses primarily the composer's knowledge of human feeling, not how or when that knowledge was acquired" (p. 179). From a continuing philosophical perspective Meyer (1956) and Reimer (1970) also addressed meaning in music by referencing different perspectives: referential, where meaning was determined by external phenomena; formalist, where meaning was embodied within the work itself; and expressionist, where music was capable of exciting feelings and emotions in the listener. They rejected the concept of referential and concluded that a feeling response to the aesthetic qualities of absolute expressionism entailed a marriage of intellect and feeling. One could argue a significant overlap between formalist and expressionist meanings since both have the capacity to produce a feeling response in the listener, an idea supported from a sociological perspective by Green's (1999) concept of inherent (formalist) and delineated (expressionist) meaning. For Green, familiarity with inherent meaning and attitude towards delineated meanings would derive from the music and the social/cultural background of the listener; the absence of either could impact negatively on the experience. This had been highlighted by Swanwick's (1988, p. 91)

account of two teenagers hearing an extract of Led Zeppelin's 'heavy metal' music. One boy had commented that the other was not dressed appropriately for that type of music as his appearance identified him with 'New Wave' or 'Soul' or 'Funk' musical genres. Swanwick's (1998, p. 12) experience was summed up when he acknowledged:

> It is indeed possible to be appropriately influenced by delineations while also being guided by – being musically bound within inherent sound relations in whatever system is being employed. In such cases I believe, delineations become music ... transfigured by immersing them within inherent meaningful sounds.

The importance of place in the listening context was highlighted by Small (1999) in his proposal that musical meaning did not lie in musical works as artefacts, but in the human aspect of their presentation through performance. He proposed the term 'musicking' as a value-free representation of meaning based on relationships between performers and listeners, and between the musical sounds themselves, within a certain place at a certain time. Essentially, Small's concept of music education was significantly different in moving from Elliott's (1995) 'musicing' (promoting pupils' self growth in a community of music practice) to one which allowed for a democratic ideal of 'musicking' as a community endeavour. Having discussed the relationship between Elliott's 'musicing' and Small's 'musicking', Odendaal *et al*. (2014, p. 164) concluded that 'musicking' was a value-free "social-cultural event open to different layers of meaning" and its role in education should be understood in terms of its social "meaningfulness" and contribution to community life. From this perspective Small appeared to stretch the concept of musical meaning beyond Green's (1999) theory of delineated meaning (derived from the listener's social/cultural background) by including the importance of the physical and social space to relationships between the musician(s) and listener(s) and, possibly, between members of a wider audience. Yet Small's position did not address or negate Green's proposal that the context, the place and circumstances in which the music is performed and/or listened to, would probably generate a range of feeling responses. On certain occasions, for example in NI, these may be both positive and negative, depending on the listeners' cultural perspective.

When considering meaning in music it would seem opportune to hear what composers have said on the subject. For example, Stravinsky (1942, p. 27), stated that music was nothing other than "a will moving first in an abstract realm with the object of giving shape to something concrete". When asked, "Is there meaning to music?" Copland indicated that he would say, "Yes", but when asked to say what the meaning was, his

answer would be “No!” and “therein lies the difficulty” (Copland, 1957, p. 9). One can surmise that Copland’s view was reflective of Stravinsky because although a composer is aware of his/her music’s component parts, s/he cannot know everything that the work might mean to others. This was exemplified by Copland’s response to music critic Mellers’ referential description of the last movement of his piano sonata as “running down like a clock”.

> That is probably a very apt description, although I would hardly have thought of it myself. I admit to a curiosity about the slightest clue as to the meaning of a piece of mine – a meaning, that is, other than the one I know I have put there. (Copland, 1952, p. 46).

From an educational perspective, Swanwick’s (1994, p. 1) response to the question of musical meaning was a particularly apt and appropriate answer within a music classroom, “To be candid, I myself, for example, have never said in my life a word to my pupils about the ‘meaning’ of music; if there is one it does not need my explanation”. Personal experience in an NI classroom was that pupils’ first feeling response to different styles and musical genres is reflected in words such as ‘Like’ or ‘Don’t Like’. This, then, is the dilemma in writing about music and meaning and how that can best be addressed (Cross and Tolbert, 2008). There is a sharp distinction between music and meaning and music being meaningful in the manner which introduces this section. Perhaps, rather than trying to define musical meaning through spoken or written language, it might best be understood as Reimer’s (2005) marriage of intellect and emotion that produces a ‘feelingful’ response to the aesthetic qualities of the music listened to.

This section has considered music, not in terms of a piece of music conveying a particular meaning or message from the composer to the listener, but rather that meaning in music is dependent on the listener’s reception of the music – i.e., the effect of the music on the listener’s brain. The following section continues discussion on music by focusing, primarily, on the contributions of philosophy, psychology and neuroscience to an understanding of the impact of music on learning and knowing - what I have termed ‘cognition’.

3.5 Music and Cognition

This section discusses music and mind in relation to the acquisition of knowledge i.e., knowing music, making music and responding to music. It focuses primarily on theoretical perspectives proposed within philosophy, psychology and neuroscience where the study and functioning of the human mind take precedence (e.g., Gardner, 1993; Warnock, 1999; Damasio, 2003; Hargreaves, 2012). The functioning of mind stretches beyond knowledge to the mental activities which produce feelings, impact on behaviour and demonstrate the exercise of imagination. Scholarly research in this section has provided evidence which places musical learning, musical knowledge and experience of music as a function of the human condition, as stressed by Warnock in a Bernarr Rainbow lecture (1999) when she claimed that "Reasoning, sensing, feeling, finding funny, imagining all occur together in the conscious thinking physical object which is a human being". Sloboda, (1985) posited the learner's procedures and motivations as central to the learning process, while for Bruner (1996) it was a culturalism process. Gardner's (1993) view was that the learning process was about mastering productive practices in a domain or discipline, and being able to adopt different stances towards the product. Gardner appeared to be proposing an apprentice paradigm for education, one that might, in terms of music education, be considered similar to the musical performance philosophies of Elliott (1995) and Fletcher (1989). Collins's (2014) review of fourteen music-related brain studies supported a case for learning through, for example, Gardner's and Elliott's performing master/apprentice model that appeared to increase children's brain power after two years of direct musical instrumental instruction - a highly improbable possibility within NI's music classrooms.

Taking the apprentice model as a basis for education, and music education in particular, could suggest schools as factories, a view that scarcely chimes with those of Dewey (1934), Bruner (1996) or Rogers (1983, p. 1) for whom education was about children's minds and hearts, "their curiosity, their eagerness to learn and their ability to make the difficult and complex choices that will decide the future". Rogers' (1983) focus on pupils' optimum personal development challenged the changing value systems (Hargreaves and Fullan, 1998; Hargreaves, 2000) which appeared to have influenced curriculum developments in NI, as exemplified by NI's statutory music curricula from 1992-2007 (DENI/CCEA, 1992, 1996, 2007).

One of the early concepts of learning in music was evidenced by Swanwick and Tillman's (1988, p. 76) developmental spiral, which formed a basis for ten levels of musical development in the 1990s National Curricula for England and NI. Since that time, the concept of musical development has undergone various amendments, the latest one in NI being CCEA's (1995) matrix of possible progression in music across Key Stages 1-4 (pupils aged 4-16 years).

It was Hargreaves (2012), who, like Copland (1952) and Warnock (1999), recognised musical imagination as the cognitive processing that underlies both the musical production and reception. Hargreaves' 2012 article, for example, included two music diagrams, the first, a model of reciprocal-feedback and musical response, and the second, a revised model of reciprocal-feedback and musical processing which included the concept of imagination. When considering imagination, my personal belief is in line with Warnok's (1999) claim of imagination as being an essential ingredient of human life that also underpins the concept of making and responding to music. This led me to focus, not on Hargreaves' revised model (p. 554), but on his original model (p. 544) and to consider how I might acknowledge and represent imagination's underpinning existence by encapsulating his diagram within a framework of red lines which imply the exercise of imagination. I decided to enclose Hargreaves' reciprocal-feedback model within a framework where imagination is represented in the red lines which encompass all elements of the model, set out in Figure 3.1 below.

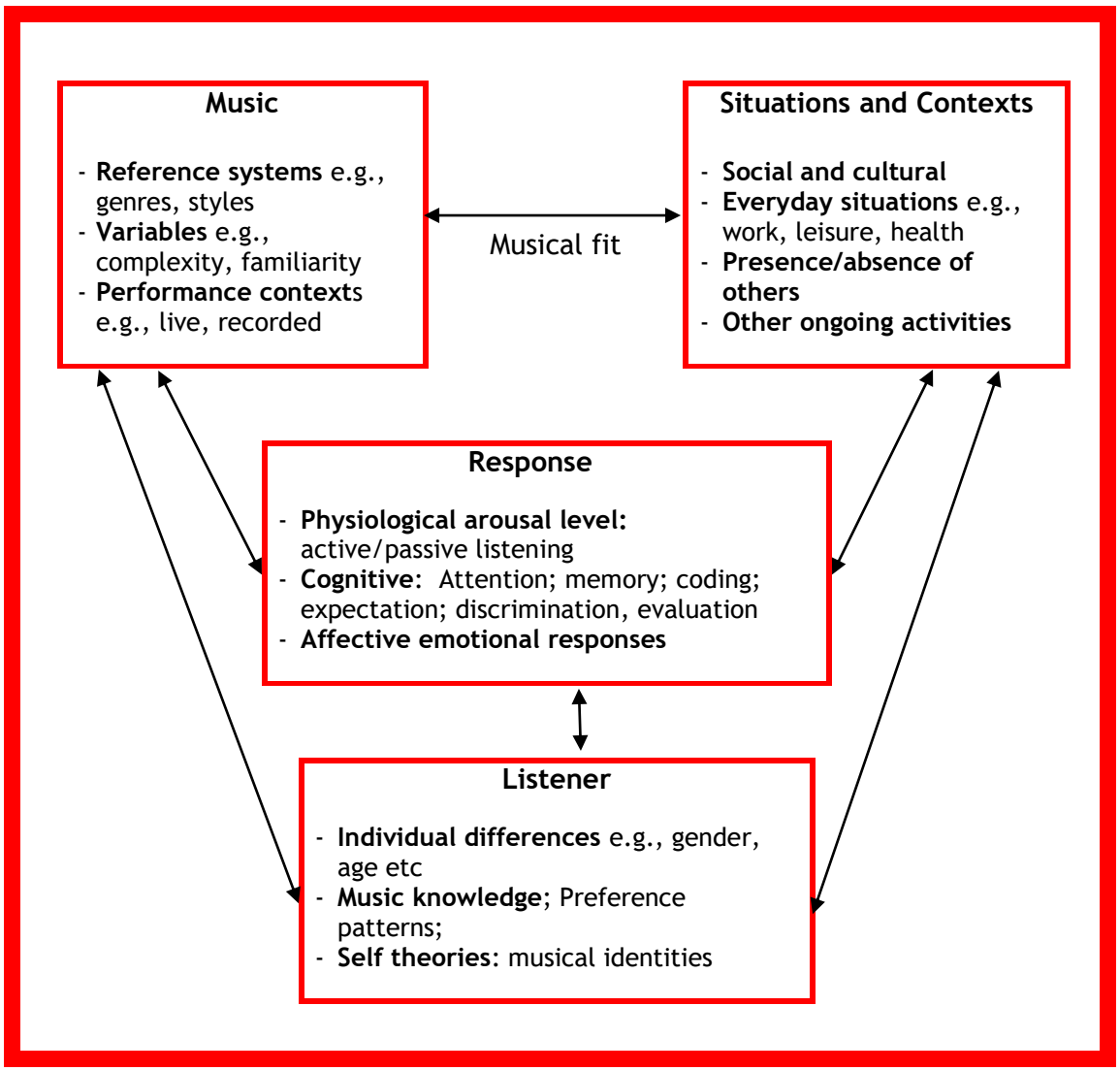


Figure 3.1: Hargreaves' Reciprocal-feedback model of musical response imbued with **imagination** (adapted from Hargreaves, 2012, p. 554).

Understanding of music and cognition has been much improved by the work of neuroscientists. For example, Damasio's (2003) neuro-scientific research findings on the cognitive activity which results in the arousal of emotions led to his conclusion that emotion precedes feeling and that feelings operate at a higher level of brain activity. While emotions can be represented by physical action, feelings are internal "the most private property of the organism in whose brain they occur" (Damasio, p. 28). But Damasio's position was that of scientist rather than music philosopher, as represented by his explanation of hearing a musical note where there is a feeling response to the sound regardless of its aesthetic dimension. Reimer's (2005) response to Damasio's findings was that as music educators, we need to know that every musical experience we offer our students affects their brains, bodies and feelings and if we do so,

conscientiously over time, the outcome is pupils' progressive learning. Although Damasio's research did not stretch to the effects of music, he identified the important distinction between emotion and feeling. Others, including Molnar-Szakacs and Overy (2006), and Levitin (2006) identified the 'mirror neuron system' - patterns of brain connectivity that are activated when performing, listening to and remembering music. Although, it is likely that neuroscience has not yet fully proven all the deep connections between music and the brain, Swaminathan and Shellenberg (2015) concluded that, in the field, there was sufficient evidence to support ongoing music brain-based research and debate.

This section has focused on the implications of addressing music and mind as a distinct area of scholarly research. Perhaps, most importantly, it has shown that while science has added to cognitive understanding of music as an affective phenomenon, much remains to be understood, particularly in developing insights into the workings of cognitive imagination. The following section takes up the concepts of music as an art form (section 3.3) and music as knowledge (section 3.5) and discusses them in relation to music classrooms in NI.

3.6 Music as Culture and Education

This section interrogates a range of literature drawn from the disciplines of psychology, sociology and education which are most relevant to music education in NI, as represented through segregated schools, discrete cultures and assumed identities (e.g., Furey *et al.*, 2016; McKeown, 2013; Muldoon *et al.*, 2007). For Bruner (1996) culture is man-made, and education, a social invention. The section moves from Bruner's 'culturalism', as evidenced in NI, to discussion of the scholarly contributions to curriculum progress and music education developments in England which had an impact on educational developments in NI. While Skelton (2004) differentiated between the study of 'music *and* culture' (music for its own sake) and 'music *as* culture' (music in its societal context), within NI the two approaches converge in the title of this section.

Hall's (1992) concept of cultural identity as being formed by membership of a national culture may be aligned with Bruner's (1996) culturalism, as "learning and thinking are always situated in a cultural setting and always dependent upon the utilization of

cultural resources" (p. 4). Their views cannot, however, present a holistic view of cultural identity in NI where there exists, two apparently discrete cultural identities ('orange' and 'green') allied to two predominant religious affiliations (Protestant and Catholic) and representing the two main national identities (British and Irish), all of which were underpinned by thirty years of violent conflict (McKeown, 2013). The need to accommodate differences as they existed in NI's post-conflict society, was identified by Gallagher (2006), and evidenced by Muldoon *et al.,* (2007) and again by Furey *et al.'s* (2016) research. For example, in the above studies, while some pupils in integrated schools identified as Northern Irish, those in PP schools identified as British (interests in football and/or marching bands) and those in PC schools identified as Irish (gaelic games and/or traditional music interests). Odena's (2010) research on NI music practitioners' views on music education highlighted not only the possibility of underlying prejudice, but also, the impact of socio-economic factors on cultural alienation. It is possible that music and life in NI are reflective of DeNora's (2000) and Sloboda's (2001) reflexive paradigm where musical affect and music's effect can combine to constitute "a resource for social ordering" (p. 110). It is, however, an ordering that in relation to NI creates division as well as unity (e.g., Furey *et al.,* 2016).

NI's segregated schooling created a form of education identified by Bruner (1966) as 'Social Invention' where modes of thought and speech registers cultivated by the school cannot be isolated from the "lives and culture of its students" (p. 28). Bruner's view was reinforced by Muldoon *et al's.* (2007) research highlighting the importance of pupils' family backgrounds with their associated norms and values that underpin segregated education. The need for integrated education, first mentioned in the 1970s, led to the growth of NI's integrated schools from 1981 and the continuing push for Shared Education opportunities across all schools (Connelly *et al.*, 2013; Hughes, 2014).

Despite the underlying cultural identity issues in NI's segregated schools the existence of cultural divisions, as expressed in young people's musical values across the UK was identified by Rée (1981) who welcomed their engagement in pop, reggae, rock, or jazz because, "it *is* music"(p. 96). Rainbow (1996, p. 14), however, was critical of the new consumer society where purchasing power promoted the rise of the 'pop' music phenomenon, especially where "calculated populism encouraged triviality" and provided "a badge of identity". It needed to be recognised that young people in NI were essentially no different from those across the rest of the UK in having their own out-of-school identities influenced by their 'pop' music tastes. Hargreaves and Marshall

(2003, p. 269), for example, found that what secondary school pupils appeared to like most about music was developing the skills and confidence to gain "ownership and autonomy in their own music-making", a challenge taken up by Green's (2008) informal music education, based on the learning processes of popular musicians. These she identified as solitary and/or group self-selected learning of music that was meaningful to the learners and was peer-supported rather than teacher-directed. While Dewey was called upon to support the concepts of pupil choice of music and, perhaps, the lack of structural guidance, Green's focus on 'learning with friends' was contrary to Dewey's concept of a democratic education aimed at developing tolerance of difference, an underlying issue for education in NI (Arlow, 2004). Critiques of Green's 'Youth Music' learning project were voiced by Jenkins (2011) and Saunders and Welch (2012) primarily because of the limitations of pupils' music selections; minimal opportunities to transfer understanding; and a lack of understanding between partners in formal and non-formal settings. Nevertheless, there was recognition that while formal learning contributed necessary knowledge and guidance, the informal aspects enabled pupils to make decisions in real-life contexts. Cain (2013), reported formal and informal pedagogies as being shaped by the teacher's overarching aims which, in NI, Drummond (1999, 2001) identified as 'enjoyment of music'. For Green (2008) this raised the question of pupil autonomy in identifying curriculum content and learning strategies (p. 185). It is worth noting that Green's approach led to a teacher-based initiative, 'Musical Futures' (classroom-band performance of popular music) that was evidenced in NI schools during the present research and is considered in Chapter 5.

It seems unlikely that a music education predicated on pupils' choice of content and ways of learning can fully exist within national curriculum content devised by adults who may have competing value systems. One such example was the development of the NI Curriculum KS 3 programme for music (CCEA, 2007). While the subject-specific learning was designated only in terms of musical activities to be undertaken, the choice of ways to develop the implied skills and knowledge was left open so as to provide teachers (and pupils?) with the opportunity to devise their own classroom content. But that opportunity was subverted by the legal demands which placed pupils' development of musical knowledge, understanding and skills within statutory learning contexts (identified as key elements) which required them to investigate and explore, for example, issues related to developing their Moral Character, their Spiritual and Ethical Awareness and Citizenship (CCEA, 2007, 'Statutory Requirements for the KS 3 Curriculum', p. 3).

While Rée (1981) highlighted popular music as part of curriculum development, Paynter's (1982) philosophy placed music education within a broader remit. Music education was about developing pupils, not only *in*, but *through* music by providing them with opportunities to engage in creative as well as re-creative activity. Pupils would get to know and understand music 'from the inside', by expressing their ideas and developing understanding of the expressive powers of music through the manipulation of sound that is "capable of limitless interpretation and re-interpretation" (p. 91). His approach was supported, supplemented and expanded by Swanwick (1979, 1988, 1994, 1999, 2012) but, perhaps, from a more theoretical perspective. Unlike Paynter's more open-ended approach to curriculum planning, Swanwick (1979) focused on his theory of classroom-based practice, "the common ground upon which music and music education rests, whatever forms they may take" (p. 41). He proposed that composition, audition and performance (CAP) be supplemented by additional skill acquisition (aural, instrumental and notational) and literature studies (literature of and about music). These resulted in his C(L)A(S)P acronym as a basis for music education. It was interesting to note what appeared to be the different philosophical positions of Paynter and Swanwick. Paynter started from the pupil, moving towards the music (internal to external), while Swanwick (1994) started from the music, moving towards the pupil (external to internal), each approach having the same objective of developing musical skills and understanding. In other words, the stimulus for Paynter's approach to composition could be non-musical while for Swanwick, the stimulus for composition would be musical, drawn from an existing musical work. My own classroom teaching in the 1980s was based on Paynter's approach, but I was aware that Swanwick's was more prevalent in NI's grammar schools. Our commonality lay in the belief that a musical education was about musical understanding predicated upon the composing, performing and listening activities, which constitute the basis of present-day classroom music-making in England, Northern Ireland, Scotland and Wales (Cox and Stevens, 2017; Welch, 2001). The new approach to music education did not find favour with those traditionalists who viewed creative music-making as downgrading the essence of the subject. For example, Fletcher (1989) commented that Paynter's approach was an attempt "to be all things, musically, to all people" (p. 122) and that Swanwick's C(L)A(S)P mnemonic had downgraded musical skills by suggesting that composition and performance can precede skill development. There appeared to be a lack of understanding that skill development was implicit in creative activities. The predominant position of high Western musical culture seemed under threat when Metcalfe (1987, p. 109) referenced a divide between what she described as the "trads, represented, for example, by Arnold Bentley" and the traditional skills-base

examination system, and the "rads, symbolised by a somewhat misunderstood John Paynter".

Despite such criticism, Paynter's and Swanwick's work appear to have had a significant impact on music education that resulted in the introduction of formal statutory music curricula in schools across the UK during the 1990s. The demands were accessible to music specialists in secondary schools, but proved problematic for generalist primary school teachers. Mills (1993) proposed that generalist teachers could address the music requirements through topic work, but held to the belief that a specific focus on children's musical development needed to be maintained with, where necessary, the support of a music specialist. From a primary school perspective McCarthy (2010, p. 10) called for multi-disciplinary research that would include popular music because children "are under the influence of powerful media that have become a sound track in their everyday lives as they traverse the landscapes of childhood".

The difference between psychological and philosophical approaches to music education was exemplified, for example, in the different perspectives of Sloboda (2001) and Eisner (2001). While Sloboda, focused on the impact of cultural trends such as multiculturalism, electronic communication, and postmodernism, Eisner's concern was the integrity of music in classrooms where the primary function was pupils' experience and creation of music. Music education for Eisner was about enabling pupils to think musically, to listen rather than hear, to compose music and to promote personal and social development. Essentially, music education should be based on music for its own sake rather than for "what sells" (Eisner, 2001, p. 5). Reimer (2012) also argued for 'wholeness' in music education. Like Eisner, his argument was possibly a reaction to Elliot's (1995) performance-based 'musicing' philosophy that had received mixed responses: praised by McCarthy (2000) and Barrett (2007), but criticised by Westerlund (2002) and Draisey-Collishaw (2007). Perhaps the most severe critic of Elliot's "extreme version of praxialism" was his doctoral supervisor, Reimer (1997) who noted

> To appreciate music [Elliot says] one must be a performer. To understand music, one must be a performer ... to learn music, the single, essential required thing one must do is to learn to perform (Reimer, 1997 p. 11).

This section has presented a broad overview of music as relevant to culture and education in NI. It has encapsulated the essentials of a music education by considering diverse music education approaches. The contributions of Paynter and Swanwick were a

particular focus that influenced the development of a NI music curriculum and are further discussed in Chapter 5. The following section moves from experience of culture and education to consideration of music's potential in supporting and addressing issues around health and wellbeing.

3.7 Music as a Resource for Health and Wellbeing

This section sets out to complement the previous sections by focusing on the final element of the first research question, which specifies *particular reference to community wellbeing*. The power of music as a resource in everyday life was identified amongst others by Hargreaves and North (1999), DeNora (2000), Sloboda (2001) and by MacDonald (2013). Langer (1954, p. 176) had earlier referenced music's power to "work off subjective experiences" and restore "personal balance" even though that was not its primary function. In this section I have decided to draw upon a body of music therapy publications which cover the kinds of activities that would mirror elements of music education, but with different aims and outcomes, and in contexts which exemplify music therapy at community, family and individual levels. Most of the references in this section were located beyond NI so it was important to consider music therapy from a NI perspective. Given one participant's comment about mental health being a growing problem "here" (section 5.3) I decided to include an example of the use of music therapy which addressed emotional and behavioural problems of NI's children and teenagers.

Small (1999), for example, had considered his concept of 'musicking' as both practice and process, a value-free event encompassing performers, listeners and place. In his attempt to demonstrate health promoting practices, Ruud (2013) appropriated Small's (1999) 'musicking' as a procedural basis for exploring the use of music to regulate people's thoughts and emotions through six research narratives. Examples of the research included the thoughts of a lady in remission from cancer whose choir gave her a feeling of 'mastery over her life' (p. 3); a second woman's account of how playing a Chopin Nocturne helped her deal with her grandmother's terminal illness; and an eighty-four year-old man's story of how learning to sing in his younger days had stretched his lung capacity and helped his asthma disappear. Like DeNora (2000) and MacDonald *et al*. (2013), Ruud suggested that health-related 'musicking' generally occurred within a self-selected ritual structure as a resource for promoting or

maintaining health and wellbeing. In defining Small's 'musicking' as a "cultural immunogen", Ruud considered it could fill a space between the clinical use of music by professional music therapists and the everyday use of music in people's lives. The eighty-four year-old man's narrative was consistent with Stuckey's and Nobel's (2010) review of relevant literature that identified music's ability to restore function of the immune system. Although not immediately related, Ruud's choir narrative was consistent with interview responses from two teachers that will be considered in Chapter 5.

Song composition as an expressive mechanism is an important aspect of creative music making in NI's music classrooms. Baker (2013), in Australia, set out to understand complex issues surrounding song composition in music therapy, particularly clinicians' decisions to provide patients with recordings or notations of their songs. She identified positive aspects of song creation as a co-creation between patient and therapist to create a tangible record of the patient's journey. When sharing the song with others within the therapeutic space, the therapist could monitor responses and provide support as required. But Baker concluded, finally, that while therapeutic song creation could have the potential to communicate and educate others, when the therapist relinquishes control, risks may be attached to the patient's subsequent hearings of the song. For example, listening to the song on a later occasion might retrieve painful thoughts and memories. Baker considered, therefore, that the therapist must "balance the potential for catharsis with the risk of re-traumatisation" (p. 52). In such traumatic cases one wonders if it would be the melody or the words which would be more significant or if, as evidenced in NI by the controversial flute band 'song' reported in Chapter 1, the words and melody are always inextricably intertwined.

Musical improvisation, also an important part of music education in NI, is used in music therapy as a practice involving spontaneous non-linguistic communicative musical interaction between the therapist and participant(s) using musical instruments, for instance to develop communication skills with children with additional needs (e.g., Bunt, 2012). MacDonald and Wilson (2014) observed that while the concept of improvisation is appealing, "it makes for a highly complex and individualised intervention, one which resists standardisation for the purposes of measurement or examination" (p. 15). This is possibly because so many factors are involved, for example, type of instruments, use of pitch and rhythm, patients' particular

issues/disabilities. From a musical perspective, improvisation, within a therapeutic context, also carries with it a tension between what constitutes noise, and its effect, as opposed to therapeutic and/or musical decisions.

Bunt (2016) and Ruud (2013) identified the positive impact listening to music has on psychological wellbeing across the lifespan. Boer and Abubakar's (2014) research across four countries (Kenya, the Philippines, New Zealand and Germany) identified family listening to music as the first stage in recognising the power of music to promote social cohesion, followed by peer and extended group listening experiences in many different contexts. Yet in Gilman's (2016) findings, the concept of music for social cohesion identified a tension between the music used by the American army to invigorate soldiers for combat in Afghanistan and Iraq and the therapeutic importance of soldiers' self-selected listening opportunities during deployment. Yet Gilman's (2016, p. 2) description of the soldiers' self-selected listening as "the most salient mechanisms for thinking, feeling, escaping, communicating, connecting, passing the time, bonding, hiding and grieving" provided another example of music's therapeutic potential within a combat environment. Musical engagement, defined as music therapy, was recognised as an effective treatment for soldiers during the first and second world wars (Spencer, 2013). The UK Government's present-day 'Creative Forces', a Military Healing Arts Network provides opportunities for, and examples of, music-based post-traumatic stress treatment for the UK's post-combat soldiers.

McCarthy's (2010, p. 10) call for multi-disciplinary research on the "landscapes of childhood" was reflected in Porter *et al.'s* (2017) controlled trial on the use of music therapy for children and adolescents with behavioural and emotional problems in NI. Based on their understanding that the efficacy of music therapy in clinical settings was unclear, a cross-disciplinary team of social workers, psychologists and medical experts in Belfast set out to evaluate the impact of music therapy on two hundred and fifty 8-16 year-olds through robust clinical trials. These involved a control group who received their normal psychiatric counselling/medication and an experimental group that also engaged in musical improvisation with an opportunity to make personal CDs. The experimental group had additional thirty minute private face-to-face sessions with a music therapist over a period of twelve weeks. The results evidenced patients' self-reported improvement in communication and interactional skills for those aged over 13 years and a small, but significant, improvement in self-esteem for all children and young people who had received music therapy. The research team concluded, however,

that since the music therapy effects were identified as modest and short lasting "the inclusion of music therapy in the clinical armamentarium for the treatment of children with behavioural, developmental and emotional disorders could only be suggestive, rather than definitive" (p. 592). But they agreed that the trial indicated a need for further research on the type and dosage of music therapy that would be most effective for individuals in varying circumstances. It is likely that this NI clinically-based research with its quantitative dimension will have addressed Satoh's (2013) concern about qualitative flaws and lack of solid evidence in the use of music therapy.

The content of this chapter is best exemplified in MacDonald's (2013) model of the music's inter-relationships which I outline in Figure 3.2 below and will further develop in the final Chapter 7 by taking into account the findings of the present study.

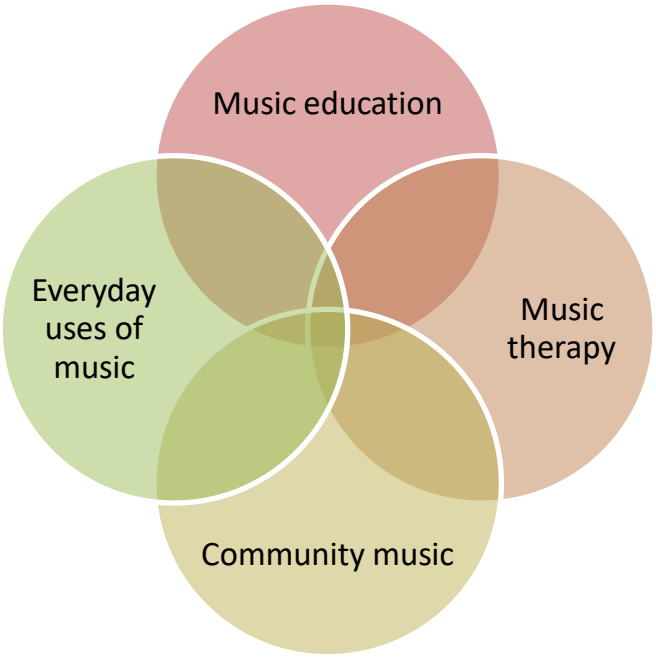


Figure 3.2: MacDonald's conceptual framework for music, health, and wellbeing (adapted from MacDonald, 2013, p. 8).

Within the above framework, MacDonald (2013) suggested that music is always about much more than the expressive organisation of sound. Like my question in this chapter's title, MacDonald also asks "Why music", but answers his question by highlighting the pervasive nature of music across time and place. It is this concept of time and place which has underpinned my research, in both its historical and empirical elements. The four dimensions of his conceptual framework identify the contexts in

which music has the potential to promote, contribute to and support individuals' and groups' personal development and wellbeing.

3.8 Summary of Chapter 3

This review of literature has sought to consider holistically the first research question: *What does the literature say about music and music education's contribution to a general education with particular reference to personal development and community wellbeing?* The focus is on music and its contribution, through education, to the development of a fully functioning human being within the parameters of knowledge, understanding and action. The review, therefore, addressed music and education from a range of perspectives, firstly, by establishing the purposes of education from a constructivist perspective and then placing music within the realm of artistic endeavour in and beyond education. The focus then shifted to interrogate the concept of music and meaning, primarily by drawing on philosophy (Reimer), sociology (Green), and education (Swanwick) to discuss the question asked of Copland (1957) "Is there meaning to music?". I outlined how scholars and composers suggest their answers, but nevertheless, in everyday life meaning in music is probably best understood as its 'meaningfulness' arising from the 'feelingfulness' of the listener's response to the music s/he has chosen to hear.

The exercise of cognition, its existence and its development in terms of learning and knowing is a fundamental aspect of managing one's place in the world (Witkin, 1974). Music and Cognition was chosen as a particular point of reference in the chapter, addressed by philosophers (e.g., Warnock), psychologists (Sloboda, Hargreaves) and supported by the findings of neuroscientists (Damasio, Levitin, Molnar-Szakacs, Overy). Hargreaves' (2012) recognition of the role of imagination in making and responding to music was implicit in his model of music production and reception. The dilemma and challenge of music, culture and education was addressed in Section 3.6 through Bruner's concept of 'culturalism', perhaps more appropriately defined as 'enculturation', as represented by NI's segregated schooling system in a society that is divided by culture, religion and assumed identities. The impact of NI's social division in schools was evidenced by the research of locally-based scholars (e.g., Hughes, 2014; Connolly, 2013; Gallagher, 2006).

Progression in music education was addressed through philosophical, theoretical and sociological perspectives by scholars whose contributions were evident in school classrooms across the UK (e.g., Paynter, Swanwick). In presenting a holistic response to Research Question 1, section 3.7 considered music's contribution to health and wellbeing as exemplified by the use of music at personal and community levels (e.g., DeNora, Gillman, Boer and Abubakar). The positive contributions of neuroscience to brain-related aspects of engagement with music have much to offer in terms of understanding music's affect and effect. Its neuroscience-based approach has the potential to support the qualitative research of music therapists and others working to support mental and physical wellbeing. The concept of health and wellbeing permeates all aspects of life, as recognised by MacDonald (2013) in his conceptual framework for music, health, and wellbeing.

This literature review provided an overview of academic thought, but it is the increasing recognition of music's importance in the field of mental health and the potential movement towards inter-disciplinary research collaboration which appears to have the potential to enrich, greatly, the literature canon. Neuroscience, in particular, has much to offer, in creating a bridge across positivistic and naturalistic research designs (Cohen *et al.,* 2011). The fundamental question 'Why Music?' will be further considered and addressed in the final Chapter 7.

The following Chapter 4 provides an account of music education in NI over a period of eighty-six years, which culminated in 2007 with the development and continuing implementation of the NI statutory curriculum (DENI/CCEA, 2007). It is a curriculum which requires each subject's specific knowledge, understanding and skills to be developed within potentially extraneous statutory learning contexts.

Chapter 4: Music Education in Northern Ireland 1920-2007

> The Elements of Music should form an integral part of all public education ... The whole art resolves itself into three divisions: Rhythmic, or what relates to measure; Melodic, or what relates to tone; Dynamic, or what relates to expression. ... They are the common language, the prose of the art (Thomas Wyse, 1836, p. 187).

4.1 Introduction

Thomas Wyse (1836), the Irish Member of Parliament at Westminster, saw no reason why vocal music should not be an integral part of elementary education where "a more cheerful stimulant to all their exercises, whether of labour, study or religion can scarcely be devised" (p. 193). By the end of the 19th century, singing was established practice in the national (primary) schools across the island of Ireland, but the years also saw the rise of division between Protestant Unionism, primarily in the six northern counties, and Catholic Nationalism in the remaining twenty-six. The Government of Ireland Act (1920), responsive to the situation, created two independent, self-governing jurisdictions, namely Northern Ireland (NI) and Eire (later to become the Republic of Ireland). My initial literature review went back to music education in 19th century Ireland, but due to the thesis' word limit I have chosen to discuss music's journey in NI as progression from The Government of Ireland Act (1920) to The Education (Northern Ireland) Order (2006) which established the 2007 whole-school curriculum. The aim of the chapter is to trace the contributory elements of music education up to the time of the teachers' interviews which are discussed in Chapters 5 and 6.

The newly constituted NI 'state' (1921), self-governed, but financially dependent on the Westminster Parliament, initially operated from 1921-1972 and saw the introduction of NI's 1947 Education Act which promoted greater access to education for all children. Increasing social upheaval in NI during the late 60s/early 70s resulted in the imposition of Direct Rule from Westminster (1972–1999). This had a significant impact by opening NI to progressive educational ideals in England. The chapter content is set out in five sections which cover the historical period in terms of early, middle and later years up to 1998, which are followed by a period of review and the development of the 2007 music curriculum. This original account is underpinned by historical documentary enquiry,

particularly in the first two chapter sections, (i) 'The Early Years 1920-1949' and (ii) 'The Middle Years 1950-1979'. As outlined in Chapter 2, the historical data was drawn mainly from inspection paper reports on music, accessed in the Public Records Office of Northern Ireland (PRONI) in Belfast. The documents provided an indication of music provision in primary, secondary and grammar schools located in NI's six counties. Papers accessed during periods of research in the PRONI, and identified in the text, are accompanied by their PRONI reference codes and can be requested for perusal in its research reading rooms. Section (iii) 'The Later Years 1980-1998' charts the initiatives and developments which led to sections (iv) 'The Long Review 1998-2006' and (v) 'The 2007 Music Curriculum'. Together, these final three sections reflect my return to NI education in 1981 with evidence drawn from personal and published documents arising from my professional experience outlined in Chapter 1.

4.2 The Early Years 1920-1949

In 1920, the NI Ministry of Education (MoE) inherited the existing framework of schools located in the counties of Antrim, Armagh, Down, Fermanagh, Londonderry and Tyrone. These included denominational national schools and secondary schools which included royal and endowed schools, those run by private individuals and those under church management, all of which were denominational. Inspection reports show that the all-Ireland pre-1920 school curriculum continued to be offered in the new NI 'statelet' from 1921. While the proposed non-denominational schooling in NI's first Education Act (1923) led to sustained protest from the Protestant churches, the Catholic clergy were opposed to the transfer of their schools to the newly established Local Education Authorities (LEAs) and chose to have them voluntary-managed. The Ministry attempted to address the controversy through amended Acts: a requirement for 'moral instruction' (1925) (PRONI, SO/1/B/80) and finally, with the inclusion of simple bible teaching in Protestant schools (1930) (PRONI, ED/32/B/2/5).

Singing remained an essential part of the curriculum in children's re-named elementary (primary) schools, perhaps not always very successfully experienced, as recounted by William Topping's privately deposited memoir of his school days (PRONI, D3134/1). William recounted a tiered classroom setting where he did well in all subjects except singing lessons when he and some others "were given a card of sums, which we seldom did, and put outside the classroom until the lesson was over". While no record of

inspection of William Topping's school was available there was evidence that NI's inspectors rated teachers as 'efficient' or 'not efficient' across the established range of subjects which included singing. For example, inspections (1922 and 1923) of the two teachers in Aughanderra school in County Tyrone considered the female teacher to be 'not efficient' in teaching singing (PRONI, ED/14/F/53). Similarly, a 1926 report on Blundell's Grange school in Loughgall reported that singing and drill were successfully taught by the female teacher (designated efficient) but not by her husband who was deemed inefficient (PRONI, ED/14/B/3).

The appointment of Mr Corrin (1926) as Music Inspector was recorded in digitised Stormont Government papers (1921-1972), available through the Arts and Humanities Data Service (AHDS). By 1931, the Ministry of Education had circulated its 'Suggestions for the Teaching of Singing in Public Elementary Schools' (Circular G 41), authored by Corrin. The document with an introduction by A.N. Bonaparte Wyse [the grandson of the above Thomas Wyse] aimed "to provide practical assistance to teachers of singing in facilitating the employment of the most modern methods of class teaching in the subject". Corrin's new approach had created controversy, as was apparent in Wyse's letter of response to a Dr. Garett (13th October, 1930).

> I see no reason to alter anything captain Corrin has written on that account [sol-fa system]. His approach to sight-singing through the staff notation is so admirable that I am enthusiastic for it. The old 'Hullah' which was an awful piece of humbug, was never treated in Captain Corrin's manner and was in consequence, one of the driest brands. (PRONI, ED/13/1/1447)

Corrin's 'Suggestions for Teaching Singing' pre-empted many of the developments which occurred over the following years in NI and England. For example, Hadow's (1931) report on primary schools included suggestions for teachers with regard to singing national songs, the use of the percussion band and the introduction of staff notation. One very significant aspect of Corrin's approach was his view that children could be musically creative. His published suggestions for teaching singing (1931) stated that to expel non-singers from the singing class was "sheer injustice" (p. 2). Not only did Corrin identify reasons for the non-singers' predicament, but proposed a methodology to address their problem in three stages. Accordingly, such children should begin by developing the ability to differentiate between two sounds (similar/dissimilar, higher/lower), then progress to vocalising sounds according to the same pattern before practising sounds which would be similar to pitched sounds. Children were to be encouraged to invent their own patterns and instrumentation, using piano, triangles,

tambourines, bells and drums and "if the services of a child conductor are requisitioned, the most delightful effects (and, incidentally, the most valuable experience) may be achieved by means of controlling the volume and speed" (Corrin, p. 5). Movement was to be introduced to rhythm as an expression of mood and aural training - to develop the habit of listening "intently and intelligently". Although, in the official programme of singing, the use of staff notation was not obligatory until children had reached their third year in school, "it is strongly recommended that teachers shall make use of it from the beginning" (PRONI, ED/13/1/1447, pp. 1-7). There is no doubt that, given skilled and motivated teachers, Corrin's methodology would have been very successful and would have continued to be very useful to all classroom music teachers across the years. His ability as music inspector was well exemplified in the Inspector's 'Suggestion Book' for Lislea primary school in Kilrea when, on the 5th May 1937 he wrote:

> The intellectual side of the work is well developed – the pupils are thoughtful and self reliant ...in the songs let the guidance be sensitive and flexible, with every gesture of hand and face definitely expressive of some shade of meaning required by the mood of the song; this will at once be responded to by the pupils. In the junior class, make sure the tone is well resonated – a lifted soft palate is essential – the songs should be pitched fairly high. The response of both classes today was eager and immediate. The vitality in this respect was most encouraging (Suggestion Book for Lislea, PRONI, SCH956/5/3).

During the Second World War, NI's government refused to make children's evacuation from Belfast compulsory, and although Belfast Corporation had arranged evacuation for 2,400 children in 1940, many had returned to the city before the Belfast blitz on Easter Tuesday, 1941. Children evacuated to the country went to the homes of co-religionists, and were able to attend local schools. With the removal of the Ministry of Education (MoE) headquarters from Belfast to Portrush, only two inspectors and those in charge of youth welfare activities remained in Belfast (PRONI, MPS1/2/4). I found only one music inspection report during the war years: St. Mary's Public Elementary (primary) school, Brookborough (1943), where it was reported that "The children sing pleasantly, but are not as skilful at other aspects of the work in music" (PRONI, SCH211/5/2).

Hadow's (1926) report on 'Education and the Adolescent' had made proposals for the introduction of (secondary) 'Modern' schools to exist alongside grammar schools in England and Wales, ideals that were realised in England's Education Act (1944) and the Northern Ireland's Education Act (1947). Secondary Education was defined in NI as full-

time education for pupils from 11½ to 19 years. Apart from those who passed the 11+ Qualifying Examination (introduced in 1923) and progressed to grammar schools, all children would proceed to intermediate schools where the upper limit of leaving would be 15 years. The MoE indicated that pupils during their first two years in the intermediate schools should have three forty-minute periods of music each week, but if the school wished to introduce elementary science or a modern language that could be changed (PRONI, Circular G/947/27: G1926). The MoE's education report (1948-49) mentioned ten intermediate schools in operation and that, apart from three single-sex schools, they were co-educational. Curriculum provision across the schools was fluid but, in the case of the Belfast School for Girls, music was included as a general course for the first two years and then available as a more specialised option in the third year. The Report also mentioned a conference held by the British Broadcasting Corporation (BBC) in Belfast to consider the use of school broadcasts in NI. These were highlighted as an educational aid "which affords children a wealth of information and imaginative experience not within the power of teachers to provide" (Ministry of Education Report, Chapter 6, p. 26, PRONI, BCT/7/5/5). By 1949 some of the new intermediate Schools had received detailed inspections. For example, a report on Coleraine Intermediate School made the following reference to music which was taught by two teachers. Although singing and sight-reading were identified as the main musical focus, it was noted that some boys were learning to play the recorder.

> Good method of song teaching by use of a well-graded series of voice production exercises. Song material used is good ... some two-part work in senior forms ... more imaginative treatment of words would help pupils realise the spirit of the poem and the words of the song. Results are not so good in teaching sight reading ... a purely mechanical process. The dry bones of theory (should) become the living vehicle through which the pupil learns artistry, discrimination and musicianship. (Inspection Report on Coleraine Intermediate School, PRONI, ED/28/1/3)

A report on Mountcollier Intermediate School in Belfast, in the same year indicated differences in provision across schools:

> ... sound planning for a good all-round musical education with singing not the only activity, but in which musical appreciation, history and training also have their place ... the teacher needs to relate his own pace to the capabilities of his pupils. In sight-reading and aural training he is proceeding along sound modern lines; he is imaginative in his teaching of musical appreciation, but is greatly handicapped by the lack of a record player. (Inspection Report on Mountcollier Intermediate School, PRONI, ED/28/1/7)

Reports on grammar schools were sometimes less positive, as exemplified by the following inspector's (1937) report on Cookstown Grammar School, where it was deemed that:

> the Art of Music has been so completely regarded as being merely a science; it should not be overlooked that the artistic side is of still greater importance, for Music is first of all an Art. (Inspection Report on Cookstown Grammar High School, PRONI, ED/79/85)

And in Loreto Convent Grammar School (1947) one period of singing per week, as preparation for performance of Bach's 'Peasant Cantata', was deemed "an admirable subject ... but it did not make up for the general deficiency of timetable provision. (Inspection Report on Loreto Grammar School, PRONI, ED/79/85). Also, although the teacher in Upper Sullivan Grammar School (1949) was deemed well qualified, it was suggested that "a well-graded course in voice-production exercises" should be introduced and that "a sight test should be sung; there is no point in analysing it rhythmically and applying the Tonic Sol-fa names to the staff without finally singing the test" (Inspection Report on Upper Sullivan Grammar School, PRONI, ED/29/102). The grammar school reports appeared to highlight the issue of well-qualified grammar school teachers who lacked pedagogical skills. The issue was later addressed by a requirement, from 1968, for university graduates to complete a teacher-education year.

The all-Ireland framework of private instrumental tuition and inclusion of performance within the examination system was retained in NI by providing NI grammar school certificate examinations at Elementary, Junior and Senior levels. Although the examinations had core subject requirements, music was available as an option, most frequently taken by more girls than boys. In 1948, for example, the MoE reported 253 pupils passing the Junior Music certificate, with three failures, and 98 passes and four failures at Senior Certificate level. A shortage of teachers for music was addressed through provision of a summer school in Stranmillis College, Belfast (1949) for those primary school teachers who wished to qualify as teachers in intermediate schools.

4.3 The Middle Years 1950-1979

From 1950, primary school music was enhanced and supported by the 'Singing Together' programmes on BBC radio. Their use, along with a supply of gramophone records was highlighted in a 1950 inspection report for Lurgan Primary School. Music development

in another primary school in Co. Down – Ardmullan - could be traced over three different inspection reports. Effective use of BBC programmes in music was being made (1958); provision of a piano would greatly help the teaching of singing (1959); and in 1970,

> the response of senior pupils is free and friendly and the general tone is excellent. She (the Principal) stimulates an interest in music and the singing and recorder playing of the children is sweet, tuneful and enthusiastic. (PRONI, SCG1/5/3)

It is possible that rural schools were more confident in their provision of music because a general inspection (1977) of the City of Belfast School of Music (CBSM) highlighted concerns regarding its role in primary schools. CBSM had been established in 1965 to provide a range of music services that included private instrumental tuition and support for music in primary schools in the city. The stated objective of the CBSM peripatetic primary-school qualified music teachers was "to help to ensure that as many pupils as possible develop a practical understanding of notation together with a love and experience of music". This prime focus on standard notation led to a dependence culture amongst the generalist primary schools visited by the CBSM primary music peripatetic staff so that no additional schools could be accommodated. The report called for a review of the existing practice in order to make schools independent of outside help in classroom teaching (PRONI, ED/13/2/420). That inspector's comments bring to mind Mills' (1993) views on general and specialist music teaching in primary schools, referenced in Chapter 3 (Section 3.6).

The 1950s saw the growth of intermediate schools, but not necessarily curriculum expansion. For example, while a report on Linfield Intermediate School (1950) commented positively on singing, sight-reading and aural training, (PRONI, ED 28/1/8), one report on the Christian Brothers' School in Belfast four years later,(PRONI, ED/28/1/1) found evidence of art in the curriculum, but not music. Similarly, an inspection of the Boys' Model Intermediate School in the city (1964) regretted the small part that music played in the school's curriculum (PRONI, ED/28/1/19). A further difference between music in city and rural schools was highlighted by the 1960 report on St Patrick's Boys' Intermediate School in Downpatrick which had been established in 1953 and shared its music teacher with the local girls' intermediate school. Commenting on her teaching style as "quiet and restrained" the boys were, nevertheless, respectful and sang "with a pleasant forward tone" that demonstrated the teacher's "good knowledge of voice production". Although the scope of her work was limited by a lack of equipment in the school, "music appreciation was administered

in small doses making a vital contribution to the cultural life of the pupils ... the teacher is to be congratulated upon her achievement in this school." (Inspection Report on St Patrick's Boys' Intermediate School, PRONI, ED/28/1/15).

It appeared that not all boys disliked singing because a very positive Inspection Report was given for the Music teaching in Dungannon Royal Boys' Grammar School (1954), one that provided evidence on how music teaching had developed. The class singing was good and songs were particularly suitable for boys, and while the singing was "of a rather hearty type, it is evident that the pupils enjoy this activity". It was suggested that "voice production exercises might secure good forward tone and more critical sense of tonal values might be inculcated by means of antiphonal singing". The inspector commented that one of his most pleasant impressions was the teacher's "delightfully informal talks". These included an excellent lesson on the function of valves on a brass instrument, biographical notes on composers and illustrations of their works "played on the piano". He thought it a pity that the impact could not have been greater with an amplifier and records available (PRONI, ED/28/79/85).

A similarly positive report was written for the Rainey Endowed Grammar School in the same year where a graduate of the Royal School of Music (RSM) had been appointed. "His work regarding sight-reading and aural training is along sound modern lines". Lessons on the instruments of the orchestra and music appreciation "are models of what such lessons should be". Amplifier and records were used, and "a weekly hymn practice with the whole school ensures that music plays its proper part in the school's corporate acts of worship" (Inspection Report on the Rainey Endowed Grammar School, PRONI, ED/29/1/30). Musical appreciation lessons were often supported not only through listening to available records and radio programmes, but also by television for those schools which were fortunate enough to have that facility. For example, in 1966, Independent Television had broadcast a series of programmes on 'The Art of Music' aimed at supporting classroom music for pupils aged 14+ years.

The 1960s were a period of societal flux and change across the United Kingdom and elsewhere. In NI, the rise of student protest and civil rights marches reached a climax, pre-empting, from 1969, the years of the 'Troubles' which were to form the background to educational provision and opportunity in the years ahead. The NI Government's White Paper (1964) on 'Educational Development in Northern Ireland' included a

discussion on comprehensive education. On considering the financial and organisational implications of such a move for existing grammar schools and the newly-designed and purpose-built intermediate schools it was decided that it would be wrong to change the pattern of education established under the 1947 Act. The designation of schools as 'intermediate' was changed and, from that time onwards, they were to be called 'secondary' schools. The differences between grammar and secondary schools were to be reduced through the promotion of academic streams in the secondary schools (White Paper, 1964, p. 11, PRONI, CAB9D/1/23).

It was agreed that evidence on the education of 13-16 year-old pupils of average and below average ability in England and Wales (Newsom, 1963) was also relevant to NI. As in England and Wales, it provided impetus for the introduction of the Certificate of Secondary Education (CSE) examination, established by the Northern Ireland Education Amendment Act (1966). Operation of the examinations system, by the MoE, was devolved to the Schools Examination Council (1970) with a remit to set up two examination boards, one for the General Certificate of Education at Ordinary and Advanced levels (GCE 'O' Level and GCE 'A' Level) and one for the Certificate of Secondary Education (CSE). In terms of procedures and standards, the newly established GCE and CSE Boards had responsibility for developing examination syllabuses and assessment procedures that would be consistent with, and equal to, the existing boards in England and Wales. Newsom's (1963) survey of music in English schools identified that music was not only "the most frequently dropped subject in the curriculum, but also the only practical subject with a single period in the school week" (p. 140). It is possible that Newsom's findings might also have represented music in NI when he noted that singing had led to an unduly narrow conception of the subject, resulting in a perceived lack of usefulness and prestige. Newsom (1963, p. 139) had also commented on adolescents' out-of-school 'self-education' through their enthusiastic engagement with 1960s popular culture; something that was identified by Rée (1981) and Hargreaves and Marshall (2003), as outlined in Chapter 3 (Section 3.5).

The remit of five Education and Library Boards (ELBs), established in 1972, was to secure provision for recreational, social, physical, cultural education and youth services. Their free instrumental tuition supported school music and the development of ELB orchestras drawn from schools in the five different areas. The impact of popular culture was evidenced by an article in the 'Belfast Telegraph' newspaper (19.02.1975) which commented on school orchestras' performances "whether they play Glenn Miller

like Down High School or Simon and Garfunkel like Methodist College". By 1977 the same paper reported that the Southern Education and Library Board (SELB) was providing instrumental tuition to almost 1,200 young people from forty primary schools and forty-one post-primary (secondary and grammar) schools. The contribution of the ELBs to music education through popular music was again acknowledged in a cutting from the 'Belfast Newsletter' newspaper (02.08.1978) which I found in Belfast Central Library. The unnamed reporter wrote about pop-music workshops funded by the North Eastern Education and Library Board (NEELB)

> ... where school kids are deftly bashing out Jimi Hendrix and Led Zeppelin numbers, the possible beginnings of an enlightened attitude from Councils, through to headmasters that rock and roll is no sinful indulgence. The child has the right to choose between playing second oboe in the junior orchestra and rhythm guitar in the school pop group. (Belfast Newsletter cutting in Belfast Central Library).

Yet despite this enthusiastic report, NI's media of the time appeared to show little interest in classroom or extra-curricular music in schools, as evidenced by the 'Belfast Telegraph' (1979) in a series of articles on 'The Schools of Ulster'. The main focus appeared to be sports results, pass rates of examinations and the exam 'shake-up' which would lead to the end of GCE 'O' level and CSE examinations.

Probably one of the most important social and possibly, musical developments, in these 'middle years' was the impact of popular music on young people and the self-learning of popular instruments in informal contexts, similar to the ones identified later by Green (2008). But for teachers trained in the 'classical' tradition this proved challenging when, as in England, young people's musical reality lay beyond rather than within the classroom, perhaps in pop music, Irish traditional music or music of the marching bands. It was difficult to imagine that the Music Inspectorate and those responsible for the training or support of music teachers in NI would not have been aware of the seminal book 'Sound and Silence' (1970) by Paynter and Aston. This was a series of classroom projects focused on creative music-making at primary and secondary levels, based on the premise that the sound materials of music are as available for creative exploration as those of any other art form. "We can begin to explore music creatively at any age; for the first and last [rule] in making music is the ear" (Paynter and Aston, p. 8). For NI teachers, as for many in England, this was a new concept of music education that would challenge a fundamental belief in the importance of reading staff notation.

> Notation is not music. The sound comes first.... guard against killing the music's spontaneity. It might be better to let them (the

> children) invent their own notation or to adapt the conventions in some way. Much of what children create musically, like a lot of music by contemporary composers, will need its own notation anyway: the complexities will be too great for the traditional system. (Paynter and Aston, 1970, pp. 14-15)

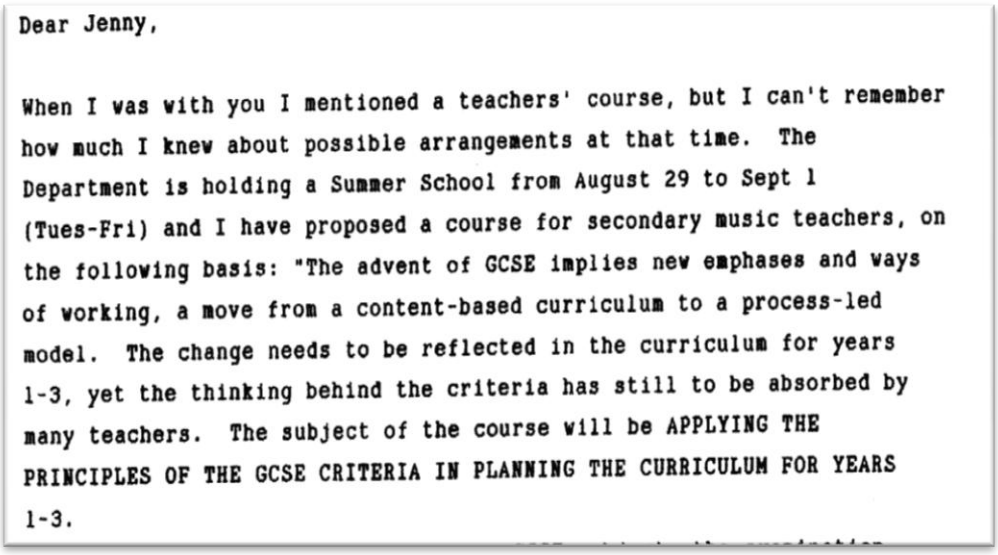
Although the concept of graphic notation for use in music classrooms had been promoted, for example, by Self's *New Sounds in Class* (1967) and Dennis's *Projects in Sound* (1970) it was only through Paynter's 'Music in the Secondary School Curriculum' project in England (1973-1982) that its validity as an expressive tool was accepted and promoted in NI's primary and post-primary curriculum support publications (NICC, 1993, CCEA, 1999).

4.4 The Later Years: 1980-1998

The role of the NI inspectorate had expanded during the 1970s so that in addition to their inspection duties they also provided in-service support and training for teachers. An example of this was the two-day course, 'Class Music for the 11-14 Age Group' (1982) offered by Mr. Trory, the then Music Inspector, which I attended. The content of the course not only provided an overview of normal classroom activity in secondary and grammar schools at the time, but also pointed to future developments. Presentations and discussion evolved around 'class singing and directed listening', 'hints and tips on teaching of the recorder, and 'the formal use of percussion'. It was, however, Jarvis, the then Assistant Music Adviser in the Southern ELB, who brought the outcome of Paynter's (1973-1982) music curriculum project to teachers' attention at the conference. Paynter's (1982) report on 'Music in the Secondary School Curriculum' set out the guiding principles for music education which had evolved during his project. The only drawback to the presentation was that Paynter's 'Guiding principles' (1982 p. xiii) were referenced as stimulus for thought rather than a reflection of NI teachers' and pupils' existing classroom reality. The essential message was that:

- Music is a creative art and should be available to all pupils.
- The task of music education was to reveal rather than restrict the breadth of music's expressive possibilities.
- Musical experience was primarily a matter of working with sounds and learning to control them.

As Assistant Music Adviser, Jarvis had overseen development of the Music document 'Guidelines for Primary Schools' (1985), published by the Northern Ireland Council for Educational Development (NICED), an organisation that existed from 1980-1989. Witkin's (1974) view, referenced in Chapter 2, underpinned the 'Primary Guidelines' document with the message "music is sound which is organised as a communication in the area of feeling" (p. 1). The section on singing reflected the views of Corrin (1931) that children who could not sing in tune should not be excluded from the class, and that the use of sol-fa should be used as an intermediate stage in learning to read notation. Notes on recorder playing were extended to include the tin whistle with the question "To what extent can traditional music be used as part of the school's music programme?" (NICED, 1985, p. 14). The guidelines also included suggestions for creative activities in the same vein as Corrin's suggestions, but with suggestions for graphic notation. On his subsequent appointment as DENI's Inspector for Music (1987) Jarvis proposed a course for music teachers. 1988 was the first year for examination of the General Certificate of Secondary Education (GCSE) which assessed candidates' listening, performing and composing skills. The demands of the GCSE NI syllabus from 1986 created a need for teacher re-education and training, particularly in the area of composition where I had been appointed Chief Moderator for teachers' assessment of their pupils' compositions. Rather than the two years for examination preparation, the educational implication stretched down to the KS 3 curriculum, as indicated in my invitation to contribute to Jarvis's summer course below.



Dear Jenny,

When I was with you I mentioned a teachers' course, but I can't remember how much I knew about possible arrangements at that time. The Department is holding a Summer School from August 29 to Sept 1 (Tues-Fri) and I have proposed a course for secondary music teachers, on the following basis: "The advent of GCSE implies new emphases and ways of working, a move from a content-based curriculum to a process-led model. The change needs to be reflected in the curriculum for years 1-3, yet the thinking behind the criteria has still to be absorbed by many teachers. The subject of the course will be APPLYING THE PRINCIPLES OF THE GCSE CRITERIA IN PLANNING THE CURRICULUM FOR YEARS 1-3.

Figure 4.1: Extract from Jarvis's letter of invitation (28th January, 1989).

GCSE examination preparation and creative music-making came together in a four-day in-service training session in 1989 with presentations on listening, performing and composing and its assessment elements of the NI examination syllabus. My contribution consisted in talking about my Key Stage 3 pupils' creative music-making activity and exemplifying their recorded compositions. I also worked independently with a KS 3 group of pupils from a Belfast school to demonstrate that they were capable of responding creatively to a given stimulus, during which time the teachers discussed the exemplar lessons which promoted a creative approach to performing and listening - see the Cover of exemplar lessons booklet in Figure 4.2 below.

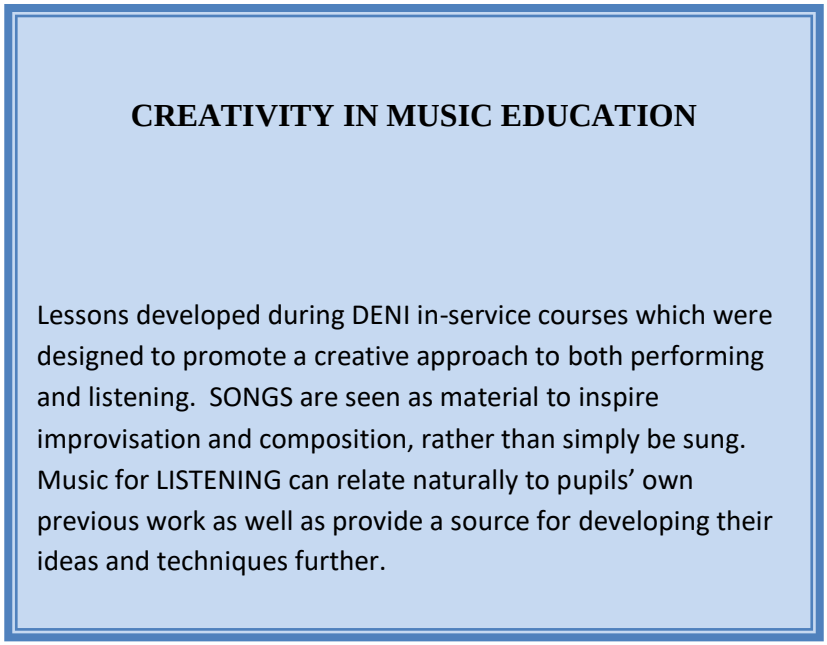


Figure 4.2: Cover of exemplar lessons booklet (Jarvis, 1989)

The Education Reform (Northern Ireland) Order (1989) established the Northern Ireland Curriculum Council (NICC), which was tasked with developing a Northern Ireland Curriculum to parallel, but not necessarily copy, the English National Curriculum. It was predicated on the basis that it "promotes the spiritual, moral, cultural, and physical development of pupils at the school, and thereby of society; and prepares such pupils for the opportunities, responsibilities and experiences of adult life" (DENI, 1989, Education Act, para. 4.2). The NI Curriculum was based on Areas of Study (AoS) with Music, Art and Design and Physical Education placed within the 'Creative and Expressive AoS. I was a member of the Working Group for Music whose remit was to develop programmes of study, attainment targets and levels of attainment in music for pupils aged 4-16 years in NI's primary and post-primary schools. The outcome of the group's

work was circulated by the NICC (1991) in 'Proposals for Music in the Northern Ireland Curriculum'. A philosophical basis and rationale for the subject were set out in the document prior to specifying content for the proposed music curriculum and associated attainment targets (ATs) at ten levels of progression. Essentially, the curriculum consisted of two ATs, (i) 'making music' and (ii) 'responding to music with understanding'. The relationship was set out in Figure 4.3 below.

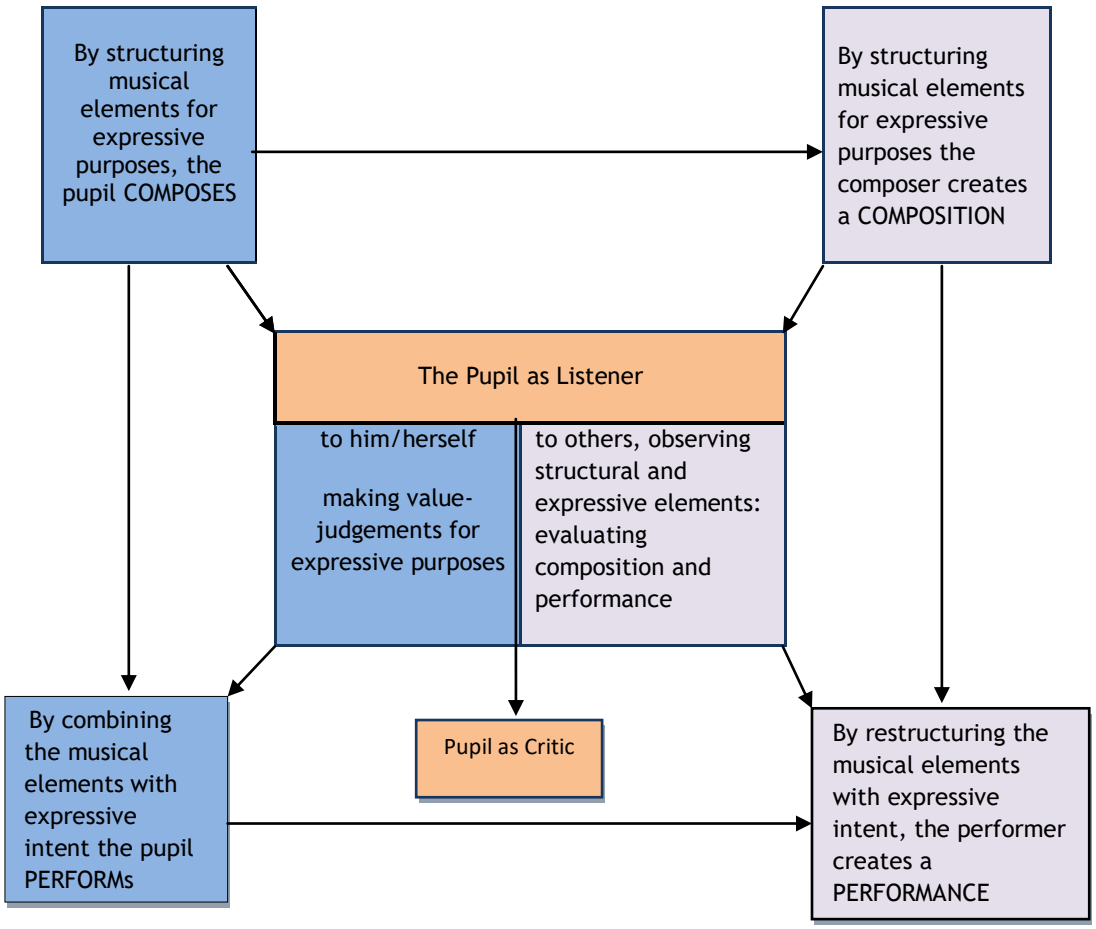


Figure 4.3: Making and responding to music with understanding (NICC, 1991, p. 15).

In the wider context of curriculum development, a number of Educational Themes had been identified. They included, 'Information Technology' (IT), 'Education for Mutual Understanding', 'Cultural Heritage', 'Health Education', 'Economic Awareness', 'Careers Education' and 'The European Dimension' (aimed at promoting a sense of European identity) – all to be delivered across the whole curriculum. Given NI's cultural and social division, 'Education for Mutual Understanding' (EMU) and 'Cultural Heritage' (CH), were particularly important. Examples of the musical objectives of EMU and CH are set out in Tables 4.1 and 4.2 below.

Education for Mutual Understanding (EMU): Pupils should

- participate in music making as a member of a group.
- become involved, if possible, in a joint musical activity with another school or in some form of community musical activity.
- begin to understand the mood of music and how it can excite and soothe people.
- be aware of the opportunities for music making and hearing music in their local community.
- perform and listen to music from a variety of cultural traditions and countries.
- become involved in a community event and be aware of the co-operative nature of music making;
- understand the role of music and song in group identities.
- understand how music can help or hinder harmonious relationships.

Table 4.1: Examples of 'Education for Mutual Understanding' objectives (adapted from NICC, 1991, p. 44)

Cultural Heritage (CH): Pupils should

- sing simple songs and games which are part of inherited culture.
- create a sound picture on some aspect of local culture.
- recognise by sight and sound, musical instruments used in folk and popular music.
- experience a live musical performance
- perform folk songs/music from their own region and the British Isles.
- compose music based on local culture.
- respond to a variety of music from within their own and other cultural traditions.
- be aware of forms etc. used in folk music and ways in which music is passed on or learned.

Table 4.2: Examples of 'Cultural Heritage' objectives (adapted from NICC, 1991, p. 46).

It was anticipated that, on the basis of these two themes, schools would work together and become agents of change. Research on EMU at whole curriculum level (e.g., Smith and Robinson, 1992; Harland *et al.*, 2002) confirmed that teachers' interpretations of the theme did not always focus on its prime purpose of promoting community relations. Although the 'NI Common Curriculum' (DENI, 1992) was similar to the English National Curriculum, in terms of subject-specific demands, the inclusion of cross curricular themes (CCTs) such as EMU and CH, to be implemented alongside subject content created a significant challenge for teachers.

As in England and Wales, the NI music programmes of study were underpinned by the work of Paynter (1982) and Swanwick (1988). Some primary school members of the group had worked with Jarvis in his previous ELB advisory role while I and others supported pupils' creative music-making and believed in our new Music Inspector's curriculum leadership. In setting out music curriculum proposals it was the Working Group's belief that a well-taught music course, based on the NI programmes of study, allied to the EMU and CH themes, had the potential to develop pupil's musicality through the reality of their own social and cultural lives. Drummond (1999), a practising teacher in NI, reported results of his five-year research into the perceptions of NI music teachers based on the 1992 curriculum. He critiqued the Key Stage 3 (KS 3) music curriculum for 11-14 year-old pupils, positing that, although the NICC had claimed widespread support for the music proposals, he was unconvinced that this was the case. "Only 28% of post-primary schools had bothered to reply and it is unclear whether these replies were from the music teachers themselves" (p. 21). Although Drummond concluded that music should become an optional subject after the first two years of secondary education, his recommendation was not put into practice and a music education for all 11-14 year-old pupils remained compulsory.

The 1992 programmes of study for 11-16 year-old pupils (KS 3) were to be implemented from September 1992, starting with first-year pupils in secondary schools and progressing over the three years until those pupils had completed the KS 3 music programme by the end of June 1995 when, aged 14 years, they started the two-year KS 4 programme. A similar trajectory was set up for primary schools with pupils, aged 4 years (KS 1) following the programme of study from September 1993. This meant that KS 2 teachers in 1993 did not have to start implementing the KS2 programme until 1997 when the KS 1 pupils would have reached the age of seven. If all had progressed as intended, the 1992 music curriculum would have been fully implemented across all KSs by 2000. It became obvious, however, that the whole NI Curriculum was overloaded, perhaps because of the enthusiasm of subject specialists in each Ministerial Working Group.

The position of music in primary schools appeared to mirror that referenced by Mills (1993) in England, namely, the generalist primary teachers' lack of confidence in addressing the curriculum requirements for music (outlined in Chapter 3, section 3.6). In 1993, again a period of Direct Rule, the then Secretary of State for NI, called for a curriculum review to reduce peripheral subject content and the number of ATs.

The following review (1994-95) conflated the two music ATs into a holistic approach to the subject, designated as 'Making and Responding to Music'. The general aim of music was carried through from the original documents, namely, that the fundamental purpose of the music curriculum was to develop pupils' musical potential. The concept of learning outcomes, based on the elements of music in relation to musical understanding, skills and awareness, was stated for KSs 1-4 to alert teachers to issues of progression. One positive outcome of the review was an introductory paragraph on the inclusion of the subject's contribution to the Cross-Curricular Themes (CCTs) of Education for Mutual Understanding (EMU) and Cultural Heritage (CH). For example, at KS 2 it stated that the programme of study promoted the objectives of EMU and CH 'by requiring pupils to work collaboratively and to share ideas and resources when making and responding to music' and 'to listen and respond to music in a variety of styles'. The really important element for EMU was the non-statutory italicised exemplar:

> *...they could begin to compare ways in which their own and other cultures are expressed or influenced by music. They could explore some of the shared and distinct musical traditions in Northern Ireland and the historical significance of some of the tunes and instruments.* (NI Curriculum, DENI, 1996 p. 1)

Italicised wording carried no weight and since this example formed only part of the introduction, teachers' focus would again have been on the detailed requirements for 'Making and Responding to Music'. A new approach to KSs 3 and 4 was introduced by setting out characteristics of each age range in relation to pupils' personal development, language across the curriculum and equality of opportunity. At KS 4 music was no longer a compulsory subject and within the statutory KS 3 music programme EMU and CH were only suggested in one non-statutory exemplar statement: that pupils might consider the emotional impact of music and how it is, or can be, used for manipulative purpose. The revised Programmes of Study (PoS) were to be implemented from September 1996 (DENI circular 1996/20). However, since the subject-specific requirements of all the subjects remained the focus for inspection, it was unsurprising that guidance on the CCTs continued to be largely ignored, as evidenced in Harland *et al.'s* (2002 and 2005) 'Is the Curriculum Working?' reports.

4.5 The Long Review 1998-2006

This section deals with the period of curriculum research and development by the NI Council for Curriculum, Examinations and Assessment (CCEA) which had been

constituted by amalgamating the examination (NISEAC) and curriculum (NICC) bodies in 1994. The period of curriculum implementation, firstly for the 1992 curriculum, and its revision from 1996, had created significant upheaval for teachers. The introduction of the 1996 curriculum was accompanied by an undertaking that there would be no further change before 2001, during which time CCEA was to keep under review, all aspects of the curriculum, examinations and assessment, and provide DENI with relevant advice (DENI Circular 2003/9). In February 1998, under the banner of a curriculum for the next century, 'Curriculum 21', CCEA launched a series of six conferences with inputs from local, national and international experts in their particular fields. The intention was that the conferences, together with Harland *et al.'s* on-going longitudinal research, would promote new thinking and encourage planning for future priorities. Conference subjects covered the impact of the information revolution; education for work; education in the early years; education for civic and social responsibility; education of intellect and emotion; and finally, 'A Place for the Arts in Education' (my conference responsibility). The arts conference (13/6/1998) included evidence from science in relation to the therapeutic value of music. Professor Paul Robertson (leader of the Medici String Quartet) who held teaching positions in music and medicine, for example, spoke of the effects of music on patients' pain relief. Conference participants asked CCEA to consider the potential for greater understanding and appreciation of the arts in supporting learning across the curriculum and the development of an arts curriculum which would reflect the 'real' world and bridge the experiences of pupils within and beyond schools.

By the end of 1999 and based on curriculum monitoring, DENI approved a further review of the curriculum. The ensuing review and development programme was conducted from 2000-2004, beginning with consultation on a revised curriculum which introduced a generic skills framework, and programmes for Personal Education, Citizenship and Employability. All recommendations were sent to the then Direct Rule Ministers who were in place during a further suspension of Stormont government (2002-2007). Detailed curricula were approved by 2004 with legislation (Education [NI] Order, 2006) for its phased introduction from 2007. The then agreed whole curriculum objectives were to develop pupils as individuals, as contributors to society and to the economy and environment. Subject groups were tasked with identifying minimal statutory subject content to be delivered within a framework of statutory Key Element (KE) learning contexts. New statutory areas of learning, defined as Personal Development, Local and Global Citizenship, Employability and Home Economics, were introduced at KS 3. Cross-

curricular themes were replaced by cross-curricular skills (literacy, numeracy, critical and creative thinking) and the concept of personal capabilities across all Key Stages.

The new curriculum framework constituted the whole educational picture for a school and Music, like all other subjects, had to adjust its focus and place the development of musical skills and understanding within the wider curriculum objectives and KE learning contexts. Given the previous music programmes, this set a significant challenge for those involved in revision. Their task was to accept that the primary aim of developing young people's musical potential be extended to include additional aspects of development within the context of society, the economy and the environment. As CCEA music officer, my view was that a focus on educating young people *through* as well as *in* music had the potential to expand the whole concept of musicianship in ways that would develop critical, creative and caring thinking and help pupils become autonomous learners. Despite suggestions on content and presentation of the music PoS it was decided that consistency in content and presentation across all KS 3 subjects' content was paramount. Each subject was required to develop its subject-specific learning content within twelve statutory learning contexts, defined as Key Elements (KEs). Across the whole KS 3 curriculum the KEs were not always integral aspects of subject-specific learning.

One significant aspect of the 2007 curriculum was the different approaches taken to the primary and post-primary curricula. For example, unlike the subject-specific post-primary KS 3 curriculum, the primary curriculum was specified under broad headings (e.g., 'Language and Literacy', 'Mathematics and Numeracy', 'The World Around Us' and 'The Arts'). All were to be developed within the context of 'Personal and Social Development' and 'Mutual Understanding'. Ultimately, while the responsibility for implementing the primary curriculum lay with the school as a whole, the post-primary responsibility for addressing the subject content within the statutory KE learning contexts was placed on each curriculum subject teacher. An outline of the statutory programmes of study for music in primary and post-primary schools is set out in the following section.

4.6 The 2007 Music Curriculum

At primary level (pupils aged 4-11 years) the detailed requirements of the 1996 statutory Orders for Music were reduced to three general statements encompassing composing, performing and listening activities. These encapsulated the previous requirements for pupils aged 4-11 years (Key Stages 1 and 2), but also included a Foundation year, since NI children enter school aged 4. Unlike previous music programmes of study the 2007 primary music statements did not include exemplification of the musical activities or how they might be integrated. The assumption was that those responsible for music in the classroom would read the music statements in conjunction with personal development and mutual understanding (PDMU) statements that reflected minimal elements of EMU and CH. The simplified statements for music required children to work creatively with sound (stories, pictures, patterns) to listen and respond to music (language and movement) and to perform (songs and use percussion instruments). The onus to deliver the content of the broad headings which included 'The Arts', was placed on the school as a whole, allowing different approaches to curriculum planning.

The post-primary curriculum was a different matter. Subject teachers at KS 3 were tasked with having to think beyond their subject in line with DENI's original curriculum aim and CCEA's new curriculum objectives, namely that it was about helping all pupils prepare for life and work: as individuals; as contributors to society; and as contributors to the economy and the environment (CCEA, 2007, p. 3). When reflecting on the 11-14 year-olds' (KS 3) curriculum I was reminded of Bruner's (1966) talk of education as 'social invention' and Allsup *et al.'s* (2012, p. 462) claim that "Education, if it is useful to adolescents, must help them become critical authors of their present and imagined future lives". Perhaps the CCEA's new objectives, quoted above, encapsulated the views of both scholars. The objectives had a significant impact on individual curriculum subjects, and the KS 3 curriculum as a whole.

Subject content was to be cut for the second time, with what remained having to be placed within the above three whole-curriculum objectives. Music-specific learning objectives were defined as a list of musical activities that must be undertaken within learning contexts that would develop pupils' musical knowledge, understanding and skills and also contribute to twelve sub-objectives (the KEs). Curriculum success for KS

3 music teachers depended on their ability to integrate the demands set out in Figure 4.4 below.

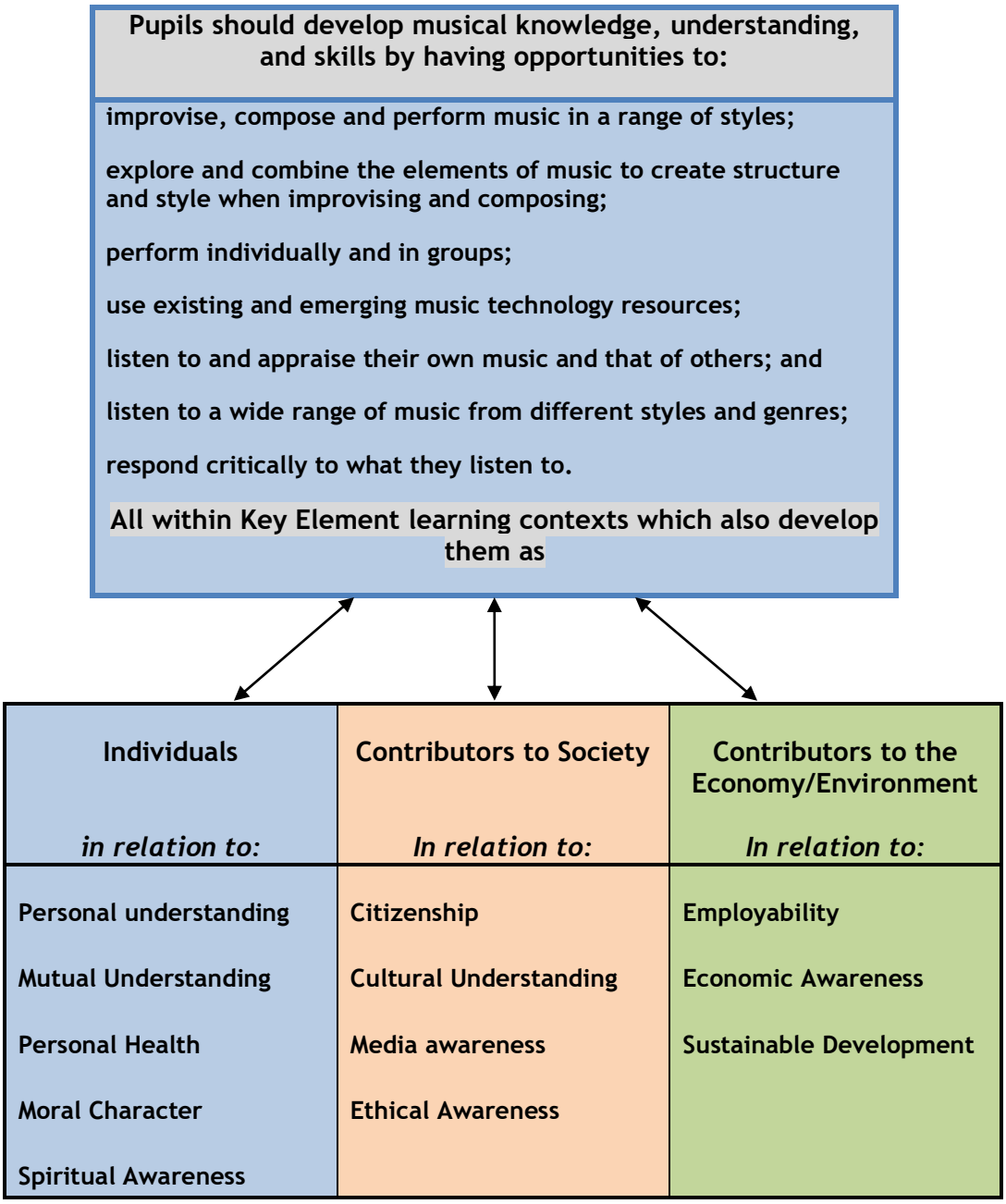


Figure 4.4: The KS 3 statutory music curriculum (adapted from CCEA, 2007, p. 38)

Curriculum development at KS 3 was described by its leader, Gallagher [Carmel] (2003 p. 1) as a "vehicle for effecting significant change", although she observed that "the desire to make learning more relevant and motivating met an immovable object - the views of subject lobbyists, traditionalists, politicians". The long review culminating in the 2007 KS 3 curriculum resulted in a complex scenario of change, represented by CCEA's (2007) 'Big Picture of the Curriculum at KS 3', set out as Figure 4.5 below.

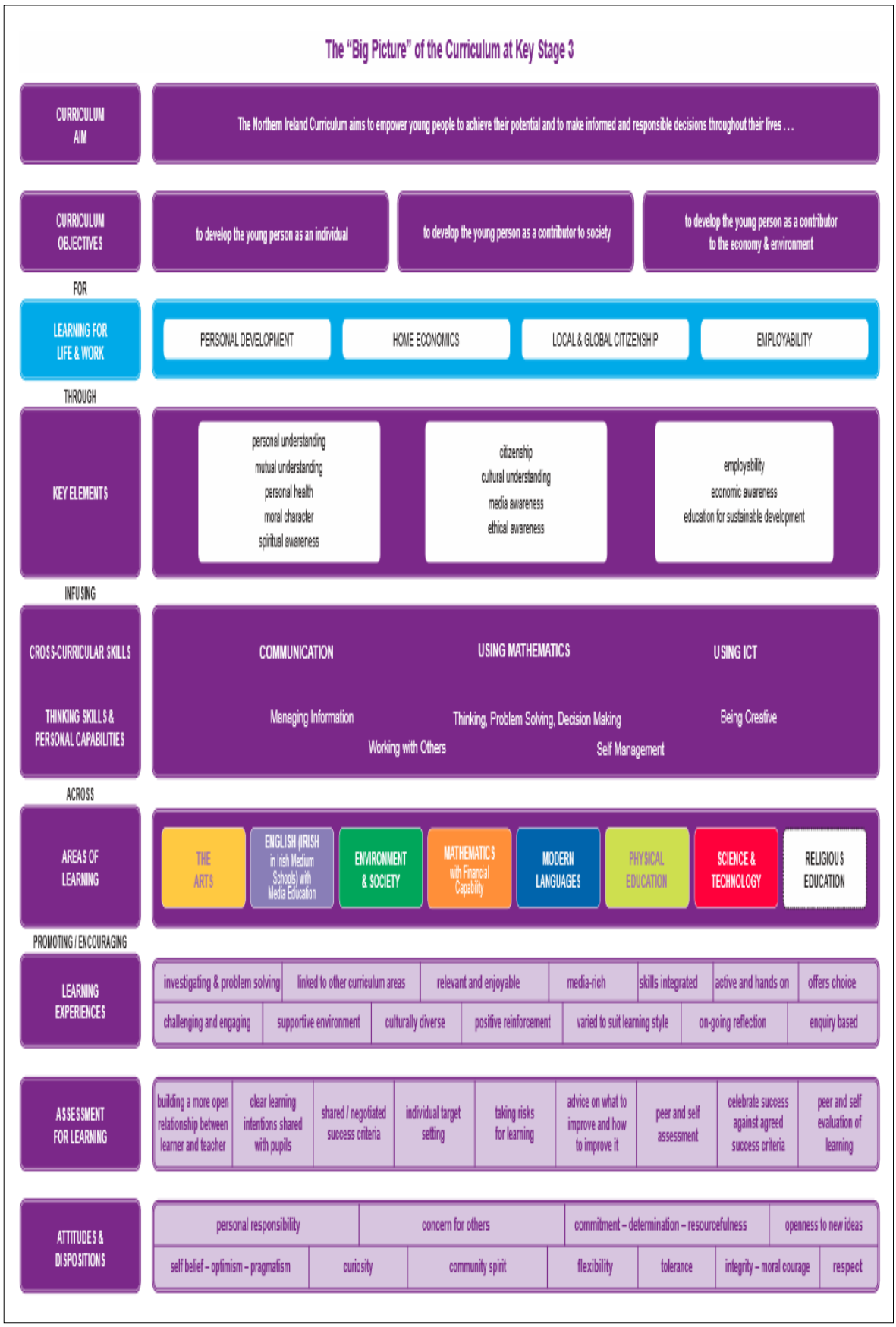


Figure 4.5: The 'Big Picture' of the whole KS 3 Curriculum for 11-14 year old pupils (as represented by CCEA, 2007, p. ii).

During the years of curriculum implementation since 2007 there appeared to have been no whole-curriculum assessment of its impact, particularly in relation to improvements in mutual and cultural understanding. This was, perhaps, one of the reasons why DENI (2015) introduced the promotion of Shared Education across the NI segregated school system.

4.7 Summary of Chapter 4

Although the NI government was not in place until 1921, this chapter started from the Government of Ireland Act 1920 since there was little difference between the NI schools and those in Eire from 1920-1921. The focus on music education provision in NI was traced through historical periods, defined by years as 'Early' (1920-1949), 'Middle' (1950-1979) and 'Later' (1980-1998) and concluded in 'The Long Review' (1998-2006) which saw the creation of NI's 2007 statutory music curriculum. Historical documentary analysis identified the content for the 'Early' and 'Middle' years sections of the chapter, particularly the importance placed upon pupils' singing. The teaching and inspection of singing during these years also involved inspection of pupils' ability to sing unfamiliar music from sight, a skill that appears to have been overtaken by subsequent developments during the 'Middle' and 'Later' years. Wyse's letter of response to a Dr Garrett, supporting Corrin's new approach to singing was similar to the 1980s music debate, described by Metcalf (1987) in Chapter 3 (section 3.6) as a sharp divide between the 'trads' and the 'rads'.

As the years progressed, inspection reports identified the beginning of a musical evolution where, although singing was standard classroom music practice, new ideas were evolving. These were based primarily on the resources available to the school, including, for example, recorders, gramophones and records which gave rise to the concept of musical appreciation. The content of the 'Later Years' and 'Long Review' sections was based on personal experience, supported by own personal CCEA documents and DENI publications from 1981. The final part of the chapter outlined the content and development of the 2007 music curriculum for primary and post-primary schools (secondary and grammar). It was a curriculum designed to address the needs of the 21st century, which added a level of complexity to the work of teachers, evidenced in the music curriculum for 11-14 year old pupils in Figure 4.4, and the whole-school KS 3

curriculum, the ‘Big Picture’, in Figure 4.5. All was deemed to be fully implemented by the end of the school year in 2010.

In effect, the ‘Big Picture’ and the statutory music curriculum for pupils aged 4-14 years represented a particular point in time on a music education journey that began with singing in 1920 and by 2017 had reached a point where its position in schools was fully established in law. The 2007 KS 3 music curriculum, as set out in this chapter, frames the particular focus of the empirical part of the thesis. The KS 3 music statutory requirements, as understood and implemented by the twenty-two teachers who agreed to be interviewed in their classrooms, are at the core of the empirical data which is analysed and discussed in the following Chapters 5 and 6.

Chapter 5: Discussing the Empirical Data 1: Music as Culture and Education in Northern Ireland.

> Sometimes school systems actively try to resist the social pressures and changes of post-modernity. More often they try to respond with seriousness and sincerity.
>
> (Hargreaves, A., 2000, p. 3)

5.1 Introduction

Previous chapters considered the study's first two research questions. The literature review in Chapter 3 sought to address question 1 by considering music and its contribution to personal development and community wellbeing and Chapter 4 traced the development of music education in NI from 1920 to 2007. This chapter now sets out to develop a critical response to question 3, *How do teachers view the potential of the 2007 statutory music education programme to meet the specified curriculum objectives and contribute to cross-community cohesion?* It does so by discussing culture and education in NI from social and school-based music perspectives. The empirical data which forms the content of the chapter was accessed through semi-structured interviews with twenty-two classroom music teachers who are identified by the use of pseudonyms. Their allocated names, school locations and types of school, across four broad geographical areas, were set out in Chapter 2 (Table 2.2). This chapter progresses from outlining the process of data analysis to the identification of four overarching themes and twelve sub-themes. Themes 1 and 2 with their related sub-themes are discussed in this chapter. Themes 3 and 4 will be discussed in Chapter 6. The data which underpins Theme 1, 'The Significance of Music in NI', has three sub-themes, which are discussed separately: (i) 'Culture and Identity'; (ii) 'Cultural Hostility'; and (iii) 'Promoting Cross-cultural Understanding'. The data which underpins Theme 2, 'The Music Curriculum' also has three sub-themes, (i) 'Curriculum Objectives'; (ii) 'Classroom Practice'; and (iii) 'Mutual Understanding'. After discussing all sub-themes, section 5.5 presents four key issues drawn from subsequent reanalysis of data which emerged across the sections in this chapter (the 'Closed Mind', 'Relevance', 'Equality' and 'Curriculum Demand'). The chapter finishes with a discussion of promising practices in developing respect (Section 5.6) and a chapter summary (Section 5.7).

5.2 Analysing and Making Sense of the Interview Data

A consideration of the critical issues associated with qualitative data analysis was a pre-requisite for undertaking the analysis of the interview transcripts (Braun and Clarke, 2013; Cohen *et al.*, 2011; Kvale, 2007). Despite the freedom of approach provided by Kvale's view that no standard method exists, it was appropriate that, in the present context, analysis should focus on the 'meaning' of texts, the situated knowledge arising from the interviews. The semi-structured interview schedule had consisted of seven questions (see Table 2.1 in Chapter 2) and, at first, it seemed that this might be an appropriate method of organising the analysis. As familiarity with transcript content developed, and on the basis of respect for participants' opportunities for free response, it became obvious that such an approach would be limiting since the teachers often strayed beyond the contexts of the interview questions. I decided, therefore, that participants should be treated as a single group on the basis that this would allow for a holistic approach to the analysis and enable the identification of patterns across the responses. It was also an appropriate method for research that uses a single instrument, in this case, the qualitative interview conversations (Cohen *et al.*, 2011).

Having established the initial approach, I decided to use 'Thematic Analysis', a reflexive process of working with data to identify patterns of response. Proposed as an analytical methodology (Boyatzis, 1998), it is used by many researchers conducting qualitative research across different disciplines, particularly those related to health and wellbeing (e.g., MacDonald and Wilson, 2014; Stuckey and Nobel, 2010) and education (e.g., Odena, 2009, 2018; Odena and Welch, 2009). Although thematic analysis is an interpretative process it is based on a set of procedures that identify and examine themes from textual data "in a way that is transparent and credible" (Guest *et al.*, 2012, p. 15). My intention was to identify both explicit and implicit views expressed through a process of searching for patterns in the data. This was achieved through repeated reviewing and side-notation of key words/short phrase repetitions on transcripts, an analytical method of data reduction defined in the literature as 'Coding' (Braun and Clarke, 2013). This resulted in identifying the following initial 'candidate themes': music's value; societal division; cultural identity; divided cultures; classroom practice; mutual respect; school and community; school collaboration; sharing education; teachers' time; funding; examinations; and music's status in the curriculum.

With the intention of ensuring validity I asked two critical friends (a retired music educator and a non-musician) to review the candidate themes against the interview questions, a selection of anonymised coded transcripts and a second document I had created to enable comparison, as necessary, across the different schools in relation to type of school (grammar, secondary or integrated). The process was overseen by my project supervisor and resulted in the development of four overarching themes and twelve associated sub-themes as the basis for analysis and discussion; one that would align with the research objectives outlined in Chapter 1. It would reflect, not only the focus of the interview questions, but also the unforeseen areas of response such as issues of support and funding, which were consistently identified in the transcripts. Given my musical background, set out in Chapter 1, the outcome of my data analysis and development of themes was consistent with Ryan and Bernard's (2003, p. 88) identification that themes come both from the data (an inductive approach) and from the researcher's prior knowledge and understanding of the phenomenon under study (an *a priori* approach). Table 5.1, below, identifies the four overarching themes with their related sub-themes arising from the systematic process of analysis. Theme No. 4 moved beyond the classroom teachers to discuss the experiences and thinking of a focus group of ten Newly Qualified Teachers (NQTs) on music and the curriculum.

Themes	Sub-themes
1 The Significance of Music in NI	(i) Culture and Identity (ii) Cultural Hostility (iii) Promoting Cross-cultural Understanding
2 The Music Curriculum	(i) Curriculum Objectives (ii) Classroom Practice (iii) Mutual Understanding
3 Moving Forward	(i) Constraints (ii) School Collaboration (iii) Teachers' Views on the Future of Music Education
4 Newly Qualified Teachers' Thinking	(i) The Place of Music in NI's Post-primary Schools (ii) Curriculum Content as Experienced (iii) Mutual Understanding

Table 5.1: Final Themes and Sub-themes arising from the analysis of transcripts

When considering the empirical data in the following sections I am Influenced by Hargreaves' (2000) study which discussed teachers' work and culture within a society formed by interactive economic, political, social and cultural phenomena, what he termed, "postmodernity", where "the teacher's role expands to take on new problems and mandates" (p. 4). It is within this understanding that the empirical data will be discussed by appraising participant teachers' views and practice against the statutory demands of the NI curriculum (DENI, 2007; CCEA, 2007). These consisted of an overall curriculum aim to empower pupils achieve their potential and make informed and responsible decisions throughout their lives. Three objectives required the development of pupils (i) as individuals, (ii) as contributors to society and (iii) as contributors to the economy and the environment. An additional set of twelve sub-objectives, entitled 'Key Elements' (KEs) required teachers to develop subject-specific knowledge, understanding and skills within legally binding learning contexts which also developed, for example, pupils' moral character, spiritual awareness and employability, as set out in Chapter 4 (Figure 4.4). These provide the underpinning framework of the NI programme of study for music within which teachers' responses are discussed when considering the potential of music education to contribute to cross-community cohesion in NI. The following sections focus on Themes 1 and 2, 'The Significance of Music in NI' and 'The Music Curriculum' with their related sub-themes. The introduction of each overarching theme is followed by sections which discuss the theme's contributory sub-themes.

5.3 Theme 1: The Significance of Music in Northern Ireland

This consideration of the broad concept of music's significance in NI is based on the twenty-two music teachers' thoughts on music within NI society. It is followed by discussion across three sub-themes which expand upon music's functioning in NI, firstly, in terms of its role in 'Culture and Identity'; then progressing to the 'Cultural Hostility' that results from two opposing cultures and identities; and finally, to addressing the importance of 'Promoting Cross-cultural Understanding'. Teachers' views, based on experience within and beyond the music classroom, provided a general introduction to the importance of music across a number of areas. Answers highlighted personal views on music's importance at both individual and community levels; for example, "It can be a healing thing, I think it helps mental health" (Sharon, p. 1) reflected Stuckey and Nobel's (2010) views of music as a primary therapy (discussed in Chapter 3). Other comments such as, "It's in everybody's life all the time" and "It's very much in the

community" were consistent with Hargreaves and North's (1999) research on music as part of everyday life. I was also reminded of DeNora's (2000) research on the structuring properties of music in people's lives, when Sharon in a Primarily Catholic (PC) secondary school in the South commented,

> It is a part of everybody's life at different times and for different reasons ... and I think it needs to be valued more by politicians and government ... it helps mental health which is a growing problem here and in other places. It has aesthetic qualities that none of the other arts have. (Interview with Sharon, p. 1)

Sharon's view was supported by Helen in her Predominantly Protestant (PP) secondary school in the north when she commented that

> at all different levels people find their identity in Music, whether it's church music, whether it's Protestant music or Irish traditional music or classical music ... young people finding their identity through all these different strands of pop and rock. I don't think it can be ignored. (Interview with Helen, p. 1)

These views were further supported by two grammar school teachers Philip in his PP grammar school in the East and Paul in his PP grammar school in the South. Chapter 3's discussion of community wellbeing through choirs was supported by both teachers from different perspectives. For example, an adult member in Philip's choir commented on how, during the choir practice he switched off from other stresses and enjoyed, "the pressure which is completely different for the performance of music" (interview with Philip, p. 1). Paul, on the other hand, talked about how his religiously-mixed choir's performance in various public venues "allows us to get into each other's faiths" (interview with Paul, p. 1). Anna and Gail, in their PP and PC grammar schools spoke of cross-community folk groups in the West and a non-professional adult orchestra in the South, perhaps an example of Small's (1999) 'musicking'. Their comments were particularly significant in portraying the positive influence of community music-making across NI society. The cross-community mixing of pupils through the Education and Library Boards' (ELB) orchestras was also viewed positively, but lacked official reports that evidenced improved community relations through the ELB's existence (1972-2015). Nora, teaching in a PP grammar school in the East, had a less positive view of the position of music in NI's society and education system. In describing music as "a social thing", she was reflective of Odena's (2010) findings on NI-based music practitioners' views when she commented ...

> it's a social thing. People want their children to learn music ... people encourage their children to learn music. They're maybe not sure why. It's just the *done* thing. I don't know if we know how significant it is or how we could possibly measure that. (Interview with Nora, p. 1)

Nora's remark raised the socio-economic issue of access to instrumental tuition, perceived by some in NI as a necessary component of a middle-class upbringing that was also identified by Burns, Leitch and Hughes (2015). Yet the issue extended beyond NI and was raised in the report findings of the Warwick Commission (2015) and Arts Council (2016) in England, referenced in Chapter 3.

Music's significance for Olive, a teacher in an integrated school educating both Catholic and Protestant pupils, was explained in the following comment,

> I would say that to the traditional community, if you want to give it its title, Catholic, it's more significant to them – not to all of them, but the ones who grew up in the 'Trad' tradition. Likewise, you could say the drumming tradition or the bag-pipe tradition, which is lovely to see, particularly with youngsters coming through school. But other than that, if it's not part of their community it won't have significance in what they're doing. (Interview with Olive, p. 1)

This response implied a different perspective from that of teachers working within the segregated school system because it recognised that while we talk in generalities by defining two distinct ('orange' and 'green') communities, not all members of each community attach the same importance to historical cultural traditions. Nevertheless, there was sufficient evidence to recognise the importance attributed to issues surrounding the concepts of 'orange' and 'green'. For example, Joan in her PC secondary school in the West commented that music was "very, very important in religious sectors in Northern Ireland" (interview with Joan, p. 1), while Helen, in her Northern PP secondary school recognised that "Culturally, it keeps people apart" (interview with Helen, p. 1). It was interesting that when considering the significance of music in NI society, all but two teachers included mention of "culture", "cultural traditions", "cultural identity" and "cultural division" through music. These were the responses that led me to address the significance of music through the sub-themes of 'Culture and Identity'; 'Cultural Hostility'; and 'Promoting Cross-cultural Understanding', all of which are particularly relevant to NI society.

Hargreaves A. (2000) identified the conflation of culture and identity as being embedded in "the personal, moral, cultural and political dimensions of teaching" (p. xiv). My conflation of culture and identity is based on the relationship between two conceptual theories: social identity theory, a person's self-perception as a member of a group (Hogg, 2006; Kelly, 2009) and personal identity theory, a person's self-image related to role(s) in life (Stets and Burke, 2000). By aligning culture and identity as a general concept it was clear that, within the complexity of NI society, religion cast a shadow over my research, if only through the type and location of the schools and, on occasion, particular teachers' comments. These create the context in which culture and identity is discussed in the following section.

5.3.1 'Culture and Identity'

Within NI, questions of culture and identity are generally perceived as representative of two distinct cultural identities and two distinct national identities. Allied together they create allegiance to two apparently opposing musical cultures. The empirical data in this section is discussed from the perceptions that align 'orange' cultural identity with Protestant Unionist/Loyalist identity and 'green' cultural identity with Catholic Nationalist/Republican identity, as referenced in Chapters 1 and 3 (Furey *et al.*, 2016; Duffy and Gallagher, 2015; Muldoon *et al.*, 2007; Cassidy and Trew, 1998). There is, however, a caveat that challenges a general assumption that assumed national identities, as indicated above, are replicated in passport identity. The 1998 Belfast/'Good Friday' peace agreement gave NI's indigenous population the opportunity to hold a British or Irish (or both) passports. Following the UK's 2016 decision to leave the European Union an increasing number of Protestant Unionists availed of the opportunity to hold, also, an Irish passport, as reported by Deegan (2017) in 'The Belfast Telegraph' newspaper. While it is possible that social rather than political aspirations may have prompted the increase in Protestant applications for Irish passports, one must agree with Hayes and McAllister's (2009 p. 387) findings and conclusion that national self-identification, by passport was, and remains, "a contested concept".

Hall (1992, p. 301) argued that identity is "deeply implicated in representation"; a narrative based on history, symbols and rituals that give meaning to the culture and a sense of belonging to the individual. This was an appropriate description for both culture and identity in NI, particularly in relation to its segregated education. Hall's

position was further developed by Hargreaves' (2000) assertion that cultures are formed within school structures that are not neutral.

> They can be helpful or harmful. They can bring teachers together or keep them apart. They can facilitate opportunities for interaction and learning, or present barriers to such possibilities. (Hargreaves, 2000, p. 256)

Hargreaves' view, as set out above, was supported by Paul's experience of division in cultural identity and religion when he moved from a (PC) grammar school to a (PP) grammar school where his intended use of a scheme of work on Irish traditional music (developed in the Catholic school) was frowned upon by his colleague in the Protestant school. The importance of language was highlighted when his colleague suggested that his teaching unit be called 'Ulster Traditional Music' rather than 'Irish Traditional Music' because Protestantism in NI was generally perceived as reflecting the Ulster-Scots Protestant tradition of the 17th century. Despite retaining the original title, Paul admitted that he taught the content from a slightly different perspective (an important recognition of context) by starting from the Scots-Irish traditions before moving to Irish traditional music. He commented that the pupils had spoken of their enjoyment of the learning experience (interview with Paul, p. 3). Paul's two schools' experience supported Boer and Abubakar's (2014) findings of the relationship between traditional music styles and cultural and national identity. His colleague's concern about parental negativity to his proposed teaching content, highlighted the potential influence of the community on the school and its impact on the teacher. It also raised the possibility of culture and/or identity as being closed identities within NI society, an issue identified by Helen, Sharon and Alan across their PP, PC and PP secondary schools. Helen, for example, reported that her pupils come with "musical baggage" that was part of their "closed cultural identity" which she wanted to help them understand.

> It's just not for beating people around the head with, you know, because that's sometimes what it's like. It can really be like a tool. Music can be a tool for destruction. (Interview with Helen, p. 2)

Totally immersed in Irish traditional music, Sharon's 11-14 year-old pupils in her PC secondary school in the South were unwilling to address what they considered to be Protestant music. Nevertheless, her 14-16 year-old pupils covered all of NI's musical traditions as part of their GCSE music syllabus. But Helen in the North, and Alan in the West, both teaching in PP secondary schools, did not include the full breadth of Musical Traditions in Ireland within the content of either their 11-14 or 14-16 year-old pupils' music curriculum. These were further examples of the music curriculum content being influenced by community contexts. They also raised the issue of teachers' confidence

and/or expertise in addressing what might be termed controversial aspects of music related to the 'alien' culture.

Alan's contribution to 'culture and identity' within his PP secondary school classroom in the West was particularly interesting. Despite pointing out his selection of Irish traditional instruments on the classroom wall, Alan said that he could only speak for his own Ulster-Scots tradition since he didn't know anything about the other. "I don't apportion an instrument to a tradition or a religion; you see, at the end of the day, a tune doesn't really belong to anyone" (interview with Alan, p. 7). My pleasant surprise at this statement was dissipated to some extent when he continued

> unless it's a really contentious one. There's a couple of really 'hairy' [troublesome] ones that you can't go to. If you take a look at the 'Fields of Athenry' for instance, it can be played by both [traditions] and has words for both. If you play it as an instrumental it doesn't get anybody wound up. Once you apportion words to it, unless you write them yourself, you're in trouble. (Interview with Alan, p. 7)

For readers outside NI, it should be noted that the original 'green' lyrics of the song 'The Fields of Athenry' (Pete St. John, 1979) speak of a young mother's plight when her husband was sent as a convict to Australia for stealing corn to feed his children during the Irish famine. It is perceived by some as supporting a Republican cause because of the words "Against the famine, I rebelled, they cut me down". The alternative 'orange' lyrics to the same melody (writer unknown) referred to an ongoing situation in Drumcree (from the 1990s) where members of the 'Orange Order' (a Protestant organisation) and accompanying bands, were legally barred from walking ('parading') along a road populated by Catholics. An historical perspective on the Drumcree situation was provided by James in his PC secondary school in the South when he talked of how one of his pupils asked "What is Drumcree?" James considered it significant that his pupils "are not into the Drumcree that I knew in the 1990s" (interview with James, p. 1). It became apparent during the interviews that teaching approaches were influenced by the location of the school and by the pupils themselves.

The above comments on music raised an interesting dilemma in relation to the music which each element of NI's cultural divide apportions to itself, for example, as represented in the verse and chorus structure of 'green' and 'orange' songs from the 1950s, as identified by Pietzonka (2013). Considering culture and identity as expressed through song where the melody is used to support the words of particular sectarian

positions and causes (as referenced in Chapter 1 and also, by Alan, above), it is possible to conclude that Republican and Loyalist songs lie at the extremes of the 'green' and 'orange' culture and identity. I was pleased to find a different approach to 'Trouble Songs', as taken by Bailie (2018, p. 5) who went beyond the green and orange traditions to trace what he described as "the reckless impulse and rare clarity of youth" where the music of popular NI rock groups "was not a passive voice" during the 'Troubles' years (1968-98). Bailie wrote, for example, of how the 'Stiff Little Fingers' song, 'Alternative Ulster' (1978), documented youthful resistance to the bad times in Belfast (Bailie, 2018, p. 8).

When thinking of music's relationship with culture and identity it is important to recognise that what is termed 'NI's 'traditional' instrumental music (e.g., jigs, reels, polkas, marches) was influenced and developed through the inclusion of traditional Scottish instrumental music (reels, hornpipes and marches) and expanded through the jigs and polkas of continental Europe; hence the commonality of tunes and genres (Carson, 1997). Considered from the perspective of an 'outsider', it could be argued that the shared underpinning of NI's two musical traditions is song and dance; a view that is consistent with Nic Craith (2003) who posited that divided groups within society often construct differences from inherently similar sources. This idea will be considered further in sub-theme 3, 'Promoting Cross-cultural Understanding'.

Chapter 4 raised the issue of participant teachers' different personal identities, some of which became evident during the data collection, for example, by Carol in her PP grammar school who, as a mother, talked of the future and the kind of society she wanted for her children. Other musical identities and preferences were proposed, for example, by Jayne, "a real urgent need for audience development" (interview with Jayne, p.1) and Rose, "I like classical music myself and I would like to see a greater appreciation of that" (interview with Rose, p. 1), but there was no evidence that such preferences took precedence in the music teachers used in the classroom. All were conscious of their pastoral role in caring for pupils and of their contribution to their schools' standing within local communities through extra-curricular music. Their focus appeared to be ensuring that pupils' external musical experiences were valued as opportunities to promote enjoyment and learning through musical activity (Drummond, 2001). Pupils, like teachers, were likely to have different musical identities, but at a basic level, their cultural and associated national identities could be perceived or assumed as emanating from the geographical location of their school with its

predominant religious affiliation, as evidenced by NI scholars (e.g., Furey *et al.*, 2016; NI Commissioner for Children and Young People (NICCY), 2013; Stringer *et al.*, 2009; and Muldoon *et al.*, 2007).

Heyting *et al.'s* (2002) belief that social integration must be built on an education that enables the development of new norms and values, poses a direct challenge to education in NI, and in particular, to the statutory curriculum of 2007. It would appear, for example, from the research mentioned above, that norms and values arise primarily from within families and are displayed within divided community and cultural contexts. This raises the possibility of tension within a curriculum designed to promote inter-cultural understanding and respect, when young people's cultural and national identity, is often defined by the name and location of their school community. According to research by Furey *et al.* (2016) PC school pupils identify themselves as 'Irish' with traditional Irish cultural representation (music, dance, Gaelic sports) and pupils in the PP schools identify themselves as British (British symbolism, loyalist parades and the NI football team). Most significantly, in identifying their nationality as Northern Irish one can surmise that the integrated school pupils tend to demonstrate a rationalisation of identity and a tolerance of difference in culture that is not evidenced in the segregated schools. One significant factor, pertaining to Furey's research, was that although the 2007 curriculum had been in place for almost ten years, there still remained a 'them' and 'us' mentality within the segregated schools, as identified by NICCY (2013). Nevertheless, Nora, in her PP grammar school, exemplified the potential for new learning for both pupils and teachers when she mentioned the challenge of getting the right balance across the polarity of musical styles to be addressed, including what was for her, the "unfamiliar Scottish folk music tradition that we are encouraged to introduce to pupils in the classroom" (interview with Nora, p. 2).

Interview quotations coded under sub-theme 'Culture and Identity' highlighted the apparent relationship which exists between culture, identity and religion in NI. Yet Cassidy and Trew's research (1998) with undergraduate psychology students in NI provided evidence of the limited impact of religion compared to family and friends on students' lives. According to Hewstone *et al.* (2005), cross-community experiences of university students in NI are likely to differ from those of the general population. They found that higher levels of education were generally associated with less antagonistic attitudes towards out-groups. While this outcome diminishes the impact of religion, the importance of family and friends may well indicate underlying norms and values which

are consistent with historical cultural backgrounds. Cairns's (2007) views on NI underlying norms, as reported by Odena (2010), raise the possibility that educated 'middle class' adults develop skills to hide their prejudices, perhaps by taking Heaney's (1975) advice to, "Whatever you say say nothing".

There was a significant reduction in sectarian violence after the political agreement of 1998, but sectarian songs continued to be sung and contributed to the cultural hostility which underpins much of everyday life in some communities. One example reported in the 'Irish News' newspaper (McKinney, 2015) was of a passenger on the train from [London]Derry to Belfast being intimidated by a group of (Protestant) bandsmen singing sectarian songs and chants. The previous year, the 'Belfast Telegraph' newspaper carried an article (Ferguson, 2014) about a 'Republican' folk group performing rebel songs with sectarian comments during a community festival in Belfast. These two newspaper reports are examples of tensions which may arise between extremes of the 'orange' and 'green' cultures and associated identities. The reality is the existence of a 'me/non-me' paradigm which, within NI, might best be described and discussed under the title 'cultural hostility' in the following section. I use the word 'hostility' because there are occasions and cultural events such as those identified in this and the following section when words and actions may cause intimidation or fear and lead to the possibility of riotous behaviour. This was one reason why 'Cultural Hostility' was recognised in the 2007 music curriculum as "the power of music to influence behaviour" (Music Programme of Study, CCEA, p. 38).

5.3.2 'Cultural Hostility'

This section addresses the different facets of 'Cultural Hostility' that exist through musical expression in NI and were evidenced in the empirical data. The title is used here to describe the out-workings of an underlying fear of difference and the balance of power between Unionism and Nationalism which has permeated NI society since its establishment by the Government of Ireland Act (1920). NI's cultural differences and divisions were founded originally in historical invasion, plantation, and rebellion (e.g., Bardon, 2009; Arlow, 2004; Kee, 1980). Defeated (Catholic) rebellion against English rule in Ulster in the 17th century was followed by the confiscation of land given to (Protestant) Scottish and English settlers - a people who were alien in terms of language, culture and religion. Since the establishment of an NI devolved government

in 1921 with its opposing parties and aims, progress on one side was regarded as threat to the other, as witnessed, for example, in the result of NI's 2017 devolved power-sharing election where a significant increase in elected Nationalist/Republican members was greeted with consternation amongst Unionist politicians.

Historical mutual hostility between the two populations is, perhaps, most apparent in the summer months leading up to the 12th July public holiday, a celebration of the defeat of the Catholic King James II by the Protestant William of Orange at the battle of the Boyne (1690). The ancient Protestant (Loyalist) ritual of lighting bonfires on the evening of the 11th July precedes the Orangemen's parades with the marching bands (some of which are perceived to be sectarian) on the following day. Historically, the bonfires had the potential to raise political tension when Nationalist effigies, such as the Republic of Ireland flag or posters depicting Nationalist/Republican politicians, were attached to and burned on the bonfires. Unionist sensibilities were also affected by equivalent displays of the Irish tricolour and other flags associated with the 'war' of Irish Independence, as well as ongoing Republican marches and commemoration memorials. Such expressions of culture permeate life across NI and contribute to what might best, in the 21st century, be viewed as a 'learned cultural hostility', which can induce negative emotions in the receiver(s) of such symbolic action. Discussion of the empirical data in this section relates to the existence of a social memory, infused with stereotype, and the emotional impact of divergent cultural symbolism. The views discussed in this section raise the prospect of an underlying sectarianism related to the concept of 'closed cultural identity' as identified by Fiona and Alan and discussed in sub-theme 1. Further evidence of possible sectarian attitudes amongst pupils was evidenced by Sharon when she said,

> We do a lot of Irish traditional music in this school – that's very much ingrained in the culture here – whilst the piping tradition isn't. They wouldn't even really want to listen to it or take part – there is that closed view to it. (Interview with Sharon, p. 3)

This comment was a reflection, perhaps, of DeNora's (2000, p. 66) view of music's semiotic power when, as part of a past history, "it becomes an emblem of a larger interactional, emotional complex - a choreography of feeling" that is deeply ingrained in NI's two indigenous communities.

Apart from generating cultural hostility, cultural boundaries also raise the issue of perceived stereotypes, arising from a historical basis and bias. Stereotyping within NI

perceives the Scottish Planters, (Protestant Presbyterians) as a hard-working and conscientious people while the indigenous Catholics are prone to laziness and an easy life. Allport's (1954, p. 191) definition of stereotype as "an exaggerated belief associated with a category" was borne out by Alan's unsolicited comment which he suggested as his "theory".

> Catholic children play different than Protestant children ... I've never heard Catholic children play the bagpipes as well as Protestant children ... so it seems to be the old Protestant work ethic of 'real hard work will get you there', whereas Catholic children play with a grace and a finesse that I don't find within the Protestant community. (Interview with Alan, p. 8)

While Alan's view was an example of the stereotyping that exists across all levels of NI society when related to cultural likes and dislikes, Rose was keen to address issues around stereotyping with her 11-14 year-old pupils.

> I've had some great conversations about stereotypes ... what they think is acceptable to listen to ... what they are afraid to say and what they enjoy, or issues around peer pressure. (Interview with Rose, p. 2)

Stereotyping is one aspect of cultural hostility. It is endemic in NI society so it is commendable that Rose should address the issue through referencing stereotypes in music. It would be interesting to investigate if this kind of educational scaffolding enables young people to extend their learned concept of stereotype in music to other aspects of their lives beyond the school environment.

Teachers recognised that parental cultural hostility was a hidden factor which needed to be considered as they approached certain elements of the curriculum. This was certainly, the educational context within which Alan conducted his lessons. Like Helen, he recognised that learning about Music Traditions in Ireland was not "embraced" in the community that he represented and omitted it from his curriculum. Alan also mentioned experience of discord between the child and parents in terms of cross-cultural activity that he had undertaken.

> The child is quite rightly saying, "Why am I not allowed to do this?" but the parent has their own ideas and their own thoughts and their own background and, unfortunately, we can't cut across that, but that's where I find it a little bit difficult. (Interview with Alan, p. 7)

Rose's different view was that with all the opportunities provided by the internet, "we don't have to listen to what our families say or what we think or what we should be believing or saying. We can go and research it for ourselves" (Interview with Rose, p. 3).

The above quotations are examples of social identity theory (Kelly, 2009; Hogg, 2006) that encompasses not only shared values, but also the possibility of an 'us' and 'them' attitude which creates social cohesion and normative behaviour within groups. It may also present, for example, prejudice, intergroup conflict, stereotyping and crowd behaviour, all of which are representative of NI's recent past. A similar aspect of cultural alienation was mentioned in Furey's (2016) research and recently commented upon by Walker's (2019) 'Belfast Telegraph' response to a video of NI football supporters' singing "We hate Catholics". It was important, therefore, to acknowledge these social constructs as the background upon which participant teachers expressed their views.

This condition of music and NI society was aptly commented upon by Paul in his PP grammar school in June, 2016 during the weeks leading up to the 12th July celebrations, a period of heightening tension, as evidenced by the court case in 2015, referenced in Chapter 1 (an occasion when the performance of a tune raised the issue of implied sectarian words, as suggested by Alan in the previous section). Paul shared his understanding and respect for NI's two cultural traditions that was developed through his experience of teaching in the Catholic school and his own Protestant Unionist background which was expressed through the marching band tradition:

> There's been lots of negative press about that, but the whole piping tradition goes right through the generations and it demands a high level of commitment and expertise. My past experience also leads me to the fact that the Nationalist community express themselves through music – it's part of their parish [church], part of their life ... they're putting in the same commitment to their traditional music and dance which is a significant part of their culture as well. (Interview with Paul, p. 1)

Paul's comment supports Barton and McCully's (2005) view that people in NI use history as a way of creating and maintaining collective identities. Swanwick (1998, p. 91) posited that cultural bonding relied on cultural mores which were historical and related, for example, to religion, politics, propaganda and the attachment of particular labels. Indigenous Scots and Irish folk music is underpinned by distinct and divergent social memories representing Meyer's (1956) and Reimer's (1970) recognition that the 'Expressionist' dimension in music is capable of exciting feelings and emotions (see

Section 3.4 in Chapter 3). NI's problem rests on the concept of feelings and emotions in events which are positive for one side of the community and on the same occasion, negative for the other side. It creates the cultural hostility of people sharing symbolically significant likes and dislikes which demarcate cultural boundaries (Warde, 2010, p. 341).

Cultural alienation with its associated hostility is a deeply embedded emotion, underpinned by conflicting issues around which the parties may disagree or have incompatible interests (Vallacher *et al.*, 2012). This aspect of life in NI was apparent at the highest levels within the opposing aims of NI's two-party coalition Government Executive (to maintain NI's position within the United Kingdom; to have NI become part of a united Irish Republic). Such opposing aims found voice in international research which concluded that, "the performance and consumption of culture-specific music is a unique expression of cultural aspirations and ideals" (Boer and Abubakar, 2014). The importance of cultural tradition in defining self-perception and identity reinforces the need to question if cultural hostility is an innate or learned phenomenon. The historic relationship between the folk music of Scotland and Ireland brings people from both sides of the community together in performance of what is generally termed 'traditional' music. The musical performance by such groups displays a social learning based on an understanding of each others' position and claims (political and musical) that is represented by Kanra's (2012) view, set out below.

> It is relatively difficult for different groups in a divided society to successfully converge on common ground within decision-making procedures without prior attention to the social learning phase where groups can focus on understanding of each other rather than reaching agreement. (Kanra, 2012, p. 1)

These words set a challenge for NI's politicians in terms of finding common understanding and agreement on the potentially positive contribution of cross-community music-making and artistic practice to promoting social cohesion in NI society. Cathy, in her PC grammar school, set the reality of life as a music teacher in NI when she said,

> We try and avoid the political side in music in school; it's one of those things you don't want to get into – political views, but at the same time it's more about what we share in common in music as well. Their tradition is a musical tradition, whereas we have our own musical traditions in our background. (Interview with Cathy, P. 1)

The consistent response of teachers during interviews was their reference to developing pupils' mutual understanding since it is defined as a statutory key element in the 2007 curriculum across all subjects. This highlighted the potential of music education to contribute to pupils' understanding of both 'green' and 'orange' cultures as a pre-requisite for promoting social cohesion.

Given the segregated schooling system, it is possible that this very important aspect of education may have been limited by the narrow educational contexts in which schools operate. Music's potential to contribute to young people's mutual understanding also implies a mutual understanding of cultures as they exist in NI. This is what I define as 'cross-cultural understanding' in the following section.

5.3.3 'Promoting Cross-cultural Understanding'

Having discussed the empirical data under the sub-themes, 'Culture and Identity' and 'Cultural Hostility', the issues categorised under 'Promoting Cultural Understanding' in this section relate to the music teachers' views on how they interpreted the curriculum requirement to promote 'Cultural understanding', a KE sub-objective in the 2007 statutory music curriculum as outlined in Chapter 4 (Figure 4.4). In accordance with the statutory curriculum, teachers' aim was to develop pupils' understanding that music was a shared phenomenon which enriched rather than denigrated people's lives ('Non-statutory Guidance of Key Stage 3 Music', CCEA, 2007, p. 3).

Cultural Understanding, as defined below in the 2007 statutory curriculum is a refinement of the 1992 Education for Mutual Understanding and Cultural Heritage objectives:

> The overarching curriculum framework requires that teachers should help pupils to recognise the richness and diversity of cultural influences in contemporary society. (CCEA, The Statutory Curriculum at Key Stage 3, 2007, p. 7)

The music curriculum states that pupils should have opportunities to "Listen to and perform music from different periods, styles and cultural traditions and discuss how the elements of music are used within the different contexts" (CCEA, Music PoS, 2007). This gave teachers the opportunity to address Musical Traditions in NI within the wider context of world musics, a process which normalises aspects of cultural difference. In

terms of my research, it was important to hear teachers' views on addressing cultural understanding in relation to NI. Some of the most positive responses were from young teachers in grammar schools. For example, Gail in her PC grammar school in the South spoke about the rich cultural heritage of both traditions and admitted her own learning through teaching.

> I've only recently become aware of Ulster-Scots music ... there's an incredible rich background there through bands, different types of flute bands and piping bands as well and I think we're really lucky as a group of people to get involved in those types of music. (Interview with Gail, P. 1)

Similarly, Carol in her PP grammar school in the East saw the value in expanding pupils' musicality through learning to play Irish traditional music. "Part of bringing the whistle into Year 9 was to get them join the Traditional music group; they learn from each other. The older kids help the younger ones and it's great" (interview with Carol, p. 5).

One positive outcome of talking to teachers was discovering how Musical Traditions in Northern Ireland, originally a required area of study in the General Certificate of Secondary Education (GCSE) syllabus, had found its way into the 11-14 year olds' curriculum. This was mentioned by seventeen teachers. It was particularly interesting to note that three PP grammar schools had extra-curricular traditional music groups, but there was no evidence of, for example, bagpipe playing in the PC schools. This makes me conscious of Alan's comment in sub-theme 1 about bagpipe playing requiring "real hard work", but only one of the PP schools appeared to have bagpipe playing in school, possibly because of the loudness of the instrument. All of the PC schools included, to some extent, 'Ulster Scots' and the marching pipe-band tradition in their teaching, but there was only one reference to its influence or impact on the music used for classroom or extra-curricular performance. This was from John in the North who had been educated and trained in Scotland. Teaching in a PC secondary school John commented on the similarities between the Irish tin whistle and the Scottish bagpipe chanter, and how he had used this to explore their associated heritage.

> We have students who are very good ... they play tin whistles ... and when I gave the students a chanter they were instantly able to play it because of the fingering and their skill in playing the traditional music. (Interview with John, p. 1)

'Ulster-Scots' musical traditions were exemplified by the band culture - at the highest musical level, by pipe bands, flute bands and accordion bands in their national and international competitions. There were also fife and drum bands, sometimes referred

to as ‘kick the Pope’ (Loyalist) bands. This phrase was actually used in a positive way by Gail as an acknowledgement of the diverse ways in which people express their cultural heritage.

> Within NI, they do need to look at the two traditions, their own cultural heritage, and Ulster-Scots music and the bands. That’s broadening their horizons and developing respect ... the ‘kick the Pope’ flute bands ... there’s cultural heritage going on there as well. (Interview with Gail, p. 2)

It was important to recognise the richness of cultural heritage and the positive impact it can have on school life within the two indigenous cultures. This was highlighted by Louise in her rural PP secondary school when she spoke of how family backgrounds (band musicians and the associated band culture) contributed significantly to the richness of school life. “Here we would have pipe bands, accordion bands, flute bands; the children are really enthusiastic about that. In our context, the band culture would be significant and play a big role in the society as well as in the school life” (interview with Louise, p.1).

The need to promote understanding of NI’s musical traditions as a shared phenomenon was identified by two grammar school teachers who reflected Carson’s (1997) views of shared tunes. Anna in her PP grammar school in the West spoke to her pupils about the same tune being used across the cultural divide, but given different names or words (interview with Anna, p. 2). The existence of shared music was more substantially addressed during the conversation with Peter who recounted an experience where “10,000 (Protestant) Apprentice Boys were prevented from marching to the Nationalist part of the city”. [The Apprentice Boys march with bands to celebrate the memory of the young apprentices who closed the entrance gates and saved the city (Londonderry/Derry) during the attack by the Catholic King James II.] Listening to the tunes they were playing, Peter in his PC grammar school explained that about 40% of the tunes they played he associated with traditional Irish music.

> There were lots and lots of reels that I had learned in Donegal and these guys were not allowed across to the Nationalist side of the river to play these tunes. It’s ludicrous! It’s nothing to do with the music. It’s of immense importance to break down those barriers. (Interview with Peter, p. 3)

One interesting point about Peter’s reference to reels that he had learnt in Donegal was the Ulster-Scots relationship which was represented, not only by the reels, but also, by

the similar styles of fiddle playing in Donegal and Scotland. Peter's comment reflects how verbal labels, the perception of the hearer and the setting of musical boundaries contribute to the 'cultural exclusiveness of music', identified by Swanwick (1998, pp. 90-101). Within NI these can be understood, perhaps at a simplistic level, in the emotional responses of the two main NI traditions to each other's music, performed as cultural representation. For the Catholic Nationalist community the music and regalia associated with the massed orange-band parades during the summer marching season may be perceived as threatening sound materials and for the Protestant Unionist community, the simple structures and repetition in Irish traditional music may be perceived as repetitive 'diddly-dee' music. Swanwick's third element of musical alienation was reflective of both sides of the community in that the expressive character attributed to each side's music was identified as a competing culture. The idea of fear or threat in the Catholic community that had previously resulted from playing the very large and loud lambeg drums in the evenings up to the 12th July was addressed by James in his PC secondary school.

> I had the lambeg drums in so that pupils could see the culture. It's given them, not only understanding, but respect. They recognised that this was somebody else's culture and wanted to have a go on this very loud drum that is beaten on a Friday night - very common in this area. (Interview with James, p. 2)

In general, the teachers in the PC secondary schools were very keen to impress upon their pupils the wider concept of Musical Traditions in Northern Ireland rather than the public perception of Irish traditional music. Joan's approach, for example, in addressing the two traditions was particularly apt. She focused on both traditions through the wider prism of Celtic traditions across the countries of the United Kingdom.

> It's something that they really enjoy and they're very aware of. We look at Celtic traditions, not just Irish music, but back in history across the islands (Interview with Joan, p. 2).

An expanding view of promoting cross-cultural understanding, in relation to NI's immigrant population, was a feature of Elaine's teaching in her PC secondary school and Olive's approach in her integrated school. Elaine explained her approach to developing cultural understanding and a sense of mutual respect in music classes which included Polish, Slovakian and Romanian children.

> We try to put as much of their music in as we can so that they feel that they are being understood and at the same time, it gives them a chance to understand the Irish children. When pupils are working in groups, maybe doing composition, they try to fuse different

> cultures and things like that, it builds close friendships. (Interview with Elaine, p. 1)

Evidence of the success of Elaine's approach was readily available. An ethnically mixed group of 14-16 year old students had formed a 'pop' group and were witnessed rehearsing in an adjacent practice room. It was, however, important to recognise that this was a Catholic secondary school and that the Eastern European pupils were likely to have Catholic parents who chose to send their children to a school with a Catholic ethos. The NI religious divide was absent, and it is possible that shared religious background also contributed to the teacher's success. Yet, while the children experience integration and success in school and in the local community, there was no evidence that their parents experienced similar integration and success in the wider NI community. Olive's integrated school in the East had a wider pupil intake than that identified by Elaine in the North. For Olive, it was not just the two traditions, but what she considered to be the "normal" or "accepted traditions".

> We would also have lots of people from different parts of the world, particularly Chinese and Indian. We integrate their culture into the school as well. I think that's important musically and everything else. (Interview with Olive, p. 2)

Olive's account of her school's various celebratory occasions was consistent with CCEA's (2007, p. 7) Statutory Curriculum statement that teachers could help young people understand and appreciate culture by providing opportunities for them "to experience cultural diversity in beliefs, customs, dance, drama, food, language, literature, moving image and music, to appreciate how cultures have blended and interwoven". The evidence from the interviews appeared to show a commitment, within the segregated schools sector, that pupils would develop, at least, an understanding of their own historical culture and some knowledge of other cultures. Each participant teacher recognised the importance of the relevant culture to the community they served and there was no evidence that they addressed the social impact or associated controversial aspects of apparently opposing musical cultures in their classrooms. It was an acknowledged reality within the integrated schools, as described by Olive.

> We don't shy away from controversy and I think that is an important fact of this integrated school ... it's allowing people to perform their music rather than conforming to ours ... not being frightened to come in and play the Lambeg drum, and then having a uileann pipe player with them or a Polish instrument; it's not being afraid of that. It's being able to share your traditions without the fear of reprisal. (Interview with Olive, p. 3)

Analysis and discussion in Theme 1, 'The Significance of Music in NI' and its three sub-themes presented a background to the concept of music as a social phenomenon that was supported by the teacher participants' empirical data. The focus now shifts to the music classroom and participant teachers' responses to implementing the statutory 2007 PoS for Music. This will be addressed through Theme 2, 'The Music Curriculum' and its three associated sub-themes, 'Curriculum Objectives'; 'Classroom Practice'; and 'Mutual Understanding'.

5.4 Theme 2: The Music Curriculum

The empirical data outlining interviewees' perceptions of and approaches to the statutory 2007 music curriculum for 11-14 year-old pupils is the focus for discussion in this second theme. Unlike DENI's 1989 Education NI Order with its 1992 statutory Programmes of Study for Music (1992, 1996) the 2006 Education NI Order and the 2007 curriculum resulted in increased complexity that required music, for example, to promote not only pupils' musical knowledge, understanding and skills, but to do so through a range of compulsory Key Element (KE) learning contexts which were not necessarily within the historically perceived compass of music education. One aim of talking to teachers about the music curriculum was to consider their responses to the present curriculum in relation to its designed intentions and their understanding, interpretation and implementation of music's demands, as prefaced in Harland *et al.'s* (2005) study of NI's 1992 statutory curriculum.

The 2007 music curriculum for 11-14 year-old pupils was embedded within the whole school curriculum for KS 3 under what was termed 'The Big Picture' (see Figure 4.5 in Chapter 4). Traditional subjects were described as 'subject strands' ensconced within 'areas of learning' so as "to strike a balance between acknowledging teachers' subject expertise and the need for coherence and linkages across the curriculum as a whole" (CCEA, 2007, p. 14). Music was situated in 'The Arts' area of learning, thus giving the impression of collegiality within arts teaching and learning. The Gulbenkian Report's (1982) holistic view of the arts was not, however, a reality (see Chapter 3, Section 3.2) since the curriculum included discrete programmes of study for music, art and design and drama, "narrowly pigeon-holed" programmes of study, as previously described by White (1992, p. 34). The concept of Learning Areas in CCEA's Big Picture was misleading in terms of curriculum subjects and discrete

programmes of study because, in addition to the historical traditional subjects, school timetabling was required to include four new programmes of study (Personal Development, Local and Global Citizenship and Employability) set out in the Big Picture as 'Learning for Life and Work' (see Figure 4.5). These, along with a strong focus on a range of cross-curricular skills, attributes and competencies were intended to enhance pupils' learning, possibly at the expense of breadth and/or depth, in individual subjects. In effect, the outworking of the 'Big Picture' appeared to have resulted in an over-crowded curriculum, placing significant constraints on school management. This point was made by Peter, the Vice Principal in a PC grammar school when he talked about the need to broaden and extend the curriculum. Glad of the fact that music was a compulsory subject, he recounted his management experience. "You're looking at subjects; and if you're looking to introduce an additional GCSE or trying to change the timetable, there's immense pressure" (interview with Peter, p. 6). Another perspective was outlined by Dorothy in her PP grammar school in the South when she claimed, "there's so much to do now in the [music] curriculum, it's finding the time to put it all in" (interview with Dorothy, p.6).

The challenge, outlined above, sets the context for discussing the empirical data under the following three sub-themes: 'Curriculum Objectives'; 'Classroom Practice'; and 'Mutual Understanding'. Teachers' responses to implementing the specified musical activity within CCEA's KE learning contexts are discussed, firstly by focusing on sub-theme 1, the 'Curriculum Objectives' in the following section.

5.4.1 'Curriculum Objectives'

This section discusses the interviewees' responses to the specified objectives of the 2007 music curriculum. Their implementation task was to develop pupils' musical knowledge, understanding and skills within a range of non-music specific elements that included twelve statutory KE learning contexts (see figure 4.4). These were intended to promote pupils' wider development as individuals, as contributors to society, and to the economy and the environment (The Statutory Curriculum at KS 3, DENI/CCEA, 2007). Music teachers were further challenged by the fact that some statutory learning contexts were not music specific, but still had to be implemented by the teachers (Music Guidance, CCEA, 2007, p. 11). As a CCEA music officer during the time of

curriculum development I had no doubt that music had the potential to address all the KEs but that they were not fundamental to developing pupils' musical knowledge, skills and understanding. It is also important to acknowledge that curriculum objectives as designed and intended have the potential to be interpreted in different ways by those tasked with their implementation and that teachers would have their own valued musical objectives. While none of the interviewed teachers challenged the introduction of the additional statutory KE learning contexts, there was limited evidence of their perceived importance within severely restricted music timetables. It would be unfortunate if the music curriculum as stated in the Music PoS contributed to a public perception that music education is important, not necessarily for its implicit musical value, but for the extra non-musical skills or knowledge it can engender. Although not convinced of the full breadth of Philip's stated belief, I was pleased to hear his view that "everything in music is cross-curricular - you can teach every subject through music" (interview with Philip, p. 4).

Hargreaves' (2000) quotation at the beginning of this chapter was representative of the teachers interviewed since they appeared to accept, unconditionally, the full breadth of requirements in the music curriculum. It was obvious that by 2010, the three years of the KS 3 music curriculum had been completed and participants would have established their individual approaches to its implementation. Their views on implementing the full content of the PoS needed to be taken at face value since ETI subject-specific inspections had been largely replaced by a focus on literacy and numeracy and the new educational initiatives that included Shared Education. Although not voiced, it is possible that Paul's PP grammar school impression of the 2007 music curriculum may have been representative of many teachers when he suggested "If they had good schemes of work, they took those schemes of work and tried to make them fit in" (interview with Paul, p. 2). Grammar school teachers Nora and Jayne were dismissive of employing a tick-box approach to covering the discrete KE learning contexts, of the curriculum. Jayne's PC comment was,

> I don't think I could flourish in an environment where you're having to tick boxes for the sake of ticking boxes, but the children are not actually benefitting at all. (Interview with Jayne, p. 10)

And Anna, in a PP grammar school, admitted,

> I don't think I've looked at the curriculum in depth since we re-jigged the schemes of work to make sure it was in line with everything. (Interview with Anna, p. 6)

Despite their own valuing of music as a cultural phenomenon, participants' approaches to implementing the contextual requirements of the programme of study (regarded by Alan, Jayne and Paul as 'contrived') also appeared to contribute to the imposed instrumental objectives. For example, the KE 'Employability', which underpinned Alan's PP secondary school music curriculum was the one requirement of the 2007 PoS which appeared to have an impact across the secondary/grammar divide. It was cited by eleven teachers as encouragement for those pupils who did not have the opportunity to avail of private instrumental tuition. The KEs 'Media Awareness', 'Ethical Awareness' and 'Employability' contexts were used to develop pupils' ability to become discriminating consumers of music and to increase awareness of employment opportunities across wider aspects of the music industry. These were an important aspect of Rose's PP grammar school introduction for her first year pupils (Year 8) arising from their lack of musical experience in the different rural primary schools. Rose told of how she addressed issues around pupils' lack of performing skills during their classroom conversations.

> You don't play an instrument or your instrumental skills are not strong enough, but you want to work in the music industry, what else can you do? You could be a music journalist, or work in a studio or all of that. I try to say that music isn't all about performance. (Interview with Rose, p. 4)

Jayne in her PC grammar school had talked of being more familiar with the English National Curriculum (DfE, 2014) because she used 'the 'Musical Futures' performing approach in her teaching and had attended relevant training that was more aligned to the English National Curriculum. This created an incentive for me to consider the curriculum objectives across both English and NI music curriculum programmes and to compare the English curriculum's clearly-stated music requirements with NI's curriculum complexity. It clarified Jayne's positive reference to being more familiar with the English curriculum and made me more understanding of the possibly lower level at which the KE learning contexts operated in NI's music classrooms.

The KS 3 music curriculum (Figure 4.4, p. 79) set a significant challenge for music teachers since all aspects of music-specific development were to be accomplished within twelve diverse, but legally-binding, learning contexts, only five of which identified statutory composing, performing and listening activities. It was obvious from comments by Paul, Jayne, Anna and Rose, above, and by other teachers identified in the chapter, that the statutory KE requirements to promote, for example, pupils' spiritual,

media and ethical awareness required classroom discussion time along with the music-specific teaching focus. As interviews with the teachers progressed over the research period, I was left with the impression that as a result of restricted timetabled allocation for the subject, the music-specific objectives appeared to take precedence over the non-music KEs. My impression is supported by Table 5.2 in the following section which provides evidence of teachers' focus on musical activity across the three years of KS 3.

In focusing on performance, Alan in his PP secondary school and Jayne in her PC grammar school appeared to have the same performing-based music curriculum objectives. Alan explained, "You cook in home economics, you draw in art, you play in music" because "I have to make sure that all children have musical experiences while they are at school" (interview with Alan, p. 5). Jayne's objective was to engage her students "in the way music should be, which is practical and gives them ownership of the music that they're making (interview with Jayne, p. 4). Yet, despite the two having the same musical objectives, their rationales differed. Alan's focus was 'Employability' in that he wanted his pupils to be able to earn money by performing within and beyond their local community. Jayne, on the other hand, was concerned about involving her students in (cross-curricular) decision-making processes, but with the understanding, "you're still the teacher, you're still guiding; you're still facilitating and you're still teaching" (interview with Jayne, p.4). It is possible that Alan's and Jayne's performance-based musical objectives may have been consistent with Elliott's (1995) 'musicing' which he identified as a synonym for performing. Performance equalled 100% of Alan's teaching and at least 50% of Jayne's. Elliott considered music in its various presentations as performing arts where the outcome is always 'performance'. This was certainly Alan's acknowledged basis for his secondary-school music-making while Jayne's grammar school approach appeared to move 'musicing' into a wider area of learning required by the whole-curriculum, but also reflecting Elliott's expanded view of 'musicing'.

As the data collection progressed, it became clear that at least three teachers were using 'popular' music as a basis for developing pupils' interests and musical knowledge in year 8 of KS 3. Alan voiced a learning objective of three secondary school teachers when he said,

> You have to start from their ground and work up because if it's not within their realm of understanding you're not going to be able to engage with them. I find their interests and work to influence them

> with whatever I would then like to do. (Interview with Alan, P. 2)

His position was similar to that of John and Helen in their Northern PC and PP secondary schools. At the beginning of the school year John spoke of using pupils' choice of music as a basis for teaching what he described as "quite difficult concepts, done in a fun way" (interview with John, p. 2) and Helen created what she called "a level playing field" where the resulting "cacophony of sound" gave her pupils opportunities "to be themselves - because everybody's style is totally valid" (interview with Helen, p. 3). John's, Helen's and Alan's responses were also indicative of secondary-school teachers' pastoral concerns for those pupils who may have been unsuccessful in the grammar school entrance tests. Their focus went beyond the curriculum objectives to support their pupils' self-perception and confidence when they highlighted the importance of engaging pupils' interest, valuing their efforts, and supporting their self-esteem. Carol's PP grammar school comment provided a different perspective and outcome when she also spoke about her first year grammar school pupils aged 11-12 years.

> Whenever pupils come in Year 8 and we talk to them about music in their lives. They all tell us that music is a big part of their life ... yet right through Key Stage 3 I think they struggle to see the link between that and learning music in school and being open to learning more theory about music which they can apply to Pop and Rock and things like that. (Interview with Carol, p. 1)

The overriding impression gained from talking to teachers was that they believed they were implementing the full breadth of the Music curriculum and, therefore, addressing the specified KE learning contexts. However, the interview conversations identified at least three whose teaching content was influenced, if not by their own decisions, but by pupils' community and cultural backgrounds. As the teachers talked about their curriculum content, it became apparent that the non-statutory curriculum examples and statements in the PoS had played a supportive role in helping them meet statutory requirements, and even, perhaps, a fairly consistent approach to developing content across the three years of the KS. The point regarding the non-statutory examples in the POS was made by Beth, "It gives ideas of what to do" (interview with Beth, p. 5) and by Gail, "It's always good to get an example of a general curriculum point because you can put that into your own unit as well" (interview with Gail, p. 3). The curriculum reality was consistent with Drummond's (2001) research findings. All but one teacher saw music's value portrayed primarily through their extra-curricular work and examination outcomes, an interesting dilemma since the statutory KS 3 curriculum objectives played no part in extra-curricular activity but may have provided a basis for later examination preparation.

Essentially, in terms of music curriculum objectives there was ample evidence to show participants' commitment to the value of a musical education for all pupils in the classroom. How teachers interpreted and implemented the overall curriculum objectives was fundamental to music's ability to help achieve not only pupils' musical and extra-musical potential, but also its potential to promote community cohesion through their understanding and appreciation of NI's cultural divisions. It was also apparent that some teachers supplemented the curriculum objectives with their own particular value objectives of what was important in their music classrooms. It was exemplified, for example by Jayne's and Alan's focus on performing and by the pastoral-focused objectives of the secondary school teachers. These factors are addressed through participant teachers' classroom practice in implementing the content of the music curriculum, as discussed through 'classroom practice' in the following section.

5.4.2 'Classroom Practice'

This section discusses the interviewees' views on implementing the demands of the 2007 music curriculum which were coded under 'Classroom Practice'. It addresses differences between grammar and secondary schools; the impact of music technology; and progression across the 11-14 years age range of Key Stage 3.

One of the most significant outcomes of the semi-structured interviews was the different approaches to curriculum implementation reported in secondary and grammar schools. As indicated in the previous section, all teachers' main concern was to develop pupils' musicality, but one interesting point about curricular difference between grammar and secondary schools was made by PC grammar school teacher, Gail. While the secondary school teachers talked about engaging pupils' interest by using their preferred musical styles, Gail's view was,

> We wouldn't do lots of their own styles of music because lots of our music students would be capable of doing that for themselves. We would try to push them on a bit to broaden their horizons. (Interview with Gail, p. 1)

A focus on addressing the KE learning contexts of the PoS was referenced in the previous section, but only Joan, in her PC secondary school, appeared to infuse the KEs of 'Personal Health' and 'Citizenship' into her creative-music-making activities.

> We do the anti-smoking campaign in Year 8 and compose jingles. We look at Health and Safety issues because of equipment. We look at film music and the power of music in uplifting mood and creating atmosphere throughout Years 8, 9 and 10. It's embedded right throughout the curriculum. (Interview with Joan, p. 3)

In general, the lack of consistency in children's primary-school musical experience was a very important aspect of the Year 8 curriculum for pupils in their first year of post-primary education. All but two of the teachers (Alan and Jayne), started Year 8 by focusing on the musical elements, a consistent approach since the 1992 curriculum, to "get everybody on the same playing field" (interview with Paul, p. 6). In this respect, it was likely that classroom practice in Year 8 had remained largely unchanged, since primary-school music was still dependent on generalist teachers with varying degrees of expertise. Alan's secondary school and Jayne's grammar school Year 8 programmes were different in that they introduced harmony as part of their performance-based approaches to the curriculum.

Within the music PoS 'Cultural understanding' was a statutory KE designed to place local NI traditions within the wider remit of world musics. The aim was to encourage pupils to position their own particular NI culture(s) within a wider context, thus developing a more global appreciation of difference. World musics formed a popular area of learning where much performance activity was based on percussion and rhythm. African drumming appeared to have become popular particularly in schools located in the East and South while Rose, in the West, spoke of her pupils playing samba drums in the local carnival. The grammar school approach to world musics seemed to focus more on wider learning outcomes than in the secondary schools. For example, Dorothy in her PP grammar school had her pupils' progress, in stages, from African drumming to performing and exploring cyclic music and rondo form, followed by composition. Nora, also in a PP grammar school had her pupils move from world music listening activities to researching and presenting their findings on music from particular countries. Sharon was uncertain about the demands of addressing world musics, "It's up to the individual teacher as to how they actually portray that" (interview with Sharon p. 2). Sharon, like all the teachers, was reflecting the promotion of cross-cultural understanding in NI which was evidenced in the discussion of sub-theme, 'Promoting Cross-cultural Understanding', in section 5.3.3.

It was very obvious from participants' comments that music technology, had greatly increased young people's ability to engage in musical activity. My first impression in twenty-one of the teachers' music classrooms where the interviews took place was the number and presumed use of electronic keyboards, a now established resource in music classrooms. Although limited access to computers was mentioned by Cathy and Dorothy, my impression was that at least seventeen participants used Information Technology (IT), at some level, to promote pupils' work. The majority of pupils across the schools appeared to use the Apple Mac 'Garageband' programme for composition. It was specifically mentioned by seven teachers in both secondary and grammar schools.

Louise explained its use by her secondary school pupils. They start with music loops in Year 8 by putting them in, layering them, copying them and pasting them, at a very basic level. In Year 9, working in pairs, they develop accompaniments to support advertisement scripts they have written. By Year 10, when keyboards are plugged into the computer, they can play their own ideas independently as preparation for composition activities at GCSE.

> There's a huge variety of instruments. They can pick from those, play them on the keyboard and if they have got the good basic skills they'll be able to make a piece a couple of minutes long because they can change the volume, change the pan, and do a whole variety of things. For being a free piece of software you can do an awful lot with it. (Interview with Louise, p.4)

Paul also used Garageband with his years 8 and 9 pupils. Like many of the grammar school teachers he described his Year 8 focus on the elements of music, but also, recorders and some singing. Saint-Saens' 'Carnival of the Animals' was chosen as a set work that introduced instrumental timbre and prefaced animal compositions. By Year 10 his pupils were using "the Sibelius programme for their jig compositions and then iMovie and iPads to create a soundtrack for movie clips" (interview with Paul, p. 6).

Given my music education background I was interested in the concept of progression as outlined, for example, in terms of teaching content that reflected pupils' musical progression over the three years of KS 3. To this end I created a grid of content participants identified during their interviews, and coded it in terms of Years 8, 9 and 10. While all identified content was underpinned by composing, performing and listening activities, it appeared that the activities were not always part of a holistic

learning approach to making and responding to music. For example, when outlining her research-based approach to world musics, Nora, in her grammar school commented,

> it's not ticking all of the activities that you want ideally in the same class where they're composing and performing and listening, but they're doing all of those activities just over a longer time frame. (Interview with Nora, p. 4).

Overall, the school fieldwork provided the impression that my idea of creative music-making as involving composing, performing and listening activities at the same time may have been subverted to some extent by the use of technology programmes such as 'Garageband'. A cumulative synoptic impression of most participants' curriculum teaching and learning content for their 11-14 year-old pupils, across the three years of the Key Stage 3, is set out in Table 5.2 below.

Key: WM: World Musics; MTI: Musical Traditions in Ireland; IT: Information Technology; GBP: Garageband Programme on Apple Mac computer.

Year 8	Year 9	Year 10
Elements of music; Creative work eg exploring mood; Compose rounds and jingles; **WM** and **MTI** Recorder/tin whistle; Singing; Some use of **IT**/**GBP**.	Structure in music; Popular song; Compose songs; **WM** and **MTI**; **WM** and fusion of styles; Listening to music; Advertisements; Instruments of the orchestra; Use of **IT**/**GBP**	Compose songs/carols; Compose jingles; Music and the media; Advertisements; **MTI** Film music; Listening to music; Music to accompany visual images; Use of **IT/ GBP/Sibelius**;

Table 5.2: Synoptic impression of teaching and learning content across Years 8, 9 and 10 of KS 3.

The distribution of content across the three years may be indicative of teachers' personal priorities and teaching and learning objectives as shown, for example, in Jayne's and Cathy's inclusion of Musical Futures, Alan's performance focus on the 'Employability' KE, Paul's retention of recorder playing and Carol's introduction of tin whistle playing in her PP grammar school. The synoptic impression in Information Technology as identified, for example by Louise's secondary school and by Paul's

grammar school perspectives implied concurrent development of musical skills and knowledge and IT skills. The 'Cultural Understanding' aspect of World Musics that included 'Music traditions in Ireland' was addressed by twenty teachers with grammar school teachers, Gail and Jayne, using it to promote stylistic fusion in compositions.

Teachers' representation of content over time leads me to believe that Table 5.2, above, must also represent progression in pupils' musical knowledge, understanding and skills, for example, Louise's and Paul's progressive use of IT. In terms of learning, the KS 3 Music PoS includes statements of 'Learning Outcomes' (see Table 5.3 below) which, by the end of Year 10, pupils should be able to demonstrate.

Learning outcomes of the KS 3 Music PoS

Pupils should be able to demonstrate:

musical understanding and skills in communicating thoughts, ideas and feelings through making and responding to music, with an awareness of audience and purpose;

critical thinking and skilful decision-making when combining the elements of music to create compositions and performances;

musical understanding and creativity when making and responding to music;

use of appropriate resources, including music technology to explore and experiment with different approaches to composing and performing;

self-management, by working independently and systematically, persisting with tasks, evaluating and improving own performance;

working effectively as members of a group when composing and performing.

Table 5.3 Learning outcomes of KS 3 Music PoS (taken from CCEA, p.38)

The above learning outcomes might be regarded as 'overkill'. They are the result of having to acknowledge cross-curricular skills, thinking skills and competences within music education, yet there is no reference to expected development relating to the statutory KEs. There was, also, no mention of developing pupils' 'awareness of audience and purpose' in any other part of the curriculum document, nor was it mentioned by the teachers. Despite this, twenty-one teachers seemed to believe that they were implementing the full range of specified musical activities although none mentioned improvisation or performing in a range of styles as set out in Chapter 4's

Figure 4.4. Even less clear was how they addressed statutory statements such as "Explore issues related to Moral Character; Spiritual Awareness; and Ethical Awareness". Perhaps this was unsurprising since they are not referenced in the learning outcomes. There was, however, some evidence that conflation of some KE learning contexts had occurred when pupils were creating content and music for advertisements. These had the potential to encapsulate 'Media Awareness' and 'Ethical Awareness', but again, these KEs were not mentioned as important outcomes.

Given that participants considered they were very lucky if timetabled music classes had one hour per week (three had the equivalent of thirty minutes) when other subjects had two-plus hours, it was unsurprising to find omissions in the implementation of the music curriculum. Joan, in her PC secondary school in the West, summed up her perspective of the curriculum when she commented that, "At the end of the day, no matter what the Key Stage 3 curriculum asks of you, the Key Stage 4 curriculum asks something completely different" (interview with Joan, p. 7), an issue that had been identified by the Education and Training Inspectors'(ETI's) Report (2010).

The 2007 music programme of study raises issues already outlined in Chapters 1, 3 and 4, particularly the opposing views of Paynter's education *in* and *through* music (1982). When appraising the music curriculum content it was possible to conclude that Paynter's *in* and *through* dimensions of music education in NI may have been subverted to meet a primarily non-musical outcome. The concept of '*through*' appears to place more emphasis on the KE learning contexts which distract from a focus on musical development. The teachers did try to balance the *in* and *through* approaches with varying degrees of emphasis, particularly since the *through* dimension is now more complex than that anticipated by Witkin, Paynter and Swanwick. Music, in the 2007 curriculum proposed a conception of music education as 'social reinforcement' for change (Gallagher [Carmel], 2003, p. 1), a somewhat different approach from that which treats music as 'a form of discourse', a conversation where we all have a musical voice (Swanwick, 1999, p. 31). There was no doubt that the voices of the pupils had a central role in the classrooms of the participant teachers and that, in teachers' minds, a significant aspect of the musical discourse was the development of mutual understanding amongst the pupils. It is unfortunate that 'Mutual Understanding' and 'Cultural Understanding' are specified as two distinct KEs in the curriculum with no attempt to recognise their inter-relationship. This is the dilemma which underpins

discussion of 'Mutual Understanding', the third sub-theme discussed in the following section.

5.4.3 'Mutual Understanding'

This section addresses the KE, 'Mutual Understanding' as a fundamental requirement of the Music PoS. Given NI's post-conflict society, the discussion will consider Mutual Understanding in relation to the KEs of 'Cultural Understanding' and 'Citizenship' as well as the objectives of 'Education for Mutual Understanding' (EMU) and 'Cultural Heritage' (CH) (NICC, 1991). The need for cross-cultural understanding and respect in NI society led me to remind teachers of the Education for Mutual Understanding (EMU) and Cultural Heritage (CH) objectives (outlined in Tables 4.1.and 4.2 in Chapter 4). This approach was taken because teachers' responses appeared to support their concept of 'Mutual Understanding' as embedded within 'Cultural Understanding' and 'Citizenship'. It became clear as they progressed from talking about developing 'mutual understanding' to developing 'mutual respect' presumably on the basis that *understanding* would engender *respect* from the classroom context to the wider environment. 'Understanding' and 'Respect' are value-laden words, and when combined or implied in the Music PoS, they are meant to be interpreted as set out in Table 5.4 below.

Mutual understanding in (2007) is about	**Citizenship education in (2007) is about**
respecting others; co-operating with others; managing and resolving conflict; developing and sustaining safe, caring relationships.	respecting the rights of others; recognising the interdependence of people, communities and environment; being willing to negotiate and compromise; using democratic means to influence change; contributing to welfare of school, the community and environment.

Table 5.4 Mutual Understanding and Citizenship definitions (adapted from CCEA's definitions, 2007, pp. 5-7)

It was interesting to note that the above definition of Mutual Understanding was heavily influenced by the promotion of Citizenship education (Arlow, 2004) rather than by the

specific (EMU) objectives in Chapter 4's Table 4.1. Taken together, these 2007 definitions are based on respect and value systems which are consistent with teachers' interpretation at a holistic level. Perhaps this is why, in musical terms, the statutory KE 'Citizenship' was defined as, "Explore the power of music to evoke mood and atmosphere and to influence behaviour" (CCEA, 2007, p.8).

As explained in the methodology (Chapter 2) I provided interviewees with copies of the EMU objectives and the 2007 Music PoS on the basis that some younger teachers would have no knowledge of EMU and others may have had no immediate recollection of the exact content of the 2007 music document. While interested in their views of the relationship, if any, between the EMU objectives and the 2007 PoS, I was particularly keen to see if any would pick up the EMU statement that 'pupils should understand how music can help or hinder harmonious relationships' since that might be considered implied, rather than stated, in the 2007 document.

Possibly because of their own personal interpretations and particular experiences, the majority considered that the present curriculum reflected, to a large extent, the 1992 EMU requirements. "I think it's more or less the same, it matches", (interview with Dorothy, p. 4). "Yes, I think so. I think it is. I mean all of that can be covered by the new curriculum" (interview with Beth, p. 5), and "It's the same thing, only written in different words" (interview with Joan, p. 4). But Olive's integrated school perspective was more challenging.

> We do it as a matter of course ... the whole of Northern Ireland used to have Education for Mutual Understanding ... I don't think that it is as big as a cross-curricular theme throughout Northern Ireland as it used to be. (Interview with Olive, p. 2)

Paul's assessment of the relationship between the requirements of 1992 and the 2007 curriculum was also less positive. He considered that although there were "bits and pieces, it's what you do with it as well". Ultimately, his conclusion was "No, I don't really get the community aspect in the new curriculum" (interview with Paul, p.5).

Despite the above comments, responses to the comparison also depended, to a large extent, on teachers' particular curriculum content preferences. For example, the 1992 reference to the role of song/singing as part of group identities was commented upon by three teachers, outlining three different perspectives, the first two from secondary school teachers and the third from a grammar school teacher. The 2007 music

programme of study does not mention song, but for Beth, song, as culture and identity, played a significant role. Singing was not an important part of Louise's curriculum content although she thought folk songs would be good for talking about identities, but "It probably depends on the skills of the music teacher whether you'd be able to do that competently" (interview with Louise, p. 5). Jayne reflected an aspect of curriculum change which appeared to have lost sight of the voice as the basic instrument for all children and young people. "I would have had units on that, but not so much now" (interview with Jayne, p. 10). These comments reflect Pietzonka's (2013) belief in song as representing cultural identity rather than progressing mutual understanding.

Teachers' own perspectives also came to the fore when responding to the 1992 EMU requirement to become involved in a community music event, something that was raised by a few teachers. Considering Harland *et al.'s* (2005) longitudinal research, it was not surprising to hear Joan's interpretation of the statement as,

> 'Understand the contribution of music to community life' – that's in both curriculums and I think that is something that has really grown over the last 5 or 10 years. (Interview with Joan, p. 5)

Joan's comment may well reflect the existence of a parallel curriculum because although the 2007 programme of study makes no reference to community, teachers frequently spoke of their pupils' contribution to community life. All references made by teachers about contribution to, or affiliation with, a wider community were usually understood as contributing to the immediate community within which the school was located. They always related to out-of-school events that involved extra-curricular activities. Peter talked about visiting different care homes and taking part in (competitive) festivals and concerts. A wider perspective was recounted by Gail, where local schools, adult choirs and a community band contributed to a public concert. The fact that the concerts were not initiated by the schools, but by a local agency, raised the question of perhaps too high expectations being placed upon the school classroom communities for delivering cross-community cohesion. It does however point to the fact that music, even if it is the extra-curricular choral or instrumental work in schools, does have a part to play in promoting some form of social cohesion. This was despite Paul's experience in his present grammar school in the South.

> 'Being involved in a community music event', I don't see so much in the curriculum – it certainly isn't pushed in this area. (Interview with Paul, p. 5)

When asked if music could contribute to the development of mutual understanding across society, the majority of teachers' answers were always in the affirmative, but sometimes with acknowledgement of the reality of life in NI. The 1992 focus on the co-operative nature of music-making was defined in 2007's 'Mutual Understanding' as, "listen to compositions and performances by other members of the class, and discuss content and effect in the music" (PoS, CCEA, 2007, p. 38). No one queried the relationship between the two statements because co-operative music-making underpinned their music curriculum. There was, however, some ambivalence about the word 'understanding' expressed as a cognitive/affective response to a composition or performance, and understanding expressed as an empathetic response to the composer or performer (Hargreaves, 2015; Molnar-Szakacs, 2017). Although the 2007 'Mutual Understanding' statement encompassed cognitive and caring responses to pupils' efforts in the classroom, it did not appear to address mutual understanding beyond the classroom. Rather than talking about mutual understanding, teachers more frequently talked about 'mutual respect', perhaps what they sought to engender within, rather than beyond, the classroom. It was evident that although pupils may be critical of each other's endeavours, views and opinions, they must be respectful towards each other. "We might refer to it now and again when someone's speaking ... Have respect" (interview with Joan, p. 2). It was a situation, repeatedly emphasised by the teachers, as the foundation of musical learning in the classroom. Ultimately, it is possible that promoting cross-cultural understanding and respect in NI can be ignored since it is confined to classroom or school, and referenced, only, as a suggestion within the wider prescription of 'Cultural Understanding' in the 2007 PoS for Music.

The KS 3 music curriculum included the cross-curricular skill of having the ability to work with others on the basis of mutual support and understanding. Cathy, in her PC grammar school, talked about pupils' group work as a means of understanding each other's needs and abilities. For her, mutual understanding was about "learning the skills to work together as a team, and also, self discipline as well" (interview with Cathy, p. 2). Group work was also important for Rose in her PP grammar school because of the group dynamics. Her pastoral approach was represented when she recounted that "the quiet one got her hands on the loudest instrument at long last" (interview with Rose, p. 4). Nora, also in a PP grammar school, considered classroom group work to be a fundamental basis for developing the mutual respect that was important for pupils' future lives. This was consistent with intrinsic valuing of music education's

potential to reflect both 'Mutual Understanding' and 'Citizenship' as represented in Table 5.4.

> They've learnt how to interact, how to disagree with somebody in a non-confrontational way. They can express their opinion and they can listen to the other person and they can try things in different ways; the kind of society we want. (Interview with Nora, p. 3)

The teachers generally seemed confident that their pupils were developing mutual respect and understanding in their classrooms. Although this may have extended from the classroom to the wider school environment, there was no indication that it extended to the community beyond the school, or even to the wider community. Despite their overall positivity, participants were conscious of the limitations in what they could achieve beyond the classroom.

For Anna, music education was "not a panacea" for alleviating society's ills, a position she voiced very clearly.

> You're trying to develop mutual understanding, but by the time they get to us, they've already developed a lot of their attitudes and their beliefs. Their friends are a bigger influence on them than their teachers are ever going to be. So while you do try to do it, it's not always as effective as the things they're learning from their friends or from home. Music definitely has a role to play, but we can't do it by ourselves. (Interview with Anna, p. 3)

Conscious of Pietzonka's (2013) view that individuals in segregated settings can be hesitant to step across to the territory of the 'other side', it was interesting to hear Anna's above comment as a Catholic teacher in a PP grammar school and Paul's comment as a Protestant who spoke positively about his time as Head of Music in a PC grammar school. Questioning why personal religious affiliation had historically impacted on religion and teacher employment in schools, Paul commented that there remained "a fear and reluctance to work with those that are from the other side of the community" (interview with Paul, p. 4). Olive's integrated school experience, however, provided a working model of promoting mutual understanding and respect across a divided society.

> I have a drummer from a pipe band and he teaches people and helps people along with the bodhrán. We have flautists and we have pipers and flute players in other bands, and they will recognise music as a march or a reel and they play it together. They actually look for and find a common ground, enjoy the common ground and even will cross over into what we would call each other's territory ... it's lovely to watch. (Interview with Olive, pp. 3-4)

One important element in the 'Citizenship' KE was music's power in helping or hindering harmonious relationships, a point referenced by some teachers when talking about music's significance in Theme 1. The power of music under 'Citizenship' was referenced by the teachers only in terms of pupils' exploration of the 'Mood and Atmosphere' across the years of the KS. None mentioned the impact of mood and atmosphere as influencing negative behaviour at a micro level in NI. Perhaps it was understandable that just as Cathy (quoted earlier) wished to keep politics out of the classroom, there was a more general desire to avoid controversial issues relating to music's more aggressive cultural symbolism, as suggested by Paul.

> There is certainly room in the curriculum for a more targeted approach to conflict resolution ... but whether it can be done by a classroom teacher, successfully, I'm not sure. I think it might need a bit more specialist approach. (Interview with Paul, p. 3)

Paul's comment was reflective of Smith's (2001, p. 16) research that identified teachers' insecurity in dealing with what they termed the "other side" and called for a programme of professional development. This implication will be further discussed in the thesis' concluding chapter. While there is no doubt that religious/political affiliation and history underpinned many teachers' basic approach to the essence of music education, what Swanwick (1999 p. 30) called cultural 'reflection', it is also apparent from conversations with the participants that most have undergone a process of Swanwick's cultural 'refraction' through which they see and feel the 'other side's culture' as less alien, at least in musical terms. It was exemplified by Gail's positive PC grammar school comment on the role of Protestant bands in the local community. However, for some, there was a lingering doubt about moving beyond one's own background and experience. Alan's PP secondary school concern was that, "you're setting yourself up because they [children of the different cultural/religious identity] will know more than you know (interview with Alan, p. 1). And for Sharon in her PC secondary,

> If you don't have knowledge about something – it's not that you're ignorant about it ... you're not always open to it. I think that if the children know a little bit more [than I do] then they can make a better judgement [than me]. You have to teach them to value music from different cultures, but it's difficult. (Interview with Sharon, p. 4)

It is possible that teachers' lack of confidence plays a significant role in their approaches to curriculum content in terms of crossing musical boundaries. The situation brings to mind Swanwick's (1999, p. 3) view that "unless we have a clear vision of the potential nature and significance of music, it is

unlikely that our performance and teaching will come to very much". It is an issue which will be raised again later in the thesis.

Teachers' limitations to the wider development of pupils' need for 'Mutual Understanding' (and respect) was acknowledged by Anna's comment that pupils' social learning was more fully supplemented and effectively developed through family and peer influences. Mindful of related research findings by Muldoon *et al*. (2007); Hughes *et al*. (2016); Furey *et al*. (2016); and Duffy and Gallagher (2017), it would be interesting to investigate the effects of music education since 2010 on pupils' attitudes to the culture of 'the other side' (this and other ideas for further research will be outlined in the final chapter).

5.5 Key Issues arising from Themes 1 and 2: 'The Significance of Music in NI' and 'The Music Curriculum'

This section sets out four key issues drawn from subsequent reanalysis of data which emerged across the sections relating to the Themes in this chapter. Subsequent readings of the data analysis and revisions of chapter iterations afforded the crystallisation of key issues across sub-themes. They have arisen from teachers' identification and references to perceived sectarianism; the relevance of curriculum content to pupils' lives and musical interests; the lack of access to instrumental tuition; and the breadth of curriculum demand in relation to time available. The issues are, (i) the 'Closed Mind'; (ii) 'Relevance'; (iii) 'Equality'; and (iv) 'Curriculum Demand'. Each issue is contextualised and discussed in the following four sections.

5.5.1 The Closed Mind

While Music permeated all aspects of life in NI, the emotional significance attached to certain historical musical traditions was an issue of concern, particularly when it created a 'them' and 'us' environment as represented by NI's 'orange' and 'green' cultural traditions. The outcome of this situation, evidenced e.g., by Helen (p. 90), Sharon (p. 95), Alan (p. 123), Paul (p. 173) and the NQTs (Table 6.3) might best be represented as an issue of the 'closed mind'. It was, therefore, an issue within the segregated schools, a system of education that was supported by the churches, the

families and, ultimately, by NI's devolved Government. Approximately 93% of children in NI attended schools perceived as having a Catholic or Protestant religious affiliation (Hughes *et al.*, 2016). Family background as a dimension of the closed mind was highlighted by Alan when he described how his pupils were prevented from engaging in cross-community activity by their parents. The importance of family backgrounds in shaping young people's attitudes (Furey *et al.*, 2016; Muldoon *et al.*, 2007; Cassidy and Trew, 1998) raised the challenge of creating a cohesive society to be addressed through the provision of Shared Educational opportunities for children and young people (DENI, 2015). The Sharing Education Programme, identified in Chapter 1, will be discussed further in Chapter 6.

The issue of the closed mind was, to some extent, reflected in the Northern Ireland Statistics and Research Agency's (NISRA's) (2016) 'Good Relations: Update Report' on progress in community relations. The data indicated that 47% of young people and 52% of adults thought that relations between Protestants and Catholics were better than five years earlier, but it was still a significant drop from the 2008 statistics of 65% and 68% to the same question in the year after devolution was restored in NI. When asked about the future, there was a similar decline in positivity with only 38% of young people and 46% of adults believing that relations between the two communities would improve during the following five years. In terms of the Report's cultural identity indicator, 85% of adults stated that their children's schools were places in which they could be open about their cultural identity. This statistic holds a distinct possibility that the segregated school system may be supporting, rather than challenging, the closed minds that were indicative of the community contexts in which schools were located.

5.5.2 Relevance

One underpinning element in the 2007 curriculum design was that learning experiences should be relevant to pupils' lives. While the relevance of music education to wider aspects of adult life was identified by Nora in terms of "the kind of society we want" (interview p. 3), there was limited evidence of curriculum content that the pupils might find relevant to their present lives beyond the classroom. Alan, like most of the secondary school teachers used 'popular' music to engage the pupils and Philip identified changes in musical taste as 11-14 year-olds developed. Carol, in particular, highlighted the problem of curriculum music being relevant to pupils' lives when she

reported that pupils struggle to see the link between their own preferred music and that of the music classroom. Relevance is a value-laden concept and it was obvious that the curriculum designers' intent was to help pupils 'prepare for life and work' (Music Guidance, CCEA, 2007 p. 2). My understanding leads me to believe that Paynter's (1982) learning *in* and *through* musical activities had been reinterpreted by CCEA to place the emphasis on additional learning *through* music (the KE learning contexts) as a pathway towards creating a vibrant economy and a democratically-enhanced society (see Figure 4.4). Ultimately, the music curriculum perpetuated the historical balance of power between government and teacher and between teacher and pupil as identified in Philpott and Wright's (2012) curriculum scenarios. The receivers of that content, the pupils, had no input into the curriculum as designed, or to the programme of study content as interpreted by their teachers. The issue of relevance carried with it the challenge of identifying content of a music programme that would align development of musical potential with that of the myriad elements of youth music culture, a challenge raised earlier by Allsup *et al*. (2012) in their discussion of youth culture and secondary education.

One significant aspect of relevance which needed to be considered was that of curriculum music's relevance for those pupils who wished to follow their music education beyond Key Stage 3. This raised an issue of balance in learning content that was identified by Nora when she spoke of the frustration experienced by her 13-14 year-old pupils during the final year of Key Stage 3. There was classroom frustration arising from pupils who wished to continue music into examination preparation during the following year and those who did not. Yet relevance of learning content was not the only starting point for music education as argued by Allsup *et al*. (2012). They suggested a new focus on general educational ideals, reflected to some extent, perhaps, in the design of the NI's 2007 curriculum or Rogers' (1983) ideal of the 'fully-functioning person'.

5.5.3 Equality

Much of NI's social history has been concerned with the issues of equality between Catholics and Protestants that led to the Civil Rights marches of the 1960s. Articles 29 and 31 of the United Nations Convention on the Rights of the Child (UNCRC) (1990) state the right of the child to have its talents developed to their fullest potential through

education; to have equal opportunities for cultural, artistic, recreational and leisure activity; and to participate freely in cultural and artistic life (emphasis mine). If the above educational rights extended to the content of the statutory programme of study for music (2007), the child should have access to the full breadth of content specified in the legal document. This required equal access to the development of skills in performing music, composing music and listening to music. From a music-education perspective, and based on the teachers' evidence, it was clear that from 1992, equality of access to [free] performing skills tuition was not available in NI. Inequality of access that resulted in pupils' experience of disadvantage or alienation in the classroom was cited by Philpott and Wright (2012) as a failure of democratic inclusion. The result, as evidenced by all the participants during the research, was my clarification of a three-tier system of musical backgrounds which post-primary teachers had to accommodate and progress through their teaching: (i) the children who played 'folk' instruments, having learnt within a family or particular cultural context; (ii) the children whose parents paid for piano or orchestral instrumental tuition; and (iii) the children who had no experience of learning to play any kind of instrument, nor had they opportunities to develop their voice as a primary expressive instrument.

The demise of singing was an acknowledged outcome of the 2007 curriculum, identified, for example, by Jayne when she mentioned that she used to have singing and Louise who said that singing was not an important part of her curriculum. Although Paul mentioned recorder playing, the time spent learning to play the recorder, a possibility in previous curricula seemed no longer available, and where recorders had been replaced by electronic keyboards, teachers seemed unlikely to have the time to teach keyboard skills. It would appear that, to a large extent, performance for many pupils relied on their ability to play back their compositional efforts on the Garageband computer programme. Garageband was identified by the majority of secondary school teachers as a basic compositional resource in music classrooms. Those secondary school pupils, whose performing or notational skills were very limited or non-existent were dependent on the computer as both a compositional and performance resource, as in the schools of Louise, Sharon, Elaine and Helen.

The implications of available instrumental tuition was identified in an Education and Training Inspectorate's (2012) report on teaching Lambeg drum, bagpipes, fife and fiddle, funded by the Ulster Scots Agency, which identified pupils discovering what the ETI described as a "talent" for a particular Scots-Irish musical instrument. This finding raised an interesting point around the discovery of musical 'talent' and access to

instrumental tuition. One could conclude that the pupils' musical potential, identified above, was only discovered through access to the instruments and free tuition provided by the Ulster-Scots Agency's tutors. What musical potential might then be discovered if all pupils had free access to tuition on a much broader range of instruments than presently available?

5.5.4 Curriculum Demand

The question of subject balance was an unrecognised factor that contributed to the issue of Curriculum Demand. The Minimum Content Order defined the NI curriculum as a 'balanced and broadly based curriculum' (DENI, 2007, p. 3). While there was no doubt that sixteen different learning programmes (traditional subjects and new areas of learning) constituted a broadly-based curriculum, the balance in the curriculum was left to school management. Perusal of post-primary school inspection reports evidenced that in evaluating the quality of provision and the outcomes for 11-14 year-old pupils, the curriculum offer was found to be 'broad and balanced'. It was interesting to read this statement in the 2012 Inspection Report on Linda's school (p. 133) where music was timetabled for only half the school year, particularly since Linda reported her conversation with the Inspector. The 2014 Inspection Report on Beth's school, where the pupils had a one hour music class once a fortnight, also stated that the curriculum offer at Key Stage 3 was 'broad and balanced'. One interesting aspect of Inspection Reports on the schools involved in the survey was the lack of specific reference to classroom music or the music curriculum. There was sufficient evidence from the teachers to conclude that timetabled allocation for music classes had suffered as a result of the inclusion of three additional subject strands in the curriculum and a requirement to focus on cross-curricular skills, critical thinking skills and personal capabilities, often at the expense of musical skills.

Almost ten years into curriculum implementation, it was understandable that teachers appeared confident that they were implementing the full breadth of demand, yet there was no external proof since there were no longer subject-based school inspections. Although all participants talked about the power of music to influence behaviour, there appeared to be no recognition by any teacher of how the statutory statement for 'Citizenship' might relate to controversial aspects of music's influence on behaviour in NI's competing cultures (also raised by the NI Commissioner for Children and Young

People's Report, 2013) While Anna (p. 120) recognised that Music teachers could not solve society's challenge of creating social cohesion, the teachers' willingness to engage with controversial issues could be supported by social learning (Kanra, 2012). The need for teachers' social learning through appropriate training was identified by Paul and again evidenced in Duffy and Gallagher's (2017) research.

5.6 Promising Practices in Developing Respect

The above sections set out the educational challenges which, on the basis of the research, appeared to be problematic. They were negative aspects of the system within which the participating teachers showed commitment to educating their pupils in and through music. It is, however, important to recognise that the issues set out above, were accompanied by very positive elements in teachers' classroom practice. These evidenced music-education's potential to promote social cohesion by developing pupils' understanding and acceptance of difference; what teachers referred to as 'Mutual Respect'. James, in his Catholic school, addressed the 'fear factor' by providing opportunities for his pupils to play the Lambeg drum in his classroom (p. 102). Carol introduced tin whistle playing in her PP grammar school and provided pupils with an opportunity to join the school's extra-curricular Irish Traditional group. These specific cross-cultural approaches were supplemented, for example, by Joan's trans-national approach in introducing her pupils to the wider historical context of Celtic traditions across the United Kingdom and Elaine's classroom approach to integrating pupils from Eastern Europe. Anna, too, focused on music with the intention of developing her pupils' knowledge that the same tunes were utilised by both the orange and green traditions. Further examples of positive instances in promoting intercultural respect and understanding are discussed in the following Chapter 6, and implications for practice will be further considered in Chapter 7.

5.7 Summary of Chapter 5

This chapter was a discussion and reflection of two aspects of music's significance in NI: (i) its relationship with and out-workings of assumed cultural identities and (ii) its role in education as a statutory curriculum subject for all pupils aged 11-14 years. Data analyses revealed four overarching themes, the first two of which, 'The Significance of

music in NI' and 'The Music Curriculum', with their six sub-themes, were discussed in the chapter.

Teachers' personal responses to the significance of music in relation to NI highlighted its potential role in community wellbeing, but also, its more negative aspects in terms of cultural division. Sub-theme (i) addressed culture as indicative of national identities which were affiliated to Protestant or Catholic religious persuasions (e.g., Furey *et al*., 2016). Flowing from the divisions in national/religious identity, the concept of music as having an either 'orange' or 'green' identity was discussed across the different types and locations of schools. The existence of 'closed' cultural identities for pupils, and possibly, parents, was identified by three secondary school teachers, Helen, Sharon and Alan. Alan also identified how original lyrics of a song could be changed to promote a sectarian message that was representative of cultural division and hostility in NI society. Historical cultural hostility, the 'them' and 'us' mentality, as an emotional response to music, was also discussed in terms of Irish Nationalism or Protestant Unionism during times of social tension in NI. The existence of stereotypical views such as "Catholic children play different than Protestant children" were discussed along with teachers' approaches to promoting cross-cultural understanding in their schools, primarily in terms of promoting inter-cultural understanding, as referenced by Olive's integrated school approach.

Figure 4.4 in Chapter 4 set the challenge for implementing the music curriculum for pupils aged 11-14 years. Essentially, the curriculum objectives were about developing pupils as contributors to society, the economy and the environment. Music education had to play its part through teaching and learning in contexts that not only developed pupils' musicianship, but also promoted, for example, their moral, spiritual, ethical and economic development, as well as a range of cross-curricular skills, attitudes and competencies. All was to be accomplished within a reality of timetabled music for the equivalent of thirty to sixty minutes per week.

Despite their own valuing of music as a cultural phenomenon, teachers' approaches to implementing the contextual requirements of the programme of study (regarded by some grammar school teachers as 'contrived') also contributed to music's imposed instrumental valuing. Teachers' general classroom approaches appeared consistent with the public's perceived hierarchy of pupil ability in the secondary/grammar school

concept of education. This was represented, for example, in differing approaches to addressing world musics within the KE 'Cultural Understanding'. Music technology was a fundamental resource, particularly for pupils with limited instrumental performing skills. Unfortunately, the voice, a prime expressive instrument, appeared to be downgraded or overtaken, primarily by the use of percussion, electronic keyboards, guitars and pupils' own instruments. First-year pupils explored the musical elements before moving to teachers' chosen approach to delivering content that reflected the demands of the statutory curriculum. There was some ambivalence across teachers' understanding of what was meant by 'Mutual Understanding and 'Cultural Understanding' as two distinct key elements in the programme of study. Generally0, they talked about developing "Mutual Respect" with some also focusing on NI's cultural traditions, an example within world musics. Others dealt with mutual understanding/mutual respect as an important aspect of inter-pupil relationships in the classroom. The issue seemed to be one of curriculum interpretation as identified by Harland *et al*. (2005). The 2007 KEs of 'Mutual Understanding' and 'Cultural Understanding' do not appear to carry with them the breadth of Education for Mutual Understanding and Cultural Heritage (NICC, 1992) which were designed to address division in NI's post-conflict society through music. These may have been forgotten during the 'Long Review Process' set out in Chapter 4 (Section 4.5).

Further discussion of educational challenges and opportunities, as evidenced in the empirical data, will now be considered in Chapter 6, which focuses on Themes 3 and 4: 'Moving Forward' and 'Newly Qualified Teachers' Thinking'.

Chapter 6: Discussing the Empirical Data 2: Present and Future Challenges for Music Education in Northern Ireland

> Let the message go out loud and clear that Government here is a force for good. Joined-up decisions from a determined Executive can and will make a real and positive difference.
>
> (Northern Ireland Executive, 2016, p. 3. Extracted from the *Draft Programme for Government 2016-2021* by the two-party coalition formed by the Democratic Unionist Party and Sinn Fein).

6.1 Introduction

Overarching Themes 3 and 4 'Moving Forward' and 'Newly Qualified Teachers' Thinking' set the context for further discussion of the empirical data. As explained in Chapter 5, the identification of the themes followed a systematic process of reading, reviewing, comparing and contrasting all points emerging across transcripts. These were checked for validity with the help of two critical friends and the study supervisor, as well as informal discussion with other researchers at a conference and seminar series (Scharf, 2016, 2018). Themes 3 and 4 bring together views on the present state of music education in NI and its future potential, as expressed by twenty-two practising and ten Newly Qualified teachers (NQTs). The following sections discuss both themes with their related sub-themes. Theme 3, 'Moving Forward', has three sub-themes, (i) 'Constraints', (ii) 'School Collaboration' and (iii) 'Teachers' Views on the Future of Music Education'. Theme 4, 'Newly Qualified Teachers' Thinking', relates to a focus-group meeting with ten NQTs, facilitated by the group's tutor at the end of their teacher-education year. The intention was to capture their experiences and views of the music curriculum after teaching practice in ten secondary and ten grammar schools. This theme also has three sub-themes, (i) 'The Place of Music in NI post-primary Schools' (ii) 'Curriculum Content as Experienced' and (iii) 'Mutual Understanding'. Additional key issues emerging across Themes 3 and 4, as well as promising practices, are discussed in separate sections at the end, before the chapter summary. As in Chapter 5, the religiously segregated school contexts will be acknowledged with the following indicators: PP for a school whose pupils are predominantly from the Protestant community and PC for a school whose pupils are predominantly from the Catholic community.

6.2 Theme 3: Moving Forward

The title of this theme has been chosen to represent the participating teachers' views on music education since 2010, when the 2007 statutory curriculum was fully implemented. The years following 2010 saw three new government initiatives which had a substantial impact on schools. These were:

(i) *Success through Science*, which promoted Science, Technology, Engineering and Mathematics (STEM) subject qualifications (DENI/Department for the Economy [DfE], 2011);

(ii) *Entitlement Framework*, providing students with access to a wider range of qualifications: 24 qualifications courses for 14-16 year-old students (Key Stage 4) and 27 at post-16 (DENI, 2010); and

(iii) *Sharing Works: A Policy for Shared Education*, aimed at improving educational outcomes and promoting reconciliation by encouraging schools to provide opportunities for young people, from across the segregated schools system, to learn together (DENI, 2015, which built on the Shared Education Programme from 2007, initially funded by Atlantic Philanthropies and the International Fund for Ireland).

'Moving Forward' includes discussion of participants' thoughts on the continuing impact of the 2007 music curriculum within the context of the above initiatives. Sub-themes (i) and (ii) 'Constraints' and 'School Collaboration' consider how pressures on schools and teachers were balanced by increased educational provision and opportunities for pupils. Both sub-themes address music's position as a statutory curriculum subject for 11-14 year-old pupils and its availability as a valued qualification for 14-18 year-old students. Equally important, is the issue of music's potential contribution to societal cohesion through Shared Education opportunities for pupils across the segregated schools system. As the series of interviews progressed, it became obvious that school inspection reports by the Education and Training Inspectorate (ETI) carried significant weight in participants' thinking and approaches to teaching. Inspection reports on individual schools, published on the ETI website, included not only general aspects of curriculum provision, but also statistics on examination outcomes for the school. It was important, therefore, to recognise the influence of external examination results on the public's perception of a schools' performance, and its impact on subject-specialist teachers, especially since the 'Belfast Telegraph' publishes a yearly hierarchy of schools based on their pupils' examinations success. The value attached to extra-curricular musical

activity rather than classroom work, outlined in Chapter 1, will be addressed in this chapter.

'Constraints', the first sub-theme, focuses on the participant music teachers' views of the impact of the new initiatives which affected or impeded music as a curriculum and examination subject. The second sub-theme, 'School Collaboration', can best be summed up as participants' perceptions of the improved educational and social opportunities for pupils aged 11-18 years through Entitlement Framework provision and the Shared Education policy. Although the new opportunities for pupils may also have provided opportunities for teachers' continuing professional development, this appeared not to be recognised by the research participants. Against this background, the final part of the semi-structured interview sought to elicit how the teachers would like to see the music curriculum and examinations develop in the future (see the full interview schedule in Table 2.1). Discussion of 'Teachers' 'Views on the Future of Music Education' forms the content of the third sub-theme. As in Chapter 5, all discussion in Theme 3, 'Moving Forward', is based on interview responses of the eleven grammar-school teachers, the ten secondary-school teachers and the one integrated school teacher who participated in the research (see Table 2.2 in Chapter 2).

6.2.1 'Constraints'

This sub-theme discusses the teachers' experiences and views on the constraints which appeared to impede education at a general level and music education in particular. Many of the constraints appeared to be underpinned by widespread funding issues that impacted on schools, teachers and particularly on pupils' learning and progression pathways in music. Lack of resources was highlighted when teachers talked about the availability of classroom instruments or provision of music technology and training. For example, Cathy, in her PC grammar school, spoke about how lack of access to computers hindered her pupils' composing activity and Gail, in a similar school, talked about her own training needs. She felt her musical background did not equip her sufficiently to deal with the technology which formed a significant aspect of teaching and learning, "I would need to take a year out of school and train, but there's no funding available" (interview with Gail, p. 6).

From the pupils' perspective, perhaps the most significant aspect of constraint was lack of access to instrumental tuition which depended on parents' ability to fund lessons, and the impact this may have, for example, on children's self-esteem when they entered secondary education.

> I'm just trying to show that it's a worthwhile subject to be in; that it doesn't matter if you have never held an instrument in your hand before in your life, you've got a very important role within the class. You have so many levels within your own classroom and given the time allocation, it can become crazy. (Interview with Rose, p. 6)

Rose's comment highlighted an important factor that constrains music education for many children, namely their lack of access to tuition on musical instruments. It was possible that this reflected social deprivation as represented by the number of pupils who had 'free' school meals. Statistics for the 2016/17 school year reported free school meals for 41% of secondary school pupils and 14% for grammar school pupils. These figures represented an increase from the 28% and 7% respectively, quoted in 2012/13 (DENI, Statistics, February, 2017). It was interesting to note the new Education Authority's 'Interim Restructuring Outline Paper' for the Music Service which stated its intention "to expand current Music Service provision, catering for the needs of ALL [sic] children and young people" (Education Authority, 2016, p. 4). Given the education funding crisis at the time of writing, this presented a challenge.

Rose's comment on "time allocation" (see above quotation) raised the issue of timetabled allocation for classroom music when teachers were tasked with promoting the extraneous learning outlined in Chapters 3, 4 and 5. They reported limited music timetabling for 11-14 year-old pupils during Key Stage 3, a necessary foundation for access to valued external music qualifications. On the day of the interview Beth, in her PC secondary school where music was timetabled for one hour every two weeks, expressed her frustration after teaching a class she had not seen for a month because she had had to attend a non-school event during class time the previous week. "You're trying to pick up what you have done a month ago–they don't remember; talk about continuity" (interview with Beth, p. 9). Linda's PP secondary school's timetable allowed its pupils to have music for only half the school year, as part of what she called a 'carousel' curriculum (the division of the school year into subject blocks with limited teaching time). Her challenge was further compounded by the wider demands of the statutory music curriculum. "Now we're focusing more on skills and thinking skills and personal capabilities. I would do those things" (interview with Linda, p. 2). Given Linda's particular circumstances, it was interesting to read the ETI's (2010) evaluation

of the implementation of the 2007 curriculum. It identified a need to address "the mismatch between the Key Stage 3 skills-based curriculum and the content-based General Certificate of Secondary Education (GCSE) examination specifications" (ETI, 2010, p. 15).

Nora and Jayne in their high-performing PP and PC grammar schools also felt constrained by their schools' music timetabling pressures. Nora recounted how she had "battled" for seventy-minute lessons for pupils in Years 8 and 9, only to have the time cut to one thirty minute lesson per week for her Year 10 pupils, the preparatory year for subject choice at the end of KS 3. The reduced time allocation, as reported by Nora, resulted in frustration for those pupils who wished to pursue GCSE music, and behavioural issues for those who did not. Jayne's reaction to her school's idea of limiting KS 3 music to a restricted 'carousel' curriculum provided a contrast, not only to Nora's situation, but also, to Linda's acceptance of the carousel curriculum in her secondary school. Jayne's response to the carousel suggestion was,

> Disaster, kill your subject – no way! Practical skills development, even in an hour a week you are, "Guys, you're not going to be able to play this suddenly, but look, the door is always open ... come over at break time and pick up that ukulele if you're finding that chord hard". And some of them do ... which is brilliant! (Interview with Jayne P. 9)

The timetabling constraints also appear to have impeded music's potential contribution to the shared learning requirement of the 'Sharing Works' policy (DENI, 2015) and the Shared Education Act, (NI Executive Government, 2016). This aspect of constraint will be discussed under sub-theme 'School Collaboration'.

One interesting point, perhaps exemplified by responses from Nora and Jayne's experiences and comments, was the possible impact of teachers' personalities on classroom interaction, the idea that a teaching style or type of personality may promote or inhibit pupils' learning. Both teachers were highly qualified, with similar educational backgrounds, and both were fully committed to their teaching. On each occasion, they met me for the first time, yet their responses in the interviews were quite different. Nora was quiet and serious while Jayne engaged in lively chat. The idea of differing teacher personalities was also raised by Anna when commenting on teaching styles in her school's music department. "She [her music colleague] is very regimented in everything she does, whereas I couldn't be more laid back if I tried ... you still get the work done" (interview with Anna, p. 9). The impact of psychological characteristics on teaching effectiveness was researched by Klassen and Tze (2014), Jozek (2014) and

Burns and Machin (2013). Klassen and Tze's meta-analysis of 43 studies found a small, but significant effect between teachers' psychological characteristics and teaching effectiveness. While a possible relationship between teachers' personalities, their teaching styles and examination outcomes would merit further research, it could have ethical implications, particularly for teacher employment. Although this topic falls beyond the scope of the present study, it will be taken up again when considering issues for further research in the concluding chapter.

There was a general view that the introduction of the Entitlement Framework (EF) and the government's promotion of STEM subjects had constrained schools by bringing with them the demise of small classes for external examination courses. This had a significant impact, particularly on secondary schools' Advanced (A) level music provision. The data indicates that music, as an A level subject for 16-18 year-olds, was taught mainly in the grammar schools and, according to Olive, was sometimes shared across grammar schools. In order to retain the subject at A level, some schools had imposed timetabling constraints by cutting the time available to teach the course, but with an expectation that the necessary grade standards would still be achieved. This was the case in Helen's and Philip's PP secondary and grammar schools where the A level music course was required to be covered during a 50% reduction in timetabled provision. The opportunity to retain music as an examination subject for the students was, therefore, balanced by additional pressure on the teacher. Helen, teaching in one of the two secondary schools that retained A level music (from the ten surveyed) reported having to give up what she considered her 'free' time.

> If they can't all come at once I get them in dribs and drabs; we stay after school and we do what has to be done! It's my subject and I'm protecting it like it's going out of fashion. It's hard, and it really is becoming harder. (Interview with Helen, p. 7)

Philip was required to teach his students in the first and second years of the two-year A level examination preparation, together, in the one timetabled slot. During his interview in June, he mentioned his challenge for September 2016 when half of his music class would be completing the final year of the old syllabus and the other half starting a new syllabus. He also spoke more generally of the challenges facing music as an optional subject after Key Stage 3, in particular the impact this could have on local secondary schools that were no longer able to offer A level. "They stop at GCSE ... then again the GCSE might disappear from one of them as well and that would be detrimental to a post-primary school" (interview with Philip, p. 7).

Philip was the only teacher who exemplified the impact of the STEM subjects when he recounted his experience of A level subject selection by pupils.

> They would say, "For Science I'll do... " but, "You're not a scientist". Rarely would you get a proposed scientist saying, "And from my Arts I'll do". It's being suggested that people are starting to believe that Advanced level music doesn't matter. (Interview with Philip, p. 8)

One senior educationalist, involved in examinations, described the arts subjects as being at a "tipping point" (Personal research diary note of an unrecorded meeting on 5th January, 2017), a situation which reflected Philip's fear of losing music qualifications. An indication of the reduced uptake of music at GCSE and A Level can be gauged from the numbers of NI students achieving the NI Examination Body's (CCEA's) music qualifications over a five year period (2012-2017). At GCSE level, the numbers fell from 1,820 to 1,530. The number achieving an Advanced Subsidiary qualification (based on the first year of the A level course) fell from 603 to 496; and the number achieving the full A Level qualification fell from 485 to 344 (CCEA statistics obtained on request). A similar situation in England was noted by Alberge's (2019) article in 'The Guardian' newspaper which identified social deprivation as a significant factor in the 35% decline in A level music entries (2012-2018), described by the Royal College of Music's chair of vocal performance as "a crisis point in music education".

Despite the issues outlined above, the participant teachers recognised their contribution to enhancing the school's reputation through extra-curricular musical activities, an unacknowledged constraint on their own free time. Rose and Anna, teaching in PP grammar schools, raised the point alluded to in Chapter 1, that school music is often appreciated more for its extra-curricular contribution than for the classroom teaching and learning. Rose pointed out that she didn't want to end up as "the public relations department of the school" (interview with Rose, p.8). Anna talked about how after-school musical commitments placed constraints on her own free time, raising, for example, the impact of a school's expectation on a teacher's personal wellbeing.

> They want you to have a choir for this, the orchestra to play at that and a carol service in among everything else. It's very good for the PR of the school ... but that requires work and sometimes I think that people forget that. (Interview with Anna, p. 7)

The surveyed music teachers did not appear to be aware of the intended outcomes of the three government initiatives outlined at the beginning of the chapter, but only of

the impact on music provision in their schools. The focus of the initiatives was students' future potential, not that of the teacher or the school. Yet, as in previous initiatives, the schools and teachers were the conduit for success or otherwise (Harland *et. al*, 2005). The constraints outlined in this section were balanced by increased opportunities for pupils in the Entitlement Framework. Yet, at the same time, uptake of arts qualification courses was constrained by the push for student uptake of the STEM subjects. Free choice of examination courses was intended to meet pupils' interests and aspirations, provide progression pathways and lead to better qualification results. Shared Education was also intended to promote improved educational outcomes and, at the same time, contribute to community cohesion, defined as 'reconciliation' (NI Executive Government, 2016). School collaboration, was the intended mechanism for delivering these desired outcomes. Participants' experiences and views of school collaboration are discussed in the following section.

6.2.2 'School Collaboration'

This section focuses on the new educational landscape where schools had to collaborate in order to fulfil their educational responsibilities. It encompasses views on the statutory implementation of the Entitlement Framework (DENI, 2010) and continuing progression towards the Shared Education policy (DENI, 2015). The responses of participating teachers and the possibility of unforeseen consequences arising from the two initiatives will be discussed in this section.

Although school collaboration through the Entitlement Framework (EF) and Shared Education are about improving educational outcomes, there is a fundamental difference between the two initiatives. Shared Education required cross-community involvement in bringing pupils from different religious and cultural backgrounds to learn together, thus promoting reconciliation and societal cohesion. The EF school-collaboration, on the other hand, was about creating greater choice in the provision of qualifications for 14-18 year-olds, not necessarily requiring cross-community involvement. There appeared to be no consensus as to how improved educational outcomes might be evidenced in terms of qualification outcomes or societal cohesion. Borooah and Knox's (2015) review of Shared Education initiatives led them to conclude that achievement of one would not necessarily deliver the other.

When talking to teachers, it became apparent that they interchanged the two labels, 'collaboration' and Shared Education, as meaning the same thing. For example, while Anna (interview, p. 8) talked about *collaborating* at A level, she mentioned *sharing* at the GCSE level. Both activities relate to qualifications and would be recognised as the collaboration which underpinned the EF. Shared Education was focused on all pupils in full-time education, basically for school pupils aged 4-18 years. In terms of this present research the following sections discuss the interview data in two parts: firstly, 'Collaborative provision of access to external qualifications for students aged 16-18 years' followed by, 'Collaborative provision of shared learning opportunities for pupils aged 11-14 years'.

Collaborative provision of access to external qualifications for students aged 16-18 years

It could be argued that collaboration for 16-18 year-old students was designed to be a cost-effective means of providing them with opportunities to select from approximately twenty-four examination courses. The breadth of choice could not be provided by an individual school on the basis of enrolment numbers within the segregated system, as outlined in Chapters 1 and 2. The EF had brought with it, "the avoidance of courses running with small classes" (Education Minister, O'Dowd, in response to an Assembly question on 14 May, 2012). While DENI reported a significant number of courses operating with fewer than ten pupils (Together Towards Entitlement, 2009, p. 7) there appeared to be no consensus on what constituted a small class. Prior to the introduction of the EF, provision for valued qualifications in all statutory curriculum subjects, would have resulted in small classes for less-popular subjects such as music. Paul, in his PP grammar school in the South, considered himself lucky that music class of 5-7 pupils was considered a valid number in his school because, "it's only when things get totally bad and we couldn't fit it into the timetable that you would even consider sharing" (interview with Paul, p. 7). Paul's comment raised a number of issues around the question of class size, especially what constituted a small class. Edward had also commented that his class of four A level students was usually supplemented by one or two from the local secondary school, so perhaps grammar schools acknowledge music's historical position as an elective A level subject by accepting smaller classes.

All A level subject courses are perceived as high-status since they create gateways to Higher Education. The collaborative pattern that emerged in terms of A level music

study was that it was normally provided by grammar schools. The secondary school pupil who wished to study A level music was taught by a grammar school teacher as part of a grammar school class, in a grammar school, thus diminishing the role of the secondary school music teacher, as exemplified by Dorothy, Olive, Nora, Jayne and Paul (Section 6.2.2). Nevertheless, the secondary school's loss of an A level subject was compensated by the additional unearned recognition it gained through published examination statistics. Although the grammar school did the teaching, the secondary school pupil's examination result was counted as the secondary school's subject results. Dorothy, in her PP grammar school, was rather nonplussed by this situation, but spoke positively about the secondary school pupils. She reported gratitude from the visiting students, commenting that they were all "very good" and that the teachers in the secondary schools were "really, really good ... it's just a shame that the other schools do not have the finances to start up the A level music course" (interview with Dorothy, p. 5). It was possible that increased financial pressures, rather than any intrinsic valuing of the subject 'music', created an emphasis on class size within eight of the participating secondary schools which did not provide teaching for A level music. The particular problem for rural secondary schools was spelt out by Louise in her PP school in the East.

> There are very few schools willing to collaborate with us. We're 12 miles from anywhere; we start very early, at 8.30 am. The [other school] starts at 9.05 so by the time their pupils come here, it's nearly 9.45. We've already had an hour's class by that stage, and that's the closest school. They're a country school too and they're trying their best, but it's difficult. (Interview with Louise, p. 7)

Louise, like teachers in the other secondary schools, generally had sufficient numbers to facilitate GCSE classes or an equivalent music-related qualification. Sharon, in a rural PC secondary school in the South, considered herself lucky that her school was large enough to provide both GCSE and A level music because, "Geographically it would be impractical for us to collaborate" (interview with Sharon, P. 6).

The emphasis on class size may also have had an impact on A level music provision in some grammar schools. Although not personally involved, Olive, in her integrated school, spoke of collaboration in her area where the students from three grammar schools attended a fourth school for the A level music course.

> What is actually happening in those three schools out of the four is that the children say, "I'm going somewhere else for A level so why should I stay for orchestra?" ... less loyalty to their own school, and that's really difficult. (Interview with Olive, p. 5)

There was no consensus amongst the participants on the challenges presented by EF collaboration. Gail, in the South, had an issue with collaboration because of travel time between schools. Her pupils were missing out on other subjects and extra-curricular music. Carol, on the other hand, spoke positively about A level music collaboration in her town in the East when she said that there were no issues. "It's very much standardised now. The only thing is they have to leave five minutes before the end of the class to get their taxi, but that's no problem" (interview with Carol, p. 6).

Two interesting examples of EF collaboration which also encompassed Shared Education were provided by John in his PC secondary school in the North and by Anna in her PP grammar school in the West. John spoke of how he and his colleague in a PP secondary school shared GCSE teaching in their schools which 'faced' each other across the road, in a small town. "We're willing to share and help each other". John also mentioned that his pupils had participated in GCSE composition workshops in a neutral venue, facilitated by an outside body, "but that's all dependent on funding and time" (Interview with John, P. 4). Anna, in her PP grammar school in the West, outlined an approach where she and her colleague in the PC school took it in turn to teach the A level music course on an alternating two-year cycle. Anna understood the financial problems, but thought the two schools should facilitate the teaching through better collaborative timetabling. Philip, on the other hand, exemplified what might have indicated an unforeseen consequence of A level collaboration on a minority subject when he spoke of one or two secondary school pupils who joined his grammar school music class. "They can always feel a bit like the outsider – coming in a bit late and having to leave early. It sets them apart a bit, although we try not to let that be the case" (interview with Philip, p. 6).

With music being a small entry subject, the idea of the 'outsider' took on greater significance when a single secondary-school student joined the grammar school class. Grammar/secondary school perceptions mentioned in Chapter 5 (Section 5.4.2) were articulated by PP and PC grammar school teachers Nora and Jayne, below.

> There are issues in terms of the level the pupil might be coming in at; their self-confidence and how they feel in a class where you might have people who are hungry not only for grade As but for A*s. Their work ethic might not match that. Realistically, you might have to spend 90% of your composing time with that pupil to try and bring them up to a reasonable level, and then you're effectively denying the other pupils of that time as well. It's a really difficult issue. (Interview with Nora, p. 5)

And

> It's hard because you assume they know what your students know. They have to make it clear when they don't understand what I'm talking about, because their silence to me is, "I get you". I may offer a little bit more support to some, but I've found it challenging. They're at a disadvantage because they're not on the premises with me all of the time. The timetables don't work and you're going: How's it going to work as a collaborative subject if they can't be in the class when they need to be in the class? (Interview with Jayne, p. 11)

[The above comments provided a further example of the two teachers' personality differences in the ways in which they expressed their thoughts.]

While pupils in grammar and secondary schools followed the same programme of study for 11-14 year-olds, Beth's comment on her students' movement to a grammar school for the A level music course, provided insight from the secondary-school teacher's perspective.

> I find that it can be to their disadvantage ... they've to get used to a new building, new teachers and so on. Some of them do very well, but some may find it harder to adapt to a different style of teaching. I feel that the children need a lot of guidance and they maybe just cannot work that well on their own. (Interview with Beth, p. 7)

The above quotations again raised issues of differentiation between secondary and grammar schools, between selective and non-selective education and possibly, between approaches to teaching methodology and examination preparation. They were, perhaps, also indicative of a more general perception, across and beyond the school population, that pupils in secondary schools were academically less able than their grammar school peers, a point referenced in Chapter 5 (Section 5.4.2). The problem, resulting from grammar school selection, was identified as "many pupils who do not gain a grammar school place experience a sense of failure and lose confidence and belief in their ability" (The 'Costello Report', DENI, 2004, p. 10). It is possible that the problem was compounded by the impact of the EF on minority subjects such as music.

Chapter 2 addressed my insider/outsider position during the interview visits to the twenty-two schools (e.g., Leigh 2014; Wiederhold, 2015). Comments from Philip, Nora and Jayne also raised the concept of insider/outsider from the pupil's perspective. The data showed that school collaboration, in terms of the A level music course, also had the potential to carry with it the insider/outsider phenomenon. The stress experienced

by the 'outsider' in the classroom, for example, in contexts such as those outlined by Nora and Jayne was likely to have a detrimental effect on the student's self-esteem or even mental health. The issue attained greater importance when considered against the findings of the Costello Report, referenced above. While Chapter 3 touched upon the positive relationship between music and mental health, it is feasible that music, taught in circumstances, outlined above, and used as an instrument of assessment, could have the opposite effect. The collaborative effect in more popular subjects, where larger numbers of students were involved, was less likely to have had a negative impact on the visiting students. There appeared to have been little, if any, research on the health and wellbeing of students' collaborative school experiences when preparing for high-stakes examinations. The increased opportunity, in terms of access to qualifications for the student, may have carried with it a negative impact in terms of the student's wellbeing or even the relationship between the music teacher in the student's home school and the teacher in the grammar school. This was an area for potential research since a senior executive in the Education Authority (EA) advised its Education Committee (EA minutes of Education Committee meeting, 12/1/2017) that there was, at that time, no evidence base to provide information on the operational impact of the Entitlement Framework on schools or pupils.

Collaborative provision of shared learning for pupils aged 11-14 years

Shared Education, beyond that provided by integrated schools which educate approximately 7% of pupils in full-time education, was based on an understanding that integrated education could not alone resolve the problems of religious segregation and divergent political aspirations that underpinned NI society (Hayes and McAllister, 2009). Duffy and Gallagher (2017, p. 115) posited that 'no single structural model of schooling unambiguously guarantees either a malign or benign impact on intergroup relations'. Shared Education was not a structure, but rather a process that built on the cross-curricular theme 'Education for Mutual Understanding' (EMU), developed by the NI Curriculum Subject Working Groups (NICC, 1991) and referenced in Chapter 4 (Table 4.1). Despite its low impact on pupils' curriculum experiences (Harland *et al.,* 2005*),* the focus on developing 'mutual understanding' continued to underpin curriculum revision (1994-96) and the development period of the 2007 curriculum (1998-2006). Shared learning, supported by the 'Shared Education Programme' (SEP), funded by Atlantic Philanthropies and the International Fund for Ireland, was managed by the Education Department at Queen's University, Belfast. SEP was assessed by the Education and Training Inspectorate (ETI, 2013) and evaluated by McClure Watters

(2014). Shared Education continued to evolve and was legally recognised in DENI's (2015) 'Sharing Works' policy and the NI Executive's Shared Education NI Order (2016). The purpose of the Order was to facilitate the education together of "those of different religious belief, including reasonable numbers of both Protestant and Roman Catholic children or young persons" (NI Executive, 2016, Ch. 20, p. 1).

At the time of the interviews (November 2015 to December 2016) none of the interviewed teachers expressed awareness of the 'Sharing Works' policy, although when asked about Shared Education, most expressed positive views on the idea of sharing for their 11-14 year-old pupils. Finance appeared to be an important element in promoting sharing. For example, Beth, working in a PC secondary school, spoke of having had external finance to support a well-received concert in which pupils from all local schools contributed to a cross-community choir by rehearsing in the evenings. From Beth's perspective, "It's great getting pupils to work together; I think you need to go further than your own school" (interview with Beth, p. 2).

Carol and Linda in their PP grammar and secondary schools were positive in their response to Shared Education because, for example, in each case, they considered that the teachers in the Catholic schools would have more expertise in teaching the Irish traditional music that would not be part of their own cultural experience. This assumption may be based on a mistaken belief that all teachers in PC schools are Catholics, that all teachers in PP schools are Protestant, or even on the idea that Catholic teachers have a particular facility in terms of Irish Traditional music. The data showed that at least two Catholic teachers were teaching in PP schools. Although Louise's PP secondary and Cathy's PC grammar schools were located in rural areas, they, too, were positive about the idea of sharing, provided intended outcomes were clarified, issues of timetabling "sorted" and adequate resourcing available. Despite positivity, however, the general view was that the restricted timetable allocation for music and the logistics of moving pupils during the school day would create a significant barrier for Shared Education in music. Logistical problems had been identified by Donnelly and Gallagher's (2008) study and again by the NI Commissioner for Children and Young People's Report (2013). The problem was exemplified by Gail where, irrespective of distance, her nearest school timetabled music for only half an hour each week, but "if you could do a project for students in two schools ... it would be brilliant" (interview with Gail, p. 4).

Peter, the Vice Principal in a PC grammar school also spoke positively about sharing, particularly in urban areas, but he, too, acknowledged problems of transport, supervision and resourcing in rural areas. His proposal for out-of-school educational trips with another PP school had been rejected by DENI because of teacher/union action around the issue of Key Stage 3 assessment in his school. This raised an issue of DENI priorities in terms of the relationship between measuring levels of attainment in the cross-curricular skills of Using Mathematics and Communication, and promoting Shared Education. Despite his school's rebuff Peter was convinced of the importance of sharing through music, "when musicians are playing together, the focus is if the other person is in tune or not" (interview with Peter, p. 2). Peter was also positive about the potential of internet technology in shared composing activities. Borooah and Knox (2015) had also identified the use of video conferencing to support face-to-face classes in a shared learning in science case study. A different perspective on Shared Education was presented by Helen, a senior member of staff in her PP secondary school. In her opinion, Shared Education was better operating at cross-curricular rather than at subject level because, "My music department, I'm very protective of it, it's my little kingdom, it's like my little testament in some way" (interview with Helen, p. 5).

Although Olive, in her integrated school, was the only teacher engaged in cross-community education during the period of data collection, Elaine and James in their PC secondary schools mentioned that they had submitted Shared Education music proposals to the Department of Education for the 2016-17 school year. Despite Elaine's view that 11-14 year-old pupils would not be mature enough to move between schools, she and her partner school had been successful in securing funding for their performing arts project involving workshops and a concert. Elaine was interviewed in January 2016 so I was interested to find out if the project had progressed at the beginning of the new school year. Email contact with Elaine was re-established in November 2016 asking if the performing arts project had 'got off the ground'. Her response was that approximately seventy pupils aged 11-18 years had been involved in preparing for a well-received concert for parents and the wider community (September 2016). She described the development process.

> The choir had several rehearsals together focussing entirely on learning rather than any ice breakers or getting to know each other activities. We mixed them in and they just accepted and got on with it. There was also a dance routine - four dancers from each school. We paired them up, told them what to do, and they got on with it. We had a mixed cultures band that performed a mix of Traditional Irish and Ulster-Scots music. The pupils seemed

> to really enjoy it [but] I would say the majority saw it as a performance project rather than cross-community which is really how it should be. (Email post-interview follow-up from Elaine, added to interview transcript, p. 6)

While feedback from the project was positive, Elaine spoke about inherent problems in preparing for the concert during the school day when pupils and teachers missed their normal timetabled lessons. Her comment that "if it was my decision I would have run it as an afterschool club rather than take it out of curriculum time" (ibid. p. 6) was consistent with the thoughts she expressed during her interview.

Elaine's report highlighted the tension between sharing education during school curriculum time and the social aspect of 'getting to know' each other as a basis for developing mutual understanding and respect. This was an important element, lacking in Elaine's school-day collaboration. Elaine acknowledged the issue when she stated that there was no time for ice-breaking activity and that the whole project was teacher directed. She also commented that her timetabled cross-community work with the choir had a detrimental impact on her music classroom teaching. This is, perhaps, why she thought that after school sharing might be more appropriate and why she described the sharing experience as a performance rather than a cross-community project. When considering her experience of promoting cultural understanding through teaching NI and Polish pupils, Elaine exemplified successful integration of in-group/out-group cultural collaboration. Her music curriculum approach to integrating her Polish pupils' culture alongside that of her own pupils during classroom and extra-curricular music activities, created the extended (school) contact which promoted opportunities for pupils' self-disclosure and the development of empathy, identified by Turner *et al*. (2013) as the processes necessary for reducing intergroup conflict. Evidence of Elaine's success was outlined in Chapter 5 (section 5.3.3). Given the problems of Shared Education in Music at KS 3 during the school day, as identified by participants, it was interesting to note Loader's (2017) suggestion for the provision of social opportunities beyond the classroom in the form of extra-curricular activities and shared break-time opportunities.

During his interview, also in January 2016, James, in a PC secondary school, reflected Peter's view of group music-making when he spoke enthusiastically about his idea for a cross-community wind band project with the neighbouring PP secondary school. The intention was to timetable a weekly block in both schools to provide wind band tuition

for first year pupils. The meeting with James was also followed up (November 2016) with an email enquiry asking if his proposal had been accepted. His email response:

> The wind band is up and going ... we practice at the other school every Friday 10am-10.40am. It's working great! We have a total of 50 pupils taking part in the project. The pupils are all beginners and it is led by the music service. Pupils walk to the other school for the project. (Email post-interview follow-up from James, added to interview transcript, p. 9)

January 2017 brought a further email update from James, "the sharing is still taking place and will do for the foreseeable future. It's working really well". (Email from James, added to interview transcript, P. 9). His creative thinking suggested a model that was in line with the Shared Education policy of promoting good educational outcomes, reconciliation and effective and efficient use of resources; an idea that would be worthy of further exploration. It also provided a way of addressing the tuition gulf between those pupils whose parents could afford to pay for instrumental lessons, and those who could not. The most positive outcome of this project, beyond that of pupils getting to know each other through working together, was that they all started their post-primary music education on a 'level playing field'.

With Shared Education taking place during the school day, it was likely that the focus of learning would, in some way, relate to the demands of the NI Curriculum or aspects of local community life. This was the context in which Duffy and Gallagher (2017) carried out their three-year case study research (2011-2014) on the consequences of social deprivation. Of the eight schools involved in the research only three were post-primary schools where the pupils focussed on issues that included anti-social behaviour, substance misuse, healthy life and social media. While the outcome of the Shared Education experience was considered positive, particularly because of its relationship with wider curriculum content and evidence of emerging cross-community friendships, the teachers highlighted issues of funding and the challenge of addressing controversial issues which arose beyond the intended thematic content. For example, one challenge was identified as, 'how to talk about religious or political themes in shared learning environments' (p. 5). This was a reflection of Paul's comment in Chapter 5 on the need for specialised training for teachers. Based on his own prior experience of having taught in a PC grammar school before moving to his PP grammar school, Paul outlined his idea that it would be good to have teacher exchanges in schools across the religious divide. This would be an issue that would benefit from further exploration because the success of Shared Education needs to be in the hands of teachers who are not fearful of

moving beyond their comfort environments and addressing challenging issues in the classroom.

Loader and Hughes (2017) researched the outcome of shared classes by sixty pupils aged 14-18 years across two segregated schools. One significant finding was that six Catholic and four Protestant pupils (10% of the cohort) discovered shared interests and reported 'a level of intimacy' by meeting as friends beyond the school. The power of musical engagement as a bridge across the religious and (possibly) cultural divide was evidenced by the words of one pupil in the research report.

> Well, one of the guys in my music class, I'm in a band with him now, so [our relationship]'s pretty close. I only met him this year, but he had the same sort of musical taste and, like, taste in everything that I did, so we just hit it off right away, and around December time we decided we'd just start a band together so we've had a pretty close relationship. (Loader and Hughes, 2017 p. 123)

This seemingly insignificant, outcome showed positive potential for musical encounter during in-group/out-group contact. The pupil's acknowledgement of having 'a pretty close relationship' reflected aspects of self-disclosure and empathy (Turner *et al.*, 2013; Stringer *et al.*, 2009, 2010). The quotation was further acknowledgement of Peter's, James's, Elaine's and Cathy's view that when performing music in a group, one just concentrates on 'getting it right'. The particular intergroup friendship demonstrated in the above quotation also had the potential to promote more positive attitudes within, across and beyond the immediate school communities. The 14-18 age range of pupils in Loader and Hughes' research reflected a period of significant maturing of ideas and outlook in pupils' lives. This was exemplified to some extent in Chapter 5 when Philip addressed stereotyping by highlighting his pupils' changing musical preferences during the school year.

A detailed independent evaluation report of the Phase 2 Shared Education programme, 2010-2013 (McClure Watters, 2014), identified a number of positive short-term outcomes for those primary-school pupils and teachers engaged in both curricular and extra-curricular experiences. While art and drama were mentioned, there was no reference to music. September 2016 saw the publication of the ETI's interim evaluation report on Shared Education Partnership projects (2013-2016), based mainly on primary school collaborative projects. It was interesting to note the ETI's conclusion (p. 6), that the value of pupils' engagement in arts projects [only] "benefitted the development of

their personal and social skills". The report did, however, include one important evaluative statement namely, teachers' need for support and guidance on dealing with controversial issues, as indicated in previous research findings (e.g., Gallagher, 2016; NI Commissioner for Children and Young People [NICCY], 2013; Donnelly and Gallagher, 2008; and Smith, 2001).

The focus on developing respect for difference underpinned much of this present research and those music teachers who participated were very clear about their role in promoting respect (what they identified as 'mutual respect') within their classrooms. While this, no doubt, supported 'community cohesion' within the community represented by the school, the issue to be addressed by the Shared Education Programme was not community cohesion, but rather, societal cohesion which implied a much broader canvas. Carol spoke about sharing education, not from her teacher identity but from that of a young mother when she said that anything that broke down barriers in NI was worth pursuing, "And if music can be the way to help that, then brilliant!"

> How it would actually happen – I have no expertise in that, but I'm a mummy to two boys, one of whom is starting school next year. My only hope for him is that he grows up in a more progressive Northern Ireland than I did. Anything that breaks down prejudice for young people is a great idea in my eyes. (Interview with Carol, p.5)

While music's potential contribution to Shared Education was recognised by most of the participant teachers, they appeared to believe that Shared Education had not, at that time, established its potential to bridge cultural exclusiveness. James's Shared Education wind-band project, outlined earlier, was one significant innovation which defined a role for music that encompassed the full aim of reconciliation and improved educational outcomes referenced by Borooah and Knox (2015). The similarities between EF collaboration and Shared Education initiatives created a potential risk in that the qualifications focus of the EF could subvert the community cohesion and reconciliation aims of Shared Education (Hughes *et al.*, 2016). Barriers to Shared Education which appeared to be unaddressed, but were evidenced in this present study, included, for example, the stigmatising of the secondary school pupil in the grammar school class, possibly based on perceived academic ability (Borooah and Knox, 2015; NICCY, 2013). Ultimately, research on the outcomes of Shared Education was on a continuing trajectory with full impact not yet realised.

School proximity was a critical element in the success of collaborative working, as evidenced by James's wind-band project and John's collaborative GCSE teaching, but these were isolated incidents in the data. Expressions of concern were more prevalent. While the concept of Shared Education was still evolving and monitored by University scholars and the ETI, music teacher participants suggested that sharing in music within the timetabled curriculum for 11-14 year-old pupils (KS 3) was impossible. Gail and Joan spoke of Shared Education in terms of time constraints and logistics, but Anna also worried about the impact of Shared Education on teacher employment. The interview exchange with Anna is set out below.

> I don't see how it would work. You'd need to move the teachers because you can't move the pupils. It's not fair on them. I can understand when it comes to GCSE and A-level; it costs a lot of money for this person to teach two people, whereas at Key Stage 3 you've got the bigger numbers and you shouldn't really need to share that. (Interview with Anna, p. 10)

My response*: But the policy is for sharing education, it's not just share it when you've only got small classes.*

> Then they're up to something in my opinion. They're usually trying to get rid of a school or something. I would be very suspicious when they start doing things like that. ... I just think that when they say. 'You could share this' it's a nudge in the direction of, "Well you're sharing so much already, why don't we just merge the schools". (Interview with Anna, p. 10)

It has to be acknowledged that schools and teachers were entitled to believe that, in delivering the full extent and breadth of the 2007 NI Curriculum, for example, by promoting 'Mutual Respect' and 'Cultural Understanding' across the KE learning contexts, the aims of Shared Education were being addressed. There still remained, however, a need for explicit identification of desired educational improvements, (beyond external qualification results) which were not identified within, or encompassed by, the statutory curriculum at Key Stage 3. Perhaps the assumption was that these improvements were identified by the ETI's focus on literacy and numeracy in all primary and post-primary school reports.

This sub-theme on 'School Collaboration' addressed the two aspects of collaboration in relation to the Entitlement Framework and to Shared Education. Apart from Anna (see above) the participant teachers expressed positive views on Shared Education, but, at the time of the interviews, it was evidenced only by John and his colleague's religiously-mixed GCSE classes (the EF). Elaine and James had embraced the challenge

of getting involved in two different Shared Education projects through music and were willing to outline their experiences after the research period had ended. At a general level, there was no doubt that the interviewed teachers were under duress as they worked to deliver all that was required of them, in particular, good examination results as expected, for example, of Helen and Philip in reduced timetabled provision for their A level music classes. Olive's comment (interview, p.9) that "in schools we are literally an examination factory", appeared to contain a certain truth. Although examinations were not intended to form a significant part of the interviews, they were frequently referred to as, perhaps, the most significant outcome of the music curriculum, and for a minority rather the majority of pupils.

Since the music curriculum for 11-14 year-old pupils at KS 3 had formed the focus of the interviews, it was important that the interviewees had the opportunity to evaluate the curriculum content when considering the future. Given the importance they placed upon external examinations, the following section addresses both curriculum and examinations in the discussion of participants' views on present and future aspects of music provision in NI's post-primary schools (the final element of overarching Theme 3's 'Moving Forward').

6.2.3 'Teachers' Views on the Future of Music Education'

This section discusses the classroom teachers' perspectives on present and future provision for music education in NI, categorised under the sub-theme 'Teachers' Views on the Future of Music Education'. Their perspectives are addressed in terms of the music curriculum for pupils aged 11-14 years; the external music examinations for pupils aged 14-19 years; and thoughts on the future of music education.

The views on the KS 3 curriculum were generally positive. Participants welcomed what they described as an 'open hand' to develop and design their own schemes of work. It was an opportunity to re-contextualise content according to the teacher's own inclinations, as exemplified earlier in Philpott and Wright's (2012) music education Scenarios 1 and 2, representing different educational philosophies. While the teachers' general approach evidenced a tradition of breadth in promoting pupils' musical skills and creativity (Scenario 1), Carol's, Jayne's and Alan's curriculum focus was the development of pupils' (performance) which would be relevant to their musical lives

beyond the school (Scenario 2). Carol's PP grammar school's cross-community aim, for example, was the development of practical skills so that her pupils could "lift a guitar or sit down at a keyboard, or lift a bodhrán [Irish drum] and join in some sort of musical activity" (Interview with Carol, p.7). Louise, who was also a Special Needs Coordinator in her PP secondary school, welcomed her ability to design units that her pupils would enjoy, an opportunity also welcomed by Elaine in her PC secondary school.

> We're now getting to the stage where we have a good range of what the children are interested in. I really like the number of different strands that all come together because when I did music at school, it was classical and that was it. But all those who enjoyed the other types of music wouldn't touch it because it did not tie in with their interests. (Interview with Elaine, p. 4)

One interesting question arising from participants welcoming the freedom to identify preferred topics and write their own schemes of work, was how they all appeared to make use of the non-statutory suggestions to addressing the KEs. These provided an opportunity to conflate some of the extraneous requirements, for example, personal views expressed through song composition could, on different occasions, address 'Personal Understanding', 'Mutual' and 'Cultural Understanding', 'Citizenship' issues and 'Media' and 'Ethical Awareness'. Joan's year 8 pupils, for example, composed anti-smoking jingles, while song composition appeared to be a consistent exercise across years 9 and 10. Paul and Jayne had their pupils create music to accompany film extracts while others included a focus on media through creating and composing music to accompany their own adverts, thus promoting KEs Media and Ethical awareness. It is possible, therefore, that the non-statutory suggestions in the PoS may have influenced the teachers' curriculum content as reported during the interviews.

Nora, in her PP grammar school was the only teacher to indicate some disquiet with the Key Stage 3 curriculum, perhaps reflecting, not only limited teaching time available, but also, the impact of non-musical breadth required by the KE learning contexts (see Figure 4.4).

> ... if we invested a little bit more time in building up pupils' standards and skills, musically speaking, at Key Stage 3, I think there is huge scope for it to be even bigger and even better in so many different ways. (Interview with Nora, p. 9)

Nora's comment highlighted the teacher's dilemma, the tension created by a curriculum where musical skills and knowledge appear subservient to the development, for

example, of cross-curricular skills and attitudes, described by the ETI report (2010) as a 'mismatch' between KS 3 and 14-16 year-olds' examination courses. This situation was also commented upon by Joan in Chapter 5 (section 5.4.3). Alan, also, appeared to find the KS 3 curriculum problematic. In stating that it was "too classically orientated", he appeared to conflate the KS 3 curriculum with that of the GCSE syllabus. The 2007 Music PoS included only one mention of 'classical' music in a non-statutory suggestion that pupils could "listen to Copland's Fanfare for the Common Man and then compose their own music to celebrate a personal or community achievement" (CCEA, p. 38). Alan continued,

> If they keep 'whacking away' with pieces that are hundreds of years old they are not going to engage the children of today. If they took more time to look beyond the music they listen to, they will find the principles they want taught in music that they maybe don't rate as having much musical value" (interview with Alan, p. 9).

It was obvious that Alan was, at that point, referencing both his own popular music curriculum focus and the content of the GCSE syllabus. Alan's insight begs the question of music curriculum content, purpose and relevance to young people's present and future lives, and the progression pathways that become available. It sets the basic challenge of ensuring authenticity in a music curriculum that moves seamlessly from KS 3 to KS 4, the years of compulsory education for all 11-16 year-old pupils.

The importance of technology appeared to be a basic resource in classroom provision. While electronic keyboards were available in classrooms, there was no indication that teachers were teaching keyboard skills to those pupils who had no access to other instrumental tuition. In most cases, it was the Garageband programme on the computer that provided the basis for composition. Cathy and Dorothy, in their PC and PP grammar schools were unhappy with the technology provision for their 11-14 year-old pupils, "not enough computers and laptops in the classroom" and even when you have them there, "the Wi-Fi doesn't work" (interview with Dorothy, p. 6). Their hope for the future was increased resources for the music classroom. Gail who had previously commented on her need for music technology training, spoke of her frustration at the lack of understanding of music's career potential. Her view was that music teachers, on the whole, came through the academic route and did not have the skills or ability to teach music technology in the way it should be taught, "it would really need to start from the universities down" (interview with Gail, p. 5). James, like many other participants, mentioned aspects of employment in the music industry when he talked about the extent of musical fusion in areas of present-day music-making. He suggested that

teachers should be enabling traditional, classical, rock, and pop styles to come together, for example, through performances where a rock band performs with the school orchestra or traditional musicians playing with a rock band. "There is music out there that is doing it, but I think in schools everybody is just too afraid" (interview with James, p. 8).

The year of conducting teacher interviews had coincided with a period of upheaval and change in externally-provided support for music in schools. The participating teachers appeared to be not fully conversant with the new educational landscape, as indicated, for example, in the Education Authority's (2016) Music Service Restructuring Paper indicating continuing support for curriculum music. New approaches to teachers' continued professional development were also outlined in DENI's (2016) *Learning Leaders: a Strategy for Teacher Professional Learning*, which presented the strategy for teachers' professional development over five key areas and over time (beyond 2020). On the basis of these two documents, it was possible that teachers' concern about support reflected insecurity engendered by fundamental educational change. In terms of Shared Education, for example, minutes of the Shared Education Committee's meeting (September, 2017) noted that Education Authority officers would engage with the Curriculum Council (CCEA) to provide appropriate training for teachers involved in Shared Education.

Given the predominance of GCSE and A level music qualifications results in ETI inspections, DENI statistics, and the yearly printed hierarchy of schools' results in the 'Belfast Telegraph' newspaper, it is important that teachers' divergent views on existing and new developments in these external examinations are included as a basis for discussion. All views referring to the A level and GCSE examinations included personal critiques of the NI Curriculum Examinations and Assessment Council's (CCEA's) music syllabuses. They included the new syllabus for A level (from September, 2016) and the existing GCSE syllabus content. Rose spoke of the A level music examination as being one of the hardest A levels that a pupil could ever do. "They can be brilliant performers, and then when they get the results they fall down in composition; Music is consistently the lowest score" (interview with Rose p. 7). Although acknowledging that many teachers might be reluctant to take on the marking of A level compositions and having their marks externally moderated, because of more work, Nora, like Rose, welcomed the change. "It's a happier place to be as a teacher, because you always feel informed (interview with Nora, p. 7).

Grammar school teacher, Philip, proposed a different approach to A level composition, one grounded, perhaps, in the traditional harmony of the Bach chorales, but with some creative outcome as well.

> There needs to be a certain element, "Do you have these skills?" and then a smaller percentage of, "Right, show me a bit of flair, show me a bit of your creativity now in an exam setting". (Interview with Philip, p.10)

Although Philip's suggestion may have implied a return to the historical 'silent' examination where musical creativity was not normally the main requirement of a timed examination paper, it does recognise the importance of understanding and demonstrating traditional harmony for those students who wish to progress to higher education.

The new approach to marking compositions was generally welcomed as being in line with teachers' marking of GCSE compositions, but it was likely that any new marking criteria developed for composition would remain open to interpretation. Given the breadth of musical genres and styles submitted, it would be necessary for the Exam Board to ensure a common interpretation and understanding of the criteria in such a high-stakes examination. For example, the projected descriptions of Grades A and E in the music syllabus (CCEA, 2016, pp. 25-26) raise the issue of grading, but not the marking, of compositions. According to personal experience and Fautley's (2010, p. 15) view, the marking of compositions requires a set of staged descriptors to "allow for human interpretation and judgement". Only a few of the interviewed teachers would have remembered the years it took to achieve an agreed understanding of assessment criteria in the marking of GCSE composition after the first examination in 1986.

Generally, the grammar school teachers' comments on the new A level syllabus appeared to be based sometimes on their own teaching content preferences and sometimes on what they perceived to be their pupils' preferences. For example, while Jayne, who used the 'Musical Futures' approach in her teaching at Key Stage 3, was not impressed by the inclusion of 'sacred and secular vocal music', in the A level syllabus, "That's not going to turn kids on" (interview with Jayne, p. 13), Nora, was enthused by what she described as the new "difficult 20th century stuff, I think it's great, it really challenges them" (interview with Nora, p. 9).

But for Olive who taught both GCSE and A level music,

> Music education really is at its lowest ebb in the lack of support for it. It's very, very hard for a passionate teacher to instil the love of music as a subject because it has been examined out of all belief. (Interview with Olive, p. 7)

Comments on the content and examining approach of the GCSE music examination highlighted a difference between the grammar and secondary schools; and more significantly, between the teachers within the grammar and secondary schools. The grammar school teachers were happy with the GCSE syllabus and examination content, but the secondary school teachers, as represented by Alan's earlier comment, were less so. For example, Helen, in her PP secondary school, described the GCSE exam as a "nightmare - too many set works" because "it's confounding for a 15 or 16 year old to try and remember the depth of stuff that has to be remembered across that wide span of styles" (interview with Helen, p. 7). Linda, on the other hand, whose PP secondary school pupils had music for only half the school year was also unhappy with GCSE music, but for a different reason. She felt sorry for her diligent pupils because...

> Sometimes the paper is just about identifying the instruments, but for that child who has worked really hard to study all those pieces ... half of them don't come up in the exam, but even if they do they come up sometimes it doesn't matter that they've studied it, because a child may happen to have a good ear and just picks something up on the day. I don't think the papers let pupils who have worked hard show that they have gone away and analysed it and learnt it. Some of the questions I think, what is the point? (Interview with Linda, p.6)

James said the NI GCSE Music was not appropriate for his pupils. He described how he might have two pupils capable of doing GCSE, but also "another ten coming behind them who love their music, but the big factor was they couldn't play at a certain grade on an instrument" (interview with James, p. 5). James's comment highlighted the issue of democracy as relevant to education: a movement from the concept of democracy *and* education as defined by Dewey (1916), to that of education *for* democracy (CCEA's NI's 'Citizenship' curriculum, 2007); and finally, to that of democracy *in* education: pupils' democratic right to a fully inclusive education (Philpott and Wright, 2012).

When thinking about the future, the issue of closed minds and controversy, identified in Chapter 5, reappeared in Alan's unexpected response. Apart from presenting his own particular viewpoint he reflected the underpinning aspect of life and schooling in NI.

> If I were to start again I would love to be able to teach every type of child. I have taught GCSE and A level [privately] to children of the [Catholic] community I'm not in. Parents say, "Why could I not have sent my children to your school?" It had been a choice that wasn't open to them, both from the community they live in and the community I live in. There seems to be a block: "What will the aunt say?" "What will the clergyman say?" I think that if everybody was sent to the one school the music potential that would be there would be absolutely brilliant because everybody has their own little part to play - and as they bring all their bits to the table then it will be fantastic. (Interview with Alan, p. 9)

Alan's experience of diverging issues covering religion and culture highlighted a significant difference between integrated schools and those in the segregated sector as identified by Duffy and Gallagher (2017) and Furey *et al*. (2016). While Alan acquiesced to negative parental wishes, Olive's integrated school's celebration of cultural differences was underpinned by the expertise and willingness of teachers to address controversy as it arose. Their comments were, perhaps, reflective of a general perception that integrated education subjugates the personal, cultural and religious identities which are sustained through Shared Education's potential to provide an intermediary model of safeguarding identity (Loader and Hughes, 2017).

While Alan's thoughts on the future were focused on his personal vision of society and his own musical potential, the thoughts of the other teachers were on classroom music, particularly in relation to the subject's status and timetabled allocation in the curriculum. The issue of status was seen as fundamental if classroom music was to have a future: how it was perceived by senior management and school governors, and by DENI and the wider public. Funding issues, especially for those pupils who had no access to instrumental tuition, were also a major concern. In addition to the continuing impact of financial constraints, concern about the future included issues around sustained collaboration in the Entitlement Framework and Shared Education. If music were to make a significant contribution to Shared Education it appeared that collaboration might need to take place outside the school day. While Sharon's view was the possibility of a reduction in employment opportunities for music teachers, Helen's focus was curriculum music.

> One of the things I would like to change is just the amount of teaching time that's given to music because I feel it's like the poor cousin in the timetable ... I think that would be really helpful to increase our face value a bit. (Interview with Helen, p. 6)

The position was aptly summed up by Peter, the Vice-Principal in a PC grammar school: "There's tremendous pressure on [music] teachers at the minute. There's a lot of assessment; a lot of this is exams. And of course there's always school events to be prepared for and things like that" (interview with Peter, p. 3).

Given the views and concerns of the participant teachers, discussed in this section, it was considered worthwhile to talk to those newly qualified teachers (NQTs) who were on the verge of entering the profession. Contact was made with the post-graduate tutor who had taken ten music graduates through their teacher-education year, and he arranged a meeting. My aim was to provide an external view of curriculum and teaching as experienced by the NQTs during their teaching practice in both secondary and grammar schools. Their thoughts and views are set out and discussed in Theme 4 below.

6.3 Theme 4: Newly Qualified Teachers' Thinking

As outlined in the methodology, the group of NQTs consisted of eight females and two males. It was particularly interesting to hear their reflections on classroom experiences and their views on NI educational initiatives. The data from the meeting is better described as a conversation rather than an interview as, for much of the time, it included conversation within the group as well as with me, the researcher. The present post-primary teacher education programme at Ulster University is built upon the work of former ETI inspector, Jarvis (1990), who recognised the limitations of existing teacher education in preparing music graduates for implementing NI's first statutory music curriculum (DENI, 1992), the development of which he had overseen and supported. The 2007 vision of music education was significantly different from that of the 1992 curriculum, but the fundamentals of promoting pupils' musical knowledge, understanding and skills remained unchanged. Although the NQTs had arrived by way of a different school experience, they faced the same pedagogical challenges as those of 1992, with added constraints imposed by school finance, curriculum demand, timetabling and the reduction in number of students following music courses beyond Key Stage 3. This situation continued the trajectory of research in teacher education in Europe, for example, by Mark (1998), DENI (2003), Osler (2005) and in the UK as a whole, by Welch *et al*. (2011). Drummond (1999) reported that approximately 20% of the NI teachers he surveyed had chosen teaching as "the only possible job" (p. 8). This

was not borne out by the enthusiasm displayed by members of the NQT group. The NQTs' entrance to teacher-education in 2015 was based on their meeting a number of academic and social criteria, including evidence of engagement with young people, and being accepted by an education selection committee.

As outlined in Chapter 2, when transcribing the focus group with NQTs, it was more appropriate to identify contributors as Male or Female with quotations identified by page number in the group's transcript. The two males were within my sightline, and are identified as Male 1 and Male 2. Despite enthusiastic cross-talking there was sufficient content in the one-hour conversation to provide examples of participants' impressions and experience of music departments across the twenty schools which provided their teaching practice. One interesting outcome was how the participants' comments sometimes reflected their own particular school experiences, thus providing a degree of historical insight. Although the general outline of questioning was similar to that of the semi-structured teacher interviews, subsequent analysis of the NQT's transcript identified three areas of views expressed. These were categorised under three sub-themes which are discussed in the following three sections on 'The place of Music in NI Post-primary Schools' (6.3.1); 'Curriculum Content as Experienced' (6.3.2); and 'Mutual Understanding' (6.3.3). The 'NQT interview transcript' is referred to as 'transcript' across the following sub-sections.

6.3.1 'The Place of Music in NI's Post-primary Schools'

As with the teachers, the group of NQTs was asked for views on the significance of music to the people of NI. The first insightful comment was,

> It's not as clear cut as a flute band being from one side of the community and Irish traditional from another side, but if you look at it from the outside, that's really what it is; people are defined by the music they listen to or play. (Male 1, transcript, p. 1).

This answer reflected aspects of the established teachers' responses, but on this occasion, it was followed by a short silence, perhaps suggesting that members did not wish to engage with the implications of the above response. This was followed by a further question inviting others' views. Perhaps because of the varied backgrounds of the participants, the immediate response to the follow-up request diverted attention to an exchange of views on music's insignificance in schools rather than its significance in people's lives.

> They're giving up music for English or maths or science or learning support. In my last school [teaching practice] two periods were cut in Year 9 and Year 10 for English and Maths. (Female, transcript, p. 1)

And

> In my last school there were extra Maths classes and they were timetabled to get them out of arts subjects including music. (Male 1, transcript, p. 1)

The idea of cutting music to accommodate extra teaching in Maths and English was raised by others with a generally agreed conclusion that although music is significant, its significance in schools is dependent on the school principal and senior management team. The following comment is reminiscent of those outlined earlier in the chapter by Nora and Jayne in terms of the need for adequate timetabled provision.

> In my second placement school the Head of Department said she had to battle to get more time for music. Now they get one hour and she has had to fight to keep that rather than have a carousel. I know in that school Advanced level is constantly under threat because a class of less than 6 is not economically viable. (Male 1, transcript, p. 2)

The mention of A level Music provoked memories of participants' own personal experiences which highlighted the impact of the Entitlement Framework, the promotion of the STEM subjects and associated financial constraints, "If there were only six, they would run an A level Physics class" (Female, p. 2). The impact was further referenced from personal experience when Male 2 recounted that when he was doing A level Music, there were four pupils doing physics. The Drama class had twelve students and it was cut in the second year of the course (Transcript, p. 2). That situation was an example of the value placed on Sciences versus Arts and reflected Philip's experience outlined earlier in this chapter. The situation was brought up-to-date when another Female mentioned that in her school there were only two in her A level music class and that those who had recently decided to do A level music were being sent elsewhere. It was possible that the school in question was a secondary school because grammar schools were likely to have more than two pupils selecting A Level Music. This was the case when one of the female NQTs recounted that the Head of Department in her school was concerned about having to stop teaching A level, "because if they stop A level there will be less numbers doing it at GCSE because they couldn't do A level in the school" (Female, transcript, p 2). A level status was very important to a school and to a teacher. The teacher's view, reported above, reflected Philip's grammar school comment that the loss of A Level Music could have an impact on uptake of music at GCSE level in the secondary schools.

All members of the group were likely to have completed their primary degrees and post-graduate teacher-education year within a time frame of approximately four to six years. Memories of music in their own schools, coupled with their experiences during teaching practice, provided further evidence of the perceived demise of music in post-primary schools over the last number of years. This was summed up, amidst much laughter.

> Funny, somebody asked me in a lesson, "Could we revise for our English test?" Seriously! And I said "NO"! (Male 1, transcript, p. 6)

While the arrival of student teachers in the classroom was sometimes viewed by pupils as an opportunity to challenge discipline, there was no doubt that the above quotation supported the group's view, and classroom teachers' belief, that music education was under pressure.

When asked why they thought music education was important, some of the interesting responses, set out in Table 6.1, below, may be indicative of the tensions which now exist in music education.

It's creative, they've got freedom; you can take things slowly; it's a bit of a break from sitting behind a desk. (Female)
Even at that and there are so many transferable skills. (Male 1)
I don't think it should be sold on that. I really don't because if you sell it on the transferrable skills, the identity by which you can learn mathematics..... (Female)
I'm not saying that's why you do it, it's a by-product from doing music. (Male 1)
When I was in my first school and they [the pupils] were asking why they're doing music, I was saying, 'Do you listen to music, do you watch TV? And they all say "yeah, yeah, yeah" and I say 'Well that's all music, and how do you think these people can make music if they don't have the skills? (Female)
They don't realise the relevance, they don't realise how much they actually listen to music; there's this disconnect with what they think music is and what they listen to; and in reality, there's the size of the music industry. (Male 2)
(Transcript p. 6).

Table 6.1: NQTs' views on the importance of music education

One Female may have implied a particular educational, social, or even religious perspective in her response, set out below. It was very reflective of Anna's comment in

Chapter 5 when she said that pupils were more influenced by their friends than by the music in school.

> Young people are listening to music that's different from the music in school. There are wider issues around the music they listen to. CDs should be introduced in school to include discussion of wider issues about dress and language because that's what they are learning from. (Female, transcript, p. 2)

The wider implications of the above viewpoint were reminiscent of Swanwick's (1988) example of young people's conflation of musical genre with style of dress (mentioned in Chapter 5). It also stimulated some group members' views on school music and curriculum content as experienced during teaching practice. These are discussed in the following section.

6.3.2 'Curriculum Content as Experienced'

An immediate response to the above female's suggested use of CDs as a basis for considering language and dress was a reference to the music which teachers were using in the classroom.

> Five years ago that music was what pupils were hearing every day and now it's not relevant ... That's the only reason I listen to Radio 1. I don't have any interest in it at all. ... It's very easy to change them [the music used] it just takes a bit of commitment. (Male 1, transcript, p. 3)

[Radio 1 is a British Broadcasting Corporation station that caters primarily for the musical interests and life styles of teenagers and young adults.]

The general opinion was that the use of up-to-date music was an important aspect of classroom music, but with no reference to particular types, style or musical genres. Although the above male was, perhaps, naive in suggesting that all young people only listen to Radio 1, I wondered how the interviewed teachers might have responded to the inference that they lacked commitment. It was obvious from the classroom teachers' comments that their selection of music was an important aspect of their curriculum content, intended to engage the pupils. Male 1's comment must be set within the context that no single musical choice by those engaged in teaching will ever represent the 'Cultures of Youth'; the complex variety of music that contributes to pupils' non-school listening choices (Allsup *et al.*, 2012, p. 461). When asked about the place of 'classical' music in the curriculum, there was agreement that its place was assured, "but you've got to keep in mind it's where everything comes from, not where music is

today" (Female, transcript, p. 3), and "You've got to be aware that it's alien to the pupils; it's not what they listen to" (Male 2, transcript, p. 3). No one indicated that they had used 'classical' music or suggested how it might be used in the curriculum.

Given the apparent demise of singing as reported by some teachers, the group members were asked about their experience of singing during teaching practice. Two different perspectives were given: "I did lots of singing during my last placement - in the classes that were up for it – some were ... [*laughter*] (Male 1, transcript, p. 5). Followed by:

> the classes I thought wouldn't like it were actually the classes that enjoyed it the most, but I also think it's what you choose to do with them as well. I was doing things like football chants and song. They didn't realise that what they were doing was actually good from the singing point of view as well. (Female, transcript p. 5)

Within the wider context of research findings, namely, exemplification of 'orange' and 'green' cultures as in, for example, Furey *et al*. (2016), it was likely that the above Female's choice of singing content would not have included sectarian chants associated with NI football teams or songs with a sectarian dimension (see Walker, 2019 in Section 5.3.2).

Discussion of classroom resources highlighted the use of electronic keyboards, "a lot of the time that's all they have and maybe a few percussion instruments" (Female, transcript, p. 5). The use of the Garageband programme and staff notation [*laughter at its mention*] were discussed in relation to composition and the GCSE syllabus. The majority view was that pupils' use of the Garageband was a positive development and its use in grammar and secondary schools was identified. "In my secondary school they were very much into technology and Garageband whereas in the grammar it was "I need to notate this, I understand what I'm writing for" (Female, transcript, p. 4). The issue of notation was reflected in the following comment,

> I don't think it's necessary at all. [*loud gasp from someone*] .... Well it's necessary, but it's not like .. I would never include it as a specific unit of work. It can be developed through activities, but it shouldn't be a single measure of how musically literate a person is. (Female, transcript, p. 3)

Picking up on the idea of difference between grammar and secondary schools which was discussed earlier in the chapter, the NQT's comment was that, in terms of attitude to music, the ethos in grammar and secondary schools was quite similar, with the same

social and financial issues identified by the classroom teachers. The position of those pupils who had private tuition and an interest in music was identified, but for the others, "The majority are not interested in music. On the whole, they often think it's a dull subject and they do it because they have to do it (Female, transcript, p. 6).

When considering performing skills the question of Musical Futures was raised, at which point their tutor reminded them that they had had a one-day training session. Again, there were mixed views, with two significant approaches to the concept:

> it's nerve racking; there's a lot of pressure with everything that's going on" (Female, transcript p. 5).

> I wouldn't rely on it totally because of pupils' freedom, they're doing this and that; they're all making music, but what are they actually learning?" (Male 1, NQT transcript, p. 6).

It was interesting to note that the tutor's focus on musical progression was evidenced by Male 1's insight. Grammar school teacher, Jayne, who used a Musical Futures approach, had described the challenge of ensuring progression for each pupil's learning through the development of vocal and instrumental skills; to be achieved through blending formal and informal approaches to musical performance (Green, 2008; Cain, 2013).

A short interlude gave participants the opportunity to look at distributed copies of the statutory programme of study for music at KS 3 as set out in the statutory curriculum document (PoS, CCEA, 2007 p. 38). This amounted to an incidence of 'praxisschock' (Mark, 1998, p. 13) as it was obvious that members of the group appeared not to have seen the music PoS as written in CCEA's (2007) Statutory Curriculum Key Stage 3 document. At this point the tutor advised the NQTs that his focus during their teacher-education year had been on the development of musical skills.

Given sufficient time to peruse the document, the NQT's responses to it are set out in Table 6.2 below.

It's quite vague, schools can teach whatever they want at KS 3 as long as they're ticking a few boxes. (Male 1)

I think the less prescriptive approach works well. (Female)

It allows you to adapt to meet the needs of the pupils. (Male 2)

Is there not a lot of pressure in this curriculum? (Female)

Maybe there should be more quality assurance, sharing of good practice. (Male 1)

It's about making sure it's delivered well; that's the problem. (Female)

Would it not be better for teachers to come together and share ideas? (Male 2)

If I have spent weeks developing a unit of work I don't want to hand it over to anyone. (Female)

Some schools are stuck in a rut and others are really up to date. (Female)

... and that's scary. I've been in schools where they are stuck in a rut from our point of view, but they think they are 'cutting edge' (Male 2)

If you are getting constant training you know what you're doing. Especially with music technology – we're fairly proficient, but in some schools I was in, they were stuck through lack of training. (Female)

(Transcript, p.11)

Table 6.2: NQTs' views on the Music Programme for 11-14 year-old pupils

Despite their lack of familiarity with the full detail of the 11-14 year-olds' Music PoS, the views, expressed above, suggested an appraisal of the KS 3 music curriculum as experienced by the group during teaching practice. The need for training had been raised by the practising teachers and the last female individual's comment in Table 6.2 above reflected Gail's specified need for training in Music technology.

Given the opportunity to consider music education in the future, one response was: "Essentially we are agreed that we are teaching compose, perform and listen" (Female, transcript, p 11). This comment supplemented Male 1's reference to musical progression that had formed the basis for the group's teacher-education year, but which he appeared to think was not fully addressed in the statutory curriculum document.

> "If there was a more broader and detailed plan about what children learn at KS 3 [ages 11-14 years] it might make a more coherent progression from KS 2 [ages 7-11 years] through to KSs 4 and 5 [ages 14-18 years]" (Male 1, transcript, p. 11).

6.3.3 'Mutual Understanding'

Since 'Mutual Understanding' was such an important issue for NI society it was important that the group should be asked to consider its inclusion as a KE learning context in the music curriculum document. It was apparent from the first response that participants recognised the implications of the question as relating to Shared Education. Teachers' lack of awareness of DENI's 'Sharing Education' policy (September, 2015) was balanced by the fact that the group had had a lecture on it. An immediate response:

> I wonder what pupils in schools are getting out of it. I know in my own experience we did cross-community and that was an anomaly. I've never seen the purpose in that cross-community thing where we have to involve other schools. It has to be done very effectively, otherwise it's redundant. (Female, transcript, p. 7)

The general opinion was that while the interaction across schools was important, it was very challenging to make 'Mutual Understanding' voluntary and effective. As identified in the NI Commissioner for Children and Young People's Report (2013), the following comment reflected the need for a more sustained approach when engaging in shared learning experiences.

> I don't think it's going to that [other] school a couple of times; it needs to be more frequent to develop a relationship with that school so that they get something out of it. (Female, transcript, p. 8)

Just as classroom teachers Paul and Jayne had spoken of teachers' approaches to the 2007 curriculum as a tick-box exercise during their interviews, members of the group commented that for many schools, the development of 'Mutual Understanding', through Shared Education was a tick-box exercise with no thought on what the pupils "get out of it". One participant's introduction of the labels Protestant and Catholic appeared to influence the dynamic within the group.

> Do you not think they're going, "This is a Catholic School, this is a Protestant school, they're different and we're going to put them together". Actually, schools have a similar aim in that they want the pupils to do the best they can. (Female, transcript, p. 8)

This was followed by a series of interjections primarily from the females: "There's a strong desire to force amalgamation"; "Oh we all love each other"; "maybe it's only reinforcing existing stereotypes". They agreed that collaboration at A level works well because "it is not about this cross-community thing, it happens naturally" (transcript, p. 8). This suggested a lack of understanding because no classroom teacher spoke positively about enforced collaboration at A level.

When asked about Shared Education, the responses reflected those of the interviewed teachers, but when reminded about young peoples' behaviour during periods of unrest the incidence of cross-talking increased significantly. Female members began interrupting each other's statements after one girls' reference to "the other side". The result is outlined in Table 6.3 below.

I'm not really sure that there is a huge perception of the other side. (F 1)

Oh in my school there was. (F 2)

There can be (F 3)

I'll be honest, it was never mentioned when I was at school... (F 4)

We've never really questioned...I've never really heard of it... (F 5)

In my school I thought I was part of the majority until I went to university [male laughs] it was not something I would have thought about. (F 6)

It was never mentioned to me in the school I was in. I would be from a very particular... (F 7)

I went to an integrated school and I still heard Year 9 and Year 10 comments about certain backgrounds and certain practices even though they were all learning alongside each other with people from all walks of life. (F 8)

But that's just the thing about communities. I think it depends where the schools are; it goes back to the Troubles; they didn't really like a certain sector of the community and the government has really forced them together. (F 3)

Now you're talking about history. That's starting to interfere with things. That's the culture they have just grown up in-what comes out of it. They need social interaction; I suppose that's one example of how music can be used.

(Transcript p. 9)

Table 6.3: NQTs' views on the concept of 'the other side' in NI

The statements in Table 6.3 were 'snippets' heard against a background of indecipherable talk. It would have been interesting to hear the words intended, but unspoken, in statements numbers 2 to 7. It was possible that the conversation reflected the observation (cited by Odena, 2010), of a desire to avoid controversy when in mixed company; heightened, perhaps, in that particular situation where a stranger was recording the NQTs' exchanges.

Given the participant teachers' approach to the music curriculum's 'Citizenship' Key Element that pupils should have opportunities to *'explore the power of music to evoke mood and atmosphere and to influence behaviour'* (CCEA, p.38), the group was asked for its response to the statement. The first response, below, reflected the classroom teachers' implementation approach while the second appeared to recognise the dual implications of the statement.

> That one works quite well in class anyway, you can get a scenario or something to compose for and identify structures attached. I would get them to do that for a composition task. (Female, transcript, p. 11)

And

> I suppose it would depend on what is your learning intention, is it to explore the power of music to evoke mood and atmosphere or to influence behaviour? Is that a learning outcome of what we have been doing? (Male 1, transcript, p. 11)

> *Me: A lot of what is there (learning contexts for developing the musical skills and understanding) is to try and address present societal issues. A final question is, 'Do you think music has the potential to build a bridge over the divide that you've talked about?*

The impact of learning about musical traditions in both the 11-14 years curriculum and the GCSE syllabus was viewed positively and summarised as "I would say yes; it's only through music that I have got to know different people from different areas and traditions" (Female, transcript, p.11) - an answer that was similar to Nora's answer (see Chapter 5, Section 5.3.1).

The NQT conversation ended with the tutor's advice to his ex-student teachers and his general assessment of music in NI's secondary and grammar schools. He reminded the group of the importance of music education, "for its own sake", and supported participant teachers' comments about the success of music in schools being judged by extra-curricular music and showcase activities rather than teachers' work in the classroom.

> It's a great dilemma for the music teachers because they are tied to what they do in the classroom, but are judged by something that is totally voluntary. It's really very difficult to get away from that. (Teacher Education Tutor, transcript. p. 11)

The reality of music education in NI was essentially summed up by the above Tutor who, as a recent head of music in a grammar school, would have been tasked with implementing the 2007 music curriculum. Although he did not speak of his own school experiences, it is possible they may have reflected some of the key issues discussed in section 6.4 below.

6.4 Key Issues arising from Themes 3 and 4: 'Moving Forward' and 'Newly Qualified Teachers' Thinking'

This section sets out three key issues drawn from teachers' interviews and NQTs' comments which emerged across the sections relating to the Themes 3 and 4 in subsequent readings of the written data analysis and discussion. Thinking on these issues developed while preparing the different chapter iterations, affording a reanalysis of the interview data. These issues have arisen from the impact of the Entitlement Framework on schools, teachers and pupils, the implications for music in Shared Education, and an apparent fear in addressing controversy when engaged in Shared Education. The key issues are 'The Possibility of Unforeseen Consequences arising from the Entitlement Framework' (6.4.1); 'Music and Shared Education' (6.4.2); and 'Training' (6.4.3). They are discussed in the following three sections.

6.4.1 'The Possibility of Unforeseen Consequences arising from the Entitlement Framework'

This issue arose from the position of A level music in the outworking of the Entitlement Framework. It existed at three distinct levels: the examination demand of the subject as a whole (composition + reflection, performance + viva, music history and a test of aural perception); the wellbeing of single students, taught by an unfamiliar teacher in an unfamiliar school environment (see Nora, p. 140; Jayne and Beth, p. 141); and the impact of losing Advanced level subject teaching on teachers and secondary schools. The limited timetable allocation for classroom music and its diminished uptake as an external qualification seemed to have contributed to music's loss of status. Unforeseen consequences of the NI Executive and DENI's new strategies appeared to have diminished A level music's worth vis-a-vis the STEM subjects, a situation witnessed by Philip in his grammar school.

Although not immediately apparent in the comments by any of the grammar school teachers, it would be possible to surmise from Nora and Jayne's statements that their work with visiting secondary school music pupils was to deliver the full breadth of the A level examination course requirements, and that all assessment elements were undertaken in the host schools. The complex nature of the course raised the question of which school/teacher took responsibility for the full breadth of the subject. This had the potential to create division when Dorothy, for example, reported that the student's examination grade was attributed to the home school, rather than the host school. It is also possible that the positive outcome for the secondary school's senior management may have been accompanied by the existence of tension between the secondary and grammar-school music teachers. The impression given by three grammar school teachers was that the academic standard of the visiting secondary school pupils was lower than that of their own grammar school students. Philip, for example, pointed out the significant difference between the GCSE and Advanced Level Music courses and introduced the idea of the visiting pupil as the 'outsider'. Nora and Jayne (pp. 141, 142) spoke about the additional teaching challenge and pressure arising from one or two secondary school students joining their classes, particularly when grade attainment for their own pupils had to be their prime focus.

There appeared to be no recognition, at any level, of the emotional impact on a single secondary-school pupil joining a grammar school class, particularly when such a pupil would require more of the teacher's time. Also, there was a question of how such a situation might impact on the response of the grammar school pupils and the atmosphere of the classroom. The EF Guidance (DENI, 2010) stated that the parent school retained primary responsibility for the welfare of its registered pupils, but the extent to which pastoral contact was maintained across institutions raised some questions. For example, who was responsible for a student's mental wellbeing when collaboration was being implemented, the student's home school or the school providing the teaching? Did the home school music teacher maintain contact with the teacher providing the tuition and receive feedback on a regular basis? And did the pastoral care of the home school extend to the student's experience in the school providing the tuition? The emotional health and wellbeing of pupils was identified as a priority for action in DENI's (2007) commissioned research report, (Connolly *et al*. 2011). One significant recommendation in the review was the need for a self-measurement instrument to capture core information from pupils on key aspects of their emotional health and wellbeing. No evidence of the implementation of this

initiative was found during the research. The intention of the EF was to provide choice for pupils, but there appeared to have been no research, external or within the schools themselves, on the impact of the initiative beyond examination statistics. It was interesting to note that a senior executive in the Education Authority (EA) advised members of its Education Committee (EA Minutes of Committee meeting, 12 January, 2017) that there was, at that time, no evidence base to provide information on the impact of the EF in terms of wider social/health-related outcomes for pupils.

6.4.2 'Music and Shared Education'

Interviewed teachers did not recognise any difference between the concept of collaboration and that of Shared Education, perhaps because their raison d'être was teaching children and young people rather than the contexts in which their teaching operated. Unlike the NQTs who had a lecture on this topic during their teacher education course, they appeared unaware of DENI's 'Sharing Education' Policy (2015).

The issue of Shared Education had two possible dimensions when applied, simplistically, to music education. Firstly, the possibility of Shared Education *in* music, as exemplified by James's combined school wind band project that focused on the development of performing skills (p. 146); and secondly, Shared Education *through* music as exemplified by Beth, where the combined schools' concert was used to bring the local town community together. In each case, however, there was no doubt that the pupils' experiences were more likely to have facilitated their musical development *in* and *through* music at the same time (Paynter, 1982). Beth's combined choirs had a positive social influence on the pupils involved and she talked about the need for sustainable interaction across the religious divide, a point also raised by the NQTs.

It was obvious from the participant teachers' comments that they considered the sharing of music education during schools' restricted timetabling to be fraught with problems, not least because of the logistics of pupil movement, an issue identified by Louise and others (e.g., Donnelly and Gallagher, 2008). Yet all participants were positive in accepting the idea of sharing *in* and *through* music for 11-14 year pupils, and considered that music could contribute to social cohesion. Elaine's shared education project for a combined schools concert, prepared during the school day, highlighted potential drawbacks, not least because restricted timetabling provided no opportunity

for pupils' ice-breaking activity that would engender a sense of collegiality in the project. Elaine's report identified that the project was teacher directed rather than being owned by the pupils, therefore it did not equate with the need for the 'equal status' requirement of Allport's contact hypothesis (1954, p. 281). This point was recognised by Elaine herself, leading her to conclude that Shared Education *through* music should operate during non-curricular time. Alan, in his PP secondary school, told of a previous collaborative project with a nearby PC secondary school which was less successful, "they supplied the singers, we provided the players and it was quite unbalanced. I don't think the [other] teacher liked it because we led, rather than it being a joint thing" (interview with Alan, pp. 6, 7). Alan's account of that particular situation was significant in highlighting potential challenges implicit in Shared Education.

Given the experiences of James and Elaine it appeared that music's contribution to Shared Education, and to societal cohesion, could lie primarily in the area of musical performance, as suggested by Peter, James, and Alan; an approach consistent with Elliott's 'musicing' (1995) and Small's 'Musicking' (1999) that was referenced in Chapter 3. Beyond the re-creative activity of performance, it could be argued that the fundamental creative activity of composing also provided fertile ground for collaboration within and beyond the classroom. This was evidenced by John who, when asked about Shared Education, mentioned a GCSE composition workshop, facilitated by an outside body and held in a neutral venue. From the time creative musical activity entered the statutory curriculum (1992) school-based creative projects were supported, not only by the Education and Library Boards, but also, by the Educational Outreach programme of NI's Ulster Orchestra. While the Orchestra's present-day 'Music Room' projects deliver musicianship and instrumental workshops in schools across NI, it was interesting to find Odena's (2010) reference to the Orchestra's *A Marvellous Medicine* (2007), a cross-community project that had engaged pupils in creating and performing their own music with the Orchestra.

Shared Education was a work in progress. DENI statistics indicated improved educational outcomes, in terms of qualifications grades, possibly achieved through the EF which did not require cross-community collaboration. Apart from school collaboration, other elements of Shared Education included efficient and effective use of resources and the promotion of improved community relations. Allport and Ross's (1967) research on the views of church goers in America led them to conclude that

prejudice and tolerance "are enmeshed with the individual's religious orientation" (p. 42). It could be argued that this finding was supported by parental choice in NI's segregated schooling system, and was evidenced by elements of data in this study and others (e.g., Furey *et al.*, 2016, Stringer *et al.*, 2010, Muldoon, 2007). Participant teachers agreed that music had much to offer young people as a shared experience, but that it should not come at the expense of limited classroom teaching time. Elaine suggested her Shared Education project would have been better operating as an after-school activity (see p. 142), an approach, which had the potential to reflect Allport's key inter-group contact conditions (equality, cooperation, common goals and significant support). Elaine's preference for post-school day Shared Education would not be consistent with DENI's principle of additional funding only being available for Shared Education during the school day. This raised the question of access to the kind of external funding which supported Beth and Gail's participation in cross-community concert events which were not classified under the Shared Education umbrella, but had significant benefits for their local communities.

Hughes *et al.*'s (2018), comparative study of Shared Education in NI and Macedonia, identified a shared problem of teachers' inability/unwillingness to address controversial issues and their need, therefore, for support and guidance. They noted, also, that the extensive training and attention to ethnic and gender balance in Macedonia's shared and mixed activities had not been considered a high priority in NI. Across the two countries she stressed

> the importance of clarifying the intended outcomes and markers of success within shared education. The absence of formal expectations of what these programs should achieve and how it should be demonstrated can result in varied programme delivery that varies across schools and may not fulfil certain (currently informal) aspirations of the model. (Hughes, 2018, p. 131)

It is possible that while Macedonia may learn much from NI's Shared Education Context, NI can also learn from Macedonia, especially in terms of its extensive training scenario. The following section discusses a particular aspect of training for teachers in NI's segregated schools.

6.4.3 'Training'

The issue of Training permeates both Chapters 5 and 6. It was raised by both the teachers in post and NQTs as they commented on the demise of the Education and

Library Board support services which were replaced by the new Education Authority (EA) from 2015. The perceived absence of classroom music support appeared to have left some of the classroom teachers feeling insecure, particularly those who were the only music teacher in the school. They included, for example, Cathy, in a rural school in the East, and Linda and Beth in the North, who commented, "if there was another music teacher in this school of 900 pupils, it would mean more music on the curriculum" (interview with Beth, p. 9). Also, for some such as Sharon and Alan, there was lack of confidence in dealing with the music of the 'other side'. The need for professional (and perhaps, social) development was summed up by Paul when he talked about the fear and reluctance of music teachers to work with colleagues "from the other side of the community" (interview with Paul, p. 4). The implications of Paul's comment raised an important aspect of training, namely the willingness and ability of music teachers to address controversial issues in the classroom (Duffy and Gallagher, 2017; Commissioner for Children and Young People's Report, 2013). It was an aspect of teaching, recognised, experienced and dealt with by Olive in her integrated school. Controversy avoidance by teachers in their desire to promote intergroup friendships was recognised by Loader and Hughes (2017), leading them to conclude that "the preference to focus on creating harmonious relationships at the expense of addressing difference may also have negative consequences" (p. 129).

The Education Authority's 'Interim Restructuring Outline Paper' for the Music Service (2016) which was referenced in Chapter 5 indicated the possibility of some unspecified form of curriculum support that would be the responsibility of Deputy Heads in the re-constituted Music Service. The research period of conducting teacher and NQT interviews (Nov. 2015-Dec. 2016) coincided with what they considered great upheaval and change in support provision for teachers. Given the situation, it was, perhaps, unsurprising that none of the participants in the study appeared to have knowledge of, or insight into, the EA's 'Outline Restructuring Paper', or a second publication by the Department of Education on '*Learning Leaders: a Strategy for Teacher Professional Learning*' (March, 2016). On the basis of these two documents, it was possible that teachers' concern about support may have been unfounded. For example, members of the EA's Shared Education Committee agreed (14 September, 2017) that EA officers would engage with the Curriculum Council (CCEA) to provide appropriate training for teachers involved in Shared Education. This approach was in line with the first of DENI's five key areas set out in 'Learning Leaders', namely a 'Teacher Professional Learning Framework'.

CCEA had produced a significant number of curriculum support materials, but beyond the specific music documents, they included no reference as to how music might contribute to 'connected learning' across the curriculum, for example, in line with the thematic approach that was a design intention of the whole 2007 curriculum. The final, but equally important aspect of training needs, related to the expanding impact of music technology beyond the classroom. Teachers' success in understanding and using music technology as a continually developing classroom resource also depended on training which was not, at that time, available. Yet, despite the issues identified, there was sufficient evidence to recognise the twenty-two teachers' desire to promote pupils' 'Mutual Understanding' through what they most frequently referenced as "Mutual Respect"; a significant insight into the NI context where we may not understand each others' perspectives but we should, at least, respect their positions.

6.5 Promising Practices in Mutual Understanding

The three issues discussed in the section 6.4 were accompanied by positive elements in practice which continued the development of mutual understanding. This was exemplified, for example, by Paul's approach in recognising the importance of language and communication in his move from a PC grammar school to a PP grammar school when he used the same teaching content, but presented it in a different way. Music had the potential to promote friendship building, as exemplified by one pupil's comment in Loader and Hughes' (2017) research and by collaborative practices such as those of James and Elaine. James's wind-band Shared Education project was of particular note since it not only addressed the aims of the 2016 Act (improved outcomes, reconciliation and efficient use of resources), but also, the underlying social issue of instrumental tuition for Year 8 pupils. The tuition emphasis of the wind-band was in line with the dual aims of improved educational outcomes and reconciliation identified by Borooah and Knox (2015) in their analysis of collaboration that encompassed both the EF and Shared Education.

While the EF did not require cross-community interaction, there were instances where examination preparation was a shared activity. For example, Patrick, in his PC secondary school and his colleague in the nearby PP secondary school, together taught their combined schools' GCSE music class. Patrick's report that parts of the course were taught by the teacher with more relevant knowledge or skill was also more likely

to produce better examination results in addition to friendship building in a small town. Similarly, Anna in her PP grammar school and her colleague in the town's PC grammar school taught a combined A level music class and shared the teaching. Cross-community performance projects, as mentioned by Beth and Elaine, also held promise as did the adult choirs organised and conducted by Paul and Philip. Beth's interest in singing was supported by the NQTs. While no longer perceived as a basic activity in the classroom, it was an opportunity for pupils to develop vocal skills which would enable them to pursue their musical development at both qualification and out-of-school levels.

Carol introduced tin whistle playing into her PP grammar school and Alan, in his PP secondary school told how his pupils played at the fleadh [a celebration of Irish traditional music] "which is the other tradition and we didn't hide the fact". Beyond the school one of the NQTs recounted that all the schools in North Belfast had signed up to the idea of creating a choir consisting of two representatives from each school, but when practising as a choir there was not much time for social interaction. His comment was, "... they need more social interaction. I suppose it's one example of how music can be used" (transcript, p. 8). The need for time to allow for social interaction was highlighted in Loader and Hughes' (2017) research involving two schools where pupils were together for timetabled classes during the school day. As exemplified by Elaine in this chapter, there is a potential mismatch between the traditional demands of teaching and learning during timetabled lessons and opportunities for a more relaxed approach in Shared Education opportunities that provide pupils with 'free' time for social interaction. This will be reconsidered in Chapter 7 (section 7.6.2).

6.6 Summary of Chapter 6

This chapter was based on discussion of empirical data from interviews with twenty-two practising teachers and ten NQTs. Chapter 5 discussed the significance of music in NI and the statutory 2007 music curriculum for 11-14 year-old pupils (KS 3) up to its full and continuing implementation in 2010. Chapter 6 continued to address music's timetabling constraints at KS 3 and considered the impact of three new educational initiatives on Music as a subject in secondary and grammar schools. The initiatives included the promotion of the STEM subjects, extended choice of qualifications in the Entitlement Framework (EF) and Shared Education (DENI, 2015). The main focus of the chapter was the discussion of teachers' views on the impact of the above educational

initiatives which appeared to challenge the 'worthwhileness' of music. It was decided that these would best be discussed under the broad theme of 'Moving Forward', consistent with the 'to Where' dimension of the research study. The theme included three sub-themes: (i) Constraints; (ii) School Collaboration and (iii) Teachers' views on the future of music education. Discussion focused on the issue of constraints, such as timetabling and funding before addressing the implications of school collaboration to meet the challenges of the EF and Shared Education. Differences between the two initiatives were identified in that the EF required no cross-community activity based on religious difference while Shared Education was about providing opportunities for children from different religious and cultural backgrounds to learn together. Both initiatives sought improved educational outcomes, but how this might be evidenced, for example, in terms of qualifications or societal cohesion, was not specified. The 'School Collaboration' aspect of 'Moving Forward' was addressed under two sections, the first dealing with the outworking of the EF and the second, focusing on teachers' views of Shared Education.

The data relating to secondary/grammar collaboration for the A level music course raised a number of issues, perhaps best described as potential unseen consequences of the EF. An important element of discussion addressed the implications of small classes in music requiring collaboration between schools and the potential impact this could have on secondary school pupils when they accessed A level music courses in grammar schools. This could include, for example, the possible mental and physical toll placed on single secondary pupils whose only hope for musical progression was to engage, in what for them could be described as an alien environment. It was also possible, as indicated by Beth's statement, that the selective system, at age eleven, impacted adversely on pupils' self-esteem and that the secondary school teachers compensated by providing additional support and scaffolding to aid achievement. This type of support may not have been available to the pupil undertaking the course of study in the grammar school. Where extra help was needed by, but not necessarily given to the single secondary-school pupil in a grammar school class, the situation was unlikely to support that pupil's self-esteem. It was particularly significant when s/he had progressed from being considered a high achiever in the home school. Also, as suggested by the secondary school teachers, their pupils were likely to have a greater percentage of parents who could not afford to pay for instrumental tuition. The concept of school collaboration was evidenced primarily within EF activity. Although examinations were not intended to form a significant part of the interviews, they were

frequently referred to as, perhaps, the most significant outcome of the music curriculum. While timetabling and logistical problems were identified as the main obstacles for Shared Education music classes, the data evidenced positive incidences of timetabled shared classes across two secondary schools, the first in GCSE examination preparation for 14-16 year olds and the second in shared instrumental tuition for pupils in their first year at post-primary school. Music, as an extra/non-curricular cross-community activity was also spoken of in positive terms, but appeared to depend on external funding opportunities. The potential of music as a basis for Shared Education was recognised by most teachers, but it was a work in progress that had yet to establish music's potential to bridge cultural exclusiveness. James's Shared Education wind-band project was one significant innovation which defined a role for music that encompassed the full aim of reconciliation and improved educational outcomes referenced by Borooah and Knox (2015).

The conversation with ten NQTs provided a further perspective on the 2007 music curriculum and educational initiatives as they recounted experiences of, and thoughts on, their teacher education year. When viewing the full breadth of the music programme of study their comments appeared to echo those of the practising teachers. One interesting, although unexpected, outcome of the meeting was an indication of the unspoken undercurrents (religion/political identity) which tend to permeate, but are subdued, during middle-class social interaction of the two communities in NI (Ed Cairns, 2007; Odena, 2010). They appeared to surface when female members of the group expressed a number of interrupting and interrupted responses to an initial female's mention of 'the other side'.

The discussed initiatives carried with them the possibility of unforeseen consequences, in particular, students' wellbeing in situations where new learning contexts were unfamiliar with the possibility of challenging self-esteem and creating alienation. Music's potential contribution to Shared Education remained an unrecognised asset which seemed to depend on wider community funding rather than on educational initiatives. Limited timetabled allocation appeared to mitigate against Shared Education through music, although James's wind-band project identified a possible model. The success or failure of the Shared Education was dependent on teachers' willingness and ability to address controversial issues in their classrooms. This appeared to require courage and focused training. The lack of relevant training and support to fill the gap left by the Education and Library Boards was significant, especially for those

one-teacher departments who felt isolated. Lack of opportunities for ongoing professional development was also likely to have an impact on the work of the NQTs, not only in their induction into the profession, but as they progressed in their careers, a challenge recognised earlier by Welch *et al*. (2011).

The next chapter concludes the thesis by revisiting the original questions of the study. It will set out responses to the questions and address implications which have arisen during the progress of the research. It will also identify opportunities for further educational development and research in NI and other post-conflict contexts, and provide a personal response to the challenge of the study.

Chapter 7: From There to Here to Where? Conclusions and Implications of the Research

> I think of her seated, Queen Victoria in profile,
> Her left arm rests on the bench-back.
> Her right arm keeps time to our multiplication tables,
> Repetition of place names
> Or offers with nimble fist signs for tonic solfa.
>
> Miss Murdock in 'The Collected Poems of John Hewitt',
> (1991, p. 241)

7.1 Introduction

By recalling his boyhood memory of the school classroom Hewitt's poem provided the starting point for this research study which traced the development of music education in NI from 1920 to 2017. Musically speaking, this encompassed a movement from tonic sol fa-to staff notation-to a position where technology enabled young people to access and create music at a level consistent with their skills and interests. Chapter 1 set the context and rationale, Chapter 2, the methodology which underpinned the research process, and Chapter 3, the review which tried to address the first literature–based research question. Chapter 4 traced the educational trajectory of music in schools from 1920 to the statutory PoS for Music in NI's 2007 school curriculum, and Chapters 5 and 6 analysed and discussed the empirical interview data. The research involved both historical documentary inquiry (Chapter 4) and qualitative research (Chapters 5 and 6). The qualitative research consisted of semi-structured interviews, on location, with twenty-one secondary and grammar school music teachers across NI's segregated educational system, and one music teacher in an all-ability, mixed religion integrated college. School visits, interviews and follow-up email conversations took place during the period November 2015 to December 2016. Ten NQTs were also interviewed as a focus group. This chapter will provide further discussion and what is hoped to be a balanced account of the results of the study, evidencing its contribution to the existing literature. It will include key issues emerging from participating teachers' views on the statutory music programme for 11-14 year-old pupils and the impact of STEM, the Entitlement Framework and Shared Education initiatives on music education.

The following sections revisit the outcomes of the research process with a view to addressing the research questions posed in Chapter 1 and reiterated, when appropriate, in the other chapters. Key findings in the research will be considered further, including their unique implications for the music curriculum in NI, the participating schools, and NI education in general. A number of limitations are outlined, as well as implications and ideas for future research in NI and in similar post-conflict settings. A reflection on personal learning and development, gained through the research experience, is followed by final thoughts which place the study within its historical NI context.

7.2 Addressing the research questions

This section sets out each of the three questions in turn and, on the basis of research undertaken, provides a response to each. Since the questions permeate the content of the thesis the answer to each question is traced across the different chapters.

7.2.1 Addressing Research Question 1

What does the literature say about music and music education's contribution to a general education with particular reference to personal development and community wellbeing?

The fundamental basis for posing the above question was a belief in the pervasive nature and power of the phenomenon we call 'music'. The literature review encompassed a wide range of scholarly publications and a number of documents from NI's Council for the Curriculum, Examinations and Assessment (CCEA). The review also included relevant research that addressed DENI's initiatives post 2007. Philosophy provided an important foundation for the review and the question was considered from a range of perspectives. These included, for example, music as the symbolic representation of logical self-expression (Langer, 1954) and how intellect and emotion produce a 'feelingful' response to the aesthetic qualities of sound (Reimer, 1970). Section 3.3 addressed music as an art form by considering the contributions of past and present scholars while subsequent sections discussed music in terms of meaning, cognition, culture and education; and finally, as a resource for health and wellbeing. Consideration of musical meaning (Chapter 3, section 3.4) identified three broad interpretative viewpoints: 'referential', 'formalist' and 'expressionist'. Reimer's

'aesthetic sensibility' (1970) became Elliott's 'musicing'/'musicianship' (1995) and 'formalist and expressionist' became Green's 'inherent and delineated' meaning (1999). These viewpoints coalesced in a value-free concept of meaning as arising from relationships within the music itself and between performer(s) and listener(s) (Small, 1999). Swanwick (1994, p. 1) admitted not talking about meaning in music to his pupils because "If there is one, it does not need my explanation". Perhaps meaning was best addressed by the composer Aaron Copland in his self-questioning - "Is there meaning to music? ... My answer would be 'Yes' ... Can you state in so many words what the meaning is? ... My answer to that would be, 'No'!" (Copland, 2011, p. 9).

My review of music in terms of cognition and emotion (Chapter 3, section 3.5) focused on the scholarship of social scientists and psychologists (e.g., Sloboda, 1985; Gardner, 1993; Hargreaves, 2012) and the findings of neuroscientists (e.g., Damasio, 2003; Molnar-Szakacs, 2015). Damasio's clarification of the difference between emotions and feelings was referenced by Reimer (2005) when he acknowledged a misconception that placed musical affect at the level of emotion rather than feeling. Molnar-Szakacs (2015, p. 46) addressed the difference between productive and receptive aspects of music's potential (perhaps reflecting Small's 'Musicking', 1999) when he commented that music allows "the expression of emotion, evokes pleasure, and creates the sense of social belonging".

Given NI's post-conflict status, it was important to address the concept of music as culture and education when, since 1992, the statutory NI music curriculum continues to be implemented across segregated schools that are indicative of NI's divergent cultural traditions. Dewey's (1938) and Bruner's (1996) view that learning is always situated in culture appears particularly significant. The content of the section referenced the situational contributions of NI scholars e.g., Furey *et al*. (2016), McKeown (2013) and Odena (2010). As an essentially 'insider' researcher interviewing teachers and NQTs in a society fractured by identity, religion and culture, personal understanding and self-reflection were essential components of my analysis and discussion in Chapters 5 and 6.

Chapter 3, section 3.6 discusses musical activity in the classroom by referencing the contributions of Witkin (1974), Paynter (1982) and Swanwick (1988, 1994). Witkin placed subject-reflexive action at the core of creative activity on the basis of getting to know oneself. Paynter promoted getting to know music through creative music-making

processes (an education, not only *in* but *through* music) and Swanwick's developmental spiral (1988) offered a progressive framework for assessing pupils' musical development. It was apparent from a review of their publications that these scholars had influenced the introduction of creative music-making/composing activities to NI's first statutory music curriculum in 1992. This was in line with Eisner's view (2001) that music education was about experiencing and creating. The creative approach, although not universally accepted (e.g., Fletcher, 1989; Elliott, 1995), was reflected in the popular music performance-led curriculum of participants Jayne and Alan, and resonated with Green's (2008) informal approach to musical skills development (Section 5.4.1).

The importance of encouraging pupils to explore and manipulate sound was retained in the improvising and composing requirements of a newly-developed 2007 curriculum, designed to meet 21st century challenges (DENI/CCEA, 2007). This curriculum calls to mind Eisner's advice (2001) that 21st century music education should be based on music for its own sake rather than on some extrinsic value. Also, while identifying the wide-ranging implications and applications of music's role in life, Reimer (2012) questioned how realistic it would be to include them all in a school music programme. A very significant aspect of NI's music programmes (1992, 2007) was the development of pupils' musical potential within a broad educational experience that encouraged personal, mutual and cultural understanding (Figure 4.4). The teachers' focus on these three curriculum requirements provided a partial response to music's role in pupils' personal development and movement towards community wellbeing. Unfortunately, from a NI perspective, it appears that apart from Drummond (1999) and Odena (2009, 2010), music education has not been a focus for empirical research in NI universities. Their education-based focus has looked at Shared Education (DENI, 2015) as a vehicle for promoting community reconciliation without, as yet, considering music education's potential role. This study identified instances where music had contributed positively to the promotion of cross-community cohesion through school collaboration which will be considered in the answer to question three.

In placing the emphasis on the activities of making and listening to music rather than on the music itself, Small's (1999) concept of 'Musicking' took music into the public domain - the realms of experience and culture which occupied the minds of Dewey (1938) and Bruner (1996). By differentiating between the study of music *and* culture (a focus on music for its own sake) and music *as* culture (its social context) Skelton (2004)

questioned which approach would better meet the needs of everyday life. This was an interesting question when applied to the types and styles of music-making within apparently opposing NI cultures, particularly when teacher Anna commented that the same tunes were used by both cultures (see section 5.3.4).

Small's 'Musicking' provided an apt introduction to considering 'Music as a Resource for Health and Wellbeing' (Chapter 3, section 3.7). De Nora (2000) and Sloboda (2001) demonstrated the function of music in individuals' lives where, used as both resource and stimulus, it encapsulates affect and effect in a reflexive paradigm. Their research moved the literature review to a consideration of music's contribution to community wellbeing, which was evidenced by the experiences of some research participants. Philip and Paul, for example, talked about how singing in their choirs evidenced positive personal and community wellbeing for adults. These comments supported the potential of music in promoting health and wellbeing as outlined by De Nora, Sloboda and later, by Ruud (2013).

Music's potential to support and promote mental health (Robertson, 2000) was reviewed in terms of its use in therapeutic practice, primarily through the use of musical creativity. This was evidenced, for example, by the use of song writing and musical improvisation (Baker, 2013; MacDonald and Wilson, 2014), and by the use of music to alleviate pain (Robertson, 2000). Porter *et al.'s* (2017) cross-disciplinary research study on music therapy for young people in NI who had behavioural and emotional problems was consistent with teacher Sharon's comment that music "helps mental health which is a growing problem here" (see Section 5.3).

Overall, I consider that the literature review addressed the full breadth of Research Question 1 through the different sections of Chapter 3 which identified and discussed the inter-relationships across music, music education, the everyday use of music, community music and music therapy as reflected in MacDonald's (2013) diagram (Figure 3.2). It is, nevertheless, important to recognise that his conceptual diagram must be viewed as existing within Dewey's (1916, 1938) and Bruner's (1996) wider circle of culture. But research in NI (e.g., Loader and Hughes, 2017; Furey *et al.*, 2016) has shown that culture in NI is perceived as encompassing religion and national identity. It is not, however, related to the contested concept of passport identity (Hayes and McAllister, 2009). This complexity, as understood from personal experience and

reinforced by the qualitative element of my research, has led me to reconsider MacDonald's conceptual framework, discussed in Chapter 3, and reframe it within a view of life in NI that includes the additional aspects of Culture, Identity, Religion and Location evidenced in the study. While Culture, Identity, Religion and music preferences might be interchangeable and changing over time, they are all set within the predominantly rural landscape of NI and located in social enclaves that are, perhaps, best represented in and by the segregated schools. On that basis, therefore, I have further re-configured MacDonald's conceptual diagram to present what I consider to be the underpinning facets of music, education and life in NI, as represented, in the new Figure 7.1 below.

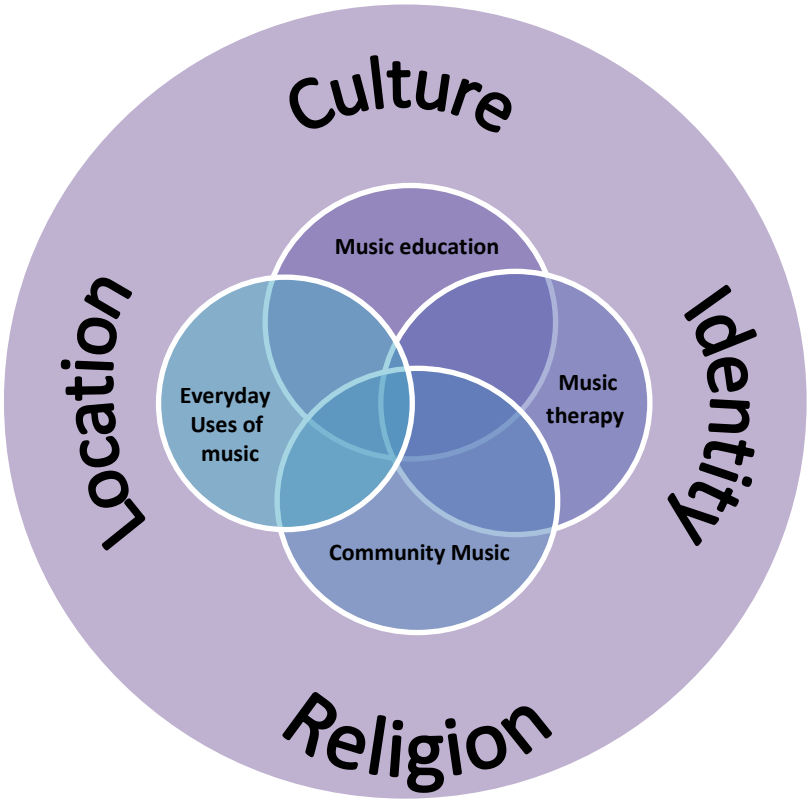


Figure 7.1: The present reality of music, education and life in NI (drawing on and extending MacDonald, 2013).

In response to my question 'Why Music' I consider that Chapter 3 has provided some insight into music as an engaging phenomenon that offers support to the human condition. The different chapter sections were intended to show the importance of music across many dimensions, possibly at the expense of promoting its wholeness. Like

others mentioned in the chapter, I would support the call for inter-disciplinary research in music, perhaps a more collegial approach across all academic disciplines to address music's place in imagination and empathy.

7.2.2 Addressing Research Question 2

What constituted school music during the early years of the Northern Ireland 'state' and what were the influences which enabled development of the Northern Ireland music curriculum?

Progression in music education in NI from 1920-2007 formed the context for answering the two parts of the above question. They were addressed through a process of historical inquiry, review of published NI educational publications and personal music curriculum documents from NI's Curriculum and Examinations Council. The focus was on schools across the six NI counties. The almost ninety-year trajectory of music education was traced by dividing it into five historical periods: 1920-1949 ('The Early Years'); 1950-1979 ('The Middle Years'); 1980-1998 ('The Later Years'); 1998-2006 ('The Long Review') and finally ('The 2007 Music Curriculum'). Historical documentary evidence for the period 1920-1979 was drawn from documents and reports accessed during visits to NI's Public Record Office (PRONI) and to the Linenhall Library in Belfast during the early part of 2015. The digitised Stormont papers of NI's first devolved government (1921-1972) were also accessed on-line. Perusal of the Stormont papers for those years found only two references to music: the appointment of NI's first music inspector (Captain Corrin, 1926) and the remit for an NI Council for the Encouragement of Music (1943), later to become the Arts Council.

Music, defined as 'singing' was established practice in all primary schools across Ireland by the end of the 19th century so it was natural that this would continue in NI schools under the new jurisdiction. 'The Early Years: 1920-1949' traced the progression in singing through inspection reports which rated primary school teachers as efficient/not efficient across a curriculum that included singing. Captain Corrin's '*Suggestions for Teaching Singing in Public Elementary [primary] Schools*' (Ministry of Education, 1931) established the importance of singing and provided evidence of progression from the use of sol-fa teaching to that of staff notation in promoting sight-singing. Corrin's suggestion, for example, that children should be encouraged to invent musical patterns

on percussion instruments was consistent with a report on England's primary schools (Hadow, 1931). Perusal of Corrin's detailed advisory inspection reports on Lislea, a rural primary school (1933, 1935, 1937) indicated a continuing focus on improving children's singing.

The significance of adolescent education (Hadow, 1926) was realised through raising the school leaving age to 15 years (1944 Act in England, 1947 Act in NI), the establishment of secondary modern schools in England and 'Intermediate' (secondary) schools in NI. Primary school teachers in NI had the opportunity to undertake some additional training that allowed them to teach music in the secondary schools. By the end of 1949 NI had seventeen secondary schools, with varying curriculum content detailed in inspection reports. The schools were advised that during their first two years pupils should have three forty-minute periods for music each week, but that this could be reduced if the school wished to introduce elementary science or a modern language. This evidence of low value placed on music was revisited during collection of the empirical data (Chapters 5 and 6). A cumulative overview of music provision in secondary schools' inspection reports suggested a curriculum that included singing, sight-reading, aural training and recorder playing. The all-Ireland model of private instrumental provision and examinations at Junior and Senior levels continued throughout the ensuing years.

The historical content of 'The Middle Years: 1950-1979' was also based on music inspection reports across a selection of primary, secondary and grammar schools. Singing, supported by the BBC's 'Singing Together' radio programmes and a supply of gramophone records were identified in Lurgan Model primary school in 1950. Reports on Ardmullan primary school (1958, 1959, 1970) provided further evidence of music curriculum progress, for example, recorder playing and the use of a number of BBC music support programmes. Although a lack of equipment was identified in some of the secondary schools, an emphasis on singing, sight-reading and aural training formed a basis. As in England, schools with additional resources, promoted recorder playing and an introduction to instruments of the orchestra. There was also an increasing focus on musical appreciation of the European 'classical' canon, provided by access to gramophone recordings. Individual detailed reports on schools during these years appeared to indicate that curriculum development and satisfactory teaching was flourishing in the rural towns, but was less successful in Belfast. Reports identifying a lack of pedagogical skills in well qualified grammar school teachers gave rise to the introduction of a teacher-education year for music graduates (1968).

The ‘Middle Years: 1950-1979’ were influenced by the rise of popular culture and consequent self-education in music by 13-16 year-old teenagers (‘Half our Futures’ report, Newsom, 1963). The acknowledgement of popular music was taken up by some of NI’s five Education and Library Boards (1972-2014) which funded ‘pop’ music workshops as part of their curriculum-support role (section 4.3). Free instrumental tuition was also provided by the Boards to support their area-based school orchestras. While Newsom’s concern influenced education in England through the introduction of comprehensive, all-ability schools (1965) the NI government retained its grammar/secondary divide with the secondary schools providing an education for pupils who did not pass the 11+ grammar-school entry examination.

Assessment of musical performance was available through both the English awarding bodies’ instrumental examinations and NI’s own General Certificate of Education (GCE) music examinations at Ordinary (O) and Advanced (A) level, provided by NI’s Schools Examination Council (NISEC). As in England, a new Certificate of Secondary Education (CSE) examination that included music (1965) was introduced to recognise the attainment of less able pupils. Despite broad consistency in examinations, classroom music developments in England, as promoted for example by Self’s ‘*New Sounds in Class*’ (1967) and Dennis’s ‘*Experimental Music in Schools*’ (1970), appeared to have little, if any effect on NI’s music education. The publication of primary school creative projects in Paynter and Aston’s ‘*Sound and Silence*’ (1970) and Paynter’s subsequent ‘Music in the Secondary School Curriculum’ project (1973-1982) in England attracted the attention of Roger Jarvis, an assistant music adviser in NI. He embraced the concept of creative music-making and carried it forward in the following years. I had been involved in a ‘Sound and Silence’ project in 1972 in England and was also familiar with Paynter’s ‘Music in the Secondary School Curriculum’ project.

Violent social conflict (1969-1998) referred to as ‘The Troubles’, led to the collapse of NI’s devolved government (1972) and the imposition of direct rule from Westminster. It is, nevertheless, important to recognise that during those years NI’s religiously segregated schools, continued to provide a degree of educational normality and a music education for their pupils. Direct rule (1972) led to a closer relationship with curriculum development in England and paved the way for a new vision of music education in NI. Paynter’s project (1982) and Swanwick’s curriculum proposals (1988) provided a significant impetus to music developments from 1989 onwards. They had also influenced the development of the General Certificate of Secondary Education

(GCSE, 1984) a new music examination for 16 year-old pupils, designed to replace the CSE and the GCE (O) level examinations and bridge the secondary/grammar school examination divide. One important innovation in the GCSE was the introduction and assessment of pupils' compositions.

One of the most important initiatives during these years was the expansion of the music inspector's role to provide in-service support and training for classroom teachers and to establish a music working group tasked with developing NI's first statutory programmes of study for music. NI's 'Common' Curriculum (DENI, 1992) was similar to England's 'National' Curriculum, but differentiated by the inclusion of cross-curricular themes (CCTs) which included Education for Mutual Understanding (EMU) and Cultural Heritage (CH), designed to address religious and cultural division in NI. The EMU and CH requirements (Tables 4.1 and 4.2) sat outside subject content and, therefore, had limited impact on teachers whose focus and challenge was implementing new subject content. The general lack of understanding or agreement on EMU (Smith and Robinson, 1996) was compounded in Harland *et al.'s* (2005) longitudinal research, 'Is the (NI) curriculum working?'. Further curriculum revision (1998-2007) resulted in full-scale redevelopment that placed subject learning within a number of statutory learning contexts (see Figure 4.4 and Section 5.4.1). While most participants agreed that the 1992 EMU requirements were reflected in the group music-making and the mutual/cultural understanding requirements of the 2007 curriculum, Paul, for example, was less positive, "There are bits and pieces" carried across, "but it's what you do with them as well" (Section 5.4.3). EMU's requirements for singing folk songs and for pupils' engagement in community musical events were no longer part of the 2007 curriculum.

Overall, the influences which helped develop the 1992 curriculum were mainly extrinsic to NI. These included Hadow's (1926, 1931) and Newsom's (1963) education reports, Ross's Arts and Paynter's Music Schools Council Projects in England. These were reflected in the music working group's (NIC, 1991) proposed programme of study for music, and accepted as part of DENI's (1992) Common Curriculum. Intrinsic NI influences after 1998 identified the need for music education to develop pupils' musicality within non-music specific outcomes. These can be deemed a response to societal division as represented through segregated education and cultural social exclusiveness. Although the 2007 curriculum was fully implemented by 2010 and had remained unchanged, it is apparent that segregated education is a limitation that requires a focused response.

7.2.3 Addressing Research Question 3

How do teachers view the potential of the 2007 statutory music education programme to meet the specified curriculum objectives and contribute to cross-community cohesion?

The locus for finding an answer to question 3 lay in the discussion of empirical data from the twenty-two music teachers in schools across NI and the focus group with ten NQTs. Twenty-one teachers were based in secondary and grammar schools which served either a predominantly Protestant (PP) or predominantly Catholic (PC) community. Olive was the one teacher from the integrated schools sector that educated approximately 7% of NI's children from both religions together. Thematic analysis of interview transcripts identified participants' responses under four overarching themes, (i) 'The Significance of Music in NI'; (ii) 'The Music Curriculum'; (iii) 'Moving Forward'; and (iv) 'Newly Qualified Teachers' Thinking'. Each theme had three sub-themes, presented in Table 5.1.

As an 'insider/outsider' researcher in a divided society (see Section 2.5) it was necessary to recognise the societal context which gave rise to statements such as, "People find their identity in music ... whether it's Protestant music or Irish traditional [Catholic] music" (Helen in a PP secondary school) and "Catholic children play different from Protestant children" (Alan in a PP secondary school) (Section 5.3.3). Sharon, teaching in a PC secondary school appeared conscious of how music teachers can be representative of their own personal religious and cultural backgrounds when she commented "It's up to the individual teacher as to how they actually portray that [mutual respect], and from what perspective they're coming" (section 5.4.3). Music, therefore, appeared representative of life in NI by encompassing two identities (British Unionist/Irish Nationalist), two religions (Protestant/Catholic) and two cultures (Protestant/Unionist 'orange' culture and Catholic/Nationalist 'green' culture). National and cultural identity, in particular, appeared to be underpinned by a degree of hostility that was reflective of the segregated schools system (section 5.3.3). This conclusion supported previous findings outlined in NI studies on national and cultural identity (Furey *et al.*, 2016; NicCraith, 2003), religion and identity (Hayes and McAllister, 2009), and identity and the school curriculum (Barton and McCully, 2005).

Research participants appeared confident that they were implementing the full breadth of curriculum content for pupils aged 11-14 years. The development of mutual understanding, cultural understanding and understanding of the power of music to influence behaviour were three significant KE learning contexts in the music programme of study, perhaps reflecting the original Education for Mutual Understanding and Cultural Heritage initiatives (1992). These KEs provided the basis for identifying the extent to which school music had a part to play in developing cross-community cohesion. Mutual understanding was usually referred to as 'mutual respect' as, for example, when Joan reported telling her pupils to "have respect" when someone was speaking out of turn, and Jayne commented that her pupils learn how to interact with others, express opinions, listen to others and to be non-confrontational (see section 5.4.3). Philip and Rose had introduced the concept of 'likes', 'dislikes' and 'stereotypes' in music, as a way of addressing difference, something considered by Swanwick (1998) and Warde (2010) (Sections 5.3.2 and 5.3.3).

The 2007 KE curriculum requirement to develop pupils' 'Cultural Understanding' was intended to be addressed through placing NI's two cultures within a broad historical and world-musics context. This was exemplified by Nora who spoke of her growing knowledge of Ulster-Scots music traditions (perceived unionist) and how she introduced her pupils to world musics through research. Traditional Irish culture (perceived nationalist) was omitted from Helen's curriculum since she focused only on Ulster-Scots music with the aim of helping her pupils understand their own traditional culture. While Joan, on the other hand, addressed the music of both communities through the wider prism of Celtic traditions across the countries of the UK, Alan's curriculum did not include any aspect of either cultural tradition (see Section 5.3.3). Only Peter and Anna in their PC and PP grammar schools, recognised that the same tunes were being used in both traditions, a reality identified by Carson (1997) and discussed earlier in Chapter 1. This unrecognised aspect of musical unity across the cultural divide is an aspect of social learning that could be addressed in the future. Kanra (2012) for example, wrote of the difficulty for groups in a divided society to find common ground in decision-making if there had been no prior social learning based on background differences. Social learning requires social interaction that provides opportunities for differences to be discussed on the basis of imagining what it is like to be the other person and walk in his/her shoes – essentially a need to develop empathy as addressed by Stringer *et al*. (2009).

Although all participants' curriculum content included the power of music, its power to influence negative behaviour (evidenced, for example, by newspaper reports of young people's behaviour during the 'marching season') did not appear to be addressed in participants' classrooms, a situation exemplified by Cathy's desire to keep politics out of the classroom. This may have been a reason why they promoted cultural understanding during pupils' first two years of secondary education (see Table 5.2). There is no doubt that most participants in this study appeared to be fully engaged in promoting personal, mutual and cultural understanding as a mechanism for achieving social cohesion, but their efforts lay in the concept of self-identity within the confines of segregated education (Loader, 2016; Loader and Hughes, 2017; Furey *et al.,* 2016; Muldoon *et al.,* 2007).

The limitations of the 2007 curriculum within segregated education were recognised in '*Sharing Works: a Policy for Shared Education*' (DENI, 2015) and addressed in the '*Shared Education*' *NI Order'* (NI Executive Government, 2016). The aim was to promote shared learning opportunities for all pupils that would improve educational outcomes and promote cross-community cohesion. It appeared that music education's contribution would be achieved through the development of mutual and cultural understanding in the curriculum and the building of cross-community relationships through shared learning opportunities. All participants responded positively to the concept of Shared Education and some reported how they and their pupils had supported cross-community events. These included Gail's and Beth's choral contributions to cross-community concerts in previous years. During the research, Elaine's and Olive's inclusive classroom approach to developing intercultural understanding for pupils from different cultural backgrounds provided ongoing evidence of possibilities within individual schools (see Section 5.3.4). And James and Elaine addressed cross-community cohesion in their Shared Education projects (Section 6.2.2). These demonstrated music's potential, but they also highlighted the challenges presented by DENI's requirement for shared lessons to be undertaken during the school day. For example, Elaine identified issues related to the time available and the barriers created by the project being teacher-directed (questions of pupils' ownership and lack of opportunity to establish cross-community friendships). Essentially, the aim and outcome of Elaine's school-day based project, although valid in its context, could not establish the conditions necessary in Allport's (1954) contact hypothesis. At a general level, music's potential contribution to Shared Education was viewed positively, but hindered by the constraints imposed by timetabling, the logistics of moving large

numbers of pupils during the school day and the low status of music within the subject hierarchy. This created a dilemma for the teachers who believed in the need for Shared Education, but were restricted by their circumstances, a situation addressed in Theme (iii) 'Moving Forward' (Section 6.2.1). For most of the interviewees, the issue of music's contribution to Shared Education appeared to be a positive but, at that time, unachievable option.

Given the opportunity to think about music education in the future, the importance of examination results was made clear in participants' immediate responses. Olive, for example, in her integrated school, spoke of schools being 'examination factories'. Alan's popular music stance was that examination syllabus writers should note that "the principles they wanted taught were also found in music they considered to have little musical value" (Section 6.2.3). The reality of music education's worth being judged on the outcome of examinations for the few rather than on the classroom experiences of the many sets a challenge for the future. The fact that most participants were happy with what they perceived as the opportunity to design their own musical content for 11-14 year-olds, without reference to explicit musical progression, raises questions about how musical progression was identified, achieved and reported to parents. Nora, perhaps, was most focused in her response when she commented on the need for more time to be allocated to building up pupils' standards and skills.

Theme (iv), 'Newly Qualified Teachers' Thinking', provided additional insights to the 2007 music curriculum, based partially on reports of teaching-practice experience, memories of NQT's own schools and primarily, their views on mutual understanding and Shared Education. One female NQT recognised the need to develop mutual understanding through Shared Education and commented on the challenge of making it voluntary. Another NQT mentioned the need for schools to build up sustained collaboration so that the pupils "get something out of it" while others appeared more sceptical (Section 6.3.3 and Table 6.3).

Overall, the twenty-one participating teachers in segregated schools considered they were promoting mutual understanding in their music classrooms and the one teacher in the integrated school was confident that she was delivering social cohesion. However, one NQT who had been a pupil in an integrated school suggested that this was not necessarily the case (Table 6.3), a perception that was also glimpsed when the concept

of 'the other side' was mentioned by Paul and one of the NQTs. The answer to Question 3 appeared to be that, in implementing the KEs of 'Mutual Understanding' and 'Cultural Understanding' in the 2007 music curriculum, all but two of the twenty-two participants believed that they were meeting curriculum objectives and contributing to community cohesion, if only at micro-level within their schools, and perhaps at meso-level in the community served by the school. Although Shared Education has not yet appeared to produce any significant evidence of achievement in cross-community relationships, this research has identified music's potential contribution, for example, in the provision of cross-community instrumental tuition (James and his colleague), in cross-community examination teaching (Patrick and his colleague), and in music's contribution to cross-community events (Elaine and her colleague). There is, however, a need to ensure that extrinsic KEs such as the need to explore issues related to, for example, 'Moral Character', 'Ethical' and 'Economic' awareness and 'Employability' in and through the 2007 music programme of study (CCEA, 2007, p. 38) do not detract from music education's fundamental aim of developing pupils' musical knowledge, understanding and skills, particularly in music's restricted timetable. The research participants' concern about the low status of curriculum music in schools was voiced by Sharon when she said, "I think it needs to be valued more by politicians and government". Yet there was sufficient evidence in this study's empirical data and scholars' recent findings, for example Loader and Hughes (2017), to suggest that music has a yet-to-be fully acknowledged potential to contribute to societal cohesion in NI, particularly through the Shared Education and music education initiatives beyond the school-day.

7.3 Key Issues Arising from the Study

This section critically discusses the seven key issues which became apparent from having re-visited the discussion of Themes and sub-themes while working on the different iterations of the thesis. These key issues, set out below, were initially considered at the end of Chapters 5 and 6 and are further discussed in this chapter. They are addressed in the following sections with reference to relevant chapter locations, where appropriate.

Key issues

- The Closed Mind
- Relevance
- Equality

- Curriculum Demand
- Possible Unforeseen Consequences arising from the Entitlement Framework
- Music and Shared Education
- Training

7.3.1 The Closed Mind

While Music permeates all aspects of life in NI, the emotional significance attached to certain historical musical traditions creates social division, as represented by NI's 'orange' (Ulster-Scots) and 'green' (Irish Traditional) cultural traditions. This was evidenced by teachers across the segregated system when they talked about pupil and, in one case, parental attitudes. Their comments are supported by recent research (Hughes *et al.*, 2016; Furey *et al.*, 2016) and by their own personal teaching experiences. Helen, in her (PP) secondary school, made reference to her pupils' musical baggage that was part of their 'closed cultural identity' and Sharon, in her (PC) secondary school talked about her pupils' 'closed view'. Similarly, Alan, in his PP secondary school reported that he did not want to create dissention between his pupils and those parents who did not want their children to participate in cross-community events (see Section 5.3.3). Cultural hostility may also have been implied in Paul's colleague's suggestion that he should change the name of his Irish Musical Traditions teaching module because they were working in a PP grammar school.

The idea of closed minds was, perhaps, also reflected in the Northern Ireland Statistics and Research Agency's (2016) 'Good Relations: Update Report'. The Report's cultural identity indicator showed that 85% of adults stated that their children's schools were places in which they could be open about their cultural identity. Although the 85% response may have included the views of parents whose children attended integrated schools, the statistic holds a distinct possibility that segregated schooling may support, rather than challenge local communities' perceptions and beliefs. Segregation also contributes to the ingroup/outgroup, the 'us and them' phenomenon, as identified by Paul when he talked about the fear and reluctance of some to work with those on "the other side of the community". The concept of 'the other side' permeates NI society. It was also a leitmotif permeating the research process as exemplified, for example, during an exchange between some NQT females (Table 6.3).

7.3.2 Relevance

Relevance is a contested issue that can be addressed at different levels, for example, relevance as defined content in the statutory curriculum (by policy makers); how this is represented in classroom content (by teachers); and how that content is perceived by pupils as being relevant to their interests and aspirations. NI curriculum content has, historically, been decided by subject experts with no indication of what pupils would find interesting or what they consider important.

Whole curriculum relevance was predicated on its contribution to the development of pupils as individuals, as contributors to society and as contributors to the economy and the environment (the whole curriculum objectives). While music's relevance was about developing pupils' innate musical potential, the statutory music PoS for 11-14 year-old pupils (Figure 4.4) was designed to incorporate statutory learning contexts (the KEs) that would address, also, a number of additional extrinsic elements. The consequent balance of power (Philpott and Wright, 2012) created a possibility whereby intrinsic elements of the subject could be compromised by extrinsic demands.

Musical content in the curriculum was identified as being left to teachers' choice (Table 5.2). John commented on using pupils' musical choices as part of his teaching approach (Section 5.4.2) but the lack of pupil input to classroom content was the norm, as expressed by Alan (Section 6.2.3). Reflecting on his teaching practice in one secondary and one grammar school, a male NQT raised the issue of relevance when he described the classroom music in those schools as being 'out of date' (Section 6.3.2). PP and PC grammar school teachers Nora and Jayne presented two different approaches to curriculum relevance, each reflective of their particular teaching approaches. Nora engaged her pupils in music research as part of the requirement for cultural understanding (Section 5.4.2) while Jayne, like Alan, focused on performing (Section 5.4.1). Jayne included popular musical performance as part of her whole curriculum requirement, but Alan appeared to ignore most of the statutory curriculum by developing popular instrumental performing skills that would enable his pupils to earn money in their local and wider communities. This was, perhaps, one outcome of teachers' statutory duty to address the KE of 'Employability' in the music programme of study.

Popular culture, with its associated informal musical learning during the 1960s, was recognised in Newsom's 'Half our Futures' Report (1963) and taken up by Green (1999, 2008). Noting the irrelevance of school music to pupils whose interests lay in their particular musical subcultures, Swanwick (1999) described classroom music as the new sub-culture. It would appear that little had changed when Carol talked about her pupils' difficulty in seeing the links between classroom music and their own musical preferences (Section 5.4.1).

One important aspect of relevance, which must also be considered, is that of curriculum music's relevance for those pupils who wished to follow their music education beyond Key Stage 3. This was mentioned by Nora who spoke of having timetabled music provision cut to thirty minutes per week for her 13-14 year-old pupils and the frustration this caused those pupils who were intending to study music at examination level during the following two years (Section 5.5.2). Relevance was also addressed by the Education and Training Inspectorate (2010) when they specified a need to address a mismatch between the KS 3 skills-based curriculum and the content-based GCSE examination specifications (Section 6.2.1).

There is a 'Who knows best' tension within any curriculum which is designed to address a range of societal issues through the education of pupils aged 4-18 years. Music's place within a curriculum designated for *all* pupils aged 11-14 years (KS 3), raised a particular issue, namely access to instrumental tuition, again raising Blacking's (1974, p. 4) seminal question, "must the majority be made unmusical so that a few become more musical?"

7.3.3 Equality

The issue of equality arose from some pupils' limited access to the full range of musical activities required by the 2007 music programme of study, in particular, that they should improvise and perform music (CCEA, 2007 p. 38). This required the development of performing skills which appeared to be no longer supported by instrumental tuition unless parents had the finance to pay for lessons. Discussion of the empirical data identified a three-tier system of musical backgrounds of the children entering post-primary education: those who play 'folk' instruments, having learnt within a family or

particular cultural context; those whose parents pay for instrumental tuition; and those who have not had the opportunity of learning to play any kind of instrument or develop their vocal ability. Classroom singing was mentioned only by Mary and one NQT although all (except Alan) sustained singing through extra-curricular choirs that offered potential for cross-community collaboration. Recorders or tin whistles were instrumental resources (tin whistles in PC secondary schools and one PP grammar school) and recorders in one PP grammar school, but all classrooms had electronic keyboards with limited, if any, time devoted to teaching or learning electronic keyboard skills. The ability to become discriminating consumers of music and awareness of employment opportunities across wider aspects of the music industry, were cited by eleven teachers as encouragement for those pupils who did not have the opportunity to avail of private instrumental tuition over the three years of Key Stage 3 (Section 5.4.1).

Beyond the school, members of local communities may offer unofficial instrumental tuition. For example, Irish traditional instrumental tuition is available through 'Ceoltas' (an all-Ireland Irish music organisation) and the strong Ulster-Scots pipe-band tradition, as identified in Louise's school where bagpipe tuition was available in the local community (Section 5.3.4). The research also evidenced a project, funded by the Ulster-Scots Agency, that provided opportunities for pupils to have Lambeg drum, bagpipe, fife and fiddle tuition (ETI Report, 2012). While the expansion of these possibilities offered some hope for building equality of instrumental tuition, they are located within distinct and perceived 'opposing' cultural environments. These non-statutory agencies, along with the Education Authority's Music Service, could widen their offer of instrument tuition to include bagpipe, uileann pipe and other folk instruments provision to all young people who wish to avail of the tuition.

7.3.4 Curriculum Demand

The issue of Curriculum Demand arose from the statutory 2007 programme of study for music (DENI, 2007). It required teachers to develop pupils' musical knowledge, understanding and skills through activities that would also address nine additional aspects, including their moral character, employability, and contribution to sustainable development (Figure 4.4). These were to be accompanied by a designated range of cross-curricular skills and personal capabilities (CCEA 'Key Stage 3 Music Guidance', 2007, p.16) within what appeared to be a severely restricted timetable allocation. For

example, music timetabling across the schools involved in the research ranged from approximately one hour per week to one hour per fortnight to one hour for half the school year. There was sufficient evidence from the teachers, for example Beth, Nora and Linda, to conclude that timetabled allocation and the breadth of curriculum demand was inadequate in terms of pupils' musical development. Linda, who had music for only half the school year reported her conversation with an Inspector, advising him of how her music input had been limited by her requirement to focus on cross-curricular skills and personal capabilities (Section 5.5.4). Nora spoke of her 'battle' to achieve lessons of seventy minutes for her first and second year pupils only to have the time cut to half an hour for those in the third year, and of her wish for more time to invest in building pupils' musical standards and skills (sections 6.2.1 and 6.2.3). Curriculum demand and time available also extended into the Advanced (A) level music provision for 16-18 year-old pupils when Philip and Helen outlined the impact of reduced timetabled provision for their A level music examination classes and the expectation that high grades would still be achieved (Section 6.2.2).

The requirement laid out in all Education Orders subsequent to the 1989 Education Act (DENI, 1989) was that the content of the school curriculum should be broad and balanced. The Minimum Content Order (DENI, 2007, p. 3) defined the NI curriculum as a "balanced and broadly-based curriculum". Perusal of participant schools' published school Inspection reports appeared to indicate ETI agreement on the concept of a 'broad' curriculum, but the issue of 'balance' had a varied interpretation. This was exemplified in reports on Linda's (2012) and Beth's (2014) schools where music, available to pupils for only half the school year, was considered to be part of a broadly-based and balanced curriculum. Traditional subject balance in the curriculum had been affected by the introduction of a new area of learning in the 2007 curriculum. The general title, 'Learning for Life and Work' consisted of detailed curriculum requirements in four additional programmes of study, including 'Personal Development' and 'Employability'. The curriculum pressure was highlighted by Peter, the vice principal, who spoke of timetabling pressure in introducing new subjects and Dorothy who claimed that "there's so much to do now in the [music] curriculum, it's finding the time to put it all in" (Section 5.4).

7.3.5 Possible Unforeseen Consequences arising from the Entitlement Framework

This issue arose from the implications of A Level Music in the outworking of the Entitlement Framework (DENI, 2010). Essentially, the challenge of unforeseen consequences existed at three distinct levels: the nature and demands of the subject as a whole; the wellbeing of single students who had to follow the course in an unfamiliar and challenging environment; and the impact of losing a high status Advanced (A) level teaching course on teachers and secondary schools. An extraneous issue might also relate to teacher relationships, for example, between the grammar school teacher delivering the course and the secondary school teacher whose school no longer provided A level teaching. Music at advanced level was, historically, a minority subject whose status and position in the school curriculum was challenged by the demise of small classes for advanced level teaching, a situation that became apparent in teachers' interview responses. The potential for unforeseen consequences, from teachers' and possibility, pupils' perspectives, was exemplified when Nora and Jayne spoke about the secondary school pupils in their A level examination classes (Section 6.2).

The idea of the 'insider/outsider' dilemma, raised by my position in the study, unexpectedly arose again when Philip mentioned secondary school pupils' feeling of being 'outsiders' in the grammar school music class (Section 6.2.2). Philip's comment (p. 169) on pupils' choice of A level subjects also raised the issue of Advanced Level Music being an 'outsider' subject when pupils were being encouraged to select the STEM subjects at the expense of the Arts. There appeared to be no research on the impact of the Entitlement Framework, a fact voiced by one Senior Education Authority Executive (2017) who commented that there was no evidence base to provide information on the impact of the Entitlement Framework. While the Entitlement Framework was intended to create a levelling function across schools it would be interesting to discover the balance in provision of post-16 general ('academic') and applied ('vocationally related') subjects, between grammar and secondary schools.

7.3.6 Music and Shared Education

Music and Shared Education appears to be a possibility rather than a reality, although Beth and Gail provided examples of the occasions on which their school choirs had

contributed to externally funded cross-community concert events. In educational terms, the concept of music and Shared Education has moved beyond the idea of shared music, as identified by Anna and Peter (Section 5.3.5) to that of Shared Education *in* music and *through* music. At the time of the interviews, none of the participants' 11-14 year-old pupils were involved in any shared musical activity. From 2017, and subsequent to the interviewing, period James and Elaine were successful in securing finance for shared projects and I continued to correspond with them. These two teachers provided important examples of sharing *in* and *through* music, each with different outcomes in terms of the teachers' perceived success. For example, while James considered his cross-community instrumental tuition project a positive example of sharing *in* music Elaine thought of her performance project as perhaps, a less positive example of sharing *through* music (Section 6.2.2). Elaine considered that the cross-community combined schools concert, although successful, had been hampered by the concert preparation taking place during the school day. Limited time availability and subsequent teacher direction provided no opportunity for ice-breaking activity that would engender a sense of cross-community pupil collegiality. It is possible that Shared Education *in* and *through* music might best be achieved in the area of musical performance possibly in line with Elliott's 'musicing' (1995), as exemplified by James, and Small's 'musicking' (1999), as demonstrated by Elaine. It was also an idea proposed by grammar school teachers, Peter and Paul, who spoke of assessing music through projects carried out beyond the school (Section 6.2.3). Area-based student orchestras, which are dependent on fee-paying instrumental tuition, continue to function and offer a basis for continued expansion of cross-community music-making.

In terms of pupils' preference for popular musical idioms and styles (referenced in Chapters 3, 5 and 6) it would appear that Musical Futures (MF), a teacher-led performance approach developed from Green's (2008) research on how popular musicians learn, had much to offer Shared Education during the school day. The informal approach to classroom performance was integrated into Cathy's and Jayne's curriculum content because it engaged their pupils in band performance of simplified versions of pop songs. While Jayne's view was that her MF was "the way music should be, which is practical, giving them [the pupils] ownership of the music" the prospect of advancing MF in classrooms is dependent on adequate classroom resources and finance for teachers to attend dedicated MF courses (Section 5.4.1).

7.3.7 Training

The issue of Training permeated Chapters 5 and 6. It was raised by the classroom teachers as they commented on the demise of the Education and Library Board support services which were replaced by the new Education Authority (EA) from 2015. It was also raised by the NQTs. The perceived absence of classroom music support appeared to have left some of the classroom teachers feeling insecure, particularly those who were the only music teacher in the school. Anna, for example, recognised that music teachers could not solve society's challenge of creating social cohesion and Paul commented that there remained "a fear and reluctance to work with those that are from the other side of the community" (Section 5.4.3). These views were echoed in the NI Commissioner for Children and Young People's (NICCY) Report (2013) and in the research by Duffy and Gallagher (2017). The fear and reluctance indicated by Paul in the segregated system was not replicated by Olive in her integrated school. It was possible that Olive's positive approach to dealing with controversy may indicate the provision of appropriate relevant training to address cross-community issues within the integrated schools sector. I was particularly interested to read two different journal articles on shared education, each by Loader and Hughes (2017a and 2017b). The first article identified the challenge and risks of Shared Education by highlighting how a focus on creating harmony in shared contexts may be at the expense of addressing difference, and result in pupils' reticence to voice legitimate expressions of culture and identity. The second article cited South Africa's 'failed' implementation of integrated education and supported Shared Education as a means of protecting identities in Macedonia and Cyprus. In doing so, the authors concluded that safeguarding identity required a compromising rather than integrationist approach to achieving social cohesion, essentially a Shared Education approach as it exists in NI.

The Department of Education's (2016) '*Learning Leaders: a Strategy for Teacher Professional Learning*' resulted in the NI Education Authority's intention to engage CCEA officers in training teachers to deal with controversial issues. It remains to be seen how the CCEA officers will be able to address controversy through music since music, as a curriculum subject was not mentioned in their publication '*Teaching Controversial Issues at Key Stage 3*' (CCEA, 2015).

7.4 Considering the Interview Findings in Light of the Documentary Analysis

This section outlines some threads between the outcomes of the two elements of my research namely, the analysis of historical documents and the analysis of interviews with teachers and a focus group with NQTs. The issue which crossed both elements of the research was its focus on music in education. In setting out to trace the development of music education in NI from 1920 I had to address a need for preliminary research on music pre 1920 when NI was part of an all-Ireland landscape. This led me to Thomas Wyse's (1836) writing on '*Education Reform or the Necessity of a National System of Education'* and his words that introduced Chapter 4. Wyse's 19th century proposal for the 'education of feelings' in schools found voice in the early 20th century historical documents that evidenced an emphasis placed on aesthetic aspects of singing as promoted and assessed by NI's first music inspector, Captain Corrin. It was obvious from my analysis of inspection reports that singing was very significant because of inspectors' emphasis on tuning and musical expression (as representative of skill and imagination). However, it also created a misapprehension that some children were unmusical as represented by William Topping's (1971) hand-written submission to PRONI (Section 4.2). The teaching of singing was also underpinned by the need to learn, understand and sight-sing from the sol-fa system. The growth of standard notation was promoted through the introduction of recorder playing and within the external examinations system where candidates who undertook sight singing from standard notation were awarded 25% more marks. On returning from England in 1981, my experience of a KS 3 grammar school music curriculum was seventy minutes per week for singing, playing recorder and listening to 'classical music' (musical appreciation).

Having reviewed the content of Chapters 5 and 6, I must now consider, from my personal perspective, 'what has been lost, if anything, and what has been gained?' over the years. It is obvious, as evidenced in the empirical data, the value of the voice as a primary instrument has been downgraded, not only through opportunities to sing songs from within and beyond NI, but also, its potential as a leavening instrument of creative exploration for all pupils as they enter secondary education. The sol-fa system was replaced by standard notation, but that, too, had a diminished status in music classrooms after 1992 when it was overtaken by the use of graphic notation and a recognition that access to music does not depend solely on the ability to read and understand standard notation. Just as the gramophone was the new technology

underpinning music appreciation in the 20th century, electronic media, computers and their associated programmes have created pathways to music in the 21st century. What appears to me to have been lost through the focus on digital technology is access to authentic instrumental timbre as an expressive opportunity for those pupils who cannot afford tuition fees and have no experience of singing. Corrin's suggestions for children's creative engagement in music depended to a large extent on resources, but although percussion now forms part of the early content for 11-12 year pupils in exploring the elements of music, not all schools I visited were well resourced. In that respect little may have changed. Elaine, for example, was pleased that new guitars had been bought for her department, but Dorothy and Cathy spoke of problems in access to computers. Perhaps the most significant gain of modern day music education has been the recognition that learning in music is interactive and holistic. For example, creative music-making incorporates the three essential elements of composing, performing and listening, even if the performance is by the computer. All is underpinned by value judgements on the part of the pupils themselves.

There are, however, value judgements which are not within the scope of teachers and pupils. They are the value judgements made by the music inspectors, like captain Corrin in the past and the Education and Training Inspectors (ETI) of today. Unfortunately, since the advent of NI's 2007 curriculum, I have found no evidence of music inspections as the ETI's focus has been primarily on literacy and numeracy. Although my research placed me in the position of making value judgements in analysing the empirical data, I could not challenge the inspectors' comments I read in the historical documents. I did, however, find evidence of at least one disagreement when a school principal (1924) complained to the Irish Protestant Teachers' Union about the reduction in his music teacher's 'rating', a man described by his principal as having "no superiors and very few equals".

One thing that has remained consistent across NI's education timeline is the issue of value-judgement assessments in high status contexts such as external examinations and schools inspections. Although not aware of challenges to inspection reports by teachers and schools, I am intrigued about some inspectors' interpretation, evidenced in their reports, of the criterion that schools must provide "a broad and balanced curriculum". These terms have been used in the on-line inspection reports of the twenty-two schools I visited, making me wonder how the concept of balance within and across the curriculum is interpreted by the inspectors. It was evidenced when Linda told of

speaking to an inspector about their emphasis on literacy and numeracy and her problem in having music timetabled for only half the school year. Beth, too, mentioned the problems of her pupils' retention capabilities in having music only on alternate weeks. On the basis of my findings about the state of classroom-music provision in some schools I can only assume that in defining curriculum provision in those particular schools as being 'broad and balanced', members of the ETI may have a different understandings of what constitutes 'broad and balanced' (particularly 'balanced'), as required in the NI Minimum Content Order of 2007.

Finally, in terms of a thread from 1836 to 2007, I suspect that Wyse's (1836) view of the purpose of education as enabling each citizen to "fulfil the various duties which society imposes upon him" (p. 194) may have found its place in the three objectives and disparate key element learning contexts of the 2007 NI curriculum.

7.5 Contribution to Knowledge

This investigation contributes some elements of original knowledge to music education research within the local NI context as well as some knowledge to wider aspects of education. The following points set out some detail of the study's contribution to knowledge.

- This thesis offers the first overview of the development of music education in schools in NI from its inception as a self-governing jurisdiction in 1921.
- To my knowledge, prior to this research only one music education doctoral thesis existed in NI which addressed the statutory music curriculum of 1992 (Drummond, 1999). This is the first thesis to address the 2007 music programme of study and its place in schools' curricula.
- The study addresses teachers' perceptions of music education within its contribution to a range of non-music-specific learning outcomes, including 'Citizenship' and 'Education for Sustainable Development'. It provides an original insight into music teachers' approaches to implementing the breadth required by the NI statutory demands of the music programme. The dual objectives (music specific and non-music specific) underpinning music and the whole curriculum have created challenges for those teacher educators who focus only on developing pupils' musical knowledge, understanding and skills.

- The thesis' exploration of the 2007's three whole curriculum objectives and the statutory key element learning contexts adds a new dimension to the study of music education in NI.
- Since the introduction of the 2007 curriculum, there have been no ETI published reports on the implementation of the statutory music curriculum. This thesis provides evidence of the teachers' views and approaches to the music programme of study and to other educational initiatives since 2007, including the impact of STEM, the Entitlement Framework (2010) and Shared Education (2015). It provides original insights into a group of experienced teachers' wider thinking about NI society, which are contrasted with a group of less experienced NQTs.
- The study provides a critical discussion of unforeseen consequences of the new EF (2010) and Shared Education (2015) policies, when applied to the music classrooms of particular schools in segregated communities.
- When set within NI's political context and the UK's Brexit situation, the seven key issues that emerged from the reanalysis of data, discussed in section 7.3, point to areas of educational need that require further attention.
- In considering music education's potential contribution to community wellbeing in NI, the study discussed the current reality of music, education and life in NI as exhibited through segregated schooling. This reality is represented by extending MacDonald's (2013) theoretical framework and placing it within a NI context, as illustrated in the original Figure 7.1.
- The thesis has the potential, hopefully, to inspire further cross-disciplinary research on the school system in NI, with examples of successful cross-community music projects and activities previously undocumented.

7.6 Implications for Education in Northern Ireland

This section discusses some implications for education in NI that have emerged from the study. Despite the 'Programme for Government' rhetoric which introduced Chapter 5, I can only surmise that funding issues are likely to continue to create challenges for NI's education system. For example, DENI (August 2017) advised schools that funding for collaborative Entitlement Framework courses for the 2017/18 school year would be reduced by 43.5%. The overall financial situation was later clarified by the Education Authority's Chief Executive who spoke of a deficit in educational funding that, by 2020, could reach £350m. This situation indicates that addressing the implications for

Education in NI may be limited by access to funding. The implications are presented in the following four sections.

7.6.1 Addressing Closed Minds

Determined by religion and cultural identity and identified as 'closed minds' by Helen, Alan and Sharon, it is, perhaps, too easy to conclude that many NI problems could be assuaged by the introduction of non-denominational schooling for all children and young people. Larger secular schools would alleviate funding problems, Shared Education would be the norm, and there would be no need for an Entitlement Framework. One has to be aware that any such imposition could relight the church controversy from 1923-1925 that followed NI's first Education Act, and was only resolved by allowing Catholic and Protestant churches to oversee religious education in their nominally Catholic and Protestant schools, as discussed in Chapter 3. Almost one hundred years later we find parental belief that schools are places where their children could openly express their cultural identity (Good Relations Report, NISRA, 2016), an indication of how educational segregation and cultural identity go hand in hand. It was interesting to note Fischer's (2016) views, based on similarities between schools (historically Protestant and Catholic) in Quebec, Canada, and education in the Republic of Ireland (RoI) and NI. The NI context parallels Quebec in terms of religion and cultural identity since Quebec also has a mainly Catholic/Protestant population and conflicting French/Canadian identities. Fischer writes that after years (perhaps of engaging in Kanra's social learning) Quebec's General Convention on Education (1995) concluded,

> We must put an end to the denominational nature of the education system, or, in other words, achieve the separation of Church and State. There is no valid reason any more, other than a historical hang-up, to constrain a public education system on the basis of denominational privileges (cited by Fischer, p. 212).

Quebec legislation (1998) replaced the denominational status of schools with freedom of conscience and religion for students, parents and teachers. The Churches then had to apply for permission to include religion and moral education in the secular schools and by 2008, a state syllabus of 'ethics and religious culture' was implemented across all schools. The churches had finally agreed to fulfil their responsibilities for Religious Education outside the schools' network.

Education in NI would benefit from research and discussion of other educational systems which have successfully addressed the question of Protestant, Catholic, or other religious segregation in education.

Since the issue of closed minds has permeated discussion in this thesis, and based on the situation in Canada, it is, perhaps, now up to the Churches to reconsider their commitment to promoting social cohesion across NI's society through education. From 1992 NI's four main churches agreed a syllabus of religious education which is part of the statutory religious curriculum across all NI schools. The churches, themselves, presently provide opportunities for pupils to access additional religion-specific elements of church doctrine within the integrated schools, thus providing a model for future consideration. Teachers, too, need to question and address their own assumptions and perceptions about 'the other side' in NI society, particularly since research indicates that they tend to apply for positions in schools which reflect the ethos of their own educational experience. This means they would need to broaden their own religious and educational horizons by applying for music-teaching opportunities in schools beyond their personal religious comfort zones.

7.6.2 Addressing Cultural Understanding

Anna reflected the idea of 'curriculum demand' when she said, "we can't do it by ourselves" a comment that raised a much wider issue about the whole curriculum's contribution to 'Cultural Understanding' that would promote social cohesion in NI (Section 5.4.3). Although all subjects are required to develop pupils' 'cultural understanding' neither the statutory subject statements nor their non-statutory examples include reference to culture as it exists in NI. For example, in Science, pupils must "consider how the development of scientific ideas or theories relate to the historical or cultural context" (CCEA, 2007, p. 42); and in History they must "investigate the impact of significant events/ideas of the 20th century on the world" (CCEA, 2007, p. 40). Even in the core syllabus for Religious Education cultural understanding requires pupils to "explore how the religious beliefs, practices and lifestyles of people of world faiths, other than Christianity, have influenced the development of various cultural traditions in NI" (CCEA, 2007, p. 49). It is possible that such statements, while promoting the development of pupils' wider subject knowledge, do not enable the pupils to address the issue of cultural understanding in NI as expressed in the 1992

cross-curricular theme of EMU. It would appear that subject leaders developing the 2007 curriculum had no agreed understanding or approach to addressing culture as it exists in NI. Culture, as apparently understood, was aligned with the arts. It was left to art and design and music to address culture and cultural understanding in terms of NI's two historical communities. At the time of writing (June, 2019) the issue of culture appears to impede a return to NI's devolved government because of Sinn Fein's and the Democratic Unionist Party's inability to reach agreement, particularly on the status of the Irish language. The following email response from a Member of the Local Administration (MLA) to my suggestion that a Cultural Rights Act would alleviate the need for a NI-specific Language Act exemplifies NI politicians' narrow concept of culture.

> ... in my opinion, SF and the SDLP [nationalists]see language as part of their National Identity – more than culture, while DUP and UUP [unionists] see Ulster Scots as a wider cultural issue, covering music, dance, etc. There is a lack of understanding each other's perspective that is impeding progress. (10/3/2018).

There are a number of ways in which music teachers could promote cultural understanding and social cohesion at the same time, for example, after school cross-community collaboration where instrumentalists and singers devise their own musical fusion of Ulster-Scots and Irish Traditional music, as suggested for example, by teacher James (Section 6.2.3).

Cultural understanding is a contested concept, as witnessed by the above MLA's response to my proposed Cultural Rights Act. Its existence as a statutory key element across all subjects in the NI curriculum (2007, DENI/CCEA) exemplifies a lack of common understanding of its challenge to NI society. As a curriculum and examinations body, CCEA should liaise with NI's Education Authority, local scholars and the wider community to develop, at least, a definition of cultural understanding as relevant and acceptable to life in NI. The definition could then be celebrated by NI's media focussing on the ways in which cultural understanding *in* and *through* music is evidenced within and across whole community contexts.

7.6.3 Developing a Cohesive Teaching Profession that can address Controversy

The research appeared to indicate a lack of social cohesion amongst the participant music teachers and NQTs, particularly through references to 'the other side', suggesting

an ‘us’ and ‘them’ mindset that may be representative of the wider teaching profession in NI. Music was identified by participants as having the power to both unite and divide, particularly when associated with NI’s ‘orange’ and ‘green’ cultures, but it is the one subject not included in CCEA’s Guidance document (2009) on addressing controversial issues. Based on the view that teachers are leaders who have a very important role in society, and on an understanding that their personal views may reflect those of their school or home communities (e.g., Smith, 2001), there is a need to ensure the existence of a wider shared purpose across NI’s teaching profession, particularly those educating 11-14 year-old pupils. Classroom teachers need to see themselves as models of a cohesive society. For example, it would be helpful if teachers of all curriculum subjects had the opportunity to engage in Kanra’s social learning (2012) by discussing their possibly opposing ‘identity and cultural’ positions, perhaps with expert help. They might then be in a better position to address controversial issues if and when they arose in their own classrooms and Shared Education environments. It is also possible that opportunities for School Governors to meet on a cross-community basis would provide an incentive for schools to participate in Shared Education activities.

DENI’s Strategy for Teacher Professional Learning (2016) now places the onus for its delivery on NI’s new Education Authority (2015) which, in turn, comments that it will ask CCEA to address controversial issues in the classroom. CCEA, to date, has omitted to include controversy in or through music in its paper publications. Ultimately the responsibility for the success of the ‘Learning Leaders’ strategy (DENI, 2016) lies with NI’s Department of Education and its assertion to ‘ensure training is delivered by research active practitioners’ (DENI, 2016, p. 25). NI’s two University education departments which provide post-graduate teacher education should form a partnership with DENI, the EA and CCEA. It would be important, that through self-assessment and pooling of their knowledge and expertise they, together, provide the support and training that builds a music education community with so much to offer the continuing peace in NI.

7.6.4 Promoting Shared Education in and through Music

Teachers in this research provided examples of how music could promote mutual and cultural understanding at cross-community level. These included, for example, Paul’s cross-community adult choir, James’s combined schools instrumental tuition, Elaine’s

combined schools performance project and John's combined schools GCSE examination teaching. Together, these examples provide positive outcomes that are not recorded in inspection evaluations or acknowledged in local media or research publications. The idea that pupils liked to gain ownership and autonomy in their music-making (Hargreaves and Marshall, 2003) was reflected in Jayne's and Cathy's classroom bands' enthusiasm for performing simplified versions of popular music. An extension of their approach beyond the school day sets the potential for schools-based cross-community music-making that is not presently recognised through Shared Education funding. This raises the potential of pupils' self-learning [informal] with the support of musicians from both sides of the cultural divide, perhaps reflective of the expanding Music Network Ireland's (2016) 'Music Generation' initiative in the Republic of Ireland.

The empirical data shows that classroom singing appeared only in Beth's curriculum although extra-curricular choirs remained in all but one of the participant schools. It was also interesting to note that one of the NQTs had included singing when undertaking practice in a school. Maybe it is time to revisit the use of the voice as a prime expressive instrument within music education. Familiarity with the breadth of Scottish and Irish folk songs as part of classroom activity could promote not only knowledge and understanding of the historical music relationship between NI and Scotland, but also, perhaps, recognition of music commonality rather than difference. Without Shared Education's belief in the power of music to support and divide, its role in promoting mutual and cultural understanding amongst young people, segregated by religion and culture, may be severely limited. An inability to accommodate shared learning in music during curriculum time raises questions of how, where and when a shared music education would be available to all young people. It would be important, therefore, that where music is part of shared learning, it is acknowledged in scholarly research, evaluated in inspection reports on shared projects and, most particularly, made available to the local media. There is a need for music teachers to become more pro-active in defence of the power of music to unite rather than divide in their local areas, perhaps by submitting project proposals that involve music and extend beyond the school day. These could encourage DENI to extend its funding remit.

Ultimately, the success of Shared Education is dependent on teachers embracing the dual purpose of improving pupils' learning and surmounting cultural and religious barriers. This may require confidence achieved through 'on the ground' support and training, rather than paper-based guidance. It is also important that NI's two

universities include a focus on sharing education in their teacher education courses. It might also be time for new thinking on Shared Education if the existing top-down education models were set aside. For example, why should school managers not consult their students on the kinds of shared learning they would like; the things which are important to them beyond the school subjects; and other aspects of life which interest them? If this were to happen, then Shared Education would have to be responsive to pupils' and possibly, parents' suggestions. Also, in the absence of funding for new initiatives, it would be appropriate to allocate funds for research into broad areas e.g., 'Learning for Life and Work', 'Cross-Curricular Skills' and 'Thinking skills and Capabilities' (Figure 4.5) which are the foundations for educating pupils since 2007. Opportunities and suggestions for research in these and other areas are set out in the following section.

7.7 Implications for Research in Northern Ireland

This section addresses implications for research in NI that have arisen in the present study. It offers suggestions for research within and beyond the Statutory Curriculum (DENI, 2007), the Entitlement Framework (DENI, 2010), and Shared Education (DENI, 2015). These are set out in the following two sections: 'Implications for Research on the Areas Underpinning the Research Study'; and 'Implications for Additional Research in NI'.

7.7.1 Implications for Research on the Areas Underpinning the Research Study

One of the most obvious areas for research in NI that became apparent in the study was a need to assess the 2007 statutory curriculum's aim, objectives and content in relation to its aim of being a "vehicle for effecting significant change" (Gallagher [Carmel], 2003, p.1). Although the then Minister of Education, David Weir (November, 2016) suggested time for its review after ten years of implementation, the collapse of NI's Executive Government (January 2017) continued to offer only stalemate between the DUP and Sinn Fein coalition. Davies' (2004) view that conflict and education was significantly under-researched and funded because there was safety in focusing on the achievement of measurable targets is particularly relevant to the NI situation since these elements are a focus for ETI school inspections. Their post-primary inspection

approach was outlined by the ETI team leader (13/10/2017) as evaluating learning and teaching through class pursuit, but with a detailed focus on numeracy and mathematics, English and literacy, and on most occasions, a third subject.

The interview responses of three grammar school teachers raised the possibility of unforeseen consequences arising from the outworking of school collaboration in the Entitlement Framework, namely, the concept of 'the outsider' in the classroom' (Section 6.2.2). This is a situation that may arise when pupils must attend a different school to access teaching in an examination subject that is not available in their home school. Study for examinations in minority subjects such as music where there may be one 'outsider' who requires extra help in a class of high attaining grammar school pupils has the potential to create issues around self-esteem and wellbeing for the visiting pupil(s). Ultimately, such situations can create pressures for pupils and teachers. There is, therefore, a need for research on the operation of the Entitlement Framework and its effect not only on students, but also on grammar/secondary music teachers' relationships and on teachers' and pupils' wellbeing. Dorothy, for example, had commented on how she does all the work to enable the secondary school pupil achieve a good result, but only the secondary school gets credit for that result. There is also potential for research on the economic impact of the EF and the promotion of STEM subjects which appeared to militate against the Arts subjects in schools.

Improved educational outcomes and social conciliation together represent the aim of Shared Education, yet these two elements are not interdependent; conciliation can be achieved without improved educational outcomes and vice versa. It was interesting to note that while the ETI (2016, p. 9) wrote of Shared Education partnerships creating "inclusive learning communities" the communities' challenge was to demonstrate that their work was "raising educational standards and promoting reconciliation". The inbuilt challenge in these ETI statements would benefit from scholarly research, perhaps to define success in educational outcomes, beyond their present focus on literacy, numeracy and external examination statistics.

Participants' comments on drumming workshops within their schools evidenced the existence of NI's 'Beyond the Skin' Charity where international music practitioners and artists facilitate creative projects that strengthen community relations through opportunities for young people to improvise and compose music. There is, therefore,

some ‘under the radar’ cross-community work in music education that operates beyond the schools and beyond the school day. It is an initiative that would merit scholarly research on this perhaps ‘informal’ way of enabling pupils engage with music and musical differences.

Skyllstad’s (2008) research in Norway identified how immigration, political manipulation and historical misinterpretations had caused a kind of apartheid in schools and the community. The problem was addressed by a project that promoted live performances of music from Asia, Africa and Latin America as a positive recognition of immigrant pupils’ cultural backgrounds, and by organising improvisatory music and dance activities to bring all children together. Although in a different context, Elaine’s bi-cultural approach to her NI and Polish pupils suggests a model of classroom-based integration through music. Slyllstad’s and Elaine’s approaches, along with a focus on how integrated schools manage classroom-based integration in their music classrooms, would be worthy of further research. Shared Education initiatives arise from teachers’ creativity in designing shared projects and events. This suggests opportunities for action-based research that would raise teachers’ profile as curriculum developers and evaluators. Such research would carry with it the possibility of influencing policy through collaboration with higher education’s scholarly research.

Although this study focused on music teachers’ classroom experiences and views, the educational focus must be on the pupils. In terms of the bottom-up scaling of pupils’ respect for difference there is a need for long-term initiatives to be supported by “coherent interventions” (Davies, 2015, p. 5). Interventions encompassed by the 2007 school curriculum and Shared Education would benefit from longitudinal research of attitudes (e.g., pupils from 11 years through to adulthood e.g., age 25 years). This approach would be consistent with the “need to move away from simple measures of prejudice to more contextual measures of change” (Stringer *et al.,* 2009, p. 253). NI’s two universities also have a particular role to play in promoting and assessing social cohesion by continuing to engage in cross-community research – as for example, Hughes’ (2018) and Blaylock *et al.’s* (2018) recent studies on intergroup relations and cross-group friendships.

7.7.2 Ideas for Additional Research in NI.

Although a debated concept, the idea of learning approaches has been a focus of scholarly research since Kolb's Learning Styles model (1984). Gündüz and Özcan (2010) found evidence of a relationship between learning styles (ways of processing information, feeling and behaving in learning situations) and cultural differences in their Turkish, Cypriot and Arabic university students. Alan's view of differences in musical performance between Protestant and Catholic pupils suggests, perhaps, a difference in pupils' 'learned' approaches to learning or even, perhaps differences in teaching styles in PP and PC schools (Section 5.3.3). This raises a possibility of 'learned' cultural and historical background differences being reflected in NI pupils' different approaches to learning, or even schools' different approaches to teaching. It would be an interesting, albeit potentially contentious, area for scholarly research given the politicisation of educational issues and debates in NI.

Discussion of the study's empirical research also raised the possibility of a relationship between teachers' personalities, their approach to teaching, and to their possible impact on educational outcomes. It would be an important area for research. Also, while research has identified a relationship between musical preferences and personality (e.g., Renfrow *et al.,* 2003) it would be interesting if such research were extended to consider the relationship, if any, between music teachers' teaching styles, selection of curriculum content and their personal musical preferences. A similar study was carried out with music teachers in England by Odena (2007) and Odena and Welch (2009). Critical engagement in the learning process could also be supported by research on pupils' perceptions of what makes a good teacher within the NI context.

Use of language is fundamental to communication and has the possibility of helping or hindering societal cohesion. One example was Paul's colleague's suggestion (in his PP grammar school) that he call his teaching unit 'Ulster Traditional Music' rather than 'Irish Traditional Music' because the term 'Ulster' is more reflective of Ulster-Scots Protestantism. It would be particularly helpful if the use of language, for example, as used by NI politicians, could be researched in terms of its impact on creating dissent and/or promoting cohesion. Political comments often exhibit a meanness of spirit or attempt to denigrate members of the opposing party, 'the other side' (a recurring theme in the empirical data). There may also be value in researching how body

language, as expression of NI's two cultures, can help or hinder interpersonal and/or intercommunity understanding. A more recent coarsening in politicians' use of language in NI and elsewhere after the UK's decision to leave the European Union (2016 Referendum) has become apparent. It was recognised in the House of Commons by one Westminster politician, in response to an NI politician's derogatory comments, when he said, "Politicians set the tone. In this time of division and rancour we must debate with respect and care" (Press Association report by Fuller in 'The Belfast Telegraph' Newspaper, 14/11/2018).

Research might also consider further, Cairns' observation, (cited by Odena, 2010), of the possible existence of unvoiced sectarianism amongst NI's educated 'middle classes' (an outworking of Heaney's 'Whatever you say say nothing'). I was conscious of Heaney's words, not only in relation to conversation with professional colleagues, but also in terms of general language usage, for example, people's choice of terminology, referring to NI's second city as Londonderry (unionist) or Derry (nationalist).

The above sections have suggested possibilities arising from the collection and discussion of data in the present study. The 2007 curriculum and Shared Education were DENI's responses for enhancing education in a post-conflict society, fractured by religion and competing rights and aspirations. The following section considers some ideas for further research in post-conflict settings beyond NI.

7.8 Ideas for Further Research in other Post-Conflict Settings

When considering the term 'post-conflict' in an NI setting one might assume that NI has attained peace, but evidence from within and beyond this study indicates that NI society is not wholly at peace with itself. 'Conflict' defined as 'opposition, hostilities, incompatible wishes' forms the background to life in NI. In this context, therefore, I consider 'post-conflict' as meaning the absence of physical aggression that involves bloodshed or torture because there are occasions during each year when violent confrontation is the norm (frequently during school holidays and periods around the summer 'marching season' as reported by Deeney in the 'Belfast Telegraph' (December, 2018). My research was predicated on the power of music and particularly on music education's potential to promote mutual and cultural understanding. The empirical

data provided positive examples of music's potential to address division and promote social cohesion through cross-community (school collaboration) *in* and *through* music. From this position, the following section outlines some implications for research in other post-conflict settings, including music's contribution within a broad educational framework.

One can argue that, from a Western cultural perspective, music's internal dialogue (conflict between concord and discord and between harmony and dissonance) creates and resolves an aural tension which has potential to support peace and/or provoke aggression. Music's power was most clearly expressed by Pietzonka's '*Musical Journey Towards Peace in NI*' (2013) and also by Bailie's '*Trouble Songs*' (2018) which chart thirty years of the 'Troubles' through the resilience of rock and punk music groups. Despite politicising their music, the groups retained cross-community support from teenagers and young adults, perhaps an indication that the words sung were less important than the overall sound.

McClain Opiyo's (2015, p. 42) research identified how the Acholi people of Northern Uganda credited music with the ending of armed conflict, aided by a popular song "Peace returns, northern Uganda, Peace returns, our prayer" sung by an Acholi musician during peace talks. This resonated with NI's peace process and the words sung by a local NI musician Tommy Sands, "I've learned to be hard and I've learned how to tremble, Sing me the music of healing" (Green Linnet Records, 1995). Sands (2005) wrote of his life's journey through music, his relationship with Pete Seeger, the courage of Vedran Smailovic, the lone cellist's response to the deaths of twenty-two of his neighbours in Sarajevo (1992) and how Smailovic had agreed to play his cello at the recording of Sand's peace song 'The Heart's a Wonder'. One significant difference between Acholi's and Sands' songs was that theirs contributed to peace-making, while many of NI's 'orange' and 'green' songs stir division.

The above examples provide a model for music as a resource; ultimately, a resource for research across four dimensions: (i) music as protest, as a force for change (ii) music as a therapeutic response to violence (iii) music as an instrument in peace building and (iv) music as an instrument in supporting peace attained. Each of these dimensions would be enriched by the specific learning gained from focused research across a geopolitical landscape. The importance of participants' voices, the need for positive emotional

environments and collective planning and evaluation of activities undertaken are highlighted by Odena (2018) as significant aspects of music education in communities fractured by past conflicts. These features could underpin the development of music education initiatives across different post-conflict settings. At a more general level, recognition of the importance of participants' voices is essential since participants in the conflict must also have a role in building and sustaining peace (which was one of the implications arising from the NI's Belfast's Peace Agreement in 1998).

An additional challenge for music is the recognition that western music is not always a universal language and real insights may, perhaps, be gained only by the researcher who has a knowledge and understanding of the particular context and can communicate in the language of the country. This point was made by Siapno (2013), a musician who wrote of the unacknowledged resilience of Timor Leste's poets and musicians as "survivor visionaries" after decades of Indonesian colonisation and violence. She was critical of what she termed the "so-called more neutral and objective academics" in their 'self-appointed' role as representing those who cannot represent themselves and who, in particular, have not the language facility to present their findings to those they claim to represent (p. 453). Her words reflected my insider/outsider position and the relationship between the on-the-ground work to promote/create peace and the scholarship perspective that seeks to generate knowledge and develop theory which may be of wider practical use. The point was addressed when Averill (2012), describing himself as "an engaged musicologist", wrote:

> I believe and have argued that the responsibility to intervene in the world doesn't emanate only, or even primarily, from our relationship to groups with whom we work (the 'reciprocity' responsibility) but from our role as scholars, as potential public intellectuals, within institutions of higher learning (p. xvii).

Two research projects, presently undertaken by ethnomusicologists Magowan and Rebelo at QUB, provide examples of differing approaches to scholarly research. It is likely that the knowledge gained in Magowan's case-study approach to 'Transforming conflict through sound and music' (2018) in the Middle East, Brazil and NI will have generic applications in globalised contexts. Rebelo's ongoing Mozambique audio-visual participatory (outsider/insider) research is interesting, not only because of its single focus on stories of displacement caused by armed conflict, but also because of its combined ethnomusicology with a sonic arts dimension. This form of research validates the displacement stories by building on a foundation of mutual respect between

researchers, the story tellers, and the local community. It highlights the importance of establishing trust and respect between researchers and researched.

The implications of undertaking research from the position of insider/outsider may have a positive or negative impact on achieving authentic access to the intended research data. My research study was undertaken from the position of the 'insider', presenting positive and negative associations that raised ethical issues including, for example, possible bias in approach and/or interpretation. Yet, despite being an 'insider' living in NI, to most of the teachers who did not know me or my background, I was definitely an 'outsider'. Establishing trust was fundamental when teachers were representative of NI's religious and cultural divisions through their schools. A consistency in knowledge, if not understanding, was provided by the words of the statutory programme of study for music which formed a significant basis for the qualitative research. It is important that scholars undertaking research in post-conflict settings understand the historical and social background which contributed to or caused the conflict, and that the research is carried out on a basis of mutual respect and trust. Ultimately, the issue of transforming society carries with it a time element, which is all too apparent in NI's post-conflict society.

7.9 Limitations of the Study

The study is a 'snapshot' of music teachers' and classroom reality during the years 2015 and 2016 in NI. It is based on twenty-two established and ten newly-qualified music teachers' responses during interview conversations that lasted from thirty minutes to one hour. Thinking retrospectively, there were occasions when I would have liked to delve deeper into some participant responses, but the interviews were dependent on teachers' availability during the school day and were sometimes conducted in the single period (40 minutes) time between classes. Teachers had the opportunity to read the interview questions before the interview proper commenced so that the limitations of time did not impact adversely on the collection of data. Variation was an important aspect of the study, so the small number of interviewees was supported by the variety of school types and the location of schools across four geographical areas (Figure 2.1). Given that there are approximately two-hundred post-primary schools, and based on the assumption of one music teacher in each school, the twenty-two classroom-based interviewees probably represent only 11% of the total number of post-primary music

teachers. Nevertheless, supported by the conversation with the ten NQTs, the thirty-two participants made a significant contribution to the research, particularly since the NQTs appeared freer in expressing personal opinions which may have been held but not voiced by the classroom teachers. The NQTs' teacher-education experiences generally supported or complemented the teachers' data and some of their responses provided a wider insight into NI society.

The research was further limited by the fact that only teachers were included. To fully explore the potential of music education to support community cohesion it must be recognised that community cohesion stretches beyond schools. No pupils or parents were asked for their views at a time when the 'new' 2007 music curriculum had been in place for almost ten years. Taken as a whole, the opportunities, challenges and feelings arising from my desire to present a valid and useful assessment of 'Music Education in Northern Ireland: From There to Here to Where?' are proof that lifelong learning is possible. An evaluation of my learning through the research process is set out below.

7.10 Personal Development

A lifetime involvement in music and music education provided me with very valuable insights and learning opportunities. These were brought to fruition in the research opportunities, provided by this study, to undertake historical documentary enquiry, literature reviews and data analysis which broadened my knowledge and thinking processes. Although not a historian, the opportunity to undertake primary research in NI's public record archive enriched my understanding of NI's political and educational history as I traced the progress of music education from pre-1920 to 1980 in Chapter 4. The literature search and review, an ongoing part of the study, allowed me to write about meaning in music and explore that concept and other facets of music in greater depth, as outlined in Chapter 3. It was also good to revisit the work of music educators such as Paynter and Swanwick whom I had met years earlier, and especially Paynter who I credit with informing my approach to music education by identifying and promoting creativity as a fundamental aspect of musical learning.

My greatest challenge during the period of the research was finding a way to enter the world of academia through a constant process of reiteration. The challenge of writing became very much more focused during the analysis and discussion of the empirical data in Chapters 5 and 6 and then, again in this concluding chapter. A retrospective overview of the journey undertaken has included meeting and maintaining the University of Glasgow's ethical standards; finding out about research methodologies; discovering thematic analysis and distilling the raw interview data into themes and sub-themes; discussing the data; identifying issues implicit within it, and finally, writing a concluding chapter. The most gratifying outcome of personal development has been the achievement of my intention to research NI music education's journey as presented in this thesis.

7.11 Final Thoughts

Music's significance and importance to NI society stretches far beyond the concept of two competing cultures. The issue of likes, dislikes, values and judgements is particularly relevant when music becomes a teaching and learning requirement of education. The music education question is, 'for what purpose?' And what do we mean by equal opportunity and musical potential for the majority of children who will not become performing musicians? If, as Welch (2005) posits, 'We *are* Musical', we must find a music education that liberates rather than confines pupils' musicality. What learning experiences would be necessary in a music education that confirms rather than detracts from pupils' self-belief in their innate musicality? Yet my philosophical stance on the subject-reflexive action involved in creative music-making (the two-way process between the subject/the 'maker' and the medium being used) remains unchanged. My impression is that music education may have lost sight of the true impact of creative music-making processes, through which pupils get to know music from the inside - and get to know themselves: "if the price of finding oneself in the world is that of losing the world in oneself, then the price is more than anyone can afford" (Witkin,1974, p. 1). Paynter's (1994) question "Where has the excitement with music gone? What has happened to Imagination?" reappeared in Dickinson's (2013) *Music Education in Crisis* (p. 142). It is also my question in 2019. The development of pupils' personal understanding is a music curriculum requirement, yet the required breadth of statutory learning contexts, the apparent low status of the subject and its restricted time allocation appear to leave little room for real creative exploration of sound. Murray Shafer's sonic universe (1994) appears now restricted to the Apple Mac's Garageband

programme and electronic keyboards. This is particularly unfortunate when pupils in art and design classes have the freedom to explore and experiment with colour in a wide range of media.

The dilemma presented by the 2007 whole-curriculum aim, objectives and statutory learning contexts (DENI/CCEA, 2007) lay in the fact that education was not, primarily, about each pupil's development as a human being, but rather as an instrument of change through his/her potential contribution to society, the economy and the environment. The music programme of study states that pupils' musical knowledge, understanding and skills be developed through stated musical activities which must be undertaken in a range of statutory learning contexts (defined as Key Elements) to promote aspects of their wider personal and educational development (Figure 4.4 in Chapter 4).

> The key elements within each objective encompass important aspects of the overarching aim and the previous cross-curricular themes. They also embrace additional matters such as citizenship, education for sustainable development, employability, and media awareness that are accepted as key issues for modern society. (Statutory Curriculum at Key Stage 3, CCEA, p. 4)

One could argue that the curriculum of 2007 is clothed in the garment of 'education for democracy', yet when discussing democracy in relation to education, Dewey (1916, p. 54) contended that an education that focuses only on helping children to "get along" in the present world is not the proper end of education which should be "the promotion of the best possible realization of humanity as humanity". I wonder if it is time for a reappraisal of the whole 2007 curriculum and for music education, in particular, which appears to me to have lost both the excitement of creative music-making and the sense of musical progression. This is hardly surprising when teachers, without complaint, have had to engage with the additional non-music specific requirements of the learning contexts as well as a range of cross-curricular skills and competences, particularly within frequently reduced timetabled provision. Perhaps this is another example of unforeseen circumstances in the implementation of the 2007 curriculum because I see no possibility of music, in one hour or less per week, being able to deliver the same amount of non-subject specific breadth as subjects timetabled for two hours or more per week. An added issue revolves around the stated learning outcomes at the end of KS 3 because the programme of study for music (CCEA, p. 38) provides no indication of how the relationship between the music specific requirements and the statutory KE learning contexts might be evidenced. There are also no real measurable outcomes in

terms of the fundamental aim of music education in relation to musical knowledge (what knowledge?), understanding (what kind and level of understanding?), and skills (given the uneven playing field with regard to instrumental tuition, what/which skills?). Learning Outcomes (Table 5.3) are referenced only in terms of pupils' ability to demonstrate: musical understanding and creativity; critical thinking and skilful decision-making; ability to use appropriate resources including music technology; demonstrate self-management, and working effectively as a member of a group. These are all value-laden outcomes that encompass levels of progression, yet there is no indication of progressive musical development within the subject content or the KS 3 Learning Outcomes. Yet I believe that learning in music is something less easily quantified than measurable learning outcomes - the personal attributes which are a result of engaging in musical behaviour or the realisation and use of music to support and enhance life and living. Or perhaps there is still something else yet to be discovered by the neuroscientists, for example, the operation of imagination or empathy in and through music as researched by Molnar-Szakacs's (2017).

The empirical evidence in my study leads me to believe that music in education continues to be recognised through its extra-curricular work. Perhaps, with NI's executive government in abeyance, but with continuing need to promote community cohesion, it is time to build upon schools' extra-curricular music at cross-community levels. The data has evidenced examples which could be built upon. These included public performances by combined choirs (Elaine's, Beth's and Gail's activities) and instrumental music groups that fuse musical traditions across cultures (James's suggestion). Such approaches to concert development in cities and towns, would bring not only local schools together, but also parents, not through competition, but applause.

Heaney's poetry has accompanied my adult life. He quoted the line "walk on air against your better judgement" as part of his Nobel Prize acceptance speech in 1995. It is a line from his poem "The Gravel Walks", also the name of an old Irish fiddle tune (a reel, so it could be Scottish!). He described that line, now inscribed on his headstone, as being about sometimes throwing caution to the wind because, as a result of growing up in a divided society, people in NI are cautious and vigilant. I am not sure if I may be considered (in Metcalf's 1987 parlance) a 'trad' or a 'rad', but I believe we should have a music curriculum that allows our young people to 'walk on air' by providing them with the resources and opportunity to engage fully with musical experiences which excite

and challenge them, perhaps starting again with the real as well as the electronic sonic universe. This would require some authentic conversation with pupils aged 11-18 years. Even if the outcome challenged experts' opinion or teachers' better judgement, I believe that in supporting their musical creativity, they will 'know' music and we will have enriched their educational experience in a way no other subject can. While Heaney was NI's poet, Sands (whose songs promoted peace) is NI's 'Songman'. Since Heaney's (1975) poem opened the thesis, I think it fitting that Sands' song, 'The Heart's a Wonder' (1995) should close it.

> Don't beat the drum, don't frighten the children
> Don't sing the songs about winning and losing
> Bring me the news of a new day that's dawning,
> Sing me the music of healing.

Editing Note: at the time of preparing this document for the University of Glasgow's Library (January 2020) NI's DUP and Sinn Fein parties agreed compromises which restored the power-sharing executive government on 11 January. These included an agreement for two culturally-related appointments, one for Irish language and one for Ulster Scots.

Appendix 1

University of Glasgow

College of Social Sciences

Application Approved

Ethics Committee for Non-Clinical Research Involving Human Subjects

Staff Research Ethics Application ☐ Postgraduate Student Research Ethics Application ☐

Application Details

Application Number: 400150006

Applicant's Name: Jenny Scharf

Project Title: Music education in Northern Ireland: from there to here to where?

Application Status: **Approved**

Start Date of Approval: 12/10/2015 End Date of Approval of Research Project: 31/01/2018

Appendix 2

University of Glasgow

College of Social Sciences

Participant Information Sheet

Research Study

Title: Music Education in Northern Ireland: From There to Here to Where?

Researcher: Jenny Scharf with Dr Oscar Odena

Email: jenny.scharf@btinternet.com

Dear xxxxx,

Your Principal has given me permission to invite you to take part in this research study. Your invitation to take part is based on your professional expertise, knowledge of music education and the system of educational provision in NI. Before you decide to participate it is important for you to understand why the research is being done and what it will involve.

Purpose of the Study

The aim of this study is to chart the evolution of music education in Northern Ireland (NI) from 1920 to the implementation of the revised curriculum from 2007. The 'From There to Here' element of the history is almost complete and I am now setting out to address the 'To Where?' question. A particular focus will be music education's potential contribution to developing mutual respect for cultural difference in NI's divided society. It is hoped that some insight will be gained through discussion of the 2007 Programme of Study for Music at Key Stage 3. This will entail a survey of views, particularly those of the teachers who must implement the statutory music programme.

Do I have to take part?

Your participation would be much appreciated, but it is up to you to decide whether or not to take part. If you do decide to take part you are still free to withdraw at any time and without giving a reason. Your withdrawal of consent will also apply to the use of any data you may have contributed.

What will taking part involve?

Your views will be sought during a semi-structured conversation lasting up to about 40 minutes. We would meet at a time and place that suits you. You will be asked to consider and express your views on three very important aspects of music education: music education within the broad framework of the NI curriculum; music education within wider aspects of NI society; and

music education's potential for collaborative work within the Government's 'Shared Education' policy. With your permission I will make an audio recording of our conversation which will be transcribed. If you do not wish to be recorded I will be happy to note your views.

Will my taking part in this study be kept confidential?

All information which is collected during the course of the research will be kept strictly confidential. My survey relates only to your views on the above aspects of music education. It is not my intention to collect any personal data, for example, details of your social or musical life beyond your professional work, your status, age, years of service or personal religious affiliation. Where any such detail may be inadvertently captured on the recording it will be omitted from the transcription which alone will contribute to the data. Although your voice on the recording may identify you as male or female, this will not be included in the transcription. You will be identified by an ID code in both the recording and transcript which I alone will have access to and will not share with anyone within NI or the University of Glasgow. If you are a teacher, the exact location of your school will not be stated. It will be identified only as being in the North, South, East or West of the Province. Strict confidentiality is assured. It is important that you have confidence in expressing personal views and opinions. These will be protected. All data collected will be stored in a locked cabinet within a secure environment. Transcripts will be held in my home computer files and be protected by my personal password. Anonymised audio recordings will remain with me and I shall delete them when the research is completed. The anonymised data transcripts may be retained for a time by the University of Glasgow after which paper data will be shredded and electronic files deleted.

What will happen to the results of the survey?

The results of the survey will be collated and analysed to provide a basis for addressing the 'To Where?' dimension of the music history title. It is also possible that survey results may be used or referred to in other NI-related contexts. It is anticipated that the survey will be completed by June 2017. Participants in the survey will have access to their individual survey results on request after they have been transcribed.

Who has reviewed the study?

The survey has been reviewed by Dr Odena and the University of Glasgow's College of Social Sciences Ethics Committee.

Thank you for taking the time to read this letter.

Yours sincerely.

Jenny Scharf (Tel: 028 70355184)

Please note that assurances on confidentiality will be strictly adhered to unless evidence of wrongdoing or potential harm is uncovered. In such cases the University may be obliged to contact relevant statutory bodies/agencies

If you have any concerns regarding the conduct of this research project, you can contact the College of Social Sciences Ethics Officer Dr Muir Houston, email:
Muir.Houston@glasgow.ac.uk

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