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To what extent do Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom?

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Submitted in fulfilment of the requirements of the Degree of Doctor of Education (EdD)

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Abstract

This research will investigate to what extent Career-Long Professional Learning opportunities support non-specialist primary teachers to teach Music confidently in the classroom. The researcher is the only primary Music specialist in their local authority and as such, has a responsibility to support primary classroom teachers to deliver Music. This study examines the experiences, and initial teacher training, of early-career teachers within the South-West Regional Improvement Collaborative in Scotland. While this research will focus on one geographical area in Scotland it is hoped that similarities in practice might be identified which potentially exist across Scottish education.

The Literature Review examines current writing on primary teaching and curriculum including the need for ‘subject mastery’ and understanding of subject pedagogy. Literature would suggest that Music is a curriculum area where there is a lack of confidence and self-efficacy amongst generalist primary teachers globally. This study looks to investigate if this parallel is found within Scottish education.

The researcher interviewed early-career teachers. For the purposes of this study this refers to teachers within the first five years of their careers. Participants were questioned about their initial education experiences, specifically Music training, and what professional learning opportunities they had been able to access throughout their early careers. Speaking with newly qualified teachers allowed the researcher to better understand how professional learning opportunities can impact on teaching and learning within the primary classroom. Teacher professional learning is also central to the prescribed standards required by teachers in Scottish education. To enable this study to consider the full implications on teacher professional learning and education, this study will also consider *Teaching Scotland's Future*, often referred to as the Donaldson Review (2011), which is the most recent review of teacher education in Scotland.

It is hoped that this research will provide a deeper understanding of the needs of generalist classroom teachers in relation to curriculum subjects to enable effective professional learning at all stages of teacher education.

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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: Julie Carrie

Signature:

Glossary

BGE – Broad General Education

CfE – Curriculum for Excellence

CLPL – Career-Long Professional Learning

CPD – Continual Professional Development

Es and Os – Experiences and Outcomes

GIRFEC – Getting It Right For Every Child

GTCS – General Teaching Council for Scotland

HGIOS4 – How Good Is Our School 4

ICEA – International Committee of Education Advisors

IDL – Interdisciplinary Learning

IPCPT – Independent Panel on Career Pathways for Teachers

ITE – Initial Teacher Education

MEPG – Music Education Partnership Group

NIF – National Improvement Framework

NQ – National Qualifications

NQT – Newly Qualified Teacher

OECD – Organisation for Economic Co-operation and Development

PGDE – Professional Graduate Diploma in Education

PISA – Program for International Student Assessment

PRD – Professional Review and Development

RIC – Regional Improvement Collaborative

SAME – Scottish Association for Music Education

SLT – Senior Leadership Team

SNSA – Scottish National Standardised Assessments

STEM – Science, Technology, Engineering and Maths

TALIS – Teaching and Learning International Survey

TSF – Teaching Scotland's Future

WGO – What's Going On? report

WGON – What's Going On Now? report

YMI – Youth Music Initiative

Chapter 1 - Introduction

Introduction

Teacher professional learning and development was formalized in its current structure in Scotland after the publication of the *Sutherland Review* in 1997 (Kennedy, 2013). However, it was not until 2000 before it was included in Scottish education legislation in the *Standards for Scotland's Schools etc. Act* (2000). Shortly after this act was passed the McCrone Inquiry led to the agreement: *A Teaching Profession for the 21st Century* (Scottish Executive Education Department, 2001) which made several recommendations to support teacher development through the use of Continual Professional Development (CPD) now more commonly referred to as Career-Long Professional Learning (CLPL). The purpose of this study is to investigate how CLPL opportunities can support primary teachers to teach Music in the classroom. Enhancing the quality of teaching and learning is significant in raising attainment and providing children and young people with the knowledge and skills to be successful individuals who will contribute positively to society. Professional learning has been an integral part of professional registration with the General Teaching Council for Scotland (GTCS) since 2000 and, as such, teachers are expected to undertake 35 hours annually of professional learning to maintain their registration. However, the quality, quantity and content of professional learning can take many forms. Primary teachers in Scotland are expected to be generalist teachers, however, this can often mean that with an emphasis on national priorities, such as Literacy and Numeracy, other subject areas can be disadvantaged in terms of training opportunities.

This initial chapter (Chapter 1) will present the rationale and justification for the research including the researcher's personal and professional motivation to explore this subject area. The research questions, sub-questions and aims will then be presented. The chapter will then continue with a discussion on Scotland's current education system. This discussion will provide the context for the research considering relevant, current policies and publications in Scottish education. Finally, this chapter will detail how the remaining dissertation chapters and research will be presented.

Background and Personal Motivation for the Research

There are currently two routes to enable people to qualify as primary teachers in Scotland. This involves completing either a 4-year undergraduate qualification or a postgraduate 1-year Professional Graduate Diploma in Education (PGDE). There are currently 11 Initial Teacher Education (ITE) providers within Higher Education in Scotland offering a range of ITE qualifications in either Primary or subject specific, Secondary education. The Curriculum for Excellence (CfE) supports the provision of Broad General Education (BGE) for pupils from nursery through to third year at secondary school (Early-Fourth Levels). While secondary pupils are taught by subject specialists, primary teachers train as generalist class teachers gaining a background in all of the curricular areas. Within CfE primary pupils are introduced to eight curriculum areas: Expressive Arts, Health and Wellbeing, Languages, Mathematics, Religious and Moral Education, Science, Social Studies and Technology. However, with such a wide range of disciplines it can be challenging for even the most experienced teacher to feel confident in teaching all aspects of the curriculum. In Scottish primary education Music is taught predominantly by generalist primary teachers who have no formal qualification in Music. For the purposes of this study the terms ‘generalist primary teacher’ or ‘non-specialist primary teacher’ refer to primary teachers who are employed to teach the full range of curricular areas. While this may include teachers who have a background in Music, they are not currently employed to only teach Music. When the researcher refers to ‘primary Music specialist’ teachers these are teachers who have a subject specialism in Music, for example they will have an undergraduate degree in Music and are currently employed by local authorities or schools to only teach Music or, in the case of the researcher, provide a support role within the local authority.

Music is a curriculum area that primary teachers, as non-specialists, can often feel reluctant to teach due to a lack of confidence (for example, Mills, 1989; Beauchamp, 1997; Hennessy, 2000, 2017; Hennessy, Rolfe and Chedzoy, 2001; Baldwin and Beauchamp, 2014; Biasutti, Hennessy and De Vugt-Jansen, 2015). Daubney (2017), Lamont (2017) and MacDonald, Hargreaves and Miell (2002) are just a few of the Music educators that believe that this lack of confidence may stem from teachers’ own beliefs about their ‘musical identity’. Daubney (2017) suggests that many people who have not had positive experiences in their formative education are ‘often left with the impression that they are not musical’ (Daubney, 2017:4). Over the last fifteen years, the researcher has become

more aware that while teachers recognise the positive benefits that Music can bring to pupils, there is in general a lack of confidence among primary teachers about what and how to teach Music.

While the researcher is a secondary qualified Music teacher, they have always had an interest in primary school Music and for the last fifteen years have supported primary teachers to teach Music in their classrooms. The researcher is currently employed as the Youth Music Initiative (YMI) Coordinator within their local authority. YMI is a Scottish Government initiative that developed from the *What's Going On?* Report (Broad, Duffy and Price, 2003) which was an audit of music-making across Scotland, both in schools and in the wider community. The Scottish Government put in place funding, currently in its nineteenth year, to enable all Scottish primary pupils to have access to a year's worth of quality music-making in school. YMI looks to specifically support primary schools to teach Music, and this has enabled the researcher to work alongside primary teachers within schools and deliver CLPL training across their local authority and nationally. In addition to this, the researcher has also worked in ITE for the last decade providing pre-service teachers with inputs on Music education and pedagogy.

From professional dialogue the researcher became aware that one possible explanation for teachers' lack of confidence was related to experiences in ITE, particularly in relation to the time allocated by establishments to pre-service training for Music. As will be discussed later in this dissertation there are a number of important factors that may influence subject specific provision at ITE. Despite all ITE programmes being accredited by the GTCS, Scottish universities remain largely responsible for their own course content; this can potentially lead to an inconsistent approach in terms of curriculum subject inputs for pre-service teachers, both in time and in quality. In addition to this, changes in ITE course structure have seen a decrease in training time allocated to individual subjects. With the narrative on education from the Scottish Government reinforcing the importance of raising attainment in Literacy and Numeracy, ITE establishments are placing an increased emphasis on Literacy, Numeracy and Health and Wellbeing.

As a practical subject it requires time to gain confidence and knowledge in the pedagogy of Music. From the researcher's own experience, there would appear to be a common misconception by teachers that to be able to teach Music well you have to be 'musical'. Often on school visits teachers will comment that because they don't play a musical

instrument or cannot read Music, they believe that they are therefore not in a position to be able to teach Music well. Over the last fifteen years the researcher has sought to dispel this apparent myth, however, teachers' past experiences and confidence in their own abilities can significantly impact on the teaching and learning within their classrooms.

Throughout the researcher's career, numerous colleagues have shared bad musical experiences, from being told that they could not sing and so were excluded from school choirs, to experiences at ITE where one colleague was told to not to bother performing for the end of term exam 'to save any embarrassment'. These types of negative experiences can be detrimental to teacher's confidence; indeed, the latter colleague will openly admit to not teaching Music in class as a result of that experience. To further demonstrate this, when the researcher was completing their Masters in Chartered Teacher Studies, during a lecture on Inclusive Education, the class of fifteen students was asked to think about a time when they felt excluded at school. Five students stated that an experience in a Music class or activity had led to them feeling excluded. It is therefore not surprising that Music can be a subject where teachers often feel they lack confidence.

From a personal perspective, the researcher was interested in investigating what else could be done to support colleagues. As the 'primary Music specialist' for the authority, considering how best to support colleagues is of great importance to the researcher. Supporting and enabling teachers to develop their own knowledge and skills will positively impact on their ability and confidence to teach Music in their own class. However, the researcher is aware of their own limitations, they are just one teacher to cover all of the primary schools in the authority so it is hoped that through this research they will develop a greater understanding of the needs of colleagues so as to support them with effective in-school support and CLPL training.

Aims of the Study and Research Questions

The present study looks to investigate what experiences and development opportunities are available to primary teachers, both in the researcher's local authority and in neighbouring authorities which make up the South-West Regional Improvement Collaborative (RIC). It will enable the researcher to examine the impact that working alongside specialists has on teachers professional learning and practice, particularly in relation to self-efficacy and

confidence. A greater understanding of the range of knowledge and pedagogy that teachers have access to in ITE and as CLPL opportunities will then inform and shape CLPL opportunities for staff within the local authority to enable primary teachers to gain knowledge and confidence when delivering Music lessons.

When considering the research question, it was important for the study to determine what Music training was provided from ITE training onwards and how this developed over teachers' careers. As will be discussed later, the researcher has considered this research through the 'lens' of the most recent review of teacher development in Scottish education, *Teaching Scotland's Future* (TSF) (Donaldson, 2011). The researcher was mindful that TSF recommended that teachers should have a solid foundation in all curricular areas that they were expected to teach. However, are pre-service teachers gaining the necessary skills and experience in ITE to provide them with the 'sufficient understanding' (Donaldson, 2011:89) before being asked to teach the different areas of the curriculum? As such, the primary aim of this research is to investigate the following question:

To what extent do Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom?

Within this research question the researcher wished to focus on two particular areas of current practice. The first was to look in detail at the existence of 'subject mastery'. Given the current focus of CfE as being 'broad' general education, is it possible, or even feasible, to provide focussed support in all individual subject areas and, considering TSF, are pre-service teachers even gaining sufficient knowledge and understanding in curricular areas. Therefore, the first sub-question for the research asks:

Is there a greater need for support in subject areas, for example Music, to support subject mastery in primary education?

While this will be examined in terms of ITE provision, there will also be investigation on the types of CLPL available locally and nationally which can support subject mastery. The second sub-question relates to the statement earlier about how teachers' confidence can significantly impact on what is taught in classrooms. As highlighted briefly above and examined in more detail in the Literature Review, a number of studies have previously

considered how teacher confidence and self-efficacy influences their willingness to teach different subject areas. The second sub-question is:

If education practitioners do not feel confident in their own skills and abilities, how does this translate into what happens within the classroom?

It is anticipated that considering these sub-questions in greater detail will enable the researcher to a) develop their own knowledge and understanding of the barriers that generalist teachers face when asked to teach subject areas in which they believe they do not have sufficient knowledge and skills and b) consider how ITE training and CLPL opportunities can increase their skills and knowledge to enable them to teach Music effectively in the classroom.

Educational Justification for the Research

There are a number of educational justifications for this research. Within Scottish education there have been several developments in relation to Music education which will be discussed. In 2010 CfE was implemented in primary schools: as stated earlier this curriculum was designed to provide pupils with a holistic and broad education. The eight curriculum areas were designed to enable pupils to develop their knowledge and skills through experiential learning (Cassidy, 2013) achieving Experiences and Outcomes (Es and Os) while still providing pupils with opportunities for personalisation and choice within what it claims is a coherent, progressive curriculum. CfE is split into five different 'Levels' from Early Level to Fourth; with primary pupils working from Early Level towards Second Level and with the secondary education continuing through Third and Fourth Levels. When CfE was launched it was hoped that not only would pupils be able to have greater ownership over their own learning but also broaden their experiences. The four capacities at the centre of CfE related to pupils becoming: Successful Learners, Confident Individuals, Responsible Citizens and Effective Contributors. These capacities encourage young people to become inquisitive learners who want to learn more about the world around them. Music allows pupils to develop their creativity and enables them to communicate their ideas and feelings and as such should be an important part of their curriculum.

However, currently within Scottish education there is an emphasis on raising attainment and closing the poverty related attainment gap (Marshall, 2021). To support these government priorities the focus in primary school recently, and more so post COVID-19, has been on strengthening Literacy and Numeracy in school. Marshall (2021) highlights how the attainment gap has narrowed recently between the most and least affluent in Scotland both in Literacy (reducing from 22.1 percentage points in 2016/17 to 20.7 percentage points in 2018/19) and in Numeracy with a similar reduction of 0.8 percentage points to 16.8 points in 2018/19. These figures are based on the percentage of pupils achieving their expected CfE levels across the range of SIMD (Scottish Index of Multiple Deprivation) deciles. The priority of Literacy and Numeracy can often lead to school timetables focussing on these curriculum areas, leaving other subject areas condensed into shorter time blocks or taught through inter-disciplinary learning (IDL). Music, in the researcher's experience, is often an area that gets 'incorporated' within IDL. The researcher has had experience of visiting schools where Music is taught by learning a song associated with the class topic, rather than developing musical skills and teaching it as a discrete subject area. Hallam (2010, 2015) makes the case for the importance of Music education and the wider benefits that it can bring to children. While IDL can provide pupils with a deeper understanding of curricular subjects and how they can be inter-related, there can often be blurring between IDL and cross-curricular working, with cross-curricular learning often being used to teach different subjects but under the same topic heading. From the researcher's own experience this is often the case for Music. For example, a class studying the Rainforest sing a song about the Rainforest. While this is a suitable activity which will achieve an 'experience and outcome', it is not providing pupils with any real depth or knowledge of musical concepts or theory. Hallam, in her research synthesis publication, *The Power of Music* (2015), offers many studies where teaching Music has had a positive impact on wider academic and social achievement. Halliday (2017) and Music Mark (2018) also highlight the benefits that integrating Music across the curriculum has had on the academic achievements and lives of primary children in a once failing Feversham Primary School.

In addition to lack of time within the school timetable, teachers' lack of knowledge, and possibly more importantly, confidence are also very influential on the teaching and learning within the classroom (for example, Mills, 1989; Hennessy, 2000, 2017; Hennessy, Rolfe and Chedzoy, 2001; Baldwin and Beauchamp, 2014; Biasutti, Hennessy and De Vugt-Jansen, 2015).

Enabling and supporting generalist primary teachers in all areas of the curriculum through adequate training and CLPL is essential to provide high-quality learning experiences for children and young people. As stated earlier, Literacy and Numeracy are often prioritised in school, but they are also often spotlighted in terms of CLPL opportunities. As such, CLPL opportunities for Music training can be limited. Cassidy (2013) suggests that teachers who are knowledgeable across the curriculum areas can best support pupils:

In order to achieve a curriculum for excellence, the teachers most committed to children's learning are those who are academically able and imaginative (Cassidy, 2013:48).

Ensuring that teachers have the necessary knowledge and skills to be able to understand the pedagogy underpinning their Music lessons is something that requires time and practice. As will be shown in Chapter Four, the experiences of the participants during their ITE programmes were often brief and lacked depth.

While the researcher's experiences with primary colleagues have suggested that there is a lack of confidence and reluctance to teach Music in primary, this is not specific to any one level of teaching experience. Many colleagues of different ages have spoken of their own negative experiences during their own school experience. This is, in itself, interesting as the curriculum for Music education has changed significantly in the last 30 years. However, for many people Music has retained the perception of being an 'elitist' subject. To elaborate slightly, when the researcher sat their Scottish Higher examinations in the early 1990s Music required a significantly high standard of performance (approximately Grade 7)¹, which involved considerable extra-curricular study and time, and commonly, committed parents. At that time the researcher was the only Higher Music pupil in a cohort of 250 fifth-year students, something that was not uncommon. With the introduction of the new (Revised) Higher Music in 1992 there has been a shift towards Music as a curriculum subject being more accessible. The new Music National Qualifications (NQs) implemented in 2013 in line with CfE again intended to encourage greater participation in music-making. The levels for performance have significantly changed since the early 1990s with Higher Music performance now equivalent to Grade 4 and Advanced Higher Grade 5. This has led to a dramatic increase in candidate numbers in Music, to the extent that Advanced Higher Music is now the 6th most popular subject choice at this level in Scotland.

¹ Music exams in general follow Conservatoire or Schools of Music exam grades which range from Initial, or pre-grade 1, to Grade 8 before moving on to Diploma and Licentiate qualifications

Approximately half of participants in the research had studied Music at school to the equivalent of NQs and several others, while not studying Music within the curriculum did discuss learning to play a musical instrument while at school. This is a much higher proportion that would have been the case in the past. This change of access to music education over the last 30 years was one reason why the researcher decided to narrow this research to newly qualified teachers (NQTs) within the first five years of their careers.

One further reason that the researcher focussed on early-career teachers was to investigate the impact of self-efficacy on teachers' willingness to teach Music. As will be seen later in the Literature Review, self-efficacy, or the belief that teachers have in their own teaching abilities, can be a significant factor in early-career teaching. If teachers are supported, then they are more likely to be willing to try to teach subjects that they are perhaps unfamiliar with. In turn, the more they then teach those subjects the more their confidence increases. However, if the support is not there for them and the initial training and knowledge is lacking, they will in turn often lack confidence and be less prepared to teach those subject areas, and certainly not in any depth. Ensuring that adequate ITE and local authority support is available from the outset of teachers' careers will hopefully have a positive impact on the willingness of teachers to continue to teach those subjects. Through this study a range of different support and training experiences will be investigated, including ITE and CLPL training opportunities and experiences of working with primary Music specialists. Over the last decade the number of primary subject specialists has been reduced significantly, however, as will be seen in the data, these specialists can provide in-class team teaching experiences which can have a significant impact on the confidence of the classroom teachers. While not every local authority employs subject specialists within the RIC one local authority does have a central team of primary specialists.

In conclusion, the researcher's personal interest in this subject area was predominantly the driver for this study as it will be of significant benefit to their professional practice. Gaining a deeper and data-informed understanding of what the potential hurdles are for generalist primary teachers will enable the researcher to develop strategies and effective CLPL provision to fully support teachers. This will ultimately have a positive impact on the support offered by the researcher and potentially enable more generalist primary teachers to develop their own skills and knowledge in relation to teaching Music in primary improving teachers' confidence in this area.

Scottish Education Policy and Practice: The Context for this Research

Graham Donaldson, retired Chief Executive of Her Majesty's Inspectorate for Education in Scotland, was commissioned by the Scottish Government to examine the effectiveness of teacher development in Scottish education. His 2011 report, *Teaching Scotland's Future*, TSF, considered the range of teacher development opportunities from pre-selection at ITE establishments through to training and development for Head Teachers. TSF is the most recent review of teacher training in Scotland and as such will be used as the 'lens' through which the data will be examined. It would be fair to state that as it had been commissioned by the Scottish Government there was the potential for it to have a significant impact on teacher training and development. TSF culminated in 50 recommendations for the teaching profession intended to allow teachers to benefit from a coherent and progressive route to develop their subject knowledge and pedagogy.

These recommendations will be considered in detail, in particular how they relate to this research. The recommendations will be used to examine the current ITE situation in relation to developing subject knowledge for pre-service teachers and beyond. Consideration will also be given to opportunities for CLPL, including how teachers can access training and support and as a direct result of the COVID-19 pandemic, the development of online CLPL provision. A final consideration related to training and support is to examine the place of RICs in providing curriculum provision. RICs are 'virtual bodies' (Scottish Parent Teacher Council, 2019) made up from neighbouring local authorities. The Scottish Government constituted RICs in 2018 to support improvement in education and 'Enhance and improve professional learning for teachers' (Sharratt, 2020:np). It is hoped that through the RICs, collaborative working would become commonplace with education departments, schools and teachers sharing effective practice and resources to support teaching and learning across the authorities. The RICs will be examined to see how they can support local and national networks which again can be used to enhance teachers' knowledge and skills in curriculum areas.

Thought will also be given to the National Improvement Framework (NIF) which is published annually and looks to support the raising of attainment through a series of policy drivers including teacher professionalism. The aim of the NIF is to not only raise attainment, but to do so through excellence and equity of teaching and learning in Scotland (Scottish Government, 2019). This annual report looks to support the CfE by ensuring that

all pupils have equitable provision in all curricular areas. This supports learning environments where all pupils are able to become Successful Learners, Confident Individuals, Effective Contributors and Responsible Citizens, the four capacities of CfE.

One final aspect is the influence of the Organisation for Economic Co-operation and Development (OECD) in relation to policy and practice. This will be discussed in more detail in the Literature Review, however it is worthy of mention that in recent years the SNP Government's management of the Scottish education system has been discussed in great depth by the OECD. With the decline of Scotland's ratings in the OECD PISA scores (Program for International Student Assessments) the current government have looked internationally, most notably with its International Committee of Education Advisors (ICEA), in order to gain knowledge and learn lessons from other education systems. This influence from global education systems will be considered in the Literature Review to enable a holistic view of the place of Scottish education within a global context.

Structure of this Dissertation

In Chapter 1 the rationale for the research is presented including the researcher's interest in the topic. The research questions and aims of the study are proposed and the educational justification are given. Chapter 1 concludes with a placing the study within the context of the Scottish education system including highlighting existing policy and practice before a brief overview of the remaining chapters.

Chapter 2 commences with an examination of the current literature on the teaching of Music in education. Existing literature on the importance of subject knowledge and understanding of the curriculum areas will be studied, particularly in relation to how 'subject mastery' can support and enhance teaching and learning within the classroom. This enquiry will then develop into a review of literature on 'musical identities' in particular examining how teachers' see their own musical identity and if this factor is related to their confidence, or lack of confidence, when teaching Music. The second section of the Literature Review will consider the place of ITE and CLPL in the current Scottish education system. In particular, TSF will be examined to enable the researcher to present the place of ITE and CLPL in the wider discussion of teacher development as set out through the review. This second section will return to the consideration of subject

mastery and concludes with a review of the current place of Music within Scottish education and, in particular, primary education.

Chapter Three will set out the rationale and methodology for the research. Here the research methods will be explored and justified. A brief discussion of lessons learnt from previous research will support the decisions taken in terms of gathering and analysing research data. As this research involved human participants, it was essential that ethical considerations were made to minimise any risk to them. It was also important to consider any bias and the researcher's positionality at this point to ensure that the research did not create any false findings.

Chapters Four and Five will present the data collected from the interviews with participants. The data will be analysed in depth and the themes that emerge from it discussed. TSF will be used as a lens to approach this data and by using the recommendations set out in it, it is hoped to examine how, and to what extent, training and CLPL opportunities are available for teachers. The link with TSF recommendations will ensure that the research is situated within the current Scottish educational context and may indeed provide some additional insights into how TSF has integrated into current educational policy and practice.

Finally, Chapter Six will present the conclusions and recommendations which have emerged from this investigation. It is hoped that these recommendations and conclusions will support and shape the future of training and CLPL opportunities to enable all teachers to continually have opportunities to develop and enhance their knowledge and skills in subject-specific areas within the curriculum. It is hoped that these recommendations will further support the quality of teaching and learning within the primary classroom.

Chapter 2 - Literature Review

Introduction

Primary teachers across the globe have the often-challenging task of educating young people in a broad number and range of curricular areas. From Literacy and Numeracy to Social Subjects, Science and Expressive Arts the scope is huge. Music is often taught by generalist primary teachers and in this chapter the place and importance of subject mastery will be investigated. Often a lack of subject mastery can affect teachers' perceptions of their own knowledge and skill, leading to a lack of confidence and self-efficacy in the subject area. The subject of this research is to investigate 'to what extent do Career-Long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom'. As such this will address two issues: 1) is there a greater need for support in subject areas, for example Music, to support subject mastery in primary education, and 2) if education practitioners do not feel confident in their own skills and abilities, how does this translate to what happens within the classroom?

This Literature Review will begin by looking at current research surrounding subject knowledge and mastery, the value of Music and its place in primary education. As suggested by the research question, primary teachers require a level of knowledge and understanding across multiple disciplines. This review will consider what has already been written on the confidence of generalist primary teachers when teaching Music, in particular, how their lack of knowledge and experiences can affect teachers' self-efficacy in Music teaching. While examining just one curriculum area, it is hoped to highlight the place of subject mastery within primary education.

The second section of this review will look at how Scotland is preparing teachers during ITE and supporting early career professional learning through CLPL in Music education. In particular this research will focus on teachers in the first five years of teaching which the GTCS categorises as the 'early years of teaching' (General Teaching Council for Scotland, 2006:8). This provides the opportunity to engage with primary teachers about the training and CLPL 'mastery experiences' that they have been exposed to.

The review will include a brief global overview of ITE and CLPL provision before focussing on Scotland where the priority that subject mastery is given will be considered.

The most recent review of Scottish Education TSF (Donaldson, 2011) examined Scottish teacher education in its entirety. This research will consider TSF and its findings in relation to the teaching of Music by generalist primary classroom teachers.

Part 1 – Knowledge, Understanding and Subject Mastery

The first part of this Literature Review will look at the importance of knowledge, understanding and subject mastery in relation to Music in primary education. Sitting within the Expressive Arts, Music, like other curricular areas, is often taught by generalist classroom teachers. There is, however, often a lack of confidence when teaching subjects which many primary teachers consider as ‘specialist’ subjects. Primary teachers own musical identities also can often negatively impact on their confidence and self-efficacy in these areas. This initial part of the Literature Review, therefore, looks to investigate what research has already been undertaken in the following areas:

- The importance of knowledge, understanding and subject mastery
- The value of Music in the Primary School
- Subject mastery, what it means for Music in the primary curriculum
- Musical Identities, confidence, self-efficacy and how this influences classroom practice, and finally,
- The relationship between confidence and self-efficacy

The Importance of knowledge, understanding and subject mastery

What is ‘Subject Mastery’ and why is it important? The introduction of CfE has seen the curriculum move from an allegedly highly prescriptive curriculum, in this case the *5-14 Curriculum Guidelines*, to one that is purportedly more learner-centred in its approach and offers the opportunity for teachers and schools to have more freedom over what is taught within their schools and classrooms. With many educationalists referencing a global move towards more learner-centred pedagogies (for example; Biesta & Priestley, 2014; Humes, 2014; Priestley, 2011; Priestley & Minty, 2013) the role of the teacher is also changing. The relationship between knowledge and skills, which will be discussed in more length below, often requires the role of the teacher to change from simply imparting knowledge to pupils to one of a ‘facilitator’, supporting young people to scaffold their own knowledge

and understanding. While many educationalists believe that a learner-centred approach provides young people with the opportunity to develop their own learning skills this approach has also met with some opposition by those who prefer a structured approach to learning and teaching. This change to a learner-centred pedagogy has been seen across the globe with commonalities of curriculum and approaches in many education systems (Priestley and Minty, 2013; Biesta and Priestley, 2014). However, primary classroom teachers are required to lead the learning in all curriculum areas (Collins, 2014) and this includes Music. Scottish primary education and CfE promote the requirement of primary teachers to teach all areas of the curriculum. However, the additional freedom offered to teachers and schools in terms of the curriculum can often mean that teachers can feel that they lack the structure, knowledge and skills in curriculum areas (Priestley and Minty, 2013). While CfE provides benchmarks for teachers to refer to, as will be discussed later, some subject areas have more detail in terms of the knowledge and skills. Wiggins and Wiggins (2008) suggest that having some structure and detail of curriculum knowledge can be beneficial to non-specialist teachers as otherwise situations can arise where students are taught the same basic subject knowledge repeatedly. During their research they found that often ‘Students don’t have six years of music; they have the first year of music six times’ (Wiggins and Wiggins, 2008:19).

The relationship between knowledge versus skills has been the subject of a number of papers and in recent years CfE has been the focus of this education research (Priestley and Humes, 2010; Young and Muller, 2010; Priestley and Minty, 2013; Biesta and Priestley, 2014). Curriculum design and the sociology of knowledge are discussed by Young & Muller (2010) who propose three possible education futures:

- *Future 1* proposes an elite system where education is overly structured and restricted for many.
- In contrast *Future 2* proposes assimilation between school subjects and a curriculum which is outcome based. This bears a striking resemblance to CfE where IDL and Es and Os are used to measure how pupils learn. Young & Muller caution however that *Future 2* is likely to inadvertently create barriers for those young people it was designed to favour, this being learners predominantly from low-income households. It is suggested that with the blurring of the structure of learning and teaching, young people can become dis-engaged if they do not fully understand what is being taught to them. Subject mastery for teachers is also seen

as a potential victim of *Future 2*. Young & Muller comment that it would be possible that teachers can ‘fall behind without knowing it, or miss out conceptual steps that may be vital later on’ (Young and Muller, 2010:23)

- *Future 3* is a blend of the previous two which would ideally provide pupils with high-quality learning experiences while maintaining a high degree of knowledge and subject mastery from teachers.

Considering these ‘futures’, *Future 3* would support a learner-centred pedagogy however, as suggested by Wiggins & Wiggins (2008), a lack of subject mastery by teachers means that *Future 2* is potentially a more realistic scenario. This lack of subject mastery is echoed in the Ipsos Mori evaluation of the implementation of TSF where ‘gaps in specific topic coverage’ (Ipsos MORI, 2016:48) and priority of subject areas which are of national concern are highlighted in relation to dissatisfaction of current CLPL provision. As such this lack of knowledge and skills by teachers can create the barriers to learning for some young people as highlighted in *Future 2*.

Within a Scottish context, Priestley & Minty (2013) also caution the change from knowledge to skills as the basis of the curriculum. They question if the generic skills and capacities provide sufficient theoretical rigour to enable the curriculum to be taught successfully. Priestley (2019) recently suggested that ‘an accomplished teacher will both teach directly and facilitate learning, depending on the purposes of the learning being taken’ (Priestley, 2019:np). In his discussion of the CfE curriculum in Scotland he emphasises the importance of curriculum planning by teachers. He comments that often discussions around education fall into opposing viewpoints, such as interdisciplinary learning, versus subject learning or knowledge versus skills, rather than pursuing a more balanced and blended approach incorporating different elements of pedagogy. It is also important to focus on who the curriculum is benefitting. Priestley suggests that consideration should be taken to balance the curriculum between different types of knowledge including ‘propositional knowledge (knowing that) [and] procedural knowledge (knowing how)’ (Priestley, 2019:np). This argument lends itself towards a *Future 3* model which also supports the view that teacher quality is essential for high performing education systems (OECD, 2014a). In Scotland, teacher quality is high on the education agenda. Donaldson (2011) in TSF highlights several areas where teacher quality could continue to strengthen and develop and these will be discussed later in this chapter.

Considering a *Future 3* approach, with the current focus of Scottish education on excellence and equity, and the Scottish Government’s aspiration to provide a world class education system, there needs to be a teaching workforce which is highly skilled and can share knowledge and understanding with pupils. Subject knowledge is required to support and underpin the pedagogy of lessons, as proposed by Priestley (2019), ensuring that teaching and learning is effective. Camby (2022) suggests that there are three levels of learning: shallow, deep and mastery, with mastery allowing for knowledge to ‘be transferred and applied in different contexts’ (Camby, 2022:np). It has been suggested that subject mastery ‘is the foundation’ (Kamamia and Thinguri, 2014:643) to teaching, as it not only allows for the knowledge and understanding of subjects, but also how they are related to each other. When subject knowledge and understanding is present, teaching and learning can both be enhanced.

Camby (2022) describes the Four Stages of Competence which complement the concept of subject knowledge. In Figure 1. an individual moves from Stage 1, where they are not aware of knowledge to Stage 4 where the knowledge and skills are embedded in everyday practice leading to subject mastery. When NQTs enter teaching there will be some areas of the curriculum at Stage 2, however developing skills and knowledge over time and gaining experience in leading learning, facilitates the move from Stage 2 through to Stage 4, subject mastery.

The Four Stages of Competence

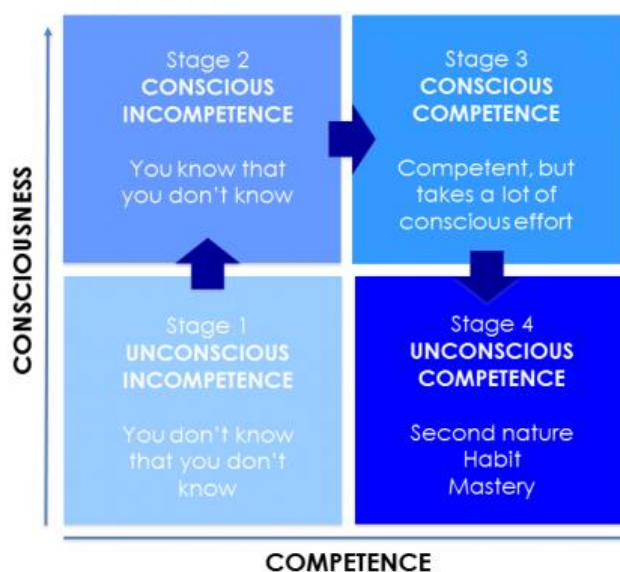


Figure 1: The Four Stages of Competence (Camby, 2022:np)

Teacher quality is also an essential component to creating successful education systems. Darling-Hammond (2005) discusses the importance of ITE incorporating ‘in-depth pedagogical study’ (Darling-Hammond, 2005:238) to support preparation in pre-service training. She goes further to state that in highly effective education systems there is significant time for preparation, planning and collegiate working to support on-going curriculum development. Looking at Figure 1. this type of professional development supports the transition through the stages towards subject mastery.

Ultimately, subject mastery allows teachers to have a wide understanding of curricular areas and their pedagogy, allowing teaching to be effective and efficient. Subject mastery in all areas is vital to offer pupils the widest range of learning opportunities which will motivate, engage, and enthuse them throughout their education. Supporting teachers to develop their skills in all areas will undoubtedly support young peoples’ attainment. Teaching music can give pupils the opportunity to participate in music-making activities which have been shown to have a strong correlation to develop problem-solving skills, creativity, listening skills and wider personal and social skills which will support young people as they move through life (Hallam, 2010, 2015). Providing students with the opportunity to develop as individuals is vital and has been addressed by many educators and philosophers through the ages from Plato to Dewey, Eisner and Nussbaum. Nussbaum (2010) comments that education should not only prepare people for employment and to be responsible citizens but also for ‘meaningful lives’ (Nussbaum, 2010:9). Recognising that there is often a disparity in mastery levels between subjects is not in question here, finding a solution to fully supporting teachers and learners in subject knowledge and skill development is more problematic.

The Value of Music in the Primary School

The inclusion of Music in the primary curriculum provides significant benefits to all pupils, not only in their academic development but also in the wider social and personal benefits that it offers (Hallam, 2010, 2015; Collins, 2014). Music can help develop neurological pathways that support young people’s development and learning. Collins (2014) discusses how researchers have found, through the use of MRI brain scans, that listening to and processing music can fundamentally change the way the brain works. MRI scans have shown that multiple areas of the brain work simultaneously when involved with

music, which has a positive effect on brain development. This cognitive benefit can directly support learning, memory and processing. While not the focus of this study, the neurological impact of music has been linked with supporting visual and verbal memory development, emotional processing, empathy and self-regulating behaviour and enhanced executive processing skills and spatial awareness. Hallam (2015) suggests:

- active engagement with making music should start early for the greatest benefits to be realised;
- engagement needs to be sustained over a long period of time to maximise the benefits (Hallam, 2015:19).

Scottish education and CfE is currently underpinned by the four capacities which enable young people to become: Successful Learners, Confident Individuals, Effective Contributors and Responsible Citizens. As will be shown throughout the literature presented, Music as a subject is able to contribute greatly towards these capacities. Music can enable and support young people to work together to become ‘effective contributors’ while also supporting their learning and raising confidence and self-esteem (Rickard *et al.*, 2012; Carrie, 2019).

Hallam’s (2015) research synthesis supports the opinion that pupils can be ‘successful learners’ when engaged in musical activities as there is an intrinsic and direct benefit to learning. These were:

- aural perception, which in turn supports the development of language and literacy skills;
- enhanced verbal and visual memory skills;
- spatial reasoning which contributes to some elements of mathematics and constitutes part of measured intelligence;
- executive functioning which is implicated in intelligence and academic learning more generally;
- self-regulation which is implicated in all forms of learning requiring extensive practice;
- creativity, particularly where the musical activities are themselves creative; and
- academic attainment (Hallam, 2015:103).

The value of incorporating Music in primary education from an early age has also been shown to have phonological benefits to young people (Hallam, 2010, 2015) which can contribute towards improved reading skills. Hallam (2010) cites a number of studies which have shown positive impact on pupils reading abilities. In addition to the impact that this

improved phonological awareness has on reading, there is also a correlation with improved Literacy skills. Hallam (2019) facilitated further study into the benefits of a rhythmic intervention to support less able readers. These again supported the wider benefits and value that Music can bring, both as a subject in its own right but also the positive impact that musical activities can have on other areas of the curriculum.

It will be discussed later in the Literature Review that confidence when teaching Music is often an area that non-specialist primary teachers struggle with (Hennessy, 2000, 2017; Hennessy, Rolfe and Chedzoy, 2001; Seddon and Biasutti, 2008; Baldwin and Beauchamp, 2014; Biasutti, Hennessy and De Vugt-Jansen, 2015). Ensuring that there is adequate support in ITE and early-career CLPL is important to ensure that NQTs are willing to try to teach Music. In terms of ‘effective practice’, the researcher believes that, although it is a professional requirement to teach Music having the confidence to ‘give it a go’ is essential. In the self-efficacy discussion it has been shown that having the confidence to try to teach Music is significant in changing teachers’ perceptions of the knowledge and skills that they believe the need to have to teach (Garvis, 2013). Often introducing basic skills in Music can have a significant impact on teaching and learning within the classroom, for example Hallam (2019) study on rhythmic work supporting reading.

While the time allocated for Music education within the weekly timetable is no longer specified, as had been the case in the 5-14 curriculum, the opportunities to teach and incorporate Music into teaching and learning through cross-curricular teaching and IDL provide a variety of teaching approaches. These flexible teaching strategies can allow teachers to reimagine the way that the curriculum is taught. For example, learning about other cultures through listening to music or using it as a stimulus for creative writing.

Subject Mastery: What it means for Music in the primary curriculum

There has been research in many countries on the current place of Music within primary curricula. How is Music currently considered as a subject and how do education systems approach the teaching of specialised subjects, in particular Music? Russell-Bowie (2009) highlights several recurring themes in her research. One commonality across the research is that education systems are increasingly favouring a curriculum which promotes, often to the detriment of other curricular areas, Literacy, Numeracy and related subjects like STEM (Science, Technology, Engineering and Mathematics) which policy makers often believe

will bring economic benefit. Even Mills (1989) commented on the place of Music within the hierarchy of curricular subjects in school and felt that ITE establishments held a similar view, meaning that Music was often vulnerable to being squeezed out of the timetable by other 'high priority subjects' (Mills, 1989:137) like Literacy and Numeracy. This issue remains as relevant today as it was when Mills wrote her article. This perception of a hierarchy of subjects is not uncommon and suggests that there are often perceptions by others of what subjects are important in the curriculum. As well as Literacy and Numeracy there is currently an emphasis on STEM subjects which many believe are subjects that will encourage economic prosperity in countries, including Scotland. This perception, however, often means that subjects like Music, which can also provide valuable skills such as creative thinking, problem solving and self-discipline (Burton and Horowitz, 2000; Hallam, 2015) can often be deemed as not as important. Declining economic prosperity can cause policy makers and politicians to favour curriculum subjects that they believe will benefit the wider economy. Russell-Bowie suggests that:

As a result of economic rationalism, and the increasing emphasis on literacy and numeracy, funding for music and other arts programmes, specialist music/visual arts/drama/dance teachers, instruments, resources, and teacher training has decreased significantly (Russell-Bowie, 2009:24).

As such, many countries are also seeing a decline in the number of specialist teachers available to teach these subject areas which is also having an impact on how general primary teachers feel about teaching Music. This is evident from research in schools with existing teachers but also with student teachers (Beauchamp, 1997; Hennessy, 2000, 2017; Hennessy, Rolfe and Chedzoy, 2001; Seddon and Biasutti, 2008; Russell-Bowie, 2009, 2010; Biasutti, Hennessy and De Vugt-Jansen, 2015).

Unfortunately given the apparently diminishing priority for the arts in Scottish education, teachers are identifying problems such as lack of confidence and skills, lack of resources and time as factors that are hindering them from effectively teaching Music in the classroom (Mills, 1989; Russell-Bowie, 2009). Russell-Bowie (2009) completed a study of the teaching of Music in five countries across the globe. Perhaps unsurprisingly the similarities in the experiences of teachers across these countries is all too evident. The teachers in the five countries studied (Australia, USA, Namibia, South Africa and Ireland) all cite a lack of training in the arts as one of the major barriers to teaching Music in their own classroom. This, combined with a lack of resources and time, has led to teachers

shying away from teaching Music. Russell-Bowie goes further to suggest that it is the lack of personal experiences that can have a detrimental effect on teachers. The conclusion of the report by Russell-Bowie suggests that:

When teachers become more confident and competent with learning and making music themselves, they are more likely to teach music and to teach it successfully. If these two problems are addressed effectively in each country, there will be more likelihood of music education being taught in every classroom and to every child (Russell-Bowie, 2009:34).

As such it is of no surprise that there is evidence that teachers often lack confidence in areas of the curriculum. Collins (2014) highlights the main issues related to generalist primary teachers when teaching Music:

1)The influence of past experiences; 2) a lack of confidence; 3) a lack of musical competence and 4) limited time to address these issues in teacher education courses (Collins, 2014:1).

These issues are again highlighted in Wiggins & Wiggins (2008) who suggest that there is an expectation on generalist teachers to teach subjects, like Music, when they themselves might not have received instruction in those subjects after early secondary school level, stating:

We would not allow someone who had stopped studying mathematics at the fifth grade to teach mathematics...yet we expect that generalist teachers can teach music when their last formal musical instruction, if any, may have occurred at that age or earlier (Wiggins and Wiggins, 2008:4).

However, it is worth stating that this lack of subject expertise is not limited to Music as primary teachers could teach subjects like science to Primary 7 pupils having only studied science until Secondary 2. Garvis (2013) investigated the comparison in self-efficacy in new teachers between Music and the core skills of Maths and English. Garvis used a questionnaire to examine the self-efficacy of NQTs in different subjects using a 9-point Likert Scale which was modelled on Bandura's scale for self-efficacy ranging from 1-Nothing to 9-A Great Deal (Garvis, 2013:88).

Garvis's results show that the NQTs questioned had self-efficacy scores in Maths and English (7.02 and 7.06 respectively) which were over double that of Music (3.44). Even more interesting was that over the first three years of teaching, the Maths and English self-

efficacy scores increased while Music decreased further. It is possible that, as core subjects, there are more early-career CLPL supporting these subjects. However, it could be that, lacking confidence, NQTs teach less Music and so rather than growing, their confidence declines, making them teach it less, resulting in a vicious circle of less and less Music in the classroom.

The prioritisation of Literacy and Numeracy (Hallam *et al.*, 2009; Russell-Bowie, 2009) will be discussed in more detail later. Nonetheless, the importance placed on these core areas of the curriculum undoubtedly shape how pre-service teachers view the hierarchy of subjects within the curriculum (Jeanneret, 1997). Hallam *et al.* (2009), citing the *Training and Development Agency for Schools* (2002), emphasise that teacher training standards require that ‘newly qualified teachers to be confident and authoritative in the subjects that they teach’ (Hallam *et al.*, 2009:223). A number of research studies (Jeanneret, 1997; Garvis, 2013) claim that, prior to commencing a series of Music lessons, pre-service teachers ranked all of the expressive art subjects at the bottom of their confidence scale while language and maths scored at the top. This again suggests that there is often perception by pre-service teachers that they do not have the skills and knowledge to teach subjects like this. Biasutti *et al.* (2015) suggest that this is because:

Students [teachers] often believed that they needed high levels of technical mastery (in playing an instrument and reading music) before they could do anything in music (Biasutti, Hennessy and De Vugt-Jansen, 2015:144).

This finding is echoed in many other studies (Jeanneret, 1997; Hennessy, 2000; Auh, 2004; Seddon and Biasutti, 2008; Beauchamp, 2010; Munday and Smith, 2010; Collins, 2014) which all support the finding that pre-service teachers, and indeed many classroom teachers, believe that to teach Music you must be ‘talented’ in playing an instrument or singing.

Munday & Smith (2010) also refer to the rise of importance in Literacy and Numeracy around the globe and highlight the diminishing position of Expressive Arts within the school timetable and indeed within teacher education programmes. They state that there is the potential that ‘Music education and learning inside the pre-service teacher degree may disappear completely’ (Munday and Smith, 2010:77). Russell-Bowie (2009) also highlights the reduction in the number of specialist teachers in Music and its hierarchical place in relation to the “‘basic skills’ of literacy and numeracy’ (Russell-Bowie, 2009:24).

The place and importance of Music in ITE is essential to ensure that teachers have a belief in the value of Music and an appreciation of the place of arts within the wider education curriculum (Stevens-Ballenger, Jeanneret and Forrest, 2010). An extension to the time spent in ITE would potentially provide the adequate time to allow pre-service generalist primary teachers the opportunity gain in-depth knowledge in the variety of curriculum areas that they are expected to teach. However, this would require substantial education policy changes across the globe, including Scotland. Ensuring that CLPL opportunities are high-quality and content appropriate would go some way to supporting and developing teachers' confidence in Music and similar subjects.

It is this lack of confidence in teachers' own abilities that the researcher has experienced in their own professional practice. As such, the focus of this research 'To what extent do Career-Long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom' looks to impact the professional practice of the researcher by enabling them to facilitate CLPL and team-teaching opportunities which will positively impact on the confidence of NQTs making them more likely to see the benefits of teaching Music with their pupils. The next section will look at how teachers are trained and supported in the early years of their teaching careers.

Musical Identities, confidence, self-efficacy and how this influences classroom practice

The third theme of this section looks at how education practitioners perceive their own musical identity and how this can affect their confidence and self-efficacy when teaching Music in the classroom. Having a musical identity is an interesting concept, indeed MacDonald, Hargreaves and Miell have written and edited numerous articles and books on the subject. Having a musical identity is something that seems to be at the heart of teacher confidence in teaching Music. Musical identity can be seen as an individual's likes and dislikes in relation to Music as well as the perception of how musical they are. However, other studies have suggested that musical identities evolve as we develop as individuals (Lamont, 2011, 2017) and that our 'westernised' view of what it is to be a musician also influences how we see our own musical identity (Rickard and Chin, 2017). Lamont (2011) comments that many adults, no longer actively involved in music-making, are disengaged due to negative experiences in childhood which have ultimately had a negative impact on their beliefs on their musical abilities. Hargreaves, Miell, & MacDonald (2002) suggest

musical identities are formed as children where they are influenced by their social interactions, but that individual's experiences also impact on their musical development, shaping their musical identities throughout life. This would support the idea that musical identities are formed, not just by musical likes and dislikes but by personal experiences which can be both positive and negative.

It has been suggested that teachers who have a positive musical identity often appear more confident teaching Music. This can be seen throughout the research already conducted in this field (Lamont, 2002, 2011; Auh, 2004; Wiggins and Wiggins, 2008; Hallam *et al.*, 2009; Russell-Bowie, 2010; Stunnell, 2010). In their introductory chapter Hargreaves, Macdonald, & Miell, (2017) suggest that having a musical identity most commonly refers to how individuals view themselves and rate their musical ability in comparison to others within the concept of performance. This is supported by Auh (2004) who reports that in their research, pre-service teachers who saw themselves as confident in teaching Music had a minimum of 3-years performance experience, either as an instrumentalist or through choral experience. Stunnell (2010) also found that generalist primary teachers, while confident teachers, often demonstrated a 'weakness of their perceived musical identities [leading to a] perceived lack of ability to teach Music' (Stunnell, 2010:80). This also leads many teachers to abandon teaching Music altogether when assessed subjects i.e., Literacy and Numeracy take precedent. In a study by Wiggins & Wiggins (2008) this lack of confidence was again evident when in their respondents over 50% had played the piano or keyboard at some stage however they reported that 'very few were willing to play in school' (Wiggins and Wiggins, 2008:9) again suggesting that despite having musical knowledge and experience there was a lack of confidence related again to performance.

Lamont (2017) discusses the creation of musical identity as something that starts from an early age. Indeed we all have our own likes and dislikes when it comes to Music with Tarrant, North, & Hargreaves (2002) suggesting that often musical identities are formed during adolescence as this is the time when most people have a growing awareness and consciousness in their own identities. In Scotland the number of students choosing to study Music has seen a dramatic increase over the last 30 years, with Advanced Higher Music currently the sixth most popular subject by candidate uptake after English, Maths and the Sciences (Scottish Qualifications Authority, 2018). In spite of this there is still a perception that 'to be musical is to be able to play an instrument or sing well' (Stunnell, 2010:86).

Education is not the only influence on individuals musical identities. Hallam (2017) suggests that our home, social and cultural environments all have a role to play in our perceptions of our musical identity, these are illustrated next.

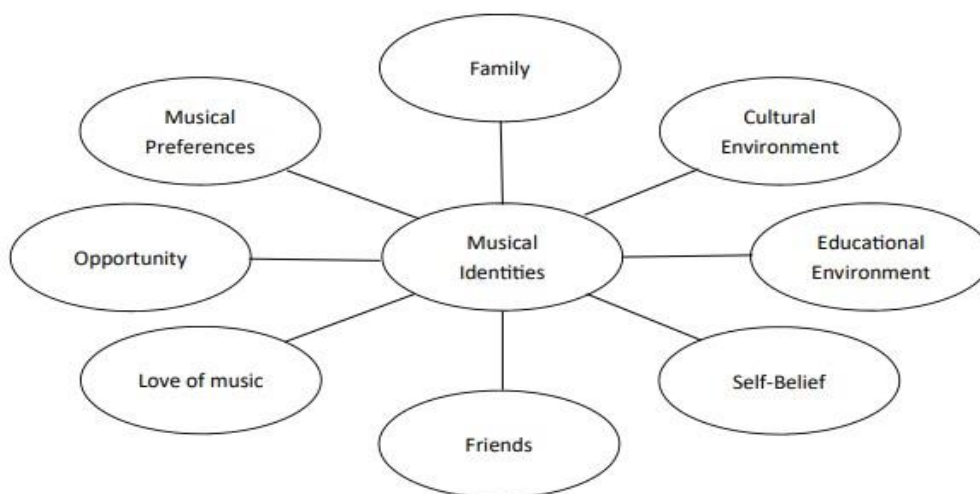


Figure 2: Influences on musical identities (Hallam, 2017:488)

As can be seen from the diagram, musical identity creation is wider than just school experience, although this is likely to be a significant factor. Family is another influence which can impact significantly on musical identity. Early childhood exposure to music-making can shape musical identity (Elliott and Silverman, 2017; Hallam, 2017; Hargreaves, Macdonald and Miell, 2017; Lamont, 2017). Interestingly Elliot & Silverman cite research where mothers discussed singing to their babies as a way to communicate; however 50% of the mothers then went on to say that they did not have a singing voice. Stunnell (2010) refers to this common ‘mis-conception’ that people often believe that to be musical you must be a good singer reinforcing Hargreaves et al. (2017) argument that musical identities often ‘represent something we *do*, rather than something that we *have*’ (Hargreaves, Macdonald and Miell, 2017:4).

Family, as an influence on musical identity, is something which the researcher has seen first-hand. In a recent case-study, the researcher found that the impact of a whole class string project, which currently runs in areas of high deprivation in a local authority in Scotland, has had a significant positive impact on the lives of the young people who take part (Carrie, 2019). The teachers involved spoke of the positive impact that the project has had, not just with the pupils but through parental engagement. This is in no small part due

to the young people having an opportunity to play an instrument which would never normally be available to their families. Anecdotal feedback from parents has been hugely positive, with project partners now seeing the parents taking a pride in their children's achievements in school and recognising that their children are musical where they would have previously perceived themselves as 'non-musical' families.

Given the large number of potential influences on musical identity, it is hardly surprising that how teachers feel about their own musical identity can be a significant factor in how confident they feel about teaching Music. This finding was supported by Russell-Bowie (2010) who, in previous research, had found that 'if pre-service teachers felt confident about themselves as students of the subject, they would feel more confident about teaching that subject' (Russell-Bowie, 2010:77) leading us back to the importance of adequate and appropriate training during ITE. This study by Russell-Bowie directly relates to the second area of this Literature Review: education practitioners' perceptions of their own skills and abilities and how does this translate to what happens within the classroom?

Teaching: A blend of confidence and self-efficacy

Building the confidence of teachers is vital if Music is to remain an integral component of the school curriculum. Investigating and utilising appropriate CLPL opportunities to enable non-specialist primary teachers to teach Music successfully in the classroom will undoubtedly enhance the confidence of teachers in subject areas like Music. Research on the confidence of generalist primary teachers is not something new. *The Generalist Primary Teacher of Music: a Problem of Confidence* was written by influential Music educator Janet Mills in 1989. As highlighted previously, lack of musical experiences and training can often leave primary teachers feeling like they lack the skills and knowledge to confidently teach Music (Henley, 2017). Lack of confidence can have a knock-on effect on what happens within the classroom and teacher self-efficacy. Baldwin & Beauchamp (2014) highlight the numerous studies that have been conducted looking at teacher confidence in relation to primary Music, including studies focussed on the UK and globally. They also refer to studies into pre-service teachers and serving teachers confidence in teaching Music, suggesting that this is an area where many teachers worldwide feel under supported.

Self-efficacy in education is recognised as:

the interaction between an individual's judgement of their teaching ability to perform a task and their perception of the actions required to perform that task successfully (Garvis, 2013:86).

Self-efficacy is often referred to as responding to four different sources of information: vicarious experiences, performance outcomes, physiological feedback and verbal persuasion (Bandura 1997, cited in Albion, 1999; De Vries, 2013; Garvis & Pendergast, 2010; Garvis, 2013). Albion (1999) suggests that the most powerful is performance outcomes, where the individual has already had the opportunity to already successfully demonstrate the behaviour and this is then validated and supported by vicarious experiences where the individual witnesses others also successfully demonstrating a similar action. Auh (2006) places this within the context of teaching Music in primary:

When student teachers experience teaching Music successfully, they develop self-efficacy for it. Also, seeing their peers teaching Music successfully influences their own self-efficacy positively (Auh, 2006:2).

Garvis (2013) takes a more holistic view of self-efficacy using it to discuss the effectiveness of classroom teachers by linking it with student achievement, motivation and engagement; while also referring to how self-efficacy can support teachers to have increased job satisfaction, commitment to teaching and greater empathy towards their students. However, in relation to Music education she states that beliefs about self-efficacy 'appeared to be influenced by confidence, level of content knowledge for a subject and support structures available' (Garvis, 2013:86-87). This argument, that knowledge and training are essential for self-efficacy of generalist primary teachers, undoubtedly influences the teaching and learning within classrooms (De Vries, 2013; Garvis & Pendergast, 2010; Kane, 2006).

'Mastery experiences' are commonly cited as the most influential factor on self-efficacy. De Vries (2013) suggests that these experiences have the greatest impact in early teaching stages and that getting training and experiences right in early teacher training is essential to ensure that children and young people have access to Music education and music-making throughout primary school. Teacher self-efficacy is also considered to equate to the way that teachers will engage in teaching subjects. Bandura (1997, cited in Garvis, 2013) believes that the time to make an effective change in self-efficacy is during early career teaching suggesting that once beliefs are formed they are more difficult to change.

Therefore, it could be argued that providing training and CLPL opportunities for staff where they have the opportunity to gain knowledge and skills, apply those skills within their own classrooms and collegiately support other teachers to effectively teach Music in the classroom will potentially support and improve primary teachers' self-efficacy in teaching Music. In many studies, teachers have suggested that having the opportunity to learn with the children in their classroom can also support their own learning (Beauchamp, 1997; Holden and Button, 2006; Rogers *et al.*, 2008; Russell-Bowie, 2009). Teachers interviewed by Holden & Button (2006) said that in-class support with a specialist teacher allowed for meaningful professional learning with the opportunity to teach Music in a supported environment and allowed for reflection, with problematic areas having the opportunity to be addressed and worked on in future lessons. Rogers *et al.* (2008) also supported this view that working with specialist teachers was 'helpful and the approach adopted was perceived as friendly rather than judgemental' (Rogers *et al.*, 2008:491). In-class support would certainly reduce the time constraints of CLPL provision which takes place outwith the school day, either as evening, weekend, or holiday training. However, it does require the support of the senior leadership team of the school to work effectively, as concluded by Rogers *et al.* In addition, supporting the view that self-efficacy is largely influenced by 'mastery experiences', in-class provision would allow generalist primary teachers to engage and benefit from these shared experiences with other colleagues. This in-school, supportive approach underpins the work done by the researcher and is the basis of this study. As such the present research aims to address how, within the researcher's professional practice, primary generalist teachers can be supported to feel confident in their own knowledge, skills and abilities in Music and that this will have a positive outcome to the learning and teaching that happens within the classroom.

Concluding Remarks – Part 1

Throughout Part 1 the place of subject knowledge, understanding and mastery has been examined in relation to current literature. Throughout this section previous research has demonstrated that often teachers lack confidence in their own abilities in Music which can lead to a negative perception of their ability to teach Music within the classroom. By providing positive opportunities for teachers to enhance their own knowledge and practice teachers are more likely to have a positive view of their own self-efficacy in Music.

Advancing into professional teaching practice, CLPL opportunities must also continue to support the knowledge and skills gained through ITE training. Effective CLPL can often be challenging for all practising education professionals, not only are they teaching, they are also completing assessment and planning and preparing future work. As will be discussed in the next section, a result of the implementation of the McCrone Report in Scotland is the expectation that all teachers undertake 35-hours of CLPL per year. However, when you consider that in relation to the eight different curricular areas and the multiple subjects within many of these, it can leave little to no time for some subjects. With the demands on CLPL time, it is essential that high-quality training and support is as effective as it can be.

Part 2 – ITE Provision and CLPL Opportunities

This section of the Literature Review will look at the place of ITE provision and CLPL opportunities for primary teachers. It is worth stating at the outset that pre-service training is time limited within ITE establishments. In many countries undergraduate courses require 4 years of study while postgraduate training often lasts between 1 and 2 years. However there are also alternative entry routes into teaching via a sideways move from an existing career through organisations like Teach First which consist of ‘an intensive five-week course over the summer before you start in school’ (Teach First, 2021). Lack of ITE training in curricular areas is often cited as one of the main reasons why NQTs feel under prepared for the classroom as highlighted by researchers (for example, Beauchamp, 2010; Collins, 2014). In a limited timeframe an increase of time in one subject area requires a decrease in another subject area. Part 2 will initially consider this from a global perspective before looking at a Scottish perspective.

Global Perspective: Initial Teacher Education, Career-long professional learning and Music education

Teacher quality has been researched in great detail in recent years (Hopkins and Stern, 1996; Darling-Hammond, 1998, 2015, 2017; Cobb, 1999; OECD, 2005, 2014b, 2014a, 2017; Guerriero, 2014). Over the last 60 years OECD has become a dominant actor on education policy around the world, administering the *Program for International Student Assessment* (PISA). Publication of PISA scores often creates a ‘PISA shock’ (Biesta & Priestley, 2014:184) which sees education systems change policy and curriculums to obtain higher rankings in future PISA results. Scotland is not immune to this ‘PISA shock’ and

recent publications such as the *OECD-Scotland Education Policy Review* (2015), *Improving Schools in Scotland: An OECD Perspective* (2015) have heavily influenced education policy making in Scotland, in particular the annual *National Improvement Framework* (NIF) first published in 2016. Most recently the OECD (2021) report *Scotland's Curriculum For Excellence: Into the Future* looking at CfE as a whole was published.

OECD publications highlight that high-achieving education systems provide teachers with high-quality ITE experiences and training which spans teachers' careers (Guerriero, 2014; OECD, 2014b). The OECD (2014a) goes further stating that countries have become more aware of the economic benefit of having a high-quality education system which can raise the standard of learning for all. Hopkins & Stern (1996) also concur that 'Teachers are at the heart of educational improvement' (Hopkins and Stern, 1996:501). Guerriero (2014), writing for the OECD, states that 'teacher quality is an important factor in determining gains in student achievement' (Guerriero, 2014:2) and goes further saying:

opportunities to learn in teacher preparation *are* related to differences in student achievement: teachers from countries that are top performers in PISA and TIMSS tend to have *more opportunities to learn* content, pedagogical content and general pedagogy (Guerriero, 2014:3).

Cobb (1999) argues that it is not just enough to understand child development to become a good teacher but, to ensure quality, teachers must also have both pedagogical and subject knowledge. Hopkins & Stern (1996) also highlight the need for subject mastery to enable teachers to provide high quality education. In the Teaching and Learning International Survey (TALIS) (OECD, 2017) approximately 10% of current teachers are NQTs and many of these new teachers felt that they were 'less prepared' when teaching than their more experienced counterparts.

Worryingly, the OECD (2014a) suggests that in some countries the statistics demonstrate that over a third of new teachers leave the profession within their first five years of teaching due to the pressures on them. The report goes on to say that professional learning 'can help smooth new teachers' transition into their job and compensate for shortcomings in teachers' initial preparation' (OECD, 2014a:516) and suggests that supporting NQTs with high-quality professional learning opportunities can have a positive effect on the retention of teachers at the start of their careers. Professional development is essential to

enable NQTs to feel confident in all aspects of their teaching, including subject specific training, e.g., Music.

As stated earlier, effective ITE training and CLPL opportunities will best support and empower primary teachers to teach Music in the classroom. For some students this may be the first time that they are re-engaging with Music education since early secondary school. Studies looking at different models in ITE suggest that, certainly at undergraduate level, there are many ITE establishments offering on average at least a term of study dedicated to Music, these included studies in Australia (Auh, 2004; Collins, 2014) and the UK (Beauchamp, 1997; Hennessy, 2000; Rogers *et al.*, 2008; Hallam *et al.*, 2009; Baldwin and Beauchamp, 2014). These studies would suggest that training over an extended timeframe, such as a term, does show an increase in the confidence levels of student teachers. However Hallam *et al.* (2009) highlight the inconsistency of approach taken by ITE establishments, as their study included data from four institutions in which time allocated to Music varied from three hours, as part of a wider Expressive Arts cross-curricular approach, to twelve hours dedicated to Music. It is hardly surprising therefore that the anecdotal feedback was that some students still felt under-prepared to teach Music and that there was a distinct need for further training. Hennessy (2000) also suggests that, despite inputs over the first two years of an undergraduate course, Music remained the subject that all students felt least confident in. In addition to this it is highlighted that students rarely had the opportunity to teach Music while on teaching placement in schools, meaning that they were unable to gain any 'mastery experience'. Students often do not have the opportunity to observe experienced colleagues teaching and leading music-making lessons in the classroom.

Unfortunately, it is not only in ITE that there is a lack of confidence in Music education: many primary teachers often take this lack of confidence into their own classrooms. Rogers *et al.* (2008) highlight several influential factors in their research; commitment from staff to set aside time to effectively engage with Music training, and support from school senior management are both important to enable and affect change within the education setting. Russell-Bowie (2009) comments on the similarity across the countries participating in her study that there is a need for more in-service training for generalist primary teachers.

While this section refers to global perspectives on ITE and CLPL, particularly in relation to Music education in primary school, there are many parallels that can be seen with

Scottish education. The perspective of ITE and CLPL on primary Music in Scotland will be investigated in the next section.

Scottish Perspective: Initial Teacher Education, Career-long professional learning and Music education

Scottish education has long been considered a ‘world-leader’ in its training, pedagogical approach and delivery. The OECD (2007) highlighted Scotland’s excellent education credentials stating that ‘Few countries can be said with confidence to outperform it in mathematics, reading and science.’ (OECD, 2007:14) and again in 2015 comment that Scotland has a high regard for education and, with that, CfE:

Scotland has the opportunity to lead the world in developing an innovative national assessment, evaluation and improvement framework that is consistent with what is known about promoting student, professional, school and system learning (OECD, 2015:166).

This high regard for education in Scotland is in some part due the rigorous registration and the professional standards required by the GTCS. Scotland will only register teachers who have undertaken either accredited undergraduate or postgraduate qualification in education. 2011 saw the publication of TSF (Donaldson, 2011), which examined teacher education from pre-entry selection and ITE courses through to Head Teacher development. The TSF report and the recommendations will be used throughout this research to enable the emerging themes to be framed within the context of current Scottish education policy and practice.

TSF was commissioned by the Scottish Government and, as such, was an influential mechanism to examine existing education policy in Scotland. While it has been a decade since TSF was published it remains highly significant in Scottish education. Mentioned above, the remit of the report was to examine teacher education from ‘initial teacher education, induction and professional development and the interaction between them’ (Menter & Hulme, 2011:390). In his conclusion, Donaldson made 50 recommendations including suggestions for strengthening local authority and ITE links, including engaging with experienced teachers and how to reinforce pedagogical and subject knowledge through high-quality CLPL opportunities (Menter and Hulme, 2011; O’Brien, 2012; Hayward, 2018). More recently an evaluation of the implementation of the recommendations was commissioned by the Scottish Government (Ipsos MORI, 2016).

This report, discussed later in this chapter, examined the progress made on key areas, such as: teacher engagement with CLPL, impact of professional learning on student achievement and the rise in professional dialogue between teachers.

Scottish Perspective: Initial Teacher Education and Career-Long Professional Learning

‘Preparation is the key to success’ (OECD, 2017:2). This statement underpins the OECD’s view on enhancing teaching and learning: preparation for prospective teachers should be delivered through high-quality ITE with mentoring provision for NQTs once they have completed their training. Donaldson, in TSF (2011), also discusses the importance of preparation and understanding subject knowledge. He makes the claim that Scotland should be ensuring that teachers, regardless of their professional stage, have a ‘deep knowledge of what they are teaching’ (Donaldson, 2011:84).

The OECD (2014b) shares data on the requirements for new entrants to primary teaching across 38 countries (OECD, 2014b:507). Qualification at undergraduate level in primary teaching requires, in almost all countries, including Scotland, a 4-year Bachelor degree before entering the profession, yet only 14 of the countries participating in the OECD survey had a mandatory induction programme for new teachers. Darling-Hammond (2005, 2017) states that there is much to be learnt from sharing and exemplifying good practice from other countries. She discusses how a number of highly regarded education systems like Finland and France, have incorporated a 2-year Masters degree into their ITE, extending the opportunity for pre-service teachers to develop their knowledge and skills in subject knowledge and pedagogy as well as their school experience. While a 2-year Masters qualification could provide additional time to enable student teachers to develop their subject knowledge and understanding, graduates in Scotland can enter the teaching profession after completing just a 1-year PGDE ITE qualification.

ITE provision in Scotland requires both undergraduate and postgraduate students to gain not only curriculum subject knowledge and pedagogical approaches, but also accrue a set number of days of practical school-based experience, working alongside teachers and gaining first-hand experience of teaching. Scotland, like many other countries, faces challenges in trying to make the time available for pre-service teachers to gain theoretical and practical knowledge. Scotland’s pre-service teachers have a limited time in the university setting, particularly within PGDE courses, to gain extensive knowledge and

skills in all curricular areas. Pope (2019) states that:

All primary ITE courses will give attention to subject knowledge but it is an impossible task for any programme to cover the subject knowledge underpinning the teaching of the entire primary curriculum (Pope, 2019:11).

Donaldson's (2011) recommendations include proposals to allow undergraduate students to study a joint honours degree in Education and another academic area. His 12th recommendation states that: 'Increased emphasis should be given to ensuring that primary students have sufficient understanding of the areas they are expected to teach' (Donaldson, 2011:89). However, given the number of curricular areas within CfE, this can be challenging for ITE providers. He highlights the area of subject knowledge and mastery for teachers stating:

It is neither necessary nor feasible for a teacher to be a subject expert in all areas of the primary curriculum, but we do need to ensure that all teachers have sufficient understanding to stretch and progress children's learning and to diagnose and remedy any conceptual or other learning problems which may undermine their progress. **Weaknesses in the performance of children, particularly in primary education, can stem in part from low levels of confidence amongst teachers about their own knowledge of what they are teaching** (Donaldson, 2011:36) (bold added for emphasis by researcher).

As mentioned earlier, time constraints are the biggest challenge facing pre-service education. Regulations require a set number of placement days, leaving the time on campus to be divided between the curricular areas. With the focus on Numeracy and Literacy other curricular areas are often left wanting in terms of teaching time. Donaldson comments on the 'ever-expanding set of expectations' (Donaldson, 2011:8) of what should be included in ITE provision, which again brings the discussion back to the constraints on time. Should Scotland be looking towards a 2-year postgraduate qualification in teaching? Donaldson does suggest that a Masters-level profession is where Scottish education should be aiming for, however he stops short of making it an official recommendation.

Scotland, like other countries e.g. Australia and England (Beauchamp, 1997; Jeanneret, 1997; Hennessy, Rolfe and Chedzoy, 2001; Auh, 2004; Seddon and Biasutti, 2008; Biasutti, Hennessy and De Vugt-Jansen, 2015; Hennessy, 2017) has limited opportunity for specialist Music training within ITE programmes. Music in Scottish schools is often poorly represented in primary education. Unlike a number of other countries that still have Music specialists in primary schools, Scotland has seen a decline in the numbers of such

specialists meaning that the opportunities for NQTs to observe highly-skilled practitioners is limited. Hallam et al. (2009) and Beauchamp (1997) both highlight the benefits of such approach commenting that generalist Music teachers can develop their knowledge and skills, and improve their confidence in teaching Music when they have the opportunity to work alongside Music specialists within their own teaching environment. However with fewer than 50 dedicated primary Music specialists employed currently in Scotland (Scottish Government, 2020c), this is an opportunity that only a minority of generalist primary class teachers can benefit from. Looking to alternative early career training, post-probation year, is something that Donaldson (2011) would appear to support:

there is an over-emphasis on preparation for the first post and less focus upon the potential of the initial and early period of a teacher's career to develop the values, skills and understandings which will provide the basis of career-long growth (Donaldson, 2011:5).

Looking at enhanced curriculum development over the early phase of teacher careers could potentially provide quality, meaningful training opportunities for teachers in Scottish schools to enable them to feel confident and prepared to teach Music, either as a standalone subject or within an IDL teaching and learning opportunity.

The subject of this research is to investigate 'to what extent do Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom'. Currently, to maintain professional registration with the GTCS, teachers must engage in an additional 35-hours CLPL time per annum. While teachers should be undertaking annual PRD meetings with line managers, there is professional autonomy in regard to CLPL with a variety of routes and experiences which primary teachers can opt to engage with. Training opportunities range from courses offered by professional bodies to less formal training such as collegiate working and professional reading. While a range of opportunities can be accessed, this can often lead to disjointed and unbalanced experiences for practitioners. Donaldson (2011) also stresses the importance of effective and coherent CLPL opportunities:

Career-long teacher education, which is currently too fragmented and often haphazard, should be at the heart of this process, with implications for its philosophy, quality, coherence, efficiency and impact (Donaldson, 2011:2).

Referring back to Donaldson's (2011) recommendation that strengthening teacher quality

should be at the heart of education policy, there should be the opportunity for high-quality teacher CLPL in all subject areas not just those currently the priority, for example Literacy and Numeracy. Set out in the GTCS (2012) guidelines is the expectation that pre-service teachers will ‘acquire’ knowledge of curricular areas, while registered teachers should have a ‘detailed’ knowledge (Donaldson, 2011:7). Once registration has been granted it is expected that teachers will then ‘develop and apply their knowledge, skills and expertise to...deepen and develop subject, curricular and pedagogic knowledge to be able to lead learners and the learning of colleagues’ (General Teaching Council for Scotland, 2012a:8).

In Scotland, due to the regulations and requirements of teacher registration, CLPL is mandatory for all teachers. This should include subject specific CLPL opportunities to support and develop teachers’ knowledge and subject mastery in all areas of the curriculum. As mentioned earlier the NIF prioritises excellence and equity in Scottish education while also looking to close the poverty related attainment gap. As such, it is essential that pupils are not disadvantaged with teachers having a lack of knowledge or subject mastery. Ensuring that CLPL is relevant, focussed and beneficial for teachers is essential. CLPL and pathways for progression in teaching were the subject of the 2019 report *Independent Panel on Career Pathways for Teachers: Final Report* (IPCPT) which considered the opportunities for teachers to develop their skills and potential career routes. After the dissolution of the Chartered Teacher scheme, where teachers could develop their own professional knowledge while maintaining classroom responsibilities, the career progression for teachers reverted back to primarily in-school promotions, for example Principal Teacher and Depute/ Head Teacher positions. The report considered:

the creation of a wider range of opportunities, increased collaboration and the establishment of new pathways which would support teachers in a high performing system (Scottish Government, 2019a:1).

The report again emphasised that collaborative working was essential to the development of knowledge and skills and that networks should provide teachers with opportunities to become familiar with effective practice, standards and pedagogy. Similar to TSF, the report also promotes the opportunity for teachers to have high-quality and progressive CLPL which will actively encourage ‘teachers to develop their careers’ (Scottish Government, 2019a:13). Kennedy (2011) suggests that collaborative professional learning after ITE ensures that education practitioners can continue to develop their knowledge and skills during their professional life. As mentioned earlier, a number of studies (Beauchamp,

1997; Hallam *et al.*, 2009) have shown that teachers believe that they benefit the most from working with subject specialists in class over a prolonged period, to enable them to develop their knowledge and skills. In looking at this type of approach it is interesting in the next section to compare the teaching of Music to the implementation of the *1+2 Language Policy* in Scottish schools.

Subject Mastery in Scottish Education: Different subject, same issue

While this research is focussed on Music in the primary classroom with a focus on how the researcher's professional practice as a YMI coordinator can best support primary teachers to teach Music, there are similarities between YMI and the 1+2 Languages programme in Scottish schools. In 2011 the Languages Working Party was set an ambitious target that by 2020 all primary pupils in Scotland would be taught a second language from Primary 1 and a third language no later than Primary 5. Similar to YMI funding was provided to local authorities and they were given the discretion as to how the funding would be utilised and to choose what would be the most appropriate way to implement the policy. The review, published in 2016 (Christie *et al.*, 2016) and subsequent report (Murray, 2017) highlighted the biggest challenge to teachers was their perceived lack of knowledge of languages to be able and confident to teach them in the classroom. Unsurprisingly, teachers felt they would benefit from having more resources and training to support them to teach languages.

Christie *et al.* (2016) acknowledge that there was, similar to YMI, a vast array of implementation models which meant that some areas were already much better equipped to implement and deliver the languages requirement. In particular local authorities which already had a strong Modern Language input into primary schools were able to better implement and support primary teachers. They also highlight that Education Scotland was instrumental in the preparation and dissemination of resources which could be used by schools. Unfortunately this support does not necessarily exist in Music and while there have been a number of initiatives that have grown from the Music Education Partnership Group, including *Singing to Learn*, *Learning to Sing* and *Playing to Learn*, ultimately Music provision is at best a local authority priority, but more often than not it is at the discretion of the school and the senior leadership team as to how much time, space and resources can be devoted to it (Hallam *et al.*, 2009; Russell-Bowie, 2009 *etc.*). The *1+2 Languages Report* (Christie *et al.*, 2016) also highlights that evidence of good practice can be seen across the country, in particular when authorities or schools are utilising either

primary teachers with additional training or skills in languages or language specialists. Professional learning, when delivered in a team-teaching style, has been shown earlier to be a form of CLPL which teachers feel best supports them to develop their knowledge and skills, while allowing them to develop their confidence in teaching the subject.

Subject mastery: A Scottish perspective - policy and practice

In Scotland the introduction of the learner-centred curriculum, CfE, has resulted in the implementation of a curriculum that some have described as less prescriptive in nature (Priestley and Humes, 2010; Priestley and Minty, 2013; Biesta and Priestley, 2014; Paterson, 2018). In many ways it has compromised the value of knowledge and understanding in the classroom, replacing it instead with skills based learning (Priestley and Humes, 2010; Young and Muller, 2010; Priestley and Minty, 2013). While many welcomed the move away from a very prescriptive curriculum (previously the *5-14 Curriculum*), the introduction of a BGE for all pupils from early years to Secondary 3 has often led to concerns being raised about how to implement this learner-centred curriculum. Kidner (2010), reporting to the Scottish Government, highlighted that concerns were raised even before it was officially implemented with many saying that they felt the guidance was too vague. Again, the perception of subject mastery and knowledge was central to these concerns which led to the creation of subject benchmarks which were developed to support teachers to deliver this BGE. Paterson (2008) suggests that the learner-centred curriculum can also impact on the training and practice of teachers in their classrooms. He suggests that learner-centred approach is where:

“the curriculum is to be thought of in terms of activity and experience rather than of knowledge to be acquired and facts to be stored”. In these countries, it has become the dominant ideology in the faculties of education of the universities, and hence has deeply shaped the theories and practices of school teachers (Paterson, 2008:3).

While the learner-centred philosophy behind CfE was to offer young people with more personalisation and choice in their learning, while providing teachers greater autonomy in their teaching, this has not necessarily transpired in the classroom. The CfE documents, *Building the Curriculum 1-5*, provided teachers with a framework (Scottish Executive, 2006) containing a broad range of Experiences and Outcomes to enable:

all young people in all educational settings, ... to maximise their potential. At

its heart lies the aspiration that all children and young people should be successful learners, confident individuals, responsible citizens and effective contributors (Scottish Executive, 2006:1).

Despite CfE been hailed as an ambitious forward-thinking curriculum which will support pupils to:

maximise their potential...[leading to the] aspiration that all children and young people should be successful learners, confident individuals, responsible citizens and effective contributors (Scottish Government, 2006:1).

However, in his paper *Liberals, Libertarians and Educational Theory*, Paterson (2008) comments that one of the consequences of a learner-centred approach is the loss of 'mastery learning' for pupils, as learners have the opportunity to choose from a:

curriculum [that] is based on freedom, discovery, experience and creativity, as opposed to engaging with a pre-existing body of knowledge to which the teacher is an authoritative and wise guide (Paterson, 2008:1).

The introduction of CfE and the shift towards a learner-centred pedagogy has allowed teachers to engage with IDL as a way to facilitate pupil learning². Teachers need solid subject knowledge to ensure that young people have the understanding and skills to create knowledge. As such it is essential to provide effective CLPL opportunities to enable teachers to gain the subject knowledge and skills which can support young people to develop and enhance the lifelong skills and capabilities at the heart of CfE. Limited CLPL opportunities in wider curricular areas often result in teachers, NQTs in particular, having a lack of subject knowledge and pedagogy to effectively develop and teach curricular subjects through an IDL approach. Interestingly, despite Donaldson (2011) suggesting that subject specific CLPL and training was important the Ipsos MORI (2016) review on the implementation of TSF again highlighted that there was still a need 'more input required on specialist areas in primary schools e.g. Music, Art, P.E.' (Ipsos MORI, 2016:53).

At the outset of CfE, the Scottish Parliament Information Centre (SPICe) reported that there was a greater need for professional development and that there was continued concern over the implementation and assessment of CfE (Kidner, 2010:14). Concerns were raised that it was moving too far from the prescriptive *5-14 Curriculum* leaving the

² Exploring learning through IDL can provide a platform for learners to engage with all curricular areas while gaining the skills and ability to construct knowledge for themselves.

delivery of CfE open to different interpretations. Other concerns related to how prepared teachers were to provide the new curriculum. HMIE (Her Majesty's Inspectorate of Education), while praising the 'ambitious intent' of CfE, cautioned that:

teachers need to understand, in depth, the intentions and expectations of *Curriculum for Excellence* and to develop their practice to meet these new and challenging expectations (Her Majesty's Inspectorate of Education, 2009:4).

As Scotland's education scene adopted a learner-centred approach with CfE, Donaldson identified the opportunities and the challenges facing Scottish teachers, not least because he was HMIE's Chief Inspector at the time of publishing their report on the role of professional learning in relation to CfE (Her Majesty's Inspectorate of Education, 2009).

In his review Donaldson (2011) stated that:

Scottish education has many strengths, not least the quality of its teachers ...Education policy in Scotland should give the highest priority to further strengthening the quality of its teachers and of its educational leadership (Donaldson, 2011:82).

This priority, to ensure that teacher quality is supported, would suggest that effective teacher training at all levels is required to ensure high quality learning and teaching exists in the classroom. Young & Muller (2010) caution against the loss of subject knowledge and mastery, proposing that this could leave less experienced teachers at a disadvantage within their classrooms. When you consider the broad and diverse range of subjects requiring teaching it is unsurprising then that primary teachers, and in particular NQTs, can find subject mastery in all disciplines challenging. In order to maintain the quality of teachers in Scottish education there continues to be a need for support in all subject areas for primary teachers to ensure that teachers have the required knowledge and skills to teach all of the subject areas in CfE.

Paterson (2018) however, raises concerns that the current curriculum being taught in schools could be precluding some of our most disadvantaged young people, the very ones at the centre of the closing the attainment gap objectives of the NIF. Echoing Young & Muller's (2010) theory that curricula which erodes the boundaries between knowledge and skills risks alienating our disadvantaged young people, Paterson suggests that if 'schools stop teaching structured knowledge, then inequity of access to knowledge will widen'(Paterson, 2018:np).

Humes (2013) however offers a more nuanced view of CfE, highlighting the potential benefits of the new curriculum is that it offers the opportunity for children and young people to acquire higher order thinking skills through the use of inter-disciplinary teaching and learning strategies.

collaborative learning, problem-based learning and action-based learning...Emphasis is given to transferable skills that can be applied across different areas of knowledge, though it is also acknowledged that some skills may be subject-specific (Humes, 2013:84).

Building the Curriculum 3 (Scottish Government, 2008) puts forward the ambition that children and young people will gain greater skills for learning, life and work. If it is hoped that young people can become independent, creative learners then teachers must be able to facilitate this by having a deep knowledge and understanding of the curriculum so that Young & Muller's (2010) *Future 2*, where less experienced teachers potentially may have gaps in their understanding, does not become a reality. Donaldson (2011) reiterates several times throughout TSF that teachers would welcome more CLPL opportunities in subject-specific content to develop their knowledge and subject mastery in a more meaningful way.

Music is one such area which, as highlighted in Part 1, many teachers refer to a lack of knowledge in their subject mastery. A recent report published by the Music Education Partnership Group (MEPG) (Scotland) *What's Going On Now* (WGON) (Music Education Partnership Group, 2019) highlights that there is a need for further investment in Music within the school setting. From their case study investigations, it was found that while the YMI funding is worthwhile, it would be far more beneficial if this provision was provided from Early Years throughout primary school. The *WGON* Report also highlighted the need for more training and support for primary teachers. In its third recommendation it emphasises the need 'to realise the potential of Music in school' (Music Education Partnership Group, 2019:31) not only by supporting initiatives in Music but also by supporting the CLPL of primary school teachers.

In 2016 Nicola Sturgeon launched the NIF for Scottish Education in which she said that: 'Scotland's children and young people are our greatest asset' (Scottish Government, 2016:1). When the NIF was created, the Scottish Government selected several drivers to benefit children and young people in education in Scotland, focusing on everyone involved

in education: children, teachers, schools and parents and carers. In the first Framework, published in January 2016, it states that:

The quality of teaching is a key factor in improving children's learning and the outcomes that they achieve...There is a strong link between teacher's professional skills and competences and the quality of children's learning experiences (Scottish Government, 2016:12).

Current Scottish education policy focusses heavily on guidance from the OECD with the NIF being introduced after continued declining PISA results and reports on the standard of Scottish education (OECD, 2015a, 2015b). The Scottish Government has also consulted with some of the most prominent global educationalists, creating the International Council of Education Advisers in 2016 which meets regularly to advise on global education best practice. The development of governance structures to support curriculum practice has resulted in the creation of six RICs with the aim of supporting learning and teaching throughout the local authorities (OECD, 2015b; Priestley, 2018).

The recent OECD Report on Scottish Education (OECD, 2021) supports the position that CfE has the potential to provide pupils with the knowledge and skills to succeed as learners, and that 'Teachers are well-trained...and [are] committed to varied teaching approaches for student learning' (OECD, 2021:12). However, it highlights the challenges facing teachers, particularly in relation to the number of new educational initiatives which can impact negatively on their workload. In relation to CfE, the OECD (2021) stated that their findings found that teachers did not always have a full understanding of how best to achieve and support pupils' learning through classroom experiences, in effect suggesting that teachers' understanding of the pedagogy underpinning subject areas was lacking (the full Es and Os can be found in Appendix 1).

The Es and Os were somewhat useful in defining broad steps in learner's progression but not connected enough to learning tasks and outcomes...there is no clear model of how knowledge, skills and attitudes, capabilities and attributes contribute to learning. In the absence of clarification on what is expected in terms of knowledge as part of the learning process, the role of knowledge appears somewhat fragmented and left to interpretation at school level (OECD, 2021:46).

Going further, the OECD report suggests that teachers need more support and resources in curricular areas to enable them to 'feel comfortable' (OECD, 2021:58) teaching the different subject areas. The OECD report (2021) discusses the importance of teacher

networks and professional collaboration in the creation of resources. The place of the RICs was discussed suggesting that they had the potential to support curriculum knowledge in schools, others commenting in the report however suggested that the RICs were just another layer of bureaucracy. However, as suggested by Humes and Priestley (2021) the RICs provide a meso-layer in curriculum design which could enable the development of resources and networks to enhance CfE.

A new contradiction can be seen in Scottish education with the Scottish Government's introduction of *Scottish National Standardised Assessments* (SNSA). The CfE was supposed to allow freedom of curricular teaching and assessments for teachers, which relied on teacher professional judgement. This has now been removed with a more neo-liberal move towards standardised testing. The SNSA tests are focussed on Literacy and Numeracy and provide the Scottish Government with assessments of pupil attainment in P1, P4, P7 and S3 – roughly at the end of every CfE level (Scottish Government, 2020b). With the current focus on Numeracy and Literacy, it is hardly surprising that the main driver for the RICs to date has been to work towards closing the attainment gap and raising the standard of Numeracy and Literacy (Scottish Parent Teacher Council, 2019). This then often means that CLPL opportunities for staff are also directed to these areas.

Given current policy and practice in Scottish education, how is subject knowledge and mastery approached in Scottish ITE establishments, particularly within Music? Are there currently sufficient training and professional learning opportunities for all education practitioners to feel confident when approaching the various disciplines in education to enable them to have the confidence to teach Music in the classroom effectively with the demands of CfE?

Currently Music falls within the Expressive Arts, one of the eight curriculum areas of CfE. While there is no minimum required teaching time for the discrete subject areas CfE was designed to allow teachers a greater freedom in teaching across the curriculum allowing pupils to benefit from a wide-ranging, general education. This flexibility of CfE offers teachers and pupils a greater personalisation and choice in relation to what they teach and learn. However, the researcher has found from personal experience that this can result in more time being given to the 'core' subjects of Literacy, Numeracy and Health and Wellbeing. In addition to this there are four strands within the Es and Os for Music that are referred to: Performing, Composing, Listening and using Technology. Even within these

discreet areas many teachers find their confidence levels can differ. For example, Listening could be considered as the ‘most basic’ musical activity. Listening is something that we do every day, at Early Level CfE Listening could be covered through the E and O EXA 0-19a, ‘I can respond to music by describing my thoughts and feelings about my own and others’ work’ (Education Scotland, 2009:10). Likewise, the Performing elements of the Es and Os, while some may feel these need a greater level of knowledge and skill, move in a progressive order from Early Level, where children are encouraged to experiment with sounds and rhythm, through to Second Level, where pitch, dynamics and timbre are explored.

One major development now in CfE is the inclusion of technology to engage with music-making. Here pupils are encouraged to ‘have the freedom to use my voice, musical instruments and music technology’ (Education Scotland, 2009:9). With the increasing prevalence of apps and programmes such as Garageband, young people are able to engage with creative music-making in ways that would previously have required significant classroom resources. However, while these apps and programmes are available to use to support learning for many teachers there is still a lack of confidence when using these, particularly when supporting the Composition element of CfE. This is not a new issue, when the 5-14 Curriculum was in place the ‘Creating and Designing’ strand was, in the researcher’s experience, one that teachers were reluctant to facilitate in class. However, looking at the current Es and Os (Appendix 1), the guidelines suggest that, even at Second Level, it is appropriate for pupils to have the opportunity to ‘experiment’ with sounds.

While the Es and Os are broad and provide scope for music education to progress in incremental stages it is still a curriculum area, that for many, requires specialist training. This then returns us to the original question of this literature review: is there a greater need for support in subject areas, for example Expressive Arts, to support subject mastery in primary education to enable teachers to successfully create teaching approaches which will provide both a broad, general education in line with CfE while supporting the raising of attainment across Scotland? In ITE and through high-quality CLPL opportunities there is the potential for teachers to have professional autonomy over the knowledge and skills development that they need, rather than the professional learning being directed by the needs and priorities of local authorities. The next section will look at how subject knowledge and mastery in Music can be supported through ITE provision and CLPL in Scotland.

Subject Mastery in Music: What's Going On Now?

In 2003 the Scottish Arts Council commissioned a report *What's Going On* (Broad, Duffy and Price, 2003) to investigate the place of Music in Scottish education. The report highlighted that many children, across the country, were being deprived the opportunity to be involved in music-making activities. The result of the report was the introduction of the YMI. Funding was provided to all Scottish councils and Jordanhill School to provide all pupils the opportunity for a year-long quality music-making opportunity before the end of Primary 6. While the funding is still in place, over the last decade this has been reduced. A study, currently being undertaken by Creative Scotland, suggests that funding has been reduced by approximately 50% in real terms, diluting the types of music-making happening. Several consequences of this are that the Primary 6 target has now been removed and the 'year-long' music-making now equates to local authorities providing at least 12 hours of quality music-making in primary. While there is much to celebrate the *WGON* report (2019), commissioned by MEPG, has highlighted that primary teachers in Scotland:

often have little training in primary Music. This places them in a position of delivering Music as part of the curriculum with few if any opportunities to collaborate with or learn from experienced specialists (Music Education Partnership Group, 2019:23).

This again supports the global findings that generalist primary teachers lack training and experiences that support their subject knowledge and mastery.

Subject mastery in Music is an area that can be heavily influenced by teacher's own perceptions of their musical identity. As previously mentioned, the Music curriculum within CfE is divided into different Es and Os, with pupils having the opportunity to develop their musical skills throughout primary school. There is often a misconception by primary teachers that to teach Music you must have an understanding of how to read music and the theory behind it, however in CfE musical notation is not mentioned until Second Level. While there are many discreet subject areas having knowledge and skills, and subsequently 'subject mastery', of primary Music should not be unobtainable for non-specialist teachers with the correct support and CLPL provision.

At the early stages of CfE subject mastery in Music is primarily focussed on using the voice, instruments and technology to experiment with sounds and rhythms. Having a basic

understanding of rhythm is sufficient at Early Level to facilitate music-making in class. As the CfE levels develop additional musical terminology is used, including pitch, melody and dynamics. There is an expectation that rhythm patterns become slightly more complex, however this change would be incremental with each level. Links can also be found across subject areas, for example in Music and Numeracy, in particular the use of fractions, to support the learning of rhythmic patterns which can support subject mastery in Music. Issues arise however, when the foundations of knowledge and understanding are missing due to a lack of preparation in ITE or when non-specialist teachers are asked to teach Music at more advanced levels with no additional support provided. Musical knowledge could be developed in models similar to the 1+2 Modern Languages approach, as mentioned in p.45, where classroom specialists and additional training are provided by Education Scotland to support generalist primary teachers by providing the foundations in subject mastery on which to then develop knowledge and skills through CLPL.

While the narrative around Music in schools has largely debated the access to instrumental music-making (The Newsroom, 2018a, 2018b; Bradley, 2019b, 2019a), the Scottish Government Teacher Census (Scottish Government, 2020c) also exposes the reduction in Music primary specialists over the last decade, falling from 108 dedicated primary Music specialists in 2011 to 49 in 2019, fewer than 2 on average in every local authority. Models of good practice from the *1+2 Languages* model can be replicated, but with a shortage of specialist teachers, it is hardly surprising that primary teachers, particularly in Scotland, find it challenging to gain the knowledge, skills, experience, and confidence to teach Music in schools.

Subject mastery is challenging for primary teachers across the globe, and Scotland is no different. In an ideal world, time, training and resources would be available to all generalist primary teachers to allow them to deliver all aspects of the curriculum in a supported and valuable way to children and young people, allowing them the best teaching and learning experiences possible, providing the opportunities and:

ensuring that all our children and young people are equipped through their education to become successful learners, confident individuals, effective contributors, and responsible citizens.... Achieving improvement in education is closely related to achieving other key National Outcomes in the National Performance Framework, particularly:

- Our children have the best start in life and are ready to succeed (Scottish Government, 2016:2).

However, while this is an ambitious goal set by the Scottish Government, targets must be realistic and achievable and there needs to be adequate funding for initiatives so that they can be fully implemented in Scottish schools. As previously mentioned, reduction in YMI funding means that the same level of support is no longer available to local authorities to support music-making in schools. Similarly, Christie et al., (2016) conclude that the overloading of the curriculum and the expectations on teachers and schools is a concern raised by education practitioners, stating that long-term viability and commitment to policies like the 1+2 Languages agenda could be compromised by:

competing priorities from central government (for example, raising attainment closing the attainment gap, numeracy, developing Scotland's young workforce, science and technology subjects, early years etc.) (Christie *et al.*, 2016:6).

The information that will be investigated through this research is of significance to the professional practice of the researcher. As the only primary Music specialist in their local authority, it is paramount that the support and CLPL opportunities provided ensure the maximum benefit to all schools and teachers in the authority. This will enable the development of Music within the curriculum and the maintaining, sustaining and empowering of classroom teachers to have the confidence and skills to teach Music.

Concluding Remarks – Part 2

Part Two of this Literature Review has investigated the global and Scottish perspectives on ITE and CLPL before taking a closer look at how Music fits within the current curriculum and how the provision of Music in primary schools has evolved during the 21st Century. There are many commonalities between Scotland and other countries in terms of the demands facing ITE institutions to provide in-depth subject knowledge in all curricular areas. Scotland is fortunate that, due to compulsory CLPL requirements for all teachers there is the opportunity for teachers to develop their skills once in their own classroom. However, high-quality training must underpin professional learning if it is to be beneficial to the learning and teaching environments in school and maintaining opportunities for all pupils, regardless of their socio-economic backgrounds. It is essential to support learning opportunities for young people and close the poverty-related attainment gap which currently exists in Scottish education.

Concluding Remarks

The research question of this study is to examine ‘to what extent do Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom’.

As set out in the introduction of this chapter generalist primary teachers often have a requirement to teach all areas of the curriculum. This is particularly true in the Scottish education system where the current curriculum, *Curriculum for Excellence*, sets out to provide all young people with a holistic general education up to Secondary 3. The Literature Review examined the current writings on the importance of subject knowledge and mastery and its influence on primary education both globally and within Scottish education. To enable quality teaching and learning experiences for our young people it is important that teachers feel that they possess the knowledge and skills required to teach all areas of the curriculum. The Literature Review highlights studies previously undertaken with pre-service and existing teachers and would suggest that subject mastery in Music is challenging for many teachers. These studies would indicate that Music is an area of the curriculum where generalist primary teachers still require support to develop knowledge, skills, and confidence. Self-efficacy can also play a large part in the confidence levels of teachers when teaching Music. As discussed in the literature, lacking confidence ultimately has a negative influence on teachers’ self-belief and self-efficacy making them far more reluctant to deliver Music lessons within the timetable.

However, early positive experiences that pre-service teachers have in both teaching Music and observing others teaching Music can be a major influence on them teaching Music within their own classrooms. Ensuring that high-quality CLPL opportunities are provided to support teachers, whether this is in-class support or as regular in-service training, is essential to ensure that teachers value Music within the curriculum. As can be seen from across the globe, Music is often a subject that is seen to be easily usurped by those, like Literacy and Numeracy, that are deemed to be higher in priority.

While Numeracy and Literacy are viewed and promoted as the subjects which will provide the solution to raising educational attainment across the globe, again including Scotland, there will remain challenges for classroom teachers to ensure that other areas of the curriculum are not disadvantaged in terms of time and content. It is imperative to ensure

that as teachers we maintain our creativity in lesson planning and look at how to incorporate all curricular areas within the already stretched timetable. An integral element of this is supporting education practitioners through CLPL opportunities to ensure that all colleagues feel empowered to deliver more than just the 'compulsory' subjects in class.

It is hoped that through in-depth research in this area, the researcher will be able to effectively support generalist classroom teachers in a way that will be both meaningful in terms of knowledge acquisition, and on a practical level which will enhance their confidence in Music and lead to successful teaching and learning happening in primary classrooms.

Chapter 3 – Methodology

Introduction

When undertaking research, it is important that the researcher examines and defends not only what is being investigated, but also why and how it is being carried out. Researchers come from a range of backgrounds, experiences and ideologies which can all have an impact on how the research is conducted. As such, it is essential that researchers articulate their theoretical position within the research and their chosen paradigm. This chapter will critically examine the methodology underpinning the present research, starting with the research approach and the choice of paradigm used to examine the research question: ‘To what extent do Career-Long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom’. The aims of this study are to examine what experiences generalist primary teachers have had in their early professional career and how these experiences influence and develop the skills, knowledge and confidence of primary teachers in the early stages of their professional careers. As shown through the Literature Review there are many factors which can influence the teaching of Music in the primary classroom, not least the prior experiences of the primary teachers, many of whom have no formal qualification in Music. This factor is hugely influential when selecting an appropriate methodology and this has been carefully considered in this chapter.

This research was qualitative in nature as the personal experiences of early-career teachers were the basis of the study; the justification for this choice will be expanded within this chapter. The research plan will be discussed, and a justification of the methodology and methods chosen will also be shared. Similar methodological principles were used during the researcher’s trial study, and this will be briefly reflected upon when addressing the issues that arose during that inquiry. While a number of valid lessons and reflections were gained during the trial study, the current global pandemic has brought about issues in research methods and data collection that could have been foreseen. With the restrictions of lockdown during COVID-19, face to face data collection was prohibited, meaning that additional ethical considerations were required. Access and selection of participants was also reviewed during the research process and adherence to ethical approval was challenging due to the restrictions in place.

Finally, the data collection and data analysis will be discussed ensuring that all appropriate considerations to the researcher's positionality are examined. While this is a small-scale research project, it is hoped that by interviewing teachers in a wider local authority setting, such as a RIC, will provide a snapshot of what is happening across Scotland at this time.

The Research Approach and Aims

Enhancing teacher education is the focus of TSF (Donaldson, 2011). As highlighted in the Literature Review, Scottish education has been shaped over the last decade by its findings and recommendations. The report is the most recent review of teacher education in Scotland and, as such, is still influential for teachers, schools and policy makers. While this dissertation will use TSF as a lens to examine ITE training and CLPL provision it is not within the scope of this dissertation to critically evaluate TSF, rather it will examine how this policy document has translated into classroom practice. As the most recent review of teacher education, TSF will enable the researcher to look at how the implementation of the findings has supported the use of ITE and CLPL opportunities to support the knowledge and skills of NQTs. Chapter Five will analyse the data in relation to TSF, while in Chapter Six further conclusions will be drawn using the 2016 IPSOS Mori report on the implementation of TSF to suggest further support and development within Music opportunities and teacher education.

TSF (Donaldson, 2011) highlights the importance of teachers having the opportunity to engage in professional learning which will develop their knowledge and skills. One of the most effective ways to examine practice is through practitioner enquiry (Galton, 2000; Hargreaves, 2007; Ashley, 2012). Gilchrist (2018) discusses his experience of educational research within Scottish schools and suggests that when practitioner enquiry is embedded in education systems, there can be 'benefits for our learners, teachers, school leaders, districts and the [education] system as a whole' (Gilchrist, 2018:9). Hargreaves (2007) goes further to suggest that engaging in professional enquiry could also enhance the 'professional quality and standing of teachers' (Hargreaves, 2007:4). This notion of advancing professional studies is also featured in TSF (Donaldson, 2011) where Donaldson seems to support a Masters-level profession, although he did not make it an official recommendation.

Professional enquiry is considered to be a significant area of CLPL in Scottish education.

Organisations such as the GTCS actively encourage this type of research CLPL through Professional Standards and particularly by Education Scotland within Professional Learning and Leadership. Gilchrist (2018) discusses the importance of ensuring that educational research is accessible to practitioners and can benefit researchers by allowing it to ‘inform their practice, as well as the professional dialogue they engage in with their colleagues and others’ (Gilchrist, 2018:73). When approaching this research, it was important to consider the experience of the researcher, who currently works in a local authority as the primary Music specialist. The positionality of the researcher will be considered later as part of the ethical considerations. The principal focus of the research is to not only benefit the researcher’s own professional practice but to also to have a positive impact on supporting generalist primary teachers to develop and enhance their own knowledge and skills through high-quality CLPL opportunities.

Research Question

When considering the research question, Agee (2009) observes that when undertaking a qualitative study, it is important to ensure that the question will allow the researcher to gather in-depth data. This is relevant as often the lived experiences of the participants provide the basis of the data to be examined. This study in particular required the participants to reflect on their professional practice and as such the research question, and subsequent interview questions, were carefully considered in order to allow the researcher to explore the individual perspectives of the teachers. It is suggested that the aim of a study can be revealed if researchers have a ‘single overarching question’ (Agee, 2009:435). This research question does just that: ‘To what extent do Career-Long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom?’. However, the questions used within the semi-structured interviews allowed the researcher to study the teachers’ personal experiences, in particular by looking at the areas covered in the Literature Review. Specifically, how previous experiences and musical identity can impact on primary teachers’ self-efficacy and confidence when teaching Music in the classroom. As such, subsidiary questions were used to gain a fuller understanding of teachers’ knowledge and experiences. The questions considered were:

- What do you believe are the skills required to teach Music?
- What experiences did you have in ITE that prepared you to teach Music?
- Have you had the opportunity to participate in primary Music CLPL opportunities?

- Do you think that your past experiences have given you the skills to confidently teach Music?

While this research is based across a RIC, it is hoped that it will allow the researcher to investigate the types of professional practice currently undertaken by non-specialist colleagues to enhance their skills and practice. While situated within a RIC the findings are likely to be similar to teachers experiences across Scotland given the similar nature of ITE provision and the lack of specialist primary Music teachers across Scotland as highlighted in the Chapter 2. It is hoped that by examining the types of CLPL provision currently available this could lead to a sustained improvement in the teaching of Music by generalist primary teachers.

The Research Paradigm

The theoretical framework chosen explicitly sets out the researchers ‘intent, motivation and expectations for the research’ (Mackenzie & Knipe, 2006:194). When undertaking research it is imperative for the researcher to set out and justify the theoretical framework or paradigm. Much has been written on theoretical frameworks within which researchers are able to locate their research. Lincoln, Lynham, & Guba (2013) comment on how theoretical frameworks have evolved over the last few decades as different styles and research methodologies have evolved. Mackenzie & Knipe (2006) concur that, particularly within the discipline of Social Sciences, frameworks have evolved into more complex definitions in which researchers place their research. Every researcher approaches their research with a unique perspective. The ‘lens’ in which they are investigating and interpreting the research subject will ultimately influence the research methods, including how and why data is collected and how it is analysed.

This research was motivated by the researcher seeking to understand the experiences of generalist primary teachers when teaching Music. As highlighted in the Literature Review Music is a subject that teachers can find challenging for a number of different reasons. To allow the researcher to gain an insight into the human, personal experiences of teachers, the researcher chose an Interpretivist paradigm within which to position the research.

It is the accounts and observations of the world that provide indirect indications of phenomena and thus knowledge is developed through a process of interpretation (Waring, 2012:16).

As each experience is unique to the individual, when considering this research's theoretical framework, it is important to remember that the perceptions and experiences of participants are not only the subject of the research, but also the basis of the data collected (Guba and Lincoln, 1994; Mackenzie and Knipe, 2006; Killam, 2013; Lincoln, Lynham and Guba, 2013). In an Interpretivist paradigm the relationship between the subject, participants and the researcher are linked and as such the findings are co-created between the researcher and participant (Waring, 2012; Denzin and Lincoln, 2013). Therefore, what we can know about the subject is based on multiple realities. The present research examines different teachers' experiences and as each experience is unique this leads towards a relativist ontological position.

There is no separation of mind and objective since the two are inextricably linked together – the knower and the process of knowing cannot be separated from what is known and the facts cannot be separated from values (Waring, 2012:18).

In fully considering this theoretical approach the position of the researcher must also be considered as participants' personal perceptions and professional experiences are being investigated. As the researcher is directly linked to the research and its outcomes, it must be acknowledged that the research is emic in nature; the researcher is an active participant in the co-creation of the knowledge. Lincoln et al. (2013) suggest that, as such, the researcher takes on the role of a 'passionate participant' (Lincoln, Lynham and Guba, 2013:206) and that research findings are as a result of the collaboration between the researcher and the participants. As this study aims to allow the researcher to construct new knowledge regarding how best to support generalist primary school teachers to teach Music through CLPL opportunities, an Interpretivist/Constructivist theoretical position will be taken. An Interpretivist stance enables the researcher to:

Construct knowledge through our lived experiences and through our interactions with other members of society. As such, as researchers, we must participate in the research process with our subjects to ensure we are producing knowledge that is reflective of their reality (Lincoln, Lynham and Guba, 2013:210).

This research aims to link theory and practice by investigating generalist primary teachers' experiences to examine how their interactions with Music and education have not only shaped their own musical identities but how this has impacted on their classroom practice, in particular how confident they feel teaching Music. It is hoped to use the findings to

create a greater knowledge and understanding of the types of CLPL opportunities that will best support teachers.

With this in mind, the choice of the researcher to select an Interpretivist/Constructivist approach to the research can be justified. Not only is the research based on human experiences but it aims to construct knowledge based on these experiences and the interactions between the participants and researcher (Lincoln, Lynham and Guba, 2013; Thanh, Thi and Thanh, 2015). It was, therefore, important to select an appropriate research method which would complement this paradigm.

Methodology

The methodological considerations set out how the researcher would collect and analyse the research data. As an interpretivist/constructivist paradigm had been selected it is worth remembering that the researcher set out to study the ‘multiple perspectives’ (Thanh, Thi and Thanh, 2015:25) of the experiences of the participants. As such, understanding the diverse experiences is at the heart of this research. In advance of this study the researcher had undertaken a trial study in order to test the methods including interviewing, collecting and analysing the data collected which would be used in this research. This section will examine the methods used by the researcher and the justifications for these. The trial study will be discussed briefly considering the lessons learnt and how these shaped the dissertation.

Trial Study: Lessons learnt

Prior to commencing the research, a trial study was completed examining teachers’ perspectives of the benefits of a whole class string project. Similar to this study, the researcher was keen to elicit the perceptions and experiences of generalist primary school teachers who are involved in a whole class string project. The trial study differed from this research in that class teachers do not teach directly on the whole class string project. They were, however, ideal observers of the impact that the project had on their pupils. The difference in the role of the teacher across the two studies was reflected on, as the trial study, while asking the teachers for their perspectives on the project, did not require them to reflect on their own skills and abilities. This is a worthy consideration, as it can be a

challenging experience for us all, whether teachers or not, to reflect honestly on our own experiences.

Interviewing participants during the trial study was the first time that the researcher had undertaken recorded, formal interviews. The trial study allowed the researcher to experiment with various different recording devices to obtain a clear recording, and subsequently an accurate transcription of the interview, thereby giving quality data. The challenges in this process allowed for reflection and consideration of improvements for future interviewing. The trial also allowed the researcher to test their questioning skills. The participants in the trial study were known professionally to the researcher which allowed the questioning to flow naturally throughout the interview. While this was a positive experience and enabled the researcher to reflect and review questions throughout the interview, this research required the interviewing of teachers from different local authorities. Furthermore, as highlighted previously, questions will be on a more personal level requiring participants to reflect on their own professional practice.

The data analysis was carried out using the Braun and Clarke model of thematic analysis (Braun and Clarke, 2006). This allowed the researcher to revisit the data on multiple occasions to examine reoccurring themes found in the data. Colour coding was also used in the data analysis to allow the researcher to easily identify themes as they emerged throughout the interviews. Thematic analysis allowed the researcher to have confidence that there was a validity to the findings. While the trial study was small-scale in nature, throughout the interviews and data that was collected similar themes became apparent. The use of colour coding in the analysis made this process much easier as themes were highly visible. This process was replicated in the present study to ensure that themes were easily identifiable.

The trial allowed the researcher to test the methods and data collection and analysis tools to gain confidence and ensure that these were the appropriate methods to use in this wider research.

Qualitative versus Quantitative Research

There are two approaches to the data collected in research: quantitative and qualitative. Choosing the most appropriate method can mean the difference between having a rich data

set to investigate or having information that is perhaps lacking in meaning and relevance to the study. Quantitative data can be described as data which can be measured in real terms and expressed in numerical form. While quantitative data can be gathered in relation to human experiences through the use of questionnaires and scales these can often lack the same depth that qualitative methods, like interviews, can provide. As such the researcher felt that quantitative data would not provide sufficient detail of the teachers' experiences to provide a rich data set. While the use of interviews can be more challenging for the researcher (these challenges will be discussed later in the chapter) they do allow participants to give more detailed responses to their own lived, human experience which can allow researchers to 'adequately explore the depth and complexity of the human experience' (Morrow, 2007:209).

Qualitative research begins with a research question, or questions, which the investigation and data collection aims to answer. It has also been suggested that qualitative research allows for the understanding and possible transformation of the area of study (Roulston, 2014). Unlike quantitative research, which is deductive in nature, qualitative research is inductive in nature. By gathering experiential data, the researcher hopes that through analysis themes will emerge.

Using a qualitative approach also allows the researcher to co-create the findings and outcomes of the research with the participants (Guba and Lincoln, 1994; Morrow and Smith, 2000; Morrow, 2007; Lincoln, Lynham and Guba, 2013). As highlighted previously it is this co-creation of findings, and the emic nature of the research which enables the researcher to produce 'knowledge claims about one or a very few individuals, groups or institutions' (Morrow & Smith, 2000:200). The researcher, as a primary Music specialist working within the RIC, is therefore appropriately placed to pursue qualitative research where they can co-construct the findings through their interactions with primary colleagues across the RIC.

Positionality

The positionality of the researcher must be considered when undertaking qualitative research. This should always be appropriate and evident as the position of the researcher is vital if the investigation is to be regarded as credible. Researchers are often part of the social domain which is being studied (Palaganas *et al.*, 2017) and this should be

acknowledged at the outset of any research. Bourke (2014) considers that both the participants and the researcher can influence and have a bearing on the research process, 'Just as the participants' experiences are framed in social-cultural context, so too are those of the researcher' (Bourke, 2014:2). Gill & Goodson (2011) concur that researcher positionality can often be the guiding consideration when choosing research questions. Ultimately, practitioner enquiry, which is imperative to advancing teaching as a profession, looks to make a positive impact on the teaching and learning within our classrooms. As teachers undertake research which will support and enhance professional practice research, this will have at its heart some issues related to researcher positionality.

It is acknowledged that the researcher does have a professional interest in the outcome of this research. The researcher is one of a diminishing number of Music specialists that work within primary school settings. The purpose of the research is primarily to allow the researcher to investigate what types of CLPL teachers feel will have a beneficial impact on their teaching of Music within the primary classroom; this in turn will allow the researcher to select and develop appropriate training opportunities for primary teachers. As such it is necessary for the researcher to state this at the outset of the data collection, as there could be a possible bias in the interpretation of the data. The researcher works within primary Music and, as such has opinions on the subject matter, however, it is important to ensure that the data gathered details the participants' experiences to gain a full understanding of the subject area.

The researcher works within one of the local authorities where the research is based which could lead to suggestions of a 'power' relationship with the participants as a professional relationship between the researcher and participants already exists. The researcher currently supports primary classroom teachers to deliver Music and as such could be considered as the 'expert' which would suggest a power imbalance between the researcher and participant. To enable the researcher to mitigate any such bias or 'power' relationship, the research was conducted over a wider geographical area than the location where the researcher works. This meant that the majority of the participants had not met the researcher prior to agreeing to take part in this study. In addition to this, the selection of participants (which will be detailed more in a later section) was done through Heads of Education in the local authorities and Head Teachers in the primary schools within the RIC.

The researcher ensured that throughout the interviewing process that standard questions were followed to allow for a consistent approach across the interviews. This provided the opportunity to compare participant experiences while giving space for participants to discuss their own unique experiences. This enabled the researcher to gain a more detailed picture of the experiences of the participants and the questions were framed in such a way as to try not to interfere or influence the participant responses.

Undertaking a study like this, where the researcher is ultimately invested in the collection and analysis of data, can lead to issues and considerations around positionality and bias. However, the measures put in place by the researcher in relation to participant selection, questioning and data analysis aim to provide a true representation of the experiences of the participants. Only by being transparent about their positionality can the researcher demonstrate a trustworthiness and confidence in the findings.

Data Collection Method – Semi-Structured Interviews

There are various types of methods used to gather quantitative data. These can range from observatory methods, document reviews, focus groups and one-to-one interviews. As noted earlier, the researcher conducted a trial study. In that research one-to-one interviews were conducted with the participants to enable the researcher to gain a deeper understanding of the teachers' views. These provided rich qualitative data on which the researcher was able to report on. After consideration and examining the types of data collection which featured in the Literature Review, the researcher felt that one-to-one interviews would be the most appropriate strategy. As the subject of this research is similar to the earlier study the use of semi-structured interviews had previously allowed the researcher to gain rich data on teachers' personal experiences of another classroom Music project and the impact that it had on pupils. While focus groups would have also provided the researcher with the opportunity to hear first-hand experiences of teachers, given the timing of the data collection - during COVID-19 recovery - bringing together teachers from different schools was not a viable option. While focus groups could have been facilitated on Zoom, the researcher felt that this again might not allow for full discussion by the participants as it very difficult to facilitate group discussions using online platforms where latency issues could disrupt the flow of the discussion. Having previously used one-to-one interviews successfully it was felt that this would be the best option to gather data where the

researcher could examine the similarities and differences of participant experiences to provide more robust findings.

The use of semi-structured interviews was also used in a number of the studies detailed in the Literature Review that investigated generalist primary teachers (or pre-service teachers) perceptions of their confidence, self-efficacy and subject mastery in teaching Music within the primary classroom (Mills, 1989; Temmerman, 1991; Hennessy, 2000; Holden and Button, 2006; Seddon and Biasutti, 2008; Biasutti, Hennessy and De Vugt-Jansen, 2015). Semi-structured interviews allow the researcher to pose initial questions without limiting the responses offered by the participants. Seidman (2013) defines interviewing as the opportunity for the researcher to gain an ‘understanding [of] the lived experiences of other peoples and the meaning they make of that experience’ (Seidman, 2013:9). This research and data collection method therefore allowed the researcher to gain a deeper understanding of the experiences of generalist primary colleagues.

Interviews require a personal connection and interaction with others, and it is important to consider how these interviews, and the questions asked, could affect the participants. Ethical considerations are vital in terms of managing and limiting the risk to the participants. It is important to ask questions in an interested but empathetic way. As the researcher is known as a primary Music specialist, it was important to ensure that questions were framed in a well thought out manner. The researcher wanted to make the participants feel comfortable and able to respond rather than make them feel inadequate in their knowledge and understanding of the subject matter. Indeed, as the subject specialist, it was important for the researcher to personally displace any preconceived thoughts on where issues may lie to enable the participants to fully discuss their past experiences.

There are a number of considerations when conducting interviews. Barbour & Schostak (2011) suggest seven considerations when using interviewing as a data collection method:

- Power,
- Social Position,
- Value,
- Trust,
- Meaning,
- Interpretation
- Uncertainty (Barbour and Schostak, 2011:62)

These seven points will be briefly discussed in relation to this research. For ease some of the concepts have been grouped together into related elements where relevant.

Power and Social Position - This considers the power relationship between the interviewer and participant, as mentioned earlier, in relation to positionality. It is important to remember that the idea of 'power' or 'social position' relates to more than just within the interview situation. The request for participation came through Head Teachers and the researcher sought to ensure that participants did not feel obliged or coerced. Participants were reminded throughout that participation was entirely voluntary and that withdrawing at any point was within their rights. To ensure that participants felt comfortable with the process they were given a Plain Language Statement (Appendix 1) which detailed their involvement and reiterated that they were able to leave the research proceedings at any time without recriminations. This was also set out in the consent form (Appendix 2) to provide reassurance to all participants that there was no obligation on them to take part. To minimise any perceived power dynamic within the interview setting, the researcher acted as a facilitator, asking questions and probing for more detail where it would help give more depth to the description of participants' experiences. With the questions the researcher endeavoured to limit any perception of power or subject superiority by allowing the participants to speak freely.

Value - While the researcher is likely to have a greater subject knowledge than the participants the aim of the research was to enable the researcher to better support colleagues in future CLPL provision. To do this, primary colleagues must not only trust the researcher but feel that their views and experiences are seen as valued by the research. Responses were carefully listened to and suggestions and examples of effective CLPL incorporated into future CLPL provision led by the researcher.

Trust - In addition to an empathic approach during the actual interviewing, the researcher assured participants that interview transcriptions would be made available to them to check that the content and transcriptions were a true and accurate reflection of the discussions. Additionally, this was essential to ensure that the meaning and interpretation of the interviews were correct.

Meaning and Interpretation - The information given by the participants is open to interpretation and it is vital that there is a process in place to review the data as 'the

meaning heard by one individual may not be the same as that intended by the speaker' (Barbour & Schostak, 2011:62). Interviewing is a very personal way to gather data. Mears (2012) suggests that it is more than just asking questions and getting answers. As participants were being asked to recount personal experiences, they open themselves up to the researcher 'to journey into another's perspective about a circumstance or event, so meaning can be learned and significance shared' (Mears, 2012:171). This can cause participants to become vulnerable and potentially place themselves at risk of emotional distress by discussing potentially sensitive topics. This risk must be mitigated by the researcher to avoid such stress and discomfort to the participant. As will be stated in the Interview section next the researcher ensured that the interview experience was one where the participant felt comfortable responding to the questions.

Uncertainty – The researcher was sensitive to the fact that all of the participants experiences were unique and different, as such it can often be challenging to find commonalities between experiences. The participants in this study were from a range of teacher training and early-career experiences which, while all unique, were likely to show a more holistic view of teacher training and CLPL experience with Music education in Scotland. Initially the research proposal stated interviewing between twelve to sixteen participants from across the four local authority areas and this was achieved with fourteen participants being interviewed.

Interviewing

The present study asked participants to examine their own personal experiences and classroom practice. As such, it was important that the researcher was mindful about how questions and responses could be interpreted by the participants. It was important to ensure that the participant felt at ease at the beginning of the interviews as the interview questions posed were of a more reflective and personal nature. To enable the participants to 'relax' into the interview situation, generalised opening questions enabled the researcher to gain a brief background of the participant as well as allowing the participant to feel at ease in the interview.

As a researcher, the ability to listen and engage, when appropriate, with participant responses is essential. Participants are sharing their experiences and it is vital that these experiences and stories are appreciated. Active listening can be challenging as it can be

easy to interject before the full experience of the participant is shared. As Seidman noted, 'Listening is the most important skill in interviewing' (Seidman, 2013:81). He further states that he believes that there are three levels of listening: listening to the interviewee, having an 'inner voice' to pick up on the nuances of the interview, as well as, thirdly, being aware of the wider interview situation including non-verbal communication. Seidman recommends recording interviews to allow the interviewer the opportunity to observe such cues and details to enable a fuller reflection of the interview experience.

Active listening is also essential to enable the interviewer to elicit full responses from the participants. It allows the interviewer to use the information shared by the participant to follow up with additional questions. In this study a number of key, introductory questions were prepared and shared in advance of the interview; by using semi-structured interviews the researcher can use additional questioning opportunities to enrich and expand the responses from the participants. The next section will examine the interview questions used during this research.

Due to the pandemic the interviews were mainly conducted using Zoom as meeting face-to-face was restricted. While this allowed the participants a greater degree of flexibility in the meeting times, it meant that the researcher was unable to create potentially as deep a relationship with the participants than if they had been face-to-face. There were also additional ethical considerations which will be discussed later in this chapter.

The Interview Questions

As stated, the method used during this research is that of semi-structured interviews. The overarching research question for this study is examining 'To what extent do Career-Long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom'. While this is the overarching question the interviewees were asked to consider their past experiences and training to gain an insight into: what CLPL opportunities already exist? what is most beneficial to support teachers? and, what types of training can enhance teachers' confidence when teaching Music in the primary classroom?

At the outset of the interviews introductory questions were used to enable the researcher to create a picture of the participants' backgrounds. As mentioned, the majority of the

interviews were conducted via Zoom: as such the initial questions were essential to establish a rapport between the researcher and participants through the screen. The initial background questions asked included: How long have you been teaching? What was your ITE experience, undergraduate or postgraduate? What was the curriculum preparation like in your ITE setting? There were also generic questions on whether they played an instrument or sang and if they considered themselves to have a musical identity. To define musical identities the researcher looked to previous research papers to produce a range of definitions from a) enjoying music socially to b) having a skill or knowledge in an instrument or the voice. A number of previous studies had researched participants' musical experience and beliefs to examine the impact of that on their confidence to teach Music in the classroom (for example: Hennessy, Rolfe and Chedzoy, 2001; Holden and Button, 2006; Hallam *et al.*, 2009; Beauchamp, 2010; Stunnell, 2010; Henley, 2017). As such the researcher asked each participant two questions to gauge their background:

- 1) Did they consider themselves very musical, quite musical, would give music 'a go' or considered themselves tone deaf?
- 2) Did they feel confident teaching Music, would give teaching Music 'a go', sometimes taught Music or didn't teach Music in the class?

Having this understanding of how the teachers considered their own musical identity and how this impacted on their teaching of Music led to a number of interesting responses which will be detailed in Chapter Four.

After the initial questions there were additional open-ended questions including asking the participants how they felt when they taught Music, what were the biggest influencing factors and barriers to teaching Music, as well as investigating the support that the participants had experienced when teaching Music in the classroom. As stated previously, the area of the research extended to four different local authorities and participants were asked about their experiences of Music and working with local authority based primary Music specialists.

The questions were designed to allow the respondents to give in-depth answers about their own experiences. Allowing participants to relate their experience without constraining them to a set number and type of questions resulted in fuller answers. Active listening on

the part of the researcher allowed for any key points which emerged to be probed a little further if necessary. Participants were also occasionally asked follow-up questions which allowed for greater interaction between the researcher and participant. For example, as will be detailed in Chapter Four, two of the participants had taught in other countries so discussing the differences in education systems was an unexpected additional dimension to the research.

There are undoubtedly challenges in semi-structured interviewing, in particular having patience as a researcher. Not only is patience required at the outset in terms of scheduling the interviews but also in the delivery of them. It is essential to remember that the participants are sharing their experiences with you as a researcher. Having patience and allowing the participants time to respond will allow the conversation to flow. While the questions are there to provide a structure and order to the interview, as the researcher you do not know where the responses will lead (Mears, 2012).

Interviewing can be challenging and as a novice researcher it is important to have the opportunity to develop interview techniques and skills. Mears (2012) proposes that accomplished and discerning interviews have allowed us to learn more about human experiences by allowing us to deepen our understanding of ‘our world and what it means to be human’ (Mears, 2012:175). The trial study allowed the researcher to gain experience in interview techniques to get richer insights.

The research question was to examine ‘to what extent do Career-Long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom?’. Therefore, after the general background questions, the researcher asked the participants about their ITE experiences and what early-career training and support they had received. The researcher also asked about the knowledge and skills that the participants thought they needed to have to be confident teaching Music. Finally, the researcher asked the participants about the professional networks and resources that they were familiar with to support their teaching of Music in the classroom.

Reliability and Validity

Having explored the methods which will be used, it is imperative to evaluate these against a number of key areas to ensure that rigour, quality and trustworthiness can be assured with

the research. Within qualitative research trustworthiness is essential, particularly as the methods used in this research are semi-structured interviews. Morrow (2005) recommends that qualitative researchers ensure that, not only do they have a solid foundation to guide the research question, but that they ensure trustworthiness in these findings. Guba (1981) and Krefting (1991) suggest that there are four aspects to assuring the trustworthiness of research: truth value, applicability, consistency and neutrality.

Within qualitative research the truth value is considered in relation to the data gathered. Here the human experiences, which are shared with the researcher, provide the data and knowledge which underpins the findings. The researcher is responsible for the representation of the multiple realities of the participants (Lincoln, Lynham and Guba, 2013) and honest representation of these experiences must be considered in terms of credibility of data.

Applicability is essentially how the research, and findings, can be relevant to other circumstances and situations. This can be challenging within qualitative research as human interactions and experiences are unique to the participants involved. Within this study the researcher has endeavoured to make this as robust as possible by interviewing participants from a range of local authorities. While this is only a snapshot of what is potentially happening across Scotland it is hoped that by looking at a number of local authorities the findings are likely to be applicable across Scottish authorities. However, as education systems and teacher training vary in many ways across the globe, research findings based on Scottish education will not necessarily be reflected in other areas of the world. As such by looking outwith the researcher's own local authority the research data looks to be representative of what is happening in Scottish primary classrooms, but not necessarily representative of other countries.

The importance of sharing the researcher's positionality and potential power relationship with the participants has already been discussed and in terms of trustworthiness is related to neutrality. Neutrality implies the lack of any bias in the research. In the present research neutrality may be more relevant than other similar studies where researchers may not have the same drivers or motivations. Krefting incorporates suggestions that researchers can use to enable them to demonstrate rigour in their research, in particular within the interview situation.

Credibility can also be enhanced within the interviewing process. The reframing of questions, repetition of questions, or expansion of questions on different occasions are ways in which to increase credibility (Krefting, 1991:220).

Within qualitative research reliability and validity are important considerations to ensure that the data collected and presented is representative of the participants' experiences.

Ethical Approval and Issues

Qualitative research requires the cooperation and participation of human subjects, as such an undertaking requires a consideration of how the research will impact on the participants. Sikes (2006) highlights that the potential to cause harm should always be considered when human subjects are involved. The risks to participants undertaking one-to-one interviews must be considered during the ethical application process. Providing the participants with assurances that their experiences were valued and respected by the researcher was also conveyed through both the ethics application and during the participant recruitment process. To this end the British Educational Research Association (BERA) have published guidelines for undertaking educational research in Britain. These include being open and transparent with participants, giving full information of what the study is for, and how their information will be stored and used. It is also essential to allow participants to withdraw from the study at any time should they wish. BERA sets out in its guidelines that educational research should be for the benefit of education as a whole, from the researcher through to policy makers:

Educational researchers aim to extend knowledge and understanding in all areas of educational activity and from all perspectives, including those of learners, educators, policymakers and the public (British Educational Research Association (BERA), 2018:3).

Within this study it was essential for the researcher to gain ethical approval from the University of Glasgow College of Social Science. As the study investigated several local authorities within a RIC the Heads of Education were approached to gain permission for the study. It was essential that the researcher contacted these individuals as they would be the 'gatekeepers' to my being able to undertake the research. As a practising teacher, the researcher was aware of the numerous requests to local authorities to interview teachers. The researcher was also mindful that often teachers can have workload issues and it was

not the intention to further add to this workload. For the teachers within the researcher's own authority, the researcher was again conscious of any 'power' dynamic and so was mindful not to make them feel obliged to engage in the study.

Ethical approval was granted by the University and local authorities and Head Teachers were approached to ask if they would disseminate the information about the research to teachers who fitted the criteria. However, before interviews were able to be scheduled, the outbreak of COVID-19 put Scotland into lockdown making it impossible to meet participants face-to-face. This required a review of how interviews would be conducted, and data collected.

Ethical amendments were sought to interview participants using the online platform Zoom which is used by the University of Glasgow. This brought further ethical considerations, particularly in relation to privacy and General Data Protection Regulation. After several weeks the ethical amendment was approved allowing the researcher to contact schools and teachers again to enable the selection of participants and scheduling of interviews to begin.

Selecting Participants

As highlighted in the Literature Review the structure of education in Scotland is moving towards local authorities working collaboratively in RICs. To enable an open and transparent selection of participants the researcher first contacted the Heads of Education in the four local authorities which make up the South-West RIC to ask permission to undertake the research. When approval was received, and following a successful ethics application, the researcher again contacted the Heads of Education with further details of the research and asked for this information and the researcher's contact details to be shared with primary school head teachers for dissemination within schools (Appendix 4). The RIC was chosen as the local authorities within it have a variety of different strategies for primary Music delivery within the curriculum. As mentioned earlier, the researcher is the sole Music specialist within their authority, meaning that funding, primarily YMI funding, is used to support classroom music-making. In many instances established partnerships with external organisations are used to provide high-quality music-making opportunities in school. However, through professional dialogue with YMI Music colleagues across the RIC, the researcher has found that models for delivering primary music are different in neighbouring authorities. In another local authority Music specialists are provided on a

rotational basis to schools. Within another there is a bank of primary Music specialists that can visit schools; however, this is at the discretion of the Head Teacher and so is not available to every class teacher. When considering the selection of participants, the researcher considered interviewing YMI colleagues however, while an excellent source of knowledge, they are also subject specialists who have a Higher Education background in Music. The researcher felt that, to gain an in-depth understanding of the challenges faced by non-specialist primary teachers, speaking directly to classroom teachers would be of most benefit to the research. The range of experiences of the non-specialist participants would then provide a rich data set from which to analyse and elicit information which will ultimately support the teaching of Music in primary classrooms.

Early-career teachers were chosen because firstly, they have the most to gain from CLPL and secondly, to allow the researcher to gain an insight into current ITE provision. The report, *Developing Teachers: A Review of Early Professional Learning* (General Teaching Council for Scotland, 2006) examined the opportunities for NQTs to develop their knowledge and skills. One of key findings in relation to influential factors on teachers' careers was that 'teachers who felt successful were more likely to remain in the profession' (General Teaching Council for Scotland, 2006:4). The report also suggests that:

New teachers want their individual development needs to be met and are more likely to undertake CPD related to classroom management or specific aspects of the curriculum (General Teaching Council for Scotland, 2006:7).

While the report investigated what types of professional learning would support NQTs best it suggested that no one model of CLPL demonstrated a significant benefit to teachers. While the report states that there is a drive to create and develop professional learning frameworks there are areas where additional support is still required. One such area is:

Evaluating the impact of such CPD on newly qualified teachers' personal and professional development, their career satisfaction and retention and changes in their classroom practices and the subsequent effect on pupils (General Teaching Council for Scotland, 2006:7).

Although this is a small-scale research project, by widening the selection of participants across a RIC with differing approaches to Music provision within the primary sector, it is hoped that this will give a representative study of the CLPL opportunities which exist for generalist primary teachers. This research will therefore support the development of a

model, or models, of professional learning which will enable all teachers, but importantly those in the early stages of their teaching career. The opportunity to engage with high-quality opportunities for professional learning. In addition to this, by gaining the experiences of newly qualified teaching professionals it is also possible to gain an insight of the provision of curriculum knowledge and learning within ITE provision which undoubtedly can impact on the confidence, knowledge and skills of early-career primary teachers.

Fourteen participants from across the RIC volunteered to be interviewed for the study. The participants came from a range of ITE establishments and had a mixture of undergraduate and postgraduate study. The participants also ranged in experience from being in their second year of teaching (so had only completed their probationary year) to being in their fifth year of teaching. A full breakdown can be found in Chapter Four. The teachers that were interviewed also had a range of experiences from attending CLPL courses, working alongside specialist Music teachers to having Music covered by visiting specialists. As such the sample of participants provided a diverse range of experiences from which to extract commonalities.

Scheduling the Interviews

Undertaking face to face interviews is a time-consuming activity. Sufficient time needs to be allocated for participants to feel relaxed and able to engage fully. The schedule needs to take account of the primary teachers' workload and the researcher having to potentially travel across four local authorities. It was therefore essential that interviewing was approached in an organised and structured way. However, before interviews could be scheduled, the outbreak of COVID-19 meant that the process had to be revised and ethical approval re-sought. Furthermore, for many teachers the sudden change to interacting with pupils through online learning resulted in additional and unexpected increases in workload. As such the decision was made by the researcher to postpone interviews at this time and to schedule interviews once teachers were physically back in schools in Autumn 2020.

With the easing of lockdown, the researcher and participants had the opportunity to meet either face to face or online. As the participants were located over a wide geographical area the researcher offered to travel to them or set up online interviews. Subsequently, two

participants asked to meet face-to-face while the remaining twelve were happy to be interviewed over Zoom.

The interviews were conducted in the Autumn term of 2020. At this point schools and teachers had returned to in-class learning. It should however be noted that at this point there were still restrictions on what could be done within the schools. Due to the risk associated with aerosols, singing was not permitted in schools. Sharing of resources was also limited with strict cleaning protocols in place. This, as can be seen in Chapter Four, had an impact on the teaching of Music in schools during this time.

Data Collection

When looking to collate the research data from interviews, accurate transcription of the interviews is essential to the success of the research. Failure to transcribe accurately can ultimately lead to a lack of rigour and trustworthiness in the sources. The researcher has previous experience of transcribing interviews manually and with software such as NVivo. The researcher prefers a hybrid method where software is used to transcribe the initial interview before the transcription is manually revised in order to make a copy that is free from errors. Using a hybrid approach like this also allows the researcher to work through the statements made by the participants and start to listen for emerging themes while going through the interviews in detail.

Once the researcher was happy that the transcription was an accurate reflection of the interview, the transcript was sent to the participant to ensure that their comments had not been taken out of context or misquoted. In line with considering the trustworthiness of the research this was essential as it ensured that the data was a true reflection of the interview. It also allows the researcher to confirm that trustworthiness and rigour have been applied to the data collection.

Data Analysis and Coding

Extracting and analysing data from qualitative research can be one of the most challenging aspects of the research. Generating the themes and ideas that emerge from the data can often require the researcher to spend a considerable amount of time looking for similar features within the data. A theme is considered to be a reoccurring pattern that appears

throughout the data. These themes are then collated and can be developed into codes, that is, more specific ideas. While there are multiple models of thematic analysis, the Braun and Clarke model allows for a greater degree of flexibility to deduce the codes. Rather than being linear in approach the model allows the researcher to move between the stages of analysis. As mentioned, this model has six stages, these are:

1. Familiarizing yourself with the data
2. Generating initial codes
3. Searching for themes
4. Reviewing themes
5. Defining and naming themes
6. Producing the report (Braun and Clarke, 2006:87)

Thematic analysis requires the researcher to become intimately connected to the data collected. Software can be used for thematic coding, however the researcher felt that doing this manually allowed for a greater depth in understanding of the data.

Using Braun & Clarke's (2006) model of thematic analysis the researcher was able to review the data several times to ensure that the data was robust. The initial codes generated were revisited on multiple occasions, allowing the researcher to be immersed in the data. As this was an ongoing process, it allowed the researcher to highlight specific themes and codes in colour as they emerged. By colour coding the main themes, the researcher was able to look for deeper relationships and connections between them. The data analysis in this investigation followed the same rigour and approach as used in the trial which enabled the researcher to have confidence in the data that was both collected and analysed.

As will be seen in the next chapter, a number of key themes emerged from the data. Perhaps unsurprisingly, a number of these themes related to the issues discussed in the Literature Review surrounding teacher confidence and the opportunities for teacher development in skills and knowledge of Music. In Chapter Five these findings will be analysed through the lens of TSF.

Concluding Remarks

In this chapter the justification of the paradigm, methodology and methods used within this research have been discussed. The Literature Review and Methodology chapter, highlight

the importance of gaining the personal insight and experiences of generalist primary teachers when teaching Music. The information gathered enabled the researcher to draw together the findings to investigate to what extent CLPL opportunities support primary teachers to teach Music. The positionality of the researcher was also discussed. It was again important consider the researcher's positionality to minimise the potential for the research findings to be questioned.

In addition to justifying the paradigm and methodology the researcher also explained the chosen data collection method, that of semi-structured interviews. This allowed the researcher to gain a depth and insight into the experiences of the participants. Participant selection was also discussed to ensure that there is credibility in the findings. As such the researcher looked outwith their own working environment to speak to and learn from others in different local authorities to enable good practice to be shared as well as learning from a range of colleagues about how best to approach CLPL opportunities.

Finally, data collection, analysis and issues surrounding the trustworthiness were addressed. These considerations are important to consider as the present research is qualitative and as such individual human experiences are the basis of the data. Ethical considerations were also given due diligence to prevent any individuals opening themselves up to any type of risk or vulnerability. The next two chapters will present the findings and analyse the data in more detail.

Chapter 4 – Presentation of Findings

Introduction

In this chapter the evidence and findings from the interviews will be presented. The findings will be presented with consideration to themes that emerged through semi-structured interviews. As discussed earlier, the study has focussed on teachers within their first five years of their career. Initially the findings will consider their confidence when teaching Music and how this potentially impacts on their willingness to teach Music in the primary school classroom. Self-efficacy when teaching Music, examining teachers' attitudes and confidence, will be reflected on. Participants' experiences in their ITE programmes will also be presented before looking in more depth at the range and availability of CLPL opportunities. Once the findings have been presented, Chapter Five will examine and analyse the data that has been produced as a result of the interviews.

Preliminary information

This chapter will be set out in three sections in line with the emergent themes. Part 1 will consider the findings around ITE experiences, collegiate working and the impact of Music specialists in schools. Part 2 will examine 'subject mastery', specifically how the participants' perceptions of their own musical identity impacts on their teaching. This section will also consider teacher confidence when teaching Music and the opportunities that staff have had to engage with Music as a discreet subject area. Finally, Part 3 will consider the opportunities for CLPL both locally and nationally, concluding with a discussion of the impact of COVID-19 has had on CLPL. Chapter Five will then analyse the data set out in the present chapter.

The participants were a mixture of graduates from undergraduate and postgraduate courses who had attended several different ITE establishments in Scotland: for anonymity these universities will be called University A, B, C and D. Fourteen participants (n=14) responded to the invitation to be interviewed. Table 1. shows the breakdown of participant ITE experience with nine participants completing PGDE qualifications and five completing a 4-year undergraduate qualification.

All of the participants have been anonymised in line with ethical guidelines and coded in relation to the local authority and type of ITE experience. For example, DG1U is currently employed by Dumfries and Galloway and has completed an undergraduate degree.

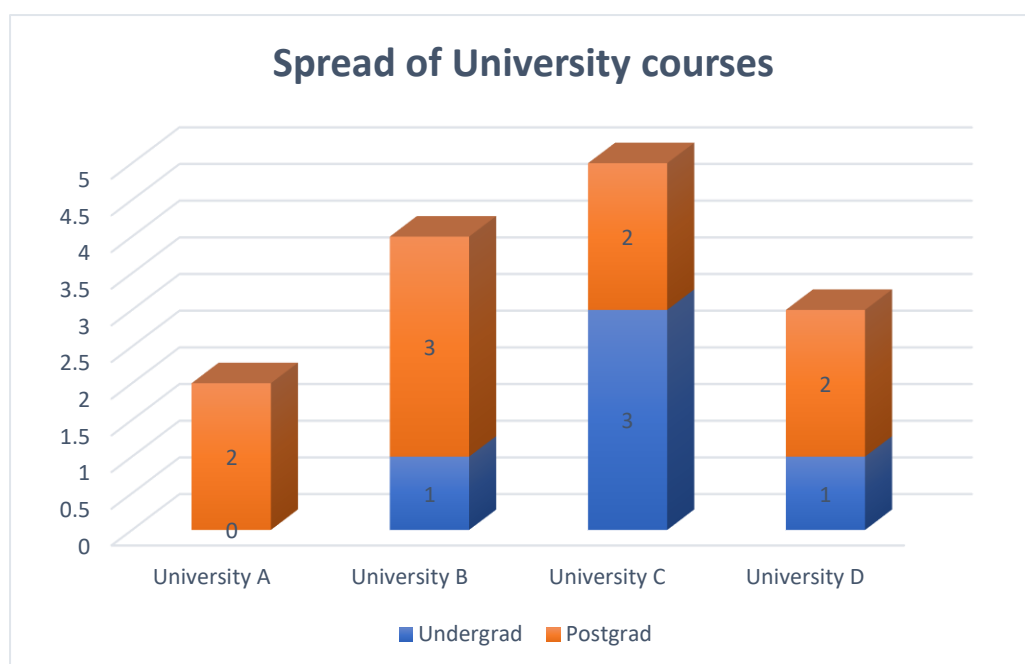


Table 1: Spread of University courses

Table 2. shows the number of years of teaching experience the participants had. As the interviews took place later than originally planned due to the COVID-19 pandemic (Autumn 2020 rather than the previous Spring) newly qualified probationer teachers were not interviewed. While the notification of interest to participate did go to all local authorities, probationer teachers had only been in school for four weeks when the request was made, and this might have been a factor in why none volunteered. As can be seen from Table 2, teachers' experience ranged from one to five years. The participants' range of teaching time provided qualitative data on their probationary placements and early-career experience, including time on supply, permanent posts and international teaching. These different experiences will be evaluated in this and the data analysis chapter.

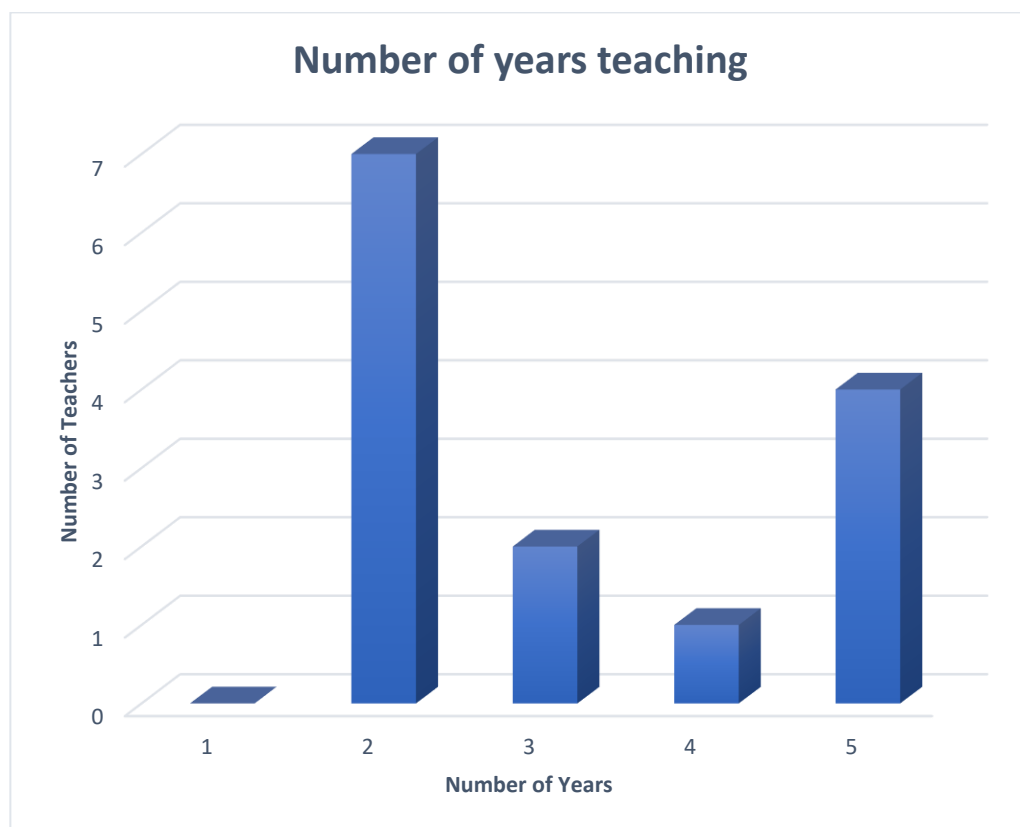


Table 2: Number of years teaching

Outline of Themes

As set out in the Methodology chapter the research conducted semi-structured interviews over Zoom. The interviews began with seven background questions to discover the participants' route into teaching, their teaching experience and background in Music before investigating their classroom experiences and CLPL and network opportunities, both locally and nationally.

Using Braun & Clarke's (2006) model for thematic analysis the interviews were transcribed and continuously reviewed to elicit key themes. Themes and sub-themes were extracted as shown below and will be considered and presented in this chapter.

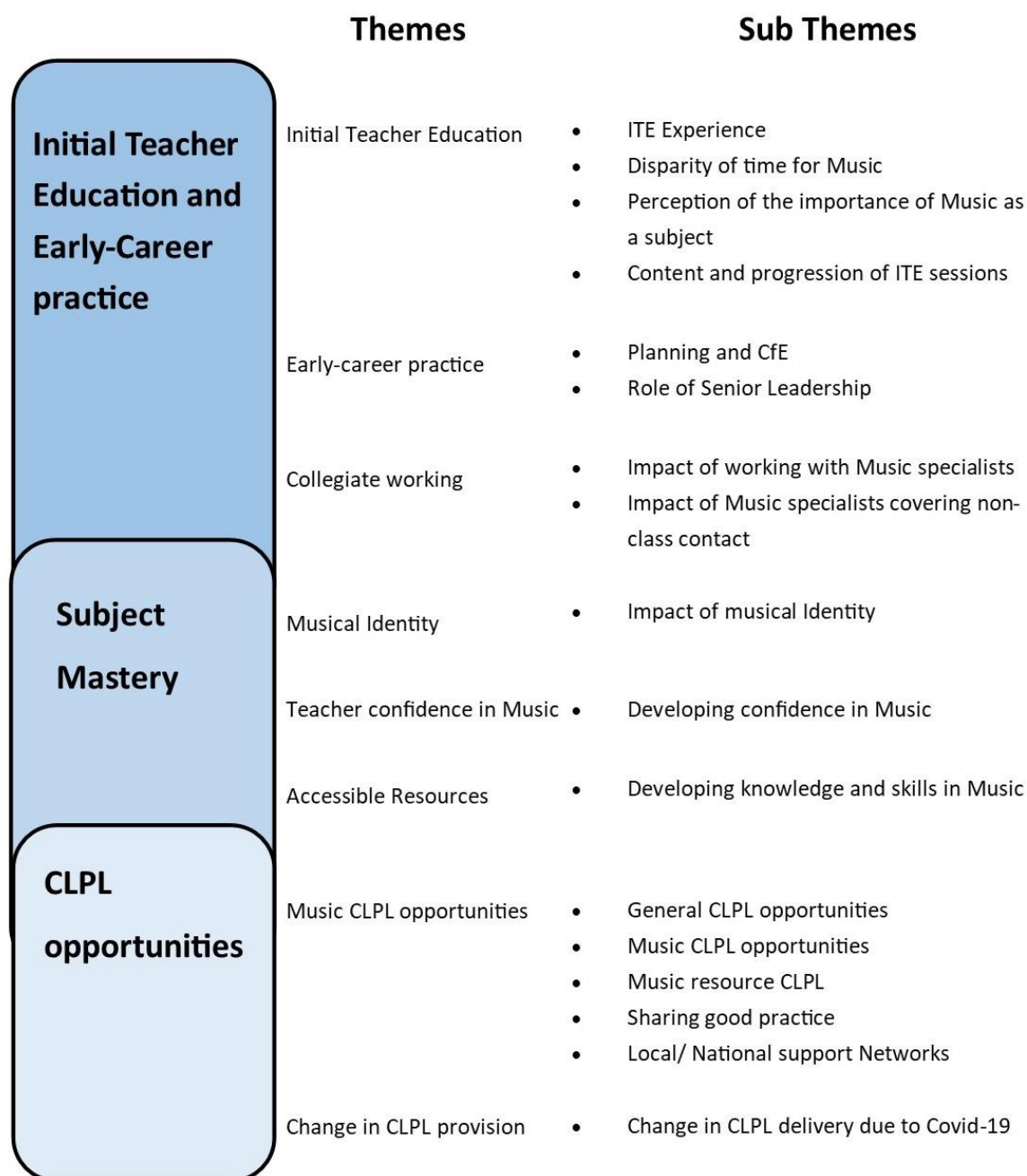


Figure 3: Emerging Themes

While ‘To what extent do Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom?’ was the overarching question stated in the Literature Review. The sub-questions: 1) is there a greater need for support in subject areas, for example Music, to support subject mastery in primary education? and 2) if education practitioners do not feel confident in their own skills and abilities, how does this translate to what happens within the classroom? were also examined. Participants were asked during the interviews about their experiences of ITE and early-career teaching in relation to teaching Music as a subject. Participants’

experience of ‘subject mastery’, (as discussed in Chapter 2) in both ITE institutions and in CLPL provision, was researched. The participants were asked about their perceptions of their own musical identity and confidence to teach Music, including what skills they believed were required to teach Music in the primary classroom and if training was available to allow them to develop their skills and confidence.

Part 1 – Initial Teacher Education and early-career experiences

The first theme that emerged from the interviews was the variety of ITE experiences. The time and content of the sessions provided in the different range of ITE establishments was discussed by the participants. These ITE experiences and the range of early-career practice, including opportunities for collegiate working with Music specialists, will be presented here. Chapter Five will analyse the impact that this has had in terms of knowledge and skills, and confidence to early-career teachers.

Key theme: Initial Teacher Education

Sub-theme: Initial Teacher Education (ITE) experience

The participants came from a range of ITE backgrounds as can be seen from Table 1. The participants represent seven different ITE routes. The undergraduate course at University C had two different degree qualifications, the Bachelor of Education was phased out, with the last cohort graduating in 2016, and was replaced by the Bachelor of Arts in Education. The next table gives a more complete breakdown of the experiences of the participants.

Participant	University	Undergrad /Postgrad	Teaching experience (years)	Code for analysis
DG1	D	Undergrad	5	DG1U
DG2	B	Postgrad	3	DG2P
DG3	D	Postgrad	2	DG3P
DG4	D	Postgrad	2	DG4P
DG5	D	Postgrad	2	DG5P
EA1	B	Undergrad	2	EA1U
EA2	A	Postgrad	2	EA2P
EA3	A	Postgrad	2	EA3P
NA1	C	Postgrad	5	NA1P
NA2	C	Postgrad	5	NA2P
SA1	C	Undergrad	2	SA1U
SA2	B	Undergrad	4	SA2U
SA3	C	Undergrad	5	SA3U*
SA4	C	Undergrad	3	SA4U

Table 3: Participant Breakdown

*completed the B.Ed

Sub-Theme: Disparity of Time

The issue of time was discussed by all of the participants. In particular PGDE students often referred to timetable pressure, having only approximately eighteen teaching weeks in university to cover every subject and the associated pedagogy. There was a significant disparity between the hours of input that the different ITE establishments provided for Music. Table 4 shows the range of provision offered by establishments:

University	Undergraduate	Postgraduate
University A	Unknown	Approximately 6 hours
University B	12 hours (if chosen) otherwise 0	2 hours
University C – B.Ed	60 hours over 2 years	12 hours
University C - BA	12 hours	12 hours
University D	Unknown	4 hours (non-Music specialist)

Table 4: University information

As can be seen there is wide range of provision, not just between undergraduate and postgraduate provision but across ITE establishments. In University B, the undergraduate Music provision is part of a wider Expressive Arts course where students elect which art form they wish to study: this means that 66% of the cohort have no practical Music inputs during ITE. At University D, provision is provided by a PE specialist focussing on Music and Movement. Postgraduate provision, and in particular the limited teaching time on the courses, will be examined in more depth within Chapter Five. However, all participants, whether undergraduate or postgraduate, felt that they would have benefitted from more time in Music. The participants were asked the question: “Do you think that your ITE provision was sufficient to give you the confidence to teach Music?” This elicited some strong responses including:

‘Definitely not, I don’t think that it gave anybody that I went to uni with the confidence to teach Music’ – DG3P

‘No, no I mean, and I was coming from a perspective of you know, enjoying Music, but I think there would be a lot of people who would be thinking “no way” after that’ – DG5P

‘No, if I was coming from a non-Music background, and I wasn’t confident myself, it absolutely wouldn’t have’ – DG4P

‘It was totally useless, complete and utter waste of time’ – SA2U

However, one postgraduate participant thought that this was not just the case for Music.

‘I would say personally for postgrad I don’t think anything is taught enough’ – NA1P

This response was not an uncommon feeling amongst postgraduate experiences which is unsurprising given the condensed nature of the course. This will be considered in more depth in the next chapter in relation to the TSF Recommendations. While the postgraduate course is limited in time, the undergraduate responses also highlight that time allocated to Music in ITE was very variable. Undergraduate participants from both University C courses commented on the time allocated to Music. The change of degree saw Music provision decrease by 80% going from 60 hours over the course of Years 1 and 2 of the B.Ed course, to 12 hours within a restructured Integrated Arts module of the B.A course. This Integrated Arts module includes eight 1.5-hour sessions for Music, as well as sessions

on Visual Arts, Drama and Dance. Again, participants were asked if this would be enough to give them the confidence to teach Music.

'Probably not, I think that with it being such a short time obviously what we learnt was good and we passed that on and I have always used those kind of things in my teaching career, but I think if we had more it would make a lot of people more confident in teaching Music because we had a lot of literacy and numeracy inputs...but I think you have to be confident in all the areas of CfE as that is what you are teaching in the classroom' – SA1U

EA1U attended the University B where in third year students studied Expressive Arts, which is split into elective subjects of Music, Visual Art and Drama. All students attended weekly Expressive Arts lectures, that were interdisciplinary in nature, however the students then chose which of the subject specific Expressive Arts workshops they attended. The cohort was divided equally into Art, Drama and Music

'if you were to choose drama or art you don't get any Music input at all' – EA1U

Another participant commented on the lack of Music inputs in comparison to other areas of the curriculum.

'I think we maybe had five [inputs] for languages across the year...Music was definitely one [input]' – DG2P

Other undergraduate experiences echoed the lack of time given to Music and the wider Expressive Arts, participant DG1U, who completed a Master of Arts (M.A) stated that:

I don't really have any recollection of doing anything with regards to Music during teacher training...we did have one placement where the focus was expressive arts, not Music explicitly, but expressive arts so obviously we had to be watched but then again I think I chose to do an Art lesson for that, I wouldn't have chosen to do a Music lesson...em I would be lying if I said there definitely nothing to do with Music but there's nothing so much as I remember it. - DG1U

The lack of time afforded to Music is likely to have an impact on 'subject mastery' as almost all participants felt that more time would have allowed them to develop their skills further. Three postgraduate participants accepted that the length of course was a contributing factor to what could be offered, while five PGDE participants stated that in comparison to other areas of the curriculum the Expressive Arts did receive less time

allocation. This leads to the second sub-theme which emerged which was the perception of the participants of the importance placed on Music in ITE.

Sub-theme: Perception of the importance of Music as a subject

Another theme that emerged from the interviews was that participants noted the disparity in time allocation between Music and other curricular areas. Two of the interviews led to the researcher developing the open-ended questions to discuss how the emphasis on Music compared with other subjects:

'I don't really have any recollection of doing anything with regards to Music during teacher training again what I do remember is a big focus on STEM and Science and Technology' – DG1U

'Maths is a priority and Literacy is a priority, but I don't think that Music is, I don't think the Arts are very much in Scottish schools.' – SA2U

This perceived lack of importance of Music as a standalone subject was also mentioned by five participants when it came to the focus on school placements. Three participants commented that the focus seemed to be on Literacy and Numeracy. While two participants had the experience of Expressive Arts on placement it was the other art forms that the participants chose to teach. One participant, who chose to teach Music on one of their placements encountered surprise at their choice:

'I think my tutor was quite surprised when I did that [taught a Music lesson] for my visit at the end of a 10-week placement...I did like a whole Music lesson and I think she was a bit astounded that somebody would actually choose to do that' – SA2U

The experience of SA2U was echoed by two other participants who shared that during their time as pre-service teachers they had not had the opportunity to teach many lessons in Music. Additionally, there were comments from two participants about how Music was often removed from the timetable if there were assessments or additional demands on the teaching and learning of the class.

Sub-theme: Content and progression in ITE sessions

The final sub-theme that came from the interviews was about the content of Music inputs in ITE sessions and how well the participants felt they equipped them with the knowledge and skills to create and teach lessons. Five participants said that, while the limited inputs were valued, they were very ‘light touch’ in that they often only provided straight-forward activities that could be recreated within the classrooms without providing or explaining the theory and pedagogy behind the lessons. One issue, mentioned by three participants, was that because the Music inputs were so few, students were not given the opportunity to try lessons that had been demonstrated. This led to a lack of confidence in their ability to recreate the lessons. Participants also felt that they were unsure how to develop the learning from the early-stage activities that they were shown with six interviewees commenting on this. Prior to this discussion participants had been asked about how willing they would be to teach Music in their own classrooms. While all of the participants indicated that they would be either “willing to give Music a go” or felt “confident teaching Music”, seven participants said that they would be more confident teaching Early or First Level than Second level. A number of comments support this:

‘if I had a P7 class I would probably lack the skills myself’ – DG2P

*‘if it was in any more detail I feel a bit out of my depth a little bit, so I feel confident depending on what it is’ – SA3U**

‘I think when you get to second level teaching...you need to understand where it fits’ – DG1U

‘If it was a class that you had that was very, very into Music, if you didn’t have the knowledge of the instruments to support that I don’t feel it would be taught as effectively as it possibly could be’ – DG3P

In conversation with the participants, there was a definite perception that teaching Music at second level requires a greater level of musical experience with teachers able to read conventional notation and have a greater level of expertise in playing musical instruments. The conversations that followed from this question led to discussions on the impact of teacher confidence when teaching Music. These discussions will be followed up in Part 2 of this chapter.

Key theme: Early-career practice

Sub-Theme: Music within the school curriculum – Planning and Curriculum for Excellence

Participants discussed how the inconsistent approach afforded to Music in individual schools can often lead to difficulties in planning what to teach the pupils, particularly if there is no clear record of what has been previously taught. Participant SA2U has experience of teaching Music in another country and discussed the approach taken in the Italian education system that they have worked in. They said that in primary schools in this country, different teachers would take the class for 3 discrete subject areas and that several teachers would teach the class over the course of the week. However, the same teachers would also teach the same classes throughout primary 1 to 5. This allowed the teachers to develop their relationships with the pupils in the class but meant that the pupils benefitted from more specialised knowledge and teaching from teachers in different subject areas as well as being able to plan for all stages in primary. The participant, who is now a upper primary (P6) school teacher, said that this is lacking in the Scottish education system. Discussing their experience, the teacher said:

'In Italy...I had the class from the start, so it was five years and I had them from the first year... So I had them for the full five years so it's much easier because obviously I'd taught them in the first year and then you could build on it so by the time you got to the fifth year, you'd got quite a long way along and so now you get them in P6 and they've done nothing! So you start from where I would have started in P1 in order to do anything musical so it's not really consistent throughout the school, and that's hard, it's a hard thing especially when it's not a school priority.' – SA2U

This led to discussion about the structure of CfE when it came to Music and in particular the lack of guidance from Scottish Government on the benchmarks for Music. Currently there are sets of explicit benchmarks for Literacy and Numeracy, stating the concepts and learning outcomes that are expected for different levels. While the Expressive Arts do have a set of benchmarks, these are more open to interpretation, indeed the Expressive Arts Benchmarks (Education Scotland, 2017a), mentioned in the Literature Review, state:

Benchmarks for literacy and numeracy should be used to support teachers' professional judgement of achievement of a level. In other curriculum areas, Benchmarks support teachers and other practitioners to understand standards and identify children's and young people's next steps in learning (Education Scotland, 2017a:2).

However, while it is good that the benchmarks allow teachers to creatively interpret them within their own classrooms and schools, there needs to be a level of guidance and support, again from the Senior Leadership Team (SLT), to ensure that teachers are able to plan lessons that fit within a progression framework that will be challenging and enjoyable. Four participants stated that would be helpful if guidance was available to teachers in terms of what knowledge and skills are expected at each level.

'I think some kind of like a grid and an outline of what you should do in each year would be quite useful...I think the [Expressive] Arts stuff on the Curriculum for Excellence, is very vague, it's not very specific in pieces. You know in P6 we have to teach them the angles in a triangle [in numeracy] but you don't know...what you really need to teach them in Music.' – SA2U

'people need to understand that maths is so embedded in Music and seeing it as fitting in with the curriculum rather than being a separate part of the curriculum, I think that kind of knowledge and understanding would help' – DG5P

One participant who considered themselves confident in their ability to teach Music suggested that it would be helpful to have a system in place like the 1+2 Languages Initiative, discussed in Chapter Two (Christie *et al.*, 2016; Murray, 2017; Education Scotland, 2020a). When the 1+2 Languages Initiative was introduced teachers were given a list of words that should be incorporated into learning in the classroom within the first year of the initiative (Education Scotland, 2020a). The following year more vocabulary was introduced which allowed teachers to become confident with one set of vocabulary before moving on. Over a few years teachers were able to build up their knowledge and skills in a foreign language. It was suggested that this way of working might be a way of increasing teachers' knowledge in Music and that a set of musical concepts for teachers to cover at each year and stage would be beneficial. These could be introduced with all teachers, irrespective of stage, starting at the same stage.

'I think, you know, getting to the basics of understanding yourself [is important] sometimes just someone breaking it down and showing you how simple it can be...I'm going back to the languages again, I don't know how to pronounce words in French or Spanish...you are given a few key words you can sprinkle through your day...you do get better at it and I feel like with the Music as well if there were a couple of key concepts, maybe different levels within the school at each stage of the school, and even maybe showing a couple of activities of how to put them across to the children it would make it a lot easier to do that' – NA2P

This idea of key concepts was also suggested by two different participants as a way to enable them to feel confident that they were teaching Music using the correct terminology. It would also help, as SA2U suggested, structure learning throughout the stages and ensure that pupils are having an equitable experience.

Sub-Theme: Role of the Senior Leadership Team

The place of Music within the school curriculum was also mentioned by participants in relation to their experiences in the classroom. As mentioned in the Literature Review, one of the notable reasons for the success of Music teaching in school is where there is active support from the SLT. As has been shown in the research of Hallam et.al (2009) and Russell-Bowie (2009), it is important for the SLT to support the teaching of Music and to allow space for it in the timetable to facilitate a positive effect on teachers' willingness and confidence to teach Music. In discussions with participants there was a range of views on the priority of Music as a subject. As will be seen later, a number of schools have/had Music specialists, however the use of those specialists was varied. A significant impact of the SLT is in their use of subject specialists. Some schools use subject specialists to team teach and therefore not only create what should be high-quality educational experiences for the pupils, but also aim to develop the knowledge and confidence of classroom teachers. Within this RIC there are a range of opportunities available to schools and SLT including whole class projects where Music specialists work with the whole class to deliver Music lessons and use of Music specialists to cover non-class contact time for primary teachers.

Referring back to the themes that emerged from the dialogue, seven of teachers commented on how often Music can be treated as an add-on subject rather than part of the core CfE curriculum.

'I think in other schools, if it's not so regimented on a timetable then it's maybe something that's going to be pushed to the side to be something the teacher, maybe because of other circumstances, doesn't do in a particular week, which I just like the fact that it was on our timetable as a core subject every week' – SA4U

'I've got to say in our school, and maybe most schools that I have been in, I don't think it's really taught, which is a shame certainly not in a structured manner like other areas of the curriculum' – NA2P

'I think it's something that's not been particularly [taught]...it's not been a focus for [School X] I don't think. It's not a school where there's a passion for Music in any way' – SA2U

'Also the reality is that something it's these subjects, the things I mentioned earlier [Music, Art and PE] are the things that drop off when you're busy, the things that people will go "oh well, is that important?". You know, I don't think, I mean usually RME gets dropped off first and then Music and art and PE we seem to hold on to a little bit more' – DG5P

In schools where the SLT were supportive of a fixed curriculum time for Music it was less likely to 'bumped' to make way for other subjects.

Unfortunately, in the current COVID-19 climate a number of participants said they were doing no Music currently (Autumn Term 2020). Participants SA2U, SA3U*³ and SA4U all spoke about how the specialist Music teachers are currently not teaching Music but assisting with the COVID-19 recovery and supporting pupils with Literacy and Numeracy in class. This demonstrates a strategic decision being made by SLT to prioritise Literacy and Numeracy over other subject areas. While there is a focus of Literacy and Numeracy as part of the COVID-19 recovery programme, Health and Wellbeing is another focus during this time and, as shown in the research by Hallam (2010, 2015) and Rickard et.al. (2012), Music has a place in supporting children and young people's health and mental wellbeing.

Key theme: Collegiate working – Impact of working with specialist Music teachers

The final area of the 'subject mastery' discussion was regarding collegiate working, in particular the participants' experience of working with Music specialists. Here the experiences fell into two categories. Firstly, when questioned seven participants have had the opportunity to work with visiting Music specialists. In East Ayrshire two of the participants teach in schools where there is a whole class string project which runs from P4-7 and is taught by a visiting specialist. In this project the teachers are expected to be participants, just like the pupils, and so have first-hand experience of the lessons. In Dumfries and Galloway, Feis Ros, a traditional Music outreach organisation, visits a number of schools and, like the whole class string project work, the teachers participate with the pupils learning to play traditional instruments over the year. Dumfries and

³ SA3U* completed the B.Ed course the * is to differentiate the Undergraduate course.

Galloway also have a visiting Music teacher who works with teachers over eight-week blocks team teaching elements of musical knowledge.

Secondly, and predominantly in South Ayrshire, four participants had a visiting Music specialist take their class. Unlike the experiences of participants in East Ayrshire and Dumfries and Galloway, the teachers were not present as the Music specialist is used to cover non-class contact time. The next two sections will present findings in relation to the impact of these two uses of specialist Music teachers.

Sub-Theme: Collegiate working – Impact of working in class with specialist Music teachers

As shown in the Literature Review, various studies (Holden and Button, 2006; Rogers *et al.*, 2008; Russell-Bowie, 2009; Baldwin and Beauchamp, 2014) have suggested that working alongside specialist teachers can enhance practice and develop confidence. This was also echoed by the participants who have had this kind of experience. The involvement of the participants in working in class with the specialists fell into two categories: those learning alongside the pupils and those teaching alongside the specialist. Firstly, the experience of learning alongside pupils brought a number of benefits to the class teacher:

'I've never touched a violin in my life before so I think it's a nice thing to share between you and the class...it's basically a lot of the things that she does with them I've sort of been able to bring back in the intervening time between the next lesson, I have been able to ...go over the beats and the notation...and much of that is helping me and then I can go back and feel a bit more confident to go back and research more things like that and bring that back [to the class]' – EA2P

These types of experiences allowed the teachers to learn and, perhaps more importantly, refresh their own knowledge and skills in Music. This then in turn allowed them to become more confident in their own abilities as they were able to work through key musical concepts and activities to support their own knowledge building.

The second type of experiences that the teachers had was of working with specialist Music teachers to team teach and actually deliver Music lessons:

'I had P3 at the time and we did a sort of Music workshop style thing and it was about eight weeks' worth of work...that was a big thing for me because I hadn't really had anything like that before where we could watch a teacher do Music or anything like that so it's really good to get to observe her doing it and then I did part of the lesson and she watched while I did it...I mean, given the fact that she's such a specialist in the area it wasn't as if it was just another experienced teacher it was actually a teacher with experience in that field and yes, it definitely increased my confidence and especially having only taught for two years at that time, it was like "oh this is gold dust"' – DG1U

'We were really lucky last year when MM came in that she would do the lesson and it was actually really, really good. You were seeing it modelled and a lot of the time it was that you could pick up these ideas, these suggestions and see what you could do...but you would also see "oh my goodness I never thought of that" because I wouldn't have had the confidence [before]' – NA1P

This type of experience would appear to have had more of an impact as the teachers were able to put into practice what they were observing, while having an experienced colleague there to support them. Participants also spoke of the value of being able to observe Music specialists while on student placements.

'The Music specialist [currently working in the school] was also actually at a school I did a placement at and actually I was in with her for that. I stayed in with her to do Music then so I had the chance to [observe her] do that...[now] it's not really something I have had the opportunity to do, I think with Music that would be fantastic it would be really helpful' – DG5P

The experiences of the participants would seem to support the findings of the earlier studies that working alongside a subject specialist can both enhance participants' knowledge and skills and, can improve their self-efficacy when it comes to teaching Music in the classroom. Participant DG1U added that as the Music specialist had left resources to use in future, this was indeed one of the long-lasting benefits of the experience. Not only has the participant repeated the series of lessons, but similar to the discussion about increasing the content little by little as in the 1+2 Languages approach, DG1U has now developed and expanded on those lessons due to feeling confident about what they are teaching.

Sub-theme: Collegiate working – Impact of specialist Music teachers covering non-class contact time

Four participants have their non-class contact time covered by specialist Music teachers. This means that while the pupils have access to high-quality music-making experiences,

the class teachers are not part of this input. Participants were very candid about their experiences with subject specialists, indeed several of the participants have various specialists working within the school, including in Music, Drama and PE. Participants acknowledged that teaching by specialists allowed the pupils to gain in-depth quality experiences that they believed that they would not be able to provide:

*'I feel lucky because we had loads of instruments and things, and we've had the specialists so you can see how it's meant to be done and it should be done... the children definitely do get a much better experience from a qualified Music teacher for Music' – SA3U**

'I think as well because it's so structured on our timetable in the sense that, yes maybe I don't teach it, but I do know the kids have experience of it every week...I just like the fact that it was on our timetable as a core subject every week' – SA4U

Participant SA4U also commented that having a specialist in the school meant that:

'if anyone had any questions about certain subjects then they know the people to go to' – SA4U

Another participant also echoed this benefit of having a specialist working within the school:

'yeah, she's absolutely fantastic, she's actually retired and only does us and so she's happy, just happy to hang about' – DG5P

While the teachers who have timetabled classes with specialists realised that this was providing high-quality experiences for the pupils, they acknowledged that this often made them complacent in relation to their own abilities when teaching Music and looking for professional development opportunities.

'We're really lucky, we've had lots of that [visiting specialists] but again it would normally be used to give us time out of class which I'm now thinking probably is not a good thing' – DG5P

'I think having a Music specialist in school as well sometimes gives people a "right that's done, I don't need to [do] it because they are getting that expert"' – DG5P

*'we had a specialist, that's why I haven't been looking for any Music [CLPL] opportunities really...but I've not been teaching it like on a weekly basis' – SA3U**

'I'll be honest and say I feel like Music took a big backseat in what I do all the time, so that's where the confidence goes in the sense that it is not a part of my life as much as it used to be so I think that's why I would rather teach Maths and English than Music just now' – SA4U

It is clear from the statements that while the participants see the value in having specialist Music teachers working with their classes. However, they are also aware of how this might in the longer term be detrimental to their own ability and confidence to teach Music in future.

The experiences of the participants in relation to ITE and early-career experiences have shaped them as teachers. The second theme is related to 'Subject mastery' with consideration of the role of teacher confidence when teaching Music within the classroom.

Part 2 – Subject Mastery

As set out in Young and Muller (2010), Priestley and Minty (2013) and Priestley (2019) for example, the relationship between knowledge and skills and the consideration of 'subject mastery' in education is important. As Curriculum for Excellence (CfE) sets out eight discrete curriculum areas, and thirteen different subjects, there are undoubtedly challenges in preparing teachers' skills and knowledge in every subject. However, as also highlighted in Albion (1999), Bartel et.al (2004), Garvis and Pendergast (2010) and Garvis (2013), early-career development and collegiate working can go some way to increasing teachers' self-efficacy and confidence in all areas of the curriculum.

Key theme: Musical Identity – Impact of Musical Identity on willingness to teach Music in the primary class

As set out in the writings of Stunnell (2010), Hallam (2017) and Rickard and Chin (2017) for example, a significant influential factor in primary teachers' confidence in teaching Music is how they view their own musical identity. While not the primary focus of the research, teacher confidence clearly influences how willing teachers are to teach Music within their own class. As the researcher felt it was important to learn about the participants' musical identities, four statements were read to the participants asking them

to consider how they perceived their own musical identity and then a further four statements asking about how willing they would be to teach Music in the classroom.

The participants were asked to rate their own musical identity using the statements:

- I consider myself very musical,
- I consider myself quite musical,
- I will give Music a go,
- I think I'm tone deaf.

The participants were then asked, in light of how they perceived their own musical identity, how this would impact on their willingness to teach Music in the primary classroom:

- I feel confident teaching Music,
- I will give teaching Music a go in my class,
- I sometimes teach Music in the class,
- I don't teach Music in the class.

Echoing Stunnell (2010), the participants had a very mixed view on their musical identities. While the participants' perceptions of their musicality and musical identity will be analysed in more detail in the next chapter it was interesting to note some of the comments that were given, these included:

'I'm definitely tone deaf, I can't sing, but I will definitely give Music a go I used to play the flute' – DG3P

Later, in the interview the participant said they had played the flute for around 9 years.

'I would consider myself quite musical, that doesn't mean that I am any good at it and I will certainly give it a go so maybe between those 2?' – DG5P

The participant then said that in school they had sung, played the violin and the cello and had subsequently taught themselves the bass guitar and continued to sing in a choir for approximately 20 years.

'I'd say I would give Music a go, at secondary school I did learn to play the piano' – SA4U

On this occasion the participant said that they had studied Music in school until Higher. This participant also stated that they would give teaching Music a go in the class. When asked in more detail about why they thought they were not as confident teaching Music as Literacy and Numeracy after achieving Highers in English, Maths and Music the participant stated that as they use Literacy and Numeracy every day in the class they felt confident teaching those areas of the curriculum. However, as they were currently not teaching Music (the school has a Music specialist) SA4U stated, as seen in Part 1 of this chapter, that as Music is not as central to their life at the moment that they had lost confidence in their own abilities.

This was also echoed by NA1P who stated that:

'I would consider myself quite musical, but I wouldn't have the confidence to teach it'.

Table 6 shows a chart which correlates how the participants viewed their own musical identity with their willingness to teach in the classroom. While four participants are currently not teaching Music, owing to having a specialist Music teacher within their current school, all of the participants responded that they would either be willing to give Music a go (nine participants) or felt confident teaching Music (five participants).

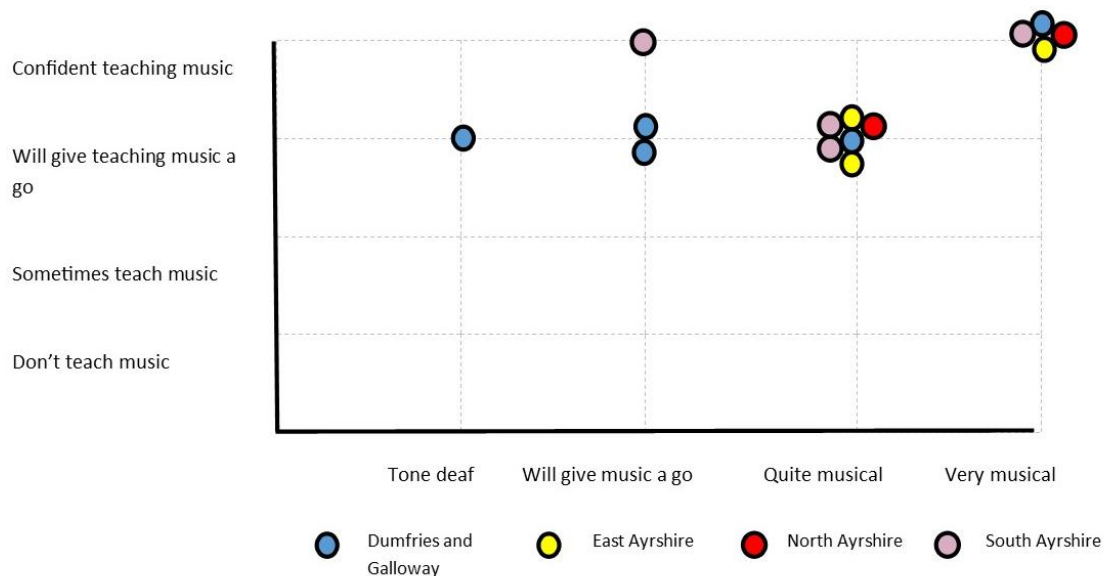


Figure 4: Correlation between Musical Identity and Confidence to teach Music

The willingness to teach Music may be either reflective of the fact that the participants were all enthusiastic volunteers for this research, or a reluctance to admit to a gap in their teaching abilities. Of the fourteen participants, four had weekly inputs from a specialist Music teacher and so were not themselves teaching Music. The remaining ten had all taught Music in their classes. Six participants commented on COVID-19 restrictions that had been placed on Music in terms of activities which produced aerosols, like singing, and how this had impacted on the amount of Music that they were able to facilitate in their class. While not the subject of this research this lack of provision due to the pandemic could be interesting future research.

While it is encouraging that there is a willingness to teach Music, the comment from NA1P about being musical but not feeling like they have the confidence to teach Music is echoed by a number of participants. Seven teachers commented that they felt they could teach Early/First Level classes with a degree of confidence and knowledge, however when it came to teaching at Second Level they were more reluctant. To explore this further the researcher then asked a several questions relating to confidence when teaching Music.

Key theme: Teacher confidence

Increasing teacher confidence in teaching Music was examined in Chapter Two, for example in Hennessy (2000, 2017). A number of studies showed that the more confident teachers felt about their own knowledge and skills in Music, the more likely they were to teach it in their classrooms. This research looked to investigate how the participants felt about their own musical identity and if they felt confident to teach Music. As such the participants were asked how they felt about their own musical identity and how this impacted on their willingness to teach Music within their classrooms. This section is looking at teacher confidence when teaching Music.

“What do you think it means to be confident teaching Music?” This question was asked to all participants after the initial background questions. The answers demonstrated a range of viewpoints, eight participants felt that to be confident you needed to have a high degree of skills, knowledge and understanding:

‘I think obviously to have a lot of knowledge will help’ – SA1U

'I think teaching Music from what I can remember from my school was being aware of how to read Music and understanding different instruments' – DG3P

'I think to be confident you have to know what you are talking about...maybe have a little bit of skill and previous experience to teach it confidently' - DG4P

However, for three respondents having a positive mindset in relation to teaching Music was essential. Participants said that if, as a teacher, you are unsure of how to teach Music, you have to be willing to learn and research more about it for yourself and have the ability to actually “give it a go” with the pupils.

'I think that in terms of the skill as I say I think it is that you've got to be willing to learn along with the pupils ...I think it certainly helps if you can keep the beat or hold the tune when you're singing ...but that's not natural for everyone' – DG4P

'I don't think it means being good. I think it means knowing what you are talking about, I think it means being capable of helping the kids in the sense of even just giving them the confidence to try...giving them the opportunity to try things on their own' – NA1P

*'Enthusiastic and positive and encouraging, you know, making it fun' – SA3U**

In addition to this, five teachers commented on the importance of having good resources to help build confidence. Seven have had the opportunity to team teach and observe Music specialists and in Part 1 this was shown to have a beneficial impact which in turn gives teachers the opportunity to gradually develop their skills over time. Participant SA4U commented they thought that *'as teachers we try to overcomplicate things'*. They went on to suggest that starting with simple activities and lessons then building on this would be a much more practical way for teachers to build their confidence. They suggested that teaching a little Music regularly would allow teachers to progress, as Music needs some perseverance to develop the necessary subject-specific skills and knowledge. This was also mentioned by NA2P who, as previously presented, likened the building of confidence in Music to the introduction of the 1+2 Languages initiative. Highlighting that concepts could be introduced gradually and with each passing year could be added to and extended to allow not only a progression across the school, but also the opportunity to build the knowledge base of all teachers.

Key theme: Accessible Resources for Teachers

Having access to user-friendly resources was brought up by five participants. They felt that either seeing resources being taught by a specialist or having a structured set of classroom resources would be beneficial. There are numerous Music resources available to schools however, having the finance and time to examine and integrate a new resource can be challenging. There are online resources, for example, *Charanga*, which was mentioned by nine participants, which can provide a structured “scheme” of lessons which teachers can follow throughout the school year. This resource also provides ready-made lesson plans which teachers can follow and has a large number of key documents to support the teachers in every element that they teach. Structured resources, such as this, can provide the opportunity for teachers to build their confidence in teaching Music.

The importance of resources was highlighted by participants EA3P and NA2P:

‘I think it’s probably like any other subject in that it’s really about finding the right resources and the right guidance in that subject that determines where people think they are, like numeracy for example, I wouldn’t say that I was a very confident person but as a teacher I’m becoming more confident as I have the resources in the school and there is a lot of training provided so I think in terms of Music as well if that kind of background was there...I think that would probably boost your confidence’ – EA3P

‘I think first for most teachers I would say it obviously helps having a musical ability [to have the confidence to teach Music] but when you see resources like Charanga, you know something that’s maybe quite structured and breaks down lessons if there’s a good set of resources I think it’s just knowing what to do and knowing that it doesn’t have to be that you need to be able to play a musical instrument, for example, to be able to teach Music or to appreciate Music’ – NA2P

Clear, accessible resources would be a practical way to engage and support teachers to develop their skills. Building confidence in teachers would seem to be the cornerstone to encouraging teachers to teach Music in the classroom. One of the ways to deliver and share resources would be through practical CLPL sessions. Part 3 of this chapter will look at the discussion around how current CLPL opportunities support teachers to teach Music in the classroom.

Part 3 - How CLPL supports primary teachers in teaching Music

Participants spoke about different types of CLPL opportunities in which they have been involved, these generally fall into the following categories:

- One-off training
- Regular training
- Sharing good practice
- Observations/team teaching

While the findings in relation to observing and working with Music specialists has already been presented in Part 1, it is important to remember that being able to observe colleagues, especially subject specialists, can provide teachers with high-quality professional learning opportunities. When asked if watching and working alongside other colleagues and Music specialists had supported the participants' own professional development the response was overwhelmingly positive:

'oh 100%, a 100% and there are teachers in the school...I'm thinking of one in particular who's quite set in their ways, yet is doing exactly what we did with that class last year in their class this year...you can see it trickling down into everybody that has worked with MM or had that opportunity' – NA1P

'you gave me some training on Charanga which was so beneficial to me because it was something I haven't had any official training in before' – EA3P

'Absolutely...I mean given the fact that she's such a specialist in the area...it was like "oh, this is gold dust' – DG1U

The next section will consider the current level of CLPL opportunities for teachers in relation to Music including discussions on what constitutes effective practice and the types of resources and related CLPL available to early-career teachers. This will be presented in terms of local provision and then looking nationally at support networks that are available for teachers.

Key theme: Opportunities for CLPL training

Sub-theme: General CLPL opportunities

In the interviews the participants were asked about the provision of CLPL courses which they have been able to access since their probation year. Five of the participants spoke of

different areas of the curriculum which are currently strategic areas of improvement for their local authorities. As such, the CLPL opportunities from the local authorities often focussed on these areas of the curriculum. Through discussions with the participants, it was clear that a number of curricular areas, including Literacy, Numeracy and STEM, were high priority CLPL areas. In a number of local authorities there was a pre-requisite number of sessions required to be undertaken by staff. As mentioned in the GTCS Standards (General Teaching Council for Scotland, 2012), Scottish teachers are currently required to do 35 hours of CLPL a year; however this can include professional reading and professional dialogue, which means that the number of hours available for staff to undertake formal CLPL courses is often less than this. If there are a set number of pre-requisite courses that staff have to complete this can again deplete the time available to attend CLPL courses in other curricular areas such as Expressive Arts.

'there was a requirement for all of us [probationers] to have completed a certain amount of literacy and numeracy training' – EA1U

'I've just had my PRD and I've obviously had to look through my professional learning and I noticed that a lot of science has come into [it] the authority, or our cluster anyway, seems to have quite a focus on science at the moment' – DG1U

'there has been a lot of STEM recently' – DG2P

The current pandemic has also created issues around accessing CLPL.

'I had to do a Science CLPL so I looked into that route...and then by February time that was us basically and then school shut in March' – SA4U

As the purpose of this research was to investigate if CLPL opportunities enabled generalist primary teachers to feel confident teaching Music in the classroom, the participants were asked about the opportunities that they had to attend CLPL courses on Music. This area will be covered in three main areas: opportunities, resources and good practice.

Sub-theme: Music CLPL opportunities

Equipping teachers with the knowledge and skills to teach Music in the classroom is essential to enable them to develop the confidence in their abilities which leads to 'subject mastery'. One of the fundamental ways to do this is through the use of professional

learning. In the case of teachers, it is a requirement of their registration with the GTCS that they must complete 35 hours of CLPL. This can be done in a variety of ways, however attendance at CLPL courses is the most common way for teachers to develop their own skills and knowledge.

It was also highlighted in OECD (2014a) report that workload and balance is challenging in the current climate. The Scottish Government's priority of raising attainment and closing the poverty-related attainment gap has resulted in a focus on improving Literacy and Numeracy across Scotland and, as mentioned in the previous section, this can have an impact on the type and amount of CLPL being offered to teachers. The participants were asked 'Have you had the opportunity to attend any CLPL courses on Music in the classroom?' Six responded that they had attended courses based on specific resources, which will be looked at separately, however in terms of general Music courses to develop practitioner's knowledge and skills the answer was predominantly no.

'no there just hasn't been anything on offer' – DG2P

'I can't think of a single one that has even been offered because I know it's the kind of thing I would do...I genuinely can't think of any being offered through our central system we use for training' – DG5P

'no I've not seen any, I mean, there might have been some and I have missed it but I haven't seen anything specific to Music' – SA1U

*'I can't think of any that I've seen, and maybe I've just, you know, I've maybe missed them, but I can't think of one that I've been to after uni' – SA3U**

'Well yes and no, em I don't know that there's been any offered by our authority as such or I don't think there has been anything like that or from the Music service but...I went up to Glasgow to some kind of course that you could go to' – NA2P

'I went to the Charanga one, other than that I don't think, well I might have had the opportunity, it's never really come up though' – EA2P

'if I had ever seen things for Music I would snatch it straight away because I know that it's a weakness in my teaching' – DG1U

There would appear to be a distinct lack of opportunities for practitioners in this area apart from specific resource-based courses, like the Charanga opportunity mentioned by EA2P

and a number of others. This is concerning as CLPL workshops in general music-making and concepts would be one way to raise teacher confidence. As already shown in this chapter a number of responses from the participants would suggest that if they felt secure in their own knowledge of musical elements then they would be more willing to teach Music knowing that they had a firm understanding of the theory behind the concepts and activities that they were teaching.

The lack of CLPL opportunities in Music will be considered in more detail in the next chapter. It is essential that having access to high-quality training supports and enables teachers to teach Music in the primary classroom. During the interview SA4U discussed how they had felt confident in their musical abilities while studying it at school, but now felt much less confident, having not engaged with it recently. In the interview the notion of ‘use it or lose it’ was discussed which again links with teacher confidence and how this is an influencing factor on the willingness to teach Music. SA4U explained that this was very much how they felt:

‘If you went back a few years to being at university or just leaving school and said “oh you are going to teach this element of Music” rather than literacy or numeracy I would probably have said “yes, can I teach Music, please” rather than literacy or numeracy...it’s everyday use, if I played Music every day or was a bit more confident with it on a day to day basis, I think I would be a bit more confident in teaching [it]’ – SA4U

Ensuring that teachers have the necessary knowledge, skills and practical experience is essential to developing the confidence of the teachers. As such, having regular CLPL experiences where teachers can advance their understanding and self-confidence in teaching Music is essential.

Sub-theme: Music resource CLPL

The most common form of Music CLPL encountered by the interviewees were offered as part of the training for a particular resource. Charanga is a popular choice across the South-West RIC and a number of teachers have accessed training for it. Charanga, as highlighted in the resources section, has various options for teachers including a step-by-step scheme that teachers can follow. Participants were asked ‘Have you had the opportunity to attend any CLPL courses on Music?’ The responses were very positive towards Charanga.

'Charanga...he [the trainer] basically just showed us Charanga...Charanga is fab' – SA2U

'you gave me some training on Charanga which was so beneficial' – EA3P

'I went on KP's Charanga course last year, so that was really useful and it was a free resource for all the schools in D&G...it was really good and it gave me lots of ideas' – DG4P

This opens an interesting discussion which will be examined in Chapter Five around CLPL courses which are provided by music organisations and publishers to increase engagement in their resources. While participants thought that these CLPL opportunities were good, they were often limited to one session in the year. Four participants said that often the timing and content of these sessions could be problematic. Three participants also commented on twilight courses being straight after school and if there was a distance to travel this could become an issue. Participants also commented that often unexpected things cropped up after school, for example parents asking for meetings or other 'priority' CLPL courses, for example probationer inputs, which meant that staff then missed their opportunity to attend.

'Sometimes like when I've been in one school I've got to travel quite a distance to get the next school that has got one on, which isn't always easy because you still have staff meetings and things like that' – DG2P

'you know the amount of times I've signed up for something at 330 and it's in another part of town but then you get a parent at the door wanting to speak to you about something or an issue comes up in your class, the flexibility you have in the school at that time is not great' - DG5P

*'when Charanga was introduced to the school in my probationary year there was an opportunity to learn more about it after school, but that clashed with another training date that I had for something else and as a probationer I had to go to the other training' – SA3U**

Another of the considerations mentioned by the participants was the number of CLPL opportunities. Often the CLPL courses that exist are one-off training events which usually means that the information is condensed into a short space of time. Recently there have been CLPL opportunities through the Benedetti Foundation and the National Youth Choir of Scotland, however these are often restricted in numbers or to one-off sessions. Four

participants commented that this can often mean that the information can be forgotten by the time you go to use it.

'I missed that CLPL [Charanga] which was fair enough, that can happen, you talk to other people and you work it out but that was it, there was sort of one session and it was never really followed up' – SA4U

'there was one thing but I couldn't go as I had another twilight on at the same time or something so if there were more opportunities I would do it' – DG2P

'I suppose the big thing I think actually what we've learned through lockdown is this flexible way of working is really important for training...I think in terms of the delivery mechanism, I think things that you can dip in and out of that you can go back and look at would be great' – DG5P

'I mean...blocks like five weeks at a time or something like that, enough that people can go away and try out things and then come back the next and we can feedback about how it went and things like that. I quite like that type of support' – EA1U

The interviewees also discussed how being able to 'grab and go' with resources would also make teaching Music more accessible for them. Participants commented that with busy timetables and the need to include so many curricular areas often meant that they did not always have the time to look for resources in great detail.

'often teachers are very short of time and it's [Charanga] quite a big site to go into so you really have to spend a lot of time working it out and even of me as somebody that's Musical and confident it was...it's quite a complex site to work your way around' – DG4P

'I have done a couple of sessions with the Benedetti Foundation...that was really, really informative and that was a great session...but we only had like three hours...we actually would have loved three days of it rather than an hour here or there because again it was quite crammed in but it is time and money isn't it...it's how do you actually get round that?' – EA3P

Three participants commented that having shorter online sessions that could be recorded and accessed at other times would be beneficial.

'something like pre-recorded or able to access regularly, I think that's what's going to be most beneficial and then teachers can use it within their own time as well as with in a week...a balance of both would be good' – SA4U

'if there was a way that they could be stored online for us to be able to access at another time then that would be really handy' – DG2P

'I've also signed up to a BSL course [during lockdown] which is in your own time, it's not a specific time you have got to do it in and you've got as long as you need, as long as you want, so even something that people could dip in and out of as they see fit, as they need it would be good' – DG3P

More consideration will be given to new, alternative ways of CLPL provision and training in Part 4 of this chapter. However, participants did say that having specialist teachers model resources and good practice was essential to gaining a better understanding of the pedagogy and knowledge behind teaching Music. This enables them to understand the knowledge and skills behind the musical activities that they do with their pupils.

Sub-theme: Music CLPL – Sharing good practice

Sharing good practice is essential to support practitioners develop their own knowledge and skills when teaching Music. As highlighted in the Literature Review, the function of sharing practice, particularly within discussions in How Good Is Our School 4 (HGIOS4) discuss how sharing good practice can support attainment in the classroom. Learning from, and working with, more experienced teachers is one of the ways of developing early-career teachers' self-efficacy. During this research in the discussions around working alongside specialist Music teachers, many participants felt that having the opportunity to work with colleagues was of significant benefit when it came to teaching Music in the classroom. Having that opportunity to develop skills and knowledge while having a specialist Music teacher allows confidence to develop, EA3P discussed this very situation when they were a probationer:

'when I had my probationary day out the teacher who came in and taught my class she was a phenomenal teacher...we built up such a great relationship that sometimes I would ask to come in and team teach if she was maybe taking a science lesson or something that I was a bit less confident about and vice versa' – EA3P

Throughout the interviews the participants spoke positively about the experiences that they had had working alongside specialists, whether it was an external organisation like Feis Ros or with specialists within their local authority. That being said, the participants did recognise that this was an opportunity that might not always be readily available but one that they felt would be hugely beneficial to them.

'I just really wanted to watch everything that she did [visiting Music specialist] and I was taking lots of notes...it was really beneficial' – DG1U

'I've had interventions where people have come into the class and obviously it makes it happen...there would maybe be more likelihood for it to succeed...obviously that's potentially going to reach less people doing it that way as opposed to having a big group' – NA2P

'I'm the sort of person I need time to think about what I'm teaching and have a go myself...it would certainly help having someone to piggyback off, to have someone to support you' – DG3P

'I think I quite like the idea of team teaching and actually facilitating it in the class with the children there and getting you involved in helping deliver it...in terms of CLPL it's quite nice too if you're going to have it in like a block to have it over a number of sessions' – DG4P

*'Things I would love to observe are the specialist PE, Music and Drama and I would then learn from that and I would be able to do it on my own if I had to...I think observing someone gives you the confidence and you can model I and you can remember it...you have to be in the experience' – SA3U**

Participants spoke of the benefits that this type of CLPL has had on their own practice. Sharing effective practice through sustained collegiate working was referred to in the interviews as one of the most influential ways to bring about changes to teaching and learning within the classroom.

Sub-theme: Local/National support

As experiences like this are limited, the conversation then developed into whether there was CLPL provision which participants could access that was external to the local authorities. The final question that was asked of the participants was about their awareness of other local and national support networks. While there are many Facebook sites for Primary Teachers, the researcher was interested to know if the participants had accessed anything like this for Music. The researcher is also a member of the Scottish Association for Music Education (SAME) which is run by Music teachers, secondary and primary, to support colleagues across the country. Three participants who had timetabled Music Specialist inputs for their classes openly admitted that they hadn't looked for any such networks principally because they had no immediate necessity to teach Music. A further six participants, however stated that they had never looked for these support networks.

'I've not actively gone to seek that out right now' – NA1P

'no, sorry' – EA2P

'I mean, I'm not in a great amount of support networks, I'm in a couple of Facebook pages like Scottish Primary teachers and a Scottish P7 teachers one as that was what I was doing last year but nothing subject specific' – SA1U

'I don't think there is a Music one but I definitely know there's a STEM Teams or STEAM whatever the term is at the moment' – DG3P

While there was not much engagement with subject specific support networks the participants did feel that more could be done to share these opportunities more widely which might increase engagement with them.

'maybe it's more a profile-raising aspect that is needed if there is something available' – NA2P

'we need to know where resources are and what resources are best for the children so without has having to do lots of research and trying to find them...it would be good to know from other peoples experiences what works' – DG2P

'I am a member of quite a few Scottish Primary School teachers pages and even if you do a share on that or get someone to share that will reach a huge swathe of teachers...I would use that and say that is a good avenue to explore' – DG4P

Using digital and e-learning opportunities does seem to have expanded considerably over the course of the COVID-19 pandemic, teachers are much more willing to engage with online learning to facilitate and develop their own skills. The last section of this chapter is considering one final theme that emerged throughout the interviews: how COVID-19 has changed the nature of CLPL provision and how this could potentially change professional learning in the longer term.

Key theme: How COVID-19 has changed CLPL provision

At the outset of this research the world had never heard of COVID-19 or imagined the impact that this would have on teaching and learning across the world. As detailed in the

Methodology Chapter the global pandemic has had a significant impact on this research particularly in terms of gathering data. Most of the interviews were done through online platforms including Zoom and Teams, and this reflects how teaching has also evolved over the course of the pandemic. Schools are still limited in the activities that they can run in-person, and Music is one such subject area that has been affected. While Scottish Government (Scottish Government, 2020a) and Education Scotland (Education Scotland, 2020c) guidance is that there should be no singing or playing of brass and woodwind instruments, there is no restriction on listening or composing elements of Music; classroom percussion instruments, guitars and keyboards can be used with appropriate risk assessments in place. Seven participants commented on how Music provision has changed over the course of 2020:

'It's a bit unfortunately where we are just now that we just can't really sing and do lots of things' – DG4P

'There's such an emphasis on making sure you get it right for your Numeracy and Literacy [after COVID]' – DG2P

'We've got an NQT this year, who is in P6 and again, I think he would probably be a bit of a driving force in Music in P6 if he could but again we're limited by COVID' – SA2U

*'It [Music] is timetabled, well at the moment schools are not doing Music or drama because of the guidelines' – SA3U**

'[Music is] covered in non-class contact time...not just now because of the coronavirus' – SA4U

Restrictions due to COVID-19, of course, had a wider impact than just school Music activities. To protect staff and pupils and minimise the spread of the virus schools have had to change and adapt their ways of working. Staff meetings are not able to take place in the normal way, hindering teachers' ability to share good practice. Team teaching cannot take place as classes are now isolated 'bubbles' trying to prevent the spread of COVID-19 in schools. All of this means that teachers, particularly at the beginning of their careers, are unable to enhance their practice through observation of others.

'We do share best practice, but obviously everything is a bit up in the air with COVID just now...in COVID world we're not allowed to mix classes, we can't do anything normally' – DG4P

*'before the summer [we could share good practice and team teach] with the guidelines it's not really possible just now because we're in bubbles' – SA3U**

Teaching itself has changed over the course of the pandemic with periods of online learning and teaching being required of pupils and teachers. Digital and blended learning has become commonplace in Scottish education in the wake of COVID-19 and as such the use of the online teaching and learning platform GLOW become an everyday occurrence. GLOW was first discussed in 2001 (Davitt, 2006) as a way to facilitate digital learning. However, it was not until later in that decade before it was introduced into all 32 Scottish local authorities. The introduction was mixed at the outset with some authorities moving staff over to the platform immediately while others decided to wait. As a practitioner, the researcher saw first-hand how many across the country felt that GLOW was not initially fit for purpose. However, over the last few years, GLOW has had improvements in its functionality and security, and it has evolved to become an efficient network used across the education system where teachers can share resources and good practice. In addition, GLOW has also integrated Microsoft Teams and other applications which have allowed teachers and pupils to stay connected throughout periods of lockdown.

CLPL provision has changed massively since the start of COVID-19. Previously it would normally have taken place as through twilight sessions, in-service days, and other types of in-person support like team teaching and observations. While this will be examined in more detail in Chapter 5 – Discussion of Findings, there have been notable changes to the way that CLPL provision has been offered which merit discussion within the next chapter as seven participants have spoken about the different types of CLPL experiences they have had since the pandemic began. When COVID-19 closed schools in March 2020 GLOW was able to provide teachers with the opportunity to develop their IT skills to enable online teaching to take place with pupils at home. Online learning, however, was not just limited to pupils as CLPL opportunities for staff went online too. A number of participants mentioned the types of CLPL opportunities that they were now engaging with:

'The P1 Active Literacy...we don't go and see other schools or anything but I think now really during lockdown with the Active Literacy [Microsoft] Teams and a Numeracy Team...we're all in that team together and there are ideas getting share and different files and things, em resources and stuff that you can use and obviously they are doing all their course through that Team as well' – EA1U

'I have done a couple of [virtual] sessions with the Benedetti Foundation... that was really, really informative and that was a great session' – EA3P

*'We've had a few on the in-service days we've had training on Zoom, we are all logged on and it's like a Zoom training for Health and Wellbeing...I think everything we've had has been useful, and I think sometimes it's good to get like login passwords for resources and shown resources or lessons that you can do or adapt' – SA3U**

'If somebody's got [resources] already and sharing it then it's just brilliant and obviously with the Teams thing that we've got now it's really easy to share stuff' – DG1U

Further discussion of the potential of new ways to deliver CLPL opportunities to teachers will be examined in the next chapter. Through discussions with colleagues and with the participants it is clear that there is a new way of learning, both for pupils and for teachers. By engaging in new online ways of working specialist Music teachers have the potential to engage and encourage many more teachers.

Concluding Remarks

Research is based on the collection of data and as such finding the best way to gather data is essential to the success of the research. As set out in the Methodology Chapter, the use of qualitative methods was employed and in particular the use of semi-structured interviews. This has enabled the researcher to gain different insights into teachers' experiences and opportunities and has produced a large amount of data. The themes which emerged have been examined throughout this chapter. The experiences that the participants had during ITE was very significant to how they feel about teaching Music. Almost without exception the participants felt that more time was needed for Music in ITE. While three of the participants that had undergone the postgraduate qualification recognised that this was inevitable due to the lack of teaching time on the course, all of the participants, even those getting significantly more teaching time in Music, would have liked more inputs to develop their knowledge and skills.

Collegiate working and effective resources were areas that the participants felt enabled them to develop their own confidence in teaching Music, with one going as far as saying that the experience was like 'gold dust'. However, while some were fortunate to have a

Music specialist in their school, they cautioned that it may make them complacent in their own professional learning when it comes to teaching Music.

Unfortunately, one other theme that came through in the interviews is that there are still many teachers who feel that Music is not given adequate time in the timetable and often this means that it is not taught well or that schools put on a show which ‘ticks off’ Music. This can make it difficult for teachers to plan lessons which are age and stage appropriate due to gaps in prior learning.

In terms of CLPL opportunities, which is one of the drivers for this research, it was evident that there is a significant lack of opportunities for teachers, both on a local and national level. While there are some authorities that have clear strategic priorities for some areas of the curriculum, like STEM, most authorities do not have the same priority for Music and the wider Expressive Arts. While the Youth Music Initiative funding can support this there is still a lack of funding and coherent CLPL opportunities available to staff. There are some national opportunities which teachers have been able to access, most notably the Benedetti Sessions and sessions by SAME but while some participants had heard of, or been involved in these, there was a distinct lack of knowledge about these opportunities.

Finally, the presentation of findings showed that due to global pandemic, COVID-19, teachers are now accessing CLPL opportunities in new and innovative ways which are allowing teachers to access training at a place and time that is suitable to them. Online training also allows for the sharing of good practice potentially across Scotland, not just within education clusters or local authorities. Chapter 5 will analyse the data from these findings to consider how the data could help shape effective CLPL practice which will enable teachers to successfully teach Music in the primary classroom.

Chapter 5 – Discussion of Findings

Introduction

The present research investigates how CLPL opportunities support and enable generalist primary teachers to teach Music effectively in their classrooms. The value of Music within primary education has already been demonstrated and discussed (for example, Hallam, 2010, 2015; Rickard *et al.*, 2010, 2012). As one of the eight curriculum areas in CfE Music should be taught in all classrooms, however, as shown in Chapter Four – Presentation of Findings there are a number of barriers to full participation, which will now be discussed in detail. For example, previous studies have shown that engaging and training pre-service educators in the teaching of Music can have a positive outcome on their willingness to teach Music in their classrooms (Jeanneret, 1997; Hennessy, 2000, 2017; Hennessy, Rolfe and Chedzoy, 2001; Auh, 2004, 2006; Kane, 2006; Seddon and Biasutti, 2008; Hallam *et al.*, 2009; Russell-Bowie, 2010; Stevens-Ballenger, Jeanneret and Forrest, 2010; Beauchamp, 2010; Collins, 2014; Biasutti, Hennessy and De Vugt-Jansen, 2015). Other studies have shown that CLPL training can also be effective in raising non-specialist primary teachers' confidence and self-efficacy in terms of teaching Music (Mills, 1989; Beauchamp, 1997; De Vries, 2013; Garvis, 2013; Baldwin and Beauchamp, 2014). This study is situated within the Scottish education system and the findings will be discussed through the lens of the most recent Scottish Government review: TSF (Donaldson, 2011). As highlighted in Chapter Two, TSF was commissioned by the Scottish Government as a systematic review of the entirety of teacher education from the selection of prospective trainee teachers through to headship. As such using TSF as a lens allows for reflection on how well the recommendations have been integrated into education policy and practice.

As shown in Chapter Four – Presentation of Findings, the participants in this study would concur that there are still significant barriers to their feeling confident and knowledgeable about teaching Music. Although all of the participants said that they were willing to teach Music in their classrooms, the majority of them felt that they did not have the skills and theoretical knowledge to feel confident in teaching Music effectively.

The chapter will evaluate the emerging themes of the empirical research in conjunction with those already identified in the Literature Review. Reference will be made to the areas which have the greatest impact on generalist primary teachers' confidence when teaching

Music. These are related to: ITE experiences, subject mastery in Music including musical identity, confidence and self-efficacy and CLPL opportunities.

Themes that emerged suggest that ITE experiences can be a significant factor in promoting confidence and self-efficacy. Considering the curriculum requirements for Music it is important to ensure that all teachers, including NQTs, have access to high-quality CLPL provision which will support their own knowledge and skill development. The role that ongoing professional learning and CLPL opportunities has in supporting subject mastery, confidence and self-efficacy will also be discussed. The key themes which emerged from the data have a number of similarities to the themes identified in the Literature Review, for example confidence, self-efficacy and musical identity. The key themes and sub-themes are set out in Table 5 on the next page, and these will be discussed in reference to TSF. The TSF recommendations have been linked with the themes. For clarity the themes will be discussed in relation to the journey of the early-career teacher: from ITE, probation year (a one-year post graduation guaranteed school placement which provided to all NQTs in Scotland) and on to early professional practice. In addition to these themes, consideration will also be given to what can be learnt from other selected education systems. Two participants in this study had experience of other countries' education systems and this allows for interesting comparison to be made. Table 5 details the main themes which emerged, sub-themes which followed and links these with the recommendations from TSF. This chapter will follow this progression in themes from ITE to discussions around subject mastery and then discuss how CLPL opportunities can enable teachers to gain training in Music education and access existing support networks.

The chapter will conclude with a discussion around a final theme which, while an important discussion point, does not relate directly with TSF. As referred to in the previous chapter, two participants have experience of teaching in other education systems. As such there is a concluding discussion on what can be learnt from other education systems in terms of subject specialist provision in primary education. TSF does not go as far as to discuss what lessons can be learnt from looking at other education systems however the findings mentioned in Chapter Four provide an opportunity to explore this area in more detail. The following table considers the themes and sub-themes drawn from the research and how these are linked with the recommendations found in TSF, for ease page numbers where the themes are discussed have also been added in the table.

Main Theme of the Study	Sub-Themes of the Study	Page	Link with <i>Teaching Scotland's Future</i>
ITE and Early-Career practice	<ul style="list-style-type: none"> Initial Teacher Education 	p.86	Recommendation 1
	<ul style="list-style-type: none"> ITE Experience 	p.86	Recommendation 12
	<ul style="list-style-type: none"> Disparity of time allocated to Music in ITE <ul style="list-style-type: none"> Perception of the importance of Music as a subject 	p.87 p.90	
	<ul style="list-style-type: none"> Content and progression of ITE Sessions <ul style="list-style-type: none"> Provision of Music in ITE by non-specialists 	p.91	Recommendation 23
Subject Mastery	<ul style="list-style-type: none"> Early Career Practice <ul style="list-style-type: none"> Planning and CfE Role of Senior Leadership 	p.92 p.92 p.94	Recommendation 10 Recommendation 24 Recommendation 25
	<ul style="list-style-type: none"> Collegiate Working <ul style="list-style-type: none"> Impact of working with Music Specialists Impact of Music Specialists covering non-class contact 	p.95 p.96 p.97	
	<ul style="list-style-type: none"> Musical Identity 	p.99	
	<ul style="list-style-type: none"> Teacher confidence in Music <ul style="list-style-type: none"> Developing confidence in Music 	p.102	Recommendation 12
CLPL opportunities	<ul style="list-style-type: none"> Accessible Resources <ul style="list-style-type: none"> Developing knowledge and skills in Music 	p.104	Recommendation 3 Recommendation 12 Recommendation 24 Recommendation 25
	<ul style="list-style-type: none"> Opportunities for CLPL training <ul style="list-style-type: none"> General CLPL Music CLPL Music resource CLPL Sharing good practice 	p.105 p.105 p.106 p.108 p.111	Recommendation 3 Recommendation 31 Recommendation 33 Recommendation 42 Recommendation 43
	<ul style="list-style-type: none"> Local/national support networks 	p.112	Recommendation 37
	<ul style="list-style-type: none"> Change in CLPL delivery due to COVID-19 	p.113	Recommendation 40

Table 5: Emerging themes

Theme 1 - Initial Teacher Education

Recommendation 1 - Education policy in Scotland should give the highest priority to further strengthening the quality of its teachers and of its educational leadership (Donaldson, 2011:82).

TSF opens with the recommendation that raising the quality of teaching should be a strategic priority to enable Scotland to benefit from a world class education system. The foundations of teacher quality begin in ITE programmes which provide pre-service teachers with the opportunity to develop their subject and pedagogical knowledge. Supporting early-career teachers to feel confident and knowledgeable about teaching Music in the classroom starts during these ITE lectures and workshops. As such it is vital that ITE provision is taught in sufficient detail to ensure that students feel they are able to teach Music. Reviewing the data collected from the interviews with participants, a number of key issues have arisen from the discussions around ITE provision. These were:

- Impact of ITE provision on early-career teachers
- Provision of Music in ITE by non-Music specialists
- Disparity in the time allocated to Music in ITE – in particular how the time allocated to Music differs from other curriculum areas
- ITE and moving on to probationer training.

Impact of ITE provision on early-career teachers

Recommendation 12 - Increased emphasis should be given to ensuring that primary students have sufficient understanding of the areas they are expected to teach. Supporting online resources should be developed which address the fundamentals of each area to be taught together with implications for pedagogy (Donaldson, 2011:89).

Donaldson (2011) sets out in TSF that the foundations of knowledge and understanding in all curriculum areas should be provided within ITE courses. However, he stops short of recommending a set number of hours for subject areas, instead suggesting that:

Teacher education needs to be seen as something where foundations laid in the initial phase continue to be built thereafter (Donaldson, 2011:87).

This could be considered as a deficient model of ITE as the flexibility in curriculum and timing offered by teaching training establishments means that NQTs are emerging into their own classrooms with a variety of experience and training in different curriculum areas. As discussed in Chapter Four, there is a significant difference in the number of university sessions offered to both undergraduate and postgraduate education students in different institutions. Evidence from the interviewees shows that the current provision in ITE means that in some instances students are graduating and entering the teaching profession with no Music training at all and a large number of postgraduate student teachers enter their probationary year with very little Music training. The absence of training in some curricular areas again highlight the perceived value of Music as a subject in education. If there are no training opportunities within ITE provision, it could be implied that it is therefore permissible not to teach it. If the TSF recommendations are to be followed, then all NQTs should have had some degree of foundational Music before entering a classroom.

Plainly, with fewer teaching weeks in postgraduate studies there will be less time available for all subject areas. Again, there should, ideally, be consistency across the provision. While timetabling and content can be challenging with just 18 teaching weeks in postgraduate courses, University C still provides 12 hours of Music teaching, where other universities offer between two and six hours. While many participants shared NAIP's belief that, due to time constraints, no curriculum areas are taught in any great depth at postgraduate level, there are clearly universities which are prepared to dedicate teaching time to areas of the curriculum where they believe student teachers need to gain confidence and knowledge. Asked to compare the number of tutorials and workshops in Music with other areas of the curriculum, the interviewees supported the position that Music and the wider Expressive Arts did get, in general, substantially less time allocated to them. Possible reasons for this may include, as highlighted by the participants, the lack of time available within the postgraduate course however, in relation to undergraduate provision all curricular areas should be given equitable time and resources to provide the foundations that Donaldson (2011) describes.

Provision of Music in ITE by non-Music specialists

Recommendation 23 - Through any reaccreditation arrangements, the GTCS should ensure that those involved in the front line of teacher education in universities and schools are fully ready for that task. University-based teacher

educators should have a responsibility to undertake an agreed programme of CPD each year (Donaldson, 2011:93).

Another very interesting consideration that came to light during the interviews was the quality of provision by ITE educators in Music. Several interviewees mentioned that the Music sessions in ITE were not taken by specialist Music teachers. This raises the question of whether or not student teachers should have curriculum inputs by subject specialists and if this in fact would support improved learning experiences. TSF's recommendation is an important one, high quality teacher educators are essential to ensure that subject knowledge is shared in a meaningful way, including both how to teach and why. Teacher educators with a thorough knowledge of subject pedagogy, the musical elements, such as pitch, rhythm and dynamics, and how they are related, provide student teachers with a deeper level of knowledge and understanding. It is important that high quality teacher educators share subject knowledge in a meaningful way so student teachers develop an awareness of Music theory which will support the activities they use in class. Rote learning of activities might allow early-career teachers to deliver lessons in their own classrooms; having a deeper, pedagogical knowledge, however, can support them to challenge and reflect on the activities they do within their class to support the teaching and learning that takes place.

This leads to consideration of the quality of the learning and teaching. To become qualified to teach specific curriculum subjects, for example in secondary school, the GTCS has specific requirements that must be fulfilled by the student teacher.

An appropriate degree is required. Applicants must have a minimum of 80 SCQF credit points at SCQF level 7 and above in Music, including 40 SCQF credit points at SCQF level 8 or above (General Teaching Council for Scotland, no date).

In addition to this, Music is one subject area that comes with specific requirements for potential secondary teachers:

- Applicants are expected to:
- i. demonstrate intellectual Music skills (some of which would be advanced) across the following:
 - Musical repertoires and musical contexts;
 - an understanding of interdisciplinary approaches, e.g. Music and its relationship to other disciplines;
 - analysing, synthesising and interrogating musical materials.

- ii. demonstrate that they are competent in practical Music skills (some of which should be advanced) across the following:
 - instrumental performance;
 - vocal performance;
 - keyboard performance.
- iii. have experience of Music technology in some format (e.g. use of microphones, experience of recording and producing) (General Teaching Council for Scotland, no date).

However, participants identified at least two ITE establishments where the Music provision offered to student teachers on Primary programmes was not taught by qualified Music teachers. This must lead to questions on the quality of subject provision and depth of pedagogy and knowledge in Music being offered by these establishments. Once again, the value of Music as a curriculum area is brought into question. If other subjects are being taught by specialists, there potential for pre-service teachers to under-value the impact that Music can have to teaching and learning. In addition to this, as highlighted by the subject knowledge requirements by the GTCS, there is the potential for pedagogy and knowledge to be omitted by non-specialists when teaching. CfE requires multiple strands of Music education to be taught, including Performing, Listening, Composition and the use of ICT to support these, however eight participants commented that their inputs at ITE were lacking in one or more of these areas. While the researcher is in no way suggesting that the curriculum leads are not providing suitable resources and training for primary students, there is a minimum level of aptitude and knowledge set out by the GTCS for teaching curriculum subjects in secondary school. There is, however, no such mandatory requirement for this to be carried into ITE provision by teacher educators. Possible reasons for this may be a result of the lack of qualified primary specialists currently working in schools who would be best placed to work in ITE establishments and share their knowledge and experience with pre-service teachers. Currently the only primary Music teaching qualification is through the undergraduate B.Ed course at the Royal Conservatoire of Scotland however teachers who have completed an undergraduate qualification in Music and then completed a postgraduate teaching qualification would also meet the GTCS criteria to teach Music and could therefore provide the knowledge and pedagogy required for pre-service provision.

Disparity in the time allocated to Music in ITE

Recommendation 12 - Increased emphasis should be given to ensuring that primary students have sufficient understanding of the areas they are expected

to teach. Supporting online resources should be developed which address the fundamentals of each area to be taught together with implications for pedagogy (Donaldson, 2011:89).

Another of the themes that emerged throughout the interviews was the disparity in the time given to Music relative to other subjects. Some participants mentioned that Literacy, Numeracy and STEM are often prioritised over other subject areas in ITE. Not only does this restrict the amount of time that is given to training in subjects like Music, which leads to a lack of confidence when teaching these areas, but it also suggests that these subject areas are of lesser value within the curriculum. Raising attainment is a clear driver in Scottish education currently, with the introduction of SNSAs curriculum areas like Numeracy and Literacy are being prioritised over other subjects. However, this seems to contrast with the ethos at the heart of CfE which aims to create not only Successful Learners, but also Effective Contributors, Responsible Citizens and Confident Individuals which subjects like Music can produce in abundance.

As highlighted by Auh (2004), Hallam et.al. (2009) and Biasutti, Hennessy and De Vugt-Jansen (2015), developing early-career teachers' confidence in teaching Music is an important element to successful Music teaching. The lack of time and quality of Music teaching within ITE is potentially one of the contributing factors to newly qualified teachers feeling like they lack the confidence to teach Music.

Weaknesses in the performance of children in primary education can stem in part from low levels of confidence amongst primary teachers about their own knowledge of some aspects of what they are teaching. This represents one of the greatest points of exposure of the primary teacher and is particularly the case in literacy, mathematics, science and modern foreign languages (Donaldson, 2011:89).

TSF suggests that lack of confidence in certain subject areas can be detrimental to the teaching and learning within a classroom, ultimately being disadvantageous to the pupils. The experiences of the participants would suggest that lack of confidence in knowledge goes beyond these curricular areas mentioned in TSF to also include Music. As shown in Chapter 4, almost all of the participants, when questioned about their confidence to teach Music after ITE, stated that they did not feel equipped to teach Music at all stages of the primary curriculum. Some participants said that they would be prepared to teach Music in the earlier curriculum levels of CfE, however felt that, due to lack of knowledge and skills, were not equipped with the theoretical background that would support pupils' knowledge

and understanding particularly at Second Level. Coupled with the lack of probationer and early-career CLPL training for NQTs there is still a need for more training and support in primary Music.

ITE and probationer training

Recommendation 10 - Initial Teacher Education and Induction should be planned as one overall experience. This will require strengthened partnership to underpin joint delivery. It should include the possibility of Masters credits, where appropriate. (Donaldson, 2011:88).

Recommendation 24 - Flexible staffing models for initial teacher education, induction and CPD should be developed by local authorities and the universities to allow movement of staff and dual appointments. As well as potentially improving coherence, this will help to achieve the aspiration of teaching being a research-informed profession (Donaldson, 2011:93).

Recommendation 25 - In order to improve continuity and coherence for new teachers, university-based teacher educators should have a role in the development and delivery of induction schemes (Donaldson, 2011:93).

The final sub-theme that emerged was that of the progression from ITE training into teachers' probationary years and beyond. TSF makes a number of recommendations to ensure that early-career teachers are supported as they develop their knowledge of the curriculum and practice. TSF proposed a model that would see a closer transition from ITE to the probationary year. This would enable NQTs the opportunity to develop and build their subject knowledge, the foundations of which started in ITE. TSF highlighted the importance of providing a clear pathway for knowledge development in all subject areas and that there should be a planned and consistent approach between local authorities and ITE establishments.

TSF goes as far as to suggest, in Recommendation 24, that teaching staff have the opportunity to work for both local authorities and ITE establishments to provide a consistent approach to early-career teacher development. This is certainly the case for the researcher, who predominantly supports classroom colleagues in their own local authority. However, the researcher has an additional role at one of the universities included in the research, which allows them the opportunity to share appropriate knowledge and pedagogy with ITE students. This dual role allows the researcher to then support probationer teachers within the local authority with relevant CLPL as they are also aware of what has been

taught during ITE. However, this is only one ITE provider and many NQTs will come from training where they may not have covered the same subject knowledge and pedagogy. As highlighted in the previous section the researcher is also a subject specialist and so brings to their ITE inputs the knowledge and understanding that underpins the learning and teaching of Music in ITE.

However, as set out in the Chapter Four, this development of skills and knowledge is not always offered by local authorities and, hence, curriculum development for NQTs is lacking in some subject areas. A number of participants spoke about having essential probationer training in Literacy and Numeracy (EA1U and EA3P); while participants DG1U, DG2P and DG3P and SA4U spoke of being required to undertake STEM training. When asked about Music training, only a few participants said they had been offered the opportunity to attend CLPL sessions. Even when these courses existed, they were not mandatory. The researcher has had similar experiences in their own local authority: the probationer calendar of courses and training for 2020 does not include any Music, or indeed any of the Expressive Arts. To enable primary NQTs to feel supported in all areas of the curriculum, particularly in the probationary year, training should include opportunities to develop knowledge and skills in all areas of the curriculum. As highlighted previously, the CfE Es and Os are progressive in nature. While Early Level activities are quite accessible in nature, if NQTs find themselves in a First or Second Level class they could have a lack of skills and knowledge to cover all of the elements of the Es and Os. Ongoing curricular CLPL support should be available to all teachers to provide opportunities to develop and refresh skills, whether it be for early-career teachers or those changing teaching stage. Raising attainment in Literacy and Numeracy is clearly a priority of the Scottish Government (Scottish Government, 2019) as evidenced by the participants' experience of ITE with an emphasis on Literacy and Numeracy. As already discussed in the Literature Review, Music education also brings a number of benefits for children and young people particularly as a subject that supports health and wellbeing. Studies into the benefits of Music participation have shown repeatedly that it can develop children's resilience, develop their confidence and self-esteem and develop teamwork and collaborative working.

Recently Prof. Mark Priestley (Priestley, 2021) has been putting forward the suggestion that the RICs have the potential to create a network of support, particularly in relation to

curriculum development that is not currently in place. Priestley suggests that the primary role of RICs should be:

supporting practice, and they should act as a conduit for pooling local authority resources to support curriculum making in schools (Priestley, 2021:np).

He goes further to suggest that there should be more opportunities for teacher networks and secondment opportunities for staff to not only continue teaching ‘at the chalk face’, but also have the opportunity to develop curriculum resources and have a leadership role that is based on experience of working within the classroom. Considering the recent IPCPT report (Scottish Government, 2019a), the introduction of subject Lead Teachers would fit within this model. Lead Teachers in Music education would be able to provide support to classroom-based teachers and support them to teach and gain confidence in delivering Music.

This model would certainly benefit Scottish education. Currently there is no real strategic plan for RICs and there is not always a coherent training plan to support either NQTs or the wider teaching body. While TSF was written almost a decade ago, this ‘joint delivery’ is still very much dis-jointed. Recent publications (International Council of Education Advisers, 2018; Scottish Government, 2018; Humes and Priestley, 2021) have suggested that, while there has been a move towards ‘joint delivery’ this is often at ‘senior officer level’ (Scottish Government, 2018:25). Humes and Priestley (2021) state that anecdotal information about the RICs suggests that they:

continue to have a strong focus on measurement of performance and evaluation of initiatives (a replication of local authority functions that emphasizes outputs), perhaps neglecting a support function that develops the quality inputs necessary to foster meaningful engagement with curricular issues (Humes & Priestley, 2021:187).

Currently some ITE establishments work in partnership with local authorities in terms of engaging with schools and SLTs to support students with School Experience Tutors, or to give guest lectures, however this partnership seems to end when students leave university. Interestingly, with the implications of COVID-19 and the new ways of CLPL provision discussed in the previous chapter, there may be opportunities to structured support strategies for newly qualified teachers moving forward, this will be discussed in more detail in the recommendations in Chapter 6.

Theme 2 – Subject Mastery

The second theme that emerged from the research was that of subject mastery. Indeed, the first sub-theme was in relation to how the participants considered their own ‘musical identity’. In discussion with participants there was a common theme that ‘subject mastery’ of Music required a level of specialisation, for example having a degree in Music. As highlighted in Hargreaves, Macdonald and Miell (2017) there is often a misconception that ‘musical identity’ is related to what we do in Music rather than something that is part of our personalities. This view of ‘musical identity’ would appear to impact on participants’ confidence in teaching Music, which was also recurring theme and will be discussed in greater detail in this section. ‘Musical identity’ and ITE experiences were the principal factors affecting the confidence of the participants to teach Music. As will be shown throughout this section, how participants viewed their own skills, knowledge and experience impacted on their teaching, especially in the later stages of primary school. In addition to the participants’ ‘musical identity’, their early-career experiences of teaching Music, and as a result their self-efficacy, can also play an influential role in their classroom practice. This theme will also offer an opportunity to explore how developing confidence and knowledge and understanding can develop teaching practice. This theme looks at four of TSF’s recommendations in detail: Recommendation 3, 12, 24 and 25.

Musical Identity

As ‘musical identity’ is specific to this research there are no recommendations that are specific to this sub-theme. However, when speaking to participants about their view of the importance of ‘subject mastery’, as discussed in Chapter 2, when teaching Music, the researcher asked about the participants’ own ‘musical identities’. A number said that while they were prepared to teach Music, they felt that they lacked the necessary skills and knowledge to do this well. This perception by participants that ‘musical identity’ referred to what they could do (usually in terms of performance ability) rather than, for example the importance that enjoying music had on their own lives, would echo the findings of Hargreaves et al. (2017). As highlighted in Chapter Four when asked about their own ‘musical identities’ many were positive about their own ‘musical identities’ and considered themselves quite musical, with a number of participants claiming that they would ‘give teaching Music a go’. When asked about their own musical experiences many of the participants disclosed that they had experience of learning an instrument or singing when

they were younger. Several of the participants spoke of being involved in school ensembles or choirs but still would not class themselves as musical. In addition to this, a number of participants also said that they had studied Music in secondary school, often to Higher school qualifications. However, despite this experience of Music in their own school education, most of the participants downplayed their own knowledge and skills in this area. This may be due to a lack of confidence in the participants own abilities or reinforces the view explored in Stunnell (2010) there is a perception that being musical means that you can already play an instrument or sing well. While a number of participants had qualifications in Music they would discuss how they 'weren't really good at Music' again suggesting a lack of confidence by the participants which had manifested into a lack of confidence in their own professional abilities to teach Music.

In order to study primary education in Scotland there are only two pre-requisites: Higher English and at least National 5 Maths. There is no pre-requisite for any other curricular subject as these will be taught during ITE. If participants had experience of playing a musical instrument or studying Music at secondary school to national qualifications, it could be expected that they would feel confident about teaching Music as they would already have a good solid foundation of the knowledge required. However, almost without exception participants who spoke of having a musical background still did not consider themselves as 'musical'. This included participants who had played the piano or flute for over 10 years or had always been involved in choirs and ensembles. A number of participants who played instruments while at school spoke of the length of time they had played and often said that they felt that they had not achieved an advanced level in performance. This may have lasting impact on how the participants feel about their own musical ability which in turn may impact on teacher confidence.

'Musical identity' was an area of interesting discussion for the researcher and one that raised several areas for future discussion which will be discussed in more detail in Chapter Six. However, the dominant theme that emerged from the interviews was that, while participants felt they had, on the whole, skills in Music they did not consider themselves as being musicians or as having a strong 'musical identity'. In general, they felt that they did not have the necessary skills and abilities to teach Music confidently in the primary classroom.

Developing Confidence in Music

Recommendation 12 - Increased emphasis should be given to ensuring that primary students have sufficient understanding of the areas they are expected to teach. Supporting online resources should be developed which address the fundamentals of each area to be taught together with implications for pedagogy (Donaldson, 2011:89).

As already discussed in this research, lack of confidence in teachers' own knowledge and skill continues to be a significant factor in making teachers reluctant to teach Music in their classrooms. For example, one of the participants suggested that because they did not know how to read conventional music notation that they were not able to teach Music at later stages of primary as they did not have the knowledge and skills to be able to pass these on. At National Qualifications there is no requirement for candidates to perform using conventional notation. However, when considering the need to be able to read and understand conventional notation, the Es and Os for Music at Second Level state that pupils should be able to use performance directions and/or musical notation to support their performances. This could be interpreted to mean musical notation systems which are not 'conventional' music notation, such as Guitar tablature or Figurenotes which uses colours and symbols in place of musical notes. There is often a perception that not understanding the squiggles and symbols on a piece of manuscript paper is a barrier to engaging with music. Indeed, this was one of the drivers behind the formation of Figurenotes which effectively replaces conventional notation with coloured symbols that can be matched on a variety of different musical instruments. As stated earlier there seems to be a wider perception that to teach Music you must be proficient as a performer and have a knowledge and understanding of conventional notation. However, this is a common misconception. In a wider context, examples of non-conventional notation can be found in folk music where musicians often learn by 'playing by ear' and this aural tradition is one which has been used for generations to pass music down through the ages. Jazz musicians use scales to improvise their music and is another genre of music where conventional notation is seldom used. While having a solid knowledge and understanding of musical notation will support teachers, particularly in relation to their own confidence in teaching Music, using graphic scores and other performance directions in place of notation is supported from Early to Second Level teaching of Music. This perception placed on the importance of understanding conventional music notation is also an area that should be considered in future research.

In reflecting on Recommendation 12, most notably the first section of the recommendation, TSF states that having a deeper understanding of the different areas of the curriculum is important for teaching and learning within the classroom and, as already stated, this lack of confidence can impact directly on the quality of teaching. As highlighted by the OECD report (2015a) it is important that the quality of teaching and learning within the classroom continues to develop and improve to enable Scottish education to continually evolve and remain fit for purpose. It is, therefore, important to ensure that teachers develop their confidence in all areas of the curriculum, especially in areas which they have lower levels of confidence after ITE training. Recommendations to support teachers improve their knowledge and understanding will be addressed in Chapter 6.

Developing knowledge and skills in Music

Recommendation 3 - Teacher education should be seen as and should operate as a continuum, spanning a career and requiring much better alignment across and much closer working amongst schools, authorities, universities and national organisations (Donaldson, 2011:85).

Recommendation 12 - Increased emphasis should be given to ensuring that primary students have sufficient understanding of the areas they are expected to teach. Supporting online resources should be developed which address the fundamentals of each area to be taught together with implications for pedagogy (Donaldson, 2011:89).

Recommendation 24 - Flexible staffing models for initial teacher education, induction and CPD should be developed by local authorities and the universities to allow movement of staff and dual appointments. As well as potentially improving coherence, this will help to achieve the aspiration of teaching being a research-informed profession (Donaldson, 2011:93).

Recommendation 25 - In order to improve continuity and coherence for new teachers, university-based teacher educators should have a role in the development and delivery of induction schemes (Donaldson, 2011:93).

Working with specialist Music Teachers

During the interviews a number of participants spoke about how working alongside specialist Music teachers had impacted on their own teaching of Music. As highlighted in the previous chapter there were two main themes that emerged from working with specialist Music teachers. The first was having the opportunity to work alongside and team teach with specialists while the second was the use of Music specialists to cover non-class

contact time: this meant that the primary classroom teachers were not present during these lessons. Both themes will now be examined in more depth referring to TSF and how they relate to the concept of ‘subject mastery’ for generalist primary teachers.

Returning to the theme of ‘subject mastery’, a number of participants commented on their early career experience. The participants who had had the experience of having specialist Music teachers in the school was striking. For example, DG1U thought working alongside a specialist was hugely beneficial to their own teaching, however SA4U, who benefitted from a specialist teacher covering non-class contact time felt that not being required to teach Music had led to a down-skilling of their abilities within Music. This suggestion was echoed by others in a similar position. This reinforces the earlier suggestion that the participants felt that they lacked the knowledge and skills to teach Music in comparison to a Music specialist. However, when they had the opportunity to work alongside a specialist, they felt that they were able to increase their knowledge and enhance their skills, in essence ‘on the job CLPL’. Positive experiences like this often demonstrate the value of team-teaching Music in the classroom to support and develop the confidence of the non-specialists. Self-efficacy, as highlighted in Garvis (2013), can have a significant impact on the willingness of teachers to teach Music. Opportunities to work alongside Music Specialists can provide scaffolded planning opportunities to support teachers with the requirements of CfE, again developing confidence in pedagogy and knowledge. Providing positive CLPL experiences for teachers can prevent low levels of self-efficacy setting in and impacting on classroom practice.

While children will be benefitting from high-quality musical experiences when having lessons with a primary Music specialist, there needs to be consideration taken as to how this then impacts on the generalist primary teacher. Discussion of this emerges in TSF:

While the generalist teacher with responsibility for a group of children should remain at the heart of primary education, existing moves to develop specialisms within each school should be encouraged (Donaldson, 2011:89).

In this study a number of the participants spoke of the beneficial experiences of working with experienced Music teachers as part of a collaborative approach to learning and teaching within the classroom. Returning to the notion of self-efficacy and the importance for early-career teachers to feel confident and empowered to teach different subject areas, there is undoubtedly a place for working alongside more experienced specialist teachers.

Participant DG1U spoke about how their confidence increased when they had the opportunity to work alongside a Music specialist. While DG1U had said that they were not particularly musical or had any real background in Music, just having the opportunity to work with a specialist was like ‘gold dust’.

Bartel et.al. (2004) discuss the importance of self-efficacy on teachers’ engagement and the influence that it has on what teachers feel comfortable teaching in class. They reiterate that:

Many come into teacher education already convinced from their grade school experience that they are no good at Music. This becomes a generational problem – one teacher influences numerous student who in turn believe they are no good at Music, becoming the next group of ill-prepared teachers (Bartel et al., 2004:89).

They go further to suggest that professional learning through ‘mastery experiences’ is the biggest influencing factor to support teachers with their own learning of subjects, and are supported in other studies (De Vries, 2013; Garvis, 2013). This is reflected in this study where numerous participants commented on the benefit of working alongside a specialist. Whether this was either allowing them to develop their own knowledge and understanding in Music or simply providing practical support when leading the learning. Every participant who had the opportunity to work alongside a specialist teacher spoke of the positive effect that it has had on their own teaching and learning. Having the opportunity to be mentored by, and work with, subject specialists is important to early-career teachers to enable them to develop their self-efficacy which, considering Bartel et.al. (2004) may break the vicious circle of learners believing that they are not good at Music and this then meaning that future teachers believe that they do not have the skills to teach Music. This fits with TSF’s Recommendation 12 (2011) where he states:

increased emphasis should be given to ensuring that primary students have sufficient understanding of the areas they are expected to teach (Donaldson, 2011:89).

As TSF has already alluded, this subject knowledge and understanding has to be developed after ITE. Working alongside specialists would support Recommendation 12 and Recommendation 25 which suggests that ITE educators should also have a role in the early career development of NQTs which again would provide a coherent strategy to support the development of subject knowledge and mastery. However, such a shift in policy would

require a significant financial input from Scottish Government and local authorities to provide a team of specialists in all curriculum areas. Some local authorities currently have teams who can support classroom teachers in curricular areas. However, as mentioned earlier it is still only some curricular areas where this level of support is offered and often it is in curriculum areas that are already seen as the ‘priority’ areas. As highlighted in the Scottish Government’s teacher census information (2020c) the number of practising primary Music specialists has fallen dramatically in recent years. Recently a number of local authorities have reduced the number of visiting specialists or in some incidences withdrawn specialist teachers completely from primary schools (Clark, 2017; King, 2017).

TSF highlights the need for greater continuity between the different layers of education from schools to ITE and national organisations. A coherent pathway for teachers to develop their knowledge and skills from ITE would require subject specialist teachers in all curriculum areas that could support classroom teachers, develop resources and support CLPL training to develop early-career teachers’ knowledge and skills further. This could be developed, as suggested by (Priestley, 2021), by allowing more teachers who have an existing subject specialism to work across RICs, to develop a meso layer of curriculum making, allowing experienced teachers to both work in school as well as develop curriculum areas across the RIC. This would therefore allow time, resources and expertise to become available to support teachers develop their own subject knowledge. In addition to this, by linking with the teacher educators in the ITE establishments, resources and CLPL provision could be offered to build and expand on the skills and knowledge already established in ITE. This type of RIC curriculum support is an area that Priestley suggests is not currently widely provided. From the discussions with participants these mentoring opportunities would be a valuable source of CLPL and training for new teachers. While valuable to all NQTs it is potentially more so for postgraduate NQTs who, owing to the length of the course and the limited time to engage with teaching and learning, felt underprepared to teach most curricular areas. This study has demonstrated that there is a place for collegiate working between teacher educators and local authorities to ensure a collaborative approach to training and professional development for early-career teachers which supports TSF Recommendation 25. This would allow for specific and appropriate progression from the foundations of subject knowledge that are taught at ITE.

The second discussion point that emerged in this theme was how participants felt when working in a school where a specialist Music teacher taught the pupils in place of the class

teacher. A number of the participants had experience of working in schools where Music, Drama and PE were taught by specialist teachers. Classroom teachers are expected to use this non-class contact time to plan and prepare lessons and complete any other administrative requirements. As such, the non-contact teacher will teach the class with no input from the class teacher. Unlike the participants who have had the chance to work alongside specialist teachers, these classroom teachers do not have this opportunity. While participants spoke of the benefits to the pupils from having subject specialists providing in-depth learning opportunities, they also acknowledged that they were not gaining knowledge or skills in these areas. In addition to this it is worth considering that early-career teachers who do not have access to even observe subject specialists will potentially not be able to develop their skills and knowledge in teaching Music which could prevent them from gaining a self-efficacy in teaching these subjects. Participant SA4U, who currently teaches in a school where there is a specialist Music teacher, discussed the idea of ‘use it or lose it’ in relation to their own subject knowledge. SA4U had studied Music to Higher at school but commented that as they have not taught Music for an extended period of time, now feel less confident in their own skills and knowledge in Music in comparison to curriculum areas like Literacy and Numeracy that they teach on a daily basis.

Although participants who had visiting Music teachers said that they would be prepared to teach Music in the future, several said that they would want to develop their confidence and skills, either through further training or by working alongside a specialist.

This leads to an interesting discussion on the benefits to pupils and whether this outweighs the importance of ‘subject mastery’. Without a national, or even local authority, cohesive strategy on subject specialists there is a potential barrier to teacher movement, especially in early-career teachers. Considering this in more detail, if Music was taught nationally by subject specialists there would be the potential to raise attainment in Music. It would also mean that generalist primary classroom teachers would not routinely be required to teach Music, potentially giving them the opportunity to focus on other curricular areas which again may have a positive impact on raising wider attainment. ITE would focus on fewer subject areas potentially supporting and developing early-career teachers’ confidence in other subjects.

However, with no consistency in specialist provision nationally, or even within local authorities, as teachers move between schools and local authorities there is no guarantee

that subject specialists will be employed in other schools, or authorities. Indeed, within this study only one of the local authorities had a bank of specialist teachers that could be utilised in this way. As mentioned earlier if teachers have not taught Music for some time there is the potential for them to lose confidence when teaching it. As a result, teachers who change schools or local authorities will require to develop their ‘subject mastery’ once more to teach Music effectively. Where generalist classroom teachers do not have confidence in their knowledge and skills, this is likely to lead to pupils having a poorer learning experience compared to one where they are taught by a subject specialist. Undoubtedly pupils will benefit from being taught curriculum areas by specialists, however, to make this equitable across Scotland all local authorities would need to employ specialists in school. However, as reported in the Scottish Government teacher census (2020c), the number of Music specialists has significantly dropped in the last 10 years rather than rising; with fewer than 50 primary specialist Music teachers employed in Scotland (Scottish Government, 2020c). There are a number of possible reasons for this decline in numbers including that as council budgets are reduced, services which may be viewed as a luxury or add-on are decreased or removed.

TSF also seems to reiterate this contradiction; it suggests that there remains the need for generalist primary teachers to ‘remain at the heart of primary education’ (Donaldson, 2011:89) at the same times as suggesting that subject specialisms also have a place in schools. As mentioned, having subject specialist teachers could potentially positively impact on pupils’ learning, not only in the subject areas but also within core provision as classroom teachers would have more opportunity to focus on Literacy, Numeracy and Health and Wellbeing. However, this would require to be offered consistently throughout Scotland to ensure that all pupils had equity of provision rather than a ‘postcode lottery’ of curriculum provision.

Curriculum Content

Finally, another consideration when discussing ‘subject mastery’ was the participants’ knowledge of actual subject content in the curriculum and CfE. A number of participants commented that while CfE allows for greater personalisation and choice in their own classrooms, it would be beneficial to have more detailed criteria of what to teach at particular levels. While there are benchmarks set out by Education Scotland for all curriculum areas, the benchmarks for Music and the wider Expressive Arts, are still quite

generic. For example, at Second Level in Music the Benchmarks refer to performing songs, or ‘uses appropriate musical concepts’ (Education Scotland, 2017:16) without actually stipulating what these are. Whereas the Numeracy benchmarks are subdivided and detailed, for example the Second Level Numeracy Measurement benchmarks state:

Records measurements of length, height, mass and capacity to the nearest standard unit, for example, millimetres (mm), centimetres (cm), grams (g), kilograms (kg), millilitres (ml), litres (l) (Education Scotland, 2017b:16).

It is this specificity that participants felt were missing from the Music Benchmarks. Another participant spoke about how it would be helpful to perhaps introduce musical concepts and definitions in the same way as the 1+2 Languages initiative was presented. This would take some time to integrate within the classrooms, but it would ensure that all teachers became confident with the musical terminology and this structured approach would support teachers’ knowledge and understanding of Music. Approaching Music in the same way as the 1+2 Languages integration would also provide teachers, of all career stages, the opportunity to gradually build up their theoretical knowledge of Music to enable a coherent approach to Music education, not only across individual schools, but also potentially nationally. This could have a significant impact on Music education for children and young people. As SA2U suggested in their interview, it can be challenging as a teacher in the later stages of primary schools to know what to teach and whether there have been gaps in Music education in earlier years. A coherent approach to the teaching of musical concepts and skills, pupils would also lead to a consistent level of knowledge when entering secondary school, similar to other curricular areas.

In addition to building up teachers’ knowledge and skills in Music, a coherent approach creates the opportunity to support teachers through the provision of appropriate resources for different ages and stages. Recommendation 12 is the development of resources which would support teachers to teach the fundamentals of each subject area and the theoretical understanding to underpin the teaching of curriculum areas.

Currently MEPG are considering how to best support teachers in light of the recommendations made in the *What’s Going On Now?* (WGON) report that was published in 2019 where, as discussed in the Literature Review, there is a need to ‘realise the potential of Music in the school’ (Music Education Partnership Group, 2019:31). MEPG, as a result of the report, are currently considering how to best implement a *We Make Music*

programme that would recognise ‘a positive culture of music-making in schools’ (Music Education Partnership Group, 2019:31). Currently a pilot *We Make Music* project is being undertaken in a few schools in Scotland; this will hopefully support schools and teachers to deliver and develop their Music strategies which will enhance current classroom practice. Again, considering the recommendations of TSF, working in collaboration with national organisations could significantly enhance the provision of resources available to schools and teachers. Perhaps a programme such as *We Make Music* could become a national benchmark for schools, enabling consistent requirements in the concepts taught at each stage of CfE and with a range of resources that schools could use to underpin the theoretical aspects of Music education.

While having a bank of set of pre-existing resources may lead to questions surrounding the enhancement of ‘subject mastery’ for NQTs, from the interviews conducted it is clear that the participants felt that having the opportunity to ensure their own knowledge was secure was the first step to allowing them to feel empowered to teach Music on their own. The raising of their self-efficacy in terms of Music is then likely to see them develop their confidence in teaching Music, which will lead to them developing their own knowledge and understanding and ultimately their ‘subject mastery’ of Music.

This research has shown that one potential solution to enabling teachers to develop their skills and increase their confidence in teaching Music is to work alongside experienced subject specialists in the early years of teachers’ careers. However, another worthwhile experience to increase teachers’ confidence in teaching Music is to share effective practice and participate in collegiate working with other primary colleagues. Opportunities to share ideas and resources can support and develop practitioners’ knowledge and understanding. This is another area where more experienced practitioners could support early-career teachers. As will be discussed in the following section in relation to CLPL, support networks both within the school setting and wider can provide resources and pedagogical support for teachers of all career stages.

Theme 3 - Career Long Professional Learning

As the focus of this research is to examine the impact that CLPL can have on enabling generalist primary teachers to feel more confident in teaching Music this is an important

theme. Considering again the theme highlighted in Chapter Four, sharing effective practice between colleagues can have a positive impact on both teaching and learning. Education Scotland (2020b) suggests six key areas which supports highly-effective practice, statement four states:

High-quality professional learning is building teachers' and practitioners' confidence and increases their skills in assessment of learners' progress (Education Scotland, 2020b:5).

The report continues by suggesting that teachers who engage in collaborative working will potentially see an improvement in the teaching and learning in their classroom:

Through effective collaboration and participation in career-long professional learning, staff have a clearer understanding of the social, economic and cultural context of the school community. This is increasingly being used well to guide whole-school assessment approaches and inform improvement and change (Education Scotland, 2020b:18).

While the participants accepted that they had positive attitudes towards Music and most felt that they were competent in teaching it, a number of them said that colleagues who were not as confident in teaching Music often shied away from it due to lack of experience at ITE and lack of further accessible training. As previously discussed, CLPL is an integral part of continued registration with the GTCS. Currently teachers in Scotland are expected to undertake 35 hours of professional learning per year to maintain a current registration. Opportunities for CLPL should be progressive, coherent and high-quality (Scottish Government, 2019a). The IPCPT report also states that the education system should:

Support the teacher's career development and for the role of the teacher to support the system to the benefit of children and young people (Scottish Government, 2019a:6)

This further strengthens the argument for CLPL to be an integral part of professional development, enabling all teachers to advance their own knowledge, skills and understanding in all curricular areas to provide children and young people with 'the highest possible standards of learning and teaching' (Scottish Government, 2019a:1).

Looking at a range of CLPL opportunities a number of themes emerged from the interviews. A number of areas where training could potentially be accessed were:

- In school training,
- Local authority training,
- National training – including provision offered by the national companies,
- Support networks,
- Emergence of online CLPL opportunities.

In addition to ‘formalised’ CLPL training, there is also the opportunity to share effective practice through networks and these will all be discussed in this section. As has already been discussed, the opportunity to work alongside experienced teachers in a team-teaching role is one area that participants found most useful in supporting their own subject development. While CLPL is an integral part of teachers’ careers participants universally commented that there was distinct lack of high-quality CLPL opportunities apparent at both a local and national level for Music. The lack of CLPL training is clearly a limitation to providing teachers with the confidence, knowledge and skills to teach the Music requirements for CfE.

Opportunities for CLPL training

Recommendation 3 - Teacher education should be seen as and should operate as a continuum, spanning a career and requiring much better alignment across and much closer working amongst schools, authorities, universities and national organisations (Donaldson, 2011:85).

Recommendation 31 - Early career teachers should continue to benefit from mentoring beyond induction. Additional support should be provided by senior managers within schools and local authorities to ensure appropriate progression as part of the CPD and PRD process (Donaldson, 2011:95).

Recommendation 33 - The balance of CPD activities should continue to shift from set-piece events to more local, team-based approaches which centre around self-evaluation and professional collaboration, and achieve an appropriate blend of tailored individual development and school improvement (Donaldson, 2011:96).

Recommendation 42 - Teachers should have access to high quality CPD for their subject and other specialist responsibilities (Donaldson, 2011:99).

Recommendation 43 - National strategies need to be developed to prioritise and address areas within the curriculum where evidence, such as from national and international benchmarking or inspection, shows that there is a particular need to improve learning, teaching and attainment (Donaldson, 2011:99).

CLPL is discussed at great length in TSF. The report states that: all teachers, regardless of experience, should be undertaking professional learning. The report comments that teachers, whether new to the profession or not, should have a full understanding of the knowledge and skills that are required. It also discusses the need for ‘planned progression in learning for each teacher’ (Donaldson, 2011:67) and that these professional learning opportunities should include subject content knowledge and skills. It refers to the need for ‘time and opportunities’ (Donaldson, 2011:67) to be built into the structure of teaching to develop and sustain and culture of professional learning for all teachers. However, this research highlights an emerging theme that these opportunities do not exist for all subject areas. The IPCPT report (Scottish Government, 2019a) has identified this as a weakness in CLPL provision and in the report and Recommendation 2 states:

A career pathway should be established for specialist roles in curricular, pedagogical and policy delivery (Scottish Government, 2019a:7).

The report continues to state that:

There should be formal recognition of specialist roles in curricular, pedagogical and policy delivery, through the establishment of a new post entitled Lead Teacher (Scottish Government, 2019a:7).

CLPL, or CPD as it has also been referred to in Scottish Education, has been an integral requirement of teaching since the publication of the McCrone Report (2000). This report modernised the teaching profession in Scotland by creating a new professional agreement for teachers which stipulated the number of contact teaching hours, the requirement for CPD by teachers and a refreshed career structure. While CLPL (or CPD) has been a professional requirement since 2000 there are still concerns around the provision and quality of the opportunities. TSF (2011) states:

Scotland is not alone in needing to improve the quality, relevance and impact of CPD. Across the world, there is concern about the impact of CPD and teacher quality on outcomes for young people (Donaldson, 2011:67).

The OECD reports (2007, 2015a) note that professional learning should support the quality of learning and teaching in the classroom. However, within Scottish education there is a vast range of CLPL opportunities open to teachers which have varying degrees of impact on teaching and learning. For example, TSF states the types of professional learning in

which practitioners were engaging for the year prior to the report included a small percentage of further or online study, with the majority of teachers engaged in professional reading, peer observation and sharing of good or effective practice. The IPCPT report (Scottish Government, 2019a) states that:

Every teacher is entitled to support from the education system for their career progression...to access high quality professional learning opportunities (Scottish Government, 2019a:13).

When discussing professional learning opportunities, the participants stated that they found team-teaching and shadowing specialist Music teachers beneficial in terms of the impact on their own teaching and learning. This agrees with the Education Scotland (2020) findings that collegiate teaching can enhance and effect change in professional practice supporting the argument for Lead Teachers, both in school and within local authorities as proposed in the Scottish Government report (2019a). This therefore leads to an important discussion about the types of CLPL training available to early-career teachers.

In-school training

In line with TSF, the in-school training that participants spoke of seemed to be of high-quality and, because it was situational training, participants could see the direct benefits to the pupils in terms of teaching and learning. Mentoring has already been discussed in the earlier section; however it is important to reiterate that the participants spoke of the benefits of working alongside other colleagues. This supports TSF's suggestion that:

CPD is most effective when it is 'site-based', fits with an existing school culture and ethos, addresses the needs of different groups of teachers, is peer-led, collaborative and sustained (Donaldson, 2011:64).

This type of training provides early-career teachers with the opportunity to plan and implement lessons alongside experienced colleagues, allowing them to develop their knowledge and skills in Music as well as benefiting from understanding the underpinning pedagogical theory. It also allows early-career teachers to attempt possibly more challenging activities knowing that there is another teacher there to support them in the delivery. This type of CLPL also supports knowledge exchange between teachers, sharing effective practice. Experienced teachers will have been able to reflect on what activities work best with pupils and, as reflective practitioners, will have been able to examine which

elements of practice best support teaching and learning in the classroom. Recommendation 31 states that mentoring by more experienced teachers is beneficial to the development of early-career teachers and that this is something that should be supported by schools and SLTs. In line with TSF the IPCPT report (Scottish Government, 2019a) supports the sharing of good practice between Lead Teachers and colleagues to enhance teaching and learning.

Education Scotland proposes the use of HGIOS 4 as a way for schools and teachers to reflect and evaluate their own practice. HGIOS 4 is designed to allow teachers to ‘engage in evidence-based analysis of what is working well and what needs to improve and have greater positive impact on learners’ (Education Scotland, 2015:9). This self-evaluation tool allows for teachers and schools to continually reflect and evaluate not only what works well in the classroom, but why this is. As stated in the Education Scotland (2020b) report this allows practitioners to enhance their own practice while also having a positive impact on the learning and progress of young people. Collegiate working, reflecting on practice and using the indicators of highly effective practice as set out by Education Scotland, therefore allows for the sharing of what works well in the classroom and the pedagogy that supports it. TSF Recommendation 33 discusses the benefits that professional learning can have on teaching and learning when it is married with self-reflection, evaluation and professional collaboration. Considering HGIOS 4, these features also strengthen and develop highly effective practice which, as stated earlier, are likely to have a greater impact on the learners in the classroom.

Participants recognised that sharing practice in a collegiate way with school colleagues had the potential to support and develop their knowledge and understanding of subject areas. However, this has been challenging during the COVID-19 pandemic as restrictions mean that in-person staff meetings have moved online and moving between classes has been restricted. A number of participants who have recently completed their probation year spoke of limited opportunities to work collegiately. Essentially teachers in their second year of teaching have only had just over six months pre-COVID-19 to engage with colleagues in this way. As opportunities to share good practice have reduced, many participants are now looking to wider networks to share practice and resources and these will be discussed later.

Local authority provision

Since the publication of the McCrone Report (Scottish Executive Education Department, 2001), local authorities have taken a greater role in the professional learning and training of teachers. The introduction of compulsory CPD for teachers meant that local authorities are able to monitor how staff were engaging in learning, and to support them in their learning needs by offering appropriate courses and training. More recently, most local authorities have formalised training portals which allow them to centralise the training diary and administration of the courses. In theory this should make finding and registering for local authority CLPL training much easier, however throughout the interviews a number of participants said that they had been unable to find any Music training on local authority portals. Looking to TSF and reviewing the recommendations, there is a direct link between Recommendation 33, highlighted in the previous section, and Recommendation 43 which looks at national strategies ‘to improve learning, teaching and attainment’ (Donaldson, 2011:99).

Professional learning provision is often targeted towards local or national priorities in education. The NIF, published annually by Scottish Government, supports raising attainment by focussing on six drivers including school leadership, parental engagement and teacher professionalism. Currently the NIF prioritises Literacy, Numeracy and Health and Wellbeing, in particular aiming to close the poverty related attainment gap. The findings from this research indicate that these areas are the ones where most CLPL training is provided, particularly at local authority level. Many participants stated that they had been encouraged to attend courses and training in these areas. However, it is worth remembering that curriculum areas like Music, can also be used to support young people’s Health and Wellbeing, as discussed in Hallam (2010) for example. CLPL should not focus on a narrow range of curricular areas but should span the range of the CfE curricular areas which would holistically support pupil wellbeing.

One area where there is a national strategy that could support CLPL provision is through the YMI provision in local authorities. YMI is targeted at primary schools where its main purpose is ensuring that all children have access to a year’s high-quality music-making before the end of primary school in the form of 12 hours of quality Music experiences. As such, YMI could work closer with primary schools to ensure that teachers can also benefit from enhanced access to Music. Local CLPL could be supported by the YMI provision, as

that exists in every local authority in Scotland. Using the YMI to enhance the knowledge and skills of teachers through CLPL and working collegiately with YMI colleagues would widen the impact across the school stages and support music-making within more classrooms. Again, the research revealed that some participants had the opportunity to access training offered by YMI. DG1U spoke about opportunity to work in class with the YMI lead and others spoke of attending training in resources, for example Charanga was mentioned by many participants, provided through YMI funding.

From personal experience, the researcher has found that offering CLPL courses which are provided over a number of sessions, rather than one-off training, results in a higher level of attendance from teachers. As YMI provides funding for a whole year, there is potential for an extended programme of CLPL. This was an issue highlighted by the participants of this research with many saying that if parents arrived at the end of the school day or another situations arose, it would result in them missing the training session. Participants also commented that attendance at courses is often offered to the teachers who have an existing interest in Music, meaning that sometimes other teachers are not able to attend, particularly when there is a cost involved. Linking ongoing YMI support with CLPL opportunities would potentially mean that more teachers could access support therefore improving the learning and teaching within their classrooms.

In addition to this, with the creation of the RICs in Scotland, there is a greater potential for partnership working across neighbouring authorities. As will be discussed later in the online CLPL section, there is now the opportunities for local authorities to come together to work more collectively. One of the drivers in selection of participants for this research was to look at how Music CLPL was provided in the four different local authorities but also across the South-West RIC as a whole. It was hoped that by investigating the current CLPL provision, potential ways of working together to support all primary teachers in this geographical area might be identified. The Ayrshire local authorities have a history of collegiate working: until 1996 the Ayrshire regions were all part of one authority. However, the size of Dumfries and Galloway means previously RIC-wide joint CLPL training has had significant travel considerations. The increase in online CLPL delivery has now potentially provided an opportunity for collegiate working that could be developed. The larger size of the South-West RIC in relation to the individual local authorities would enable facilitators to perhaps specialise in one area, while giving primary teachers the opportunity to develop their knowledge and skills across the various strands of Music

education and across different ages and stages of the curriculum. An impact of COVID-19 is the increased use of online platforms to offer training, which has accelerated TSF's Recommendation 40 regarding its use.

National provision

Extending Recommendation 43 further, there are a number of other potential ways to support teachers through national CLPL provision. Education Scotland, the body responsible for supporting improvement in education, publishes guidelines and support materials but does not offer training directly. It has however, recently supported MEPG in the creation of Music resources aimed at both primary and secondary education, including the *Singing to Learn, Learning to Sing* resource launched in 2018. Produced to promote singing in the classroom, the resource is free for all primary teachers in Scotland and features a number of training videos and free song resources for teachers to try.

Music education in Scotland benefits from being in a small country. The MEPG group has over 50 partner organisations, from local authorities to organisations supporting teachers' development in Music like the SAME and all the national companies, for example the Royal Scottish National Orchestra, Scottish Opera and the Scottish Chamber Orchestra. The national music companies have education outreach programmes which often provide CLPL training for teacher's; often this is connected to performances or workshops that will be delivered in school. Owing to COVID-19 a number of the national companies have looked to engage their audience with online concerts, activities and workshops. These resources can be used by teachers in classrooms to enhance the teaching of Music. Organisations like MEPG and SAME have also been producing and sharing training webinars over the course of COVID-19 to engage and support teachers.

Participant DG5P spoke about National Youth Choir of Scotland (NYCoS) training that they undertook before entering their probationary year. While the participant spoke of how beneficial this was to their own subject development, this was an additional training course that the participant undertook in their own time and at a cost. Other participants also spoke of accessing Music training from external providers, but again in their own time and at personal cost. It should be noted that while this sort of CLPL training can support elements of music-making, it often does not make the pedagogy behind the learning specific. Typically, they provide a wide range of activities that classroom teachers can use, but they

do not always address the learning intentions and pedagogy of the musical activities. Participants commented that having a resource bank of activities, underpinned by pedagogy would enable them to have the confidence that they were teaching relevant lessons which were appropriate in content and progression. Participants said that having ‘ready-made’ resources from an organisation like Education Scotland would support their teaching of Music in the classroom. There is perhaps the opportunity for the national organisations to work collaboratively with organisations like SAME, which consist of both primary and secondary teachers, to ensure that the resources are underpinned with suitable pedagogy for teachers.

Support networks

Collegiate working and professional learning communities have become more commonplace in recent years. In particular this has led to a sharing of good practice and resources on wider platforms to support practitioners. Currently there are numerous Facebook pages for primary education. The most popular of these is the Scottish Primary Teachers Facebook page with over 30,000 members; although the recently established Primary Music Teachers Scotland Facebook page only has just 300 members⁴. Such pages give the opportunity for teachers to share resources, lessons and connect with other teachers from not only Scotland but around the world.

When asked about support networks almost all participants said that they were members of Facebook groups, in particular the Scottish Primary Teachers page. However, when asked about any Music specific networks, none of the participants had joined the Primary Music Teachers Scotland page or were aware of these types of pages. While Facebook pages can provide a huge resource bank for teachers, the large number of resources often require teachers to evaluate the resources as not all will be appropriate. Participants spoke about how, with so many different curricular areas to teach, spending time on individual subjects can be restricted.

In addition to Facebook networks, participants were asked about other support networks that they were aware of. Only a few participants had heard of organisations like SAME who support all teachers to teach Music in their class. Several of the participants who currently have Music delivered by a Music specialist acknowledged that they had not

⁴ Numbers accurate as of December 2021

looked for support networks like this as they had no need to look for resources or support; others were just unaware that such networks existed. A number of participants said that they would be interested in learning more about the existing support networks and that perhaps the profile of such networks needed to be raised to ensure that teachers know that they exist. The numbers highlighted above would certainly suggest that in comparison to general primary teacher networks, the uptake for a Music specific one is small.

When asked about the online training opportunities that have been offered by organisations like SAME, only a few participants knew that there were any. As mentioned, most participants were unaware of the existence of networks like SAME which again could suggest that subject-specific networks like this are considered to be more relevant by subject specialists and secondary teachers rather than providing support for primary classroom teachers. A number of participants suggested that publicising these opportunities through the more popular networks might be a way to raise the profile of the smaller networks and target a wider audience. Reflecting on how these networks could reach a wider teaching body, and in particular newly qualified teachers, a more collegiate approach would undoubtedly help. For example, MEPG have a monthly newsletter highlighting what resources and support they are able to provide. However, while this newsletter is disseminated through partner organisations, if it was able to be shared with all schools and teachers it would provide a useful first stop for teachers looking for external CLPL opportunities. Looking to the future, post-lockdown, there are now opportunities for all teachers to engage in CLPL opportunities beyond their own location. The next section will investigate how the current pandemic has potentially changed CLPL delivery.

Change in CLPL delivery due to COVID-19

TSF's Recommendation 40 suggests that online professional learning opportunities should exist for all teachers. Until recently this is an area of provision that was limited and underutilised.

Evidence from our teacher questionnaire indicates that the least effective forms of CPD, albeit by a relatively small margin, are perceived to be online provision and teacher research (Donaldson, 2011:73).

However, with the global pandemic forcing schools to close their doors and operate online, Scottish education has seen a dramatic change in models of teaching and learning. As

highlighted in Chapter Four, teachers are now engaging in online learning with the pupils in their classes. During lockdown, lessons have been taught through a variety of online platforms including Microsoft Teams and Google Classrooms. Live lessons have allowed teachers to engage with pupils at home and blended models of lesson delivery are being used across Scotland. The Scottish Government has spent over £200 million (Scottish Government, 2021) over the pandemic to equip schools with additional teachers and technology to enable young people to engage with learning and teaching while at home. During the first lockdown in 2020 teachers were required to develop their own ICT skills to deliver online lessons. However, in addition to this, there has been a dramatic increase in the number of CLPL webinars and online training events to support staff to develop not only their own ICT skills but also in relation to teaching the curriculum using technology.

Participants who were teaching before COVID-19 stated that in the past they had benefitted from collegiate working and team teaching across curricular areas. However now with children and teachers in ‘bubbles’ to limit any possible spread of infection this is now an area of CLPL that teachers cannot participate in. Moreover, staffrooms are limited in the number of people allowed in at any one time, and with staggered lunches and breaks, even professional dialogue in person with other colleagues is reduced.

The interviews for this research were conducted in the Autumn terms of 2020, so after the first lockdown, but while bubbles and social distancing were still a requirement in Scottish education. As a result, participants were able to discuss the online CLPL opportunities that they had been engaging with. Online training is an area of CLPL that before COVID-19 was not commonplace, however the participants were very positive about the potential that it may now be able to provide. While participants said that the lack of collegiate support from within their own establishments was something that they missed, they stated that with the increased use of Microsoft Teams and Google Classroom they were now able to connect with colleagues from the wider local authority and further afield. EA1U commented that they were able to join a Teams page for Primary 1 teachers which was enabling them to share ideas more widely than just their stage partner in school. Participant EA3P mentioned being able to attend virtual Benedetti Sessions which supported them in their classroom music-making. These online sessions included primary colleagues from across the UK also providing opportunities for professional dialogue and sharing of effective practice.

While the global pandemic is not a situation that could have been foreseen, it has boosted Recommendation 40, making online training now an integral part of CLPL. As mentioned, many participants now felt that utilising online training allowed them to engage more in collegiate working, while also accessing CLPL opportunities that would not normally be available to them due to distance or time. Referring back to the networking discussion, online CLPL will also provide the platform for early-career teachers to be involved with support networks in all curricular areas, not just Music, throughout the local authority, RIC and perhaps wider to national groups. Online CLPL and membership of online support groups provides ‘professional learning communities which support and challenge one another around agreed areas for improvement’ (Donaldson, 2011:66).

Looking to the future and embracing TSF’s view that CLPL should build on the foundations established at ITE, it would become feasible now for teacher educators to be involved with planning and presentation of subject specific training beyond initial training. Online CLPL could essentially be delivered by ITE providers for NQTs probationary year; or perhaps this could be done in collaboration with the RICs close to the universities to ensure that all early-career teachers are benefitting from the same training. This could also link with the *We Make Music* initiative that MEPG has put forward to the Scottish Government which proposes a consistent and appropriate approach to Music education within primary education.

Another direct benefit of online CLPL, is that most platforms record the session as they are being presented. This further supports practitioner development as resources and training can be accessed after the initial training. A number of the participants commented that while any CLPL opportunity was good, they had often come away from a one-off training session and had subsequently forgotten elements. This leads to an interesting discussion around how adults learn best. As mentioned in Pappas (2013) and InstructionalDesign.org (2021), how adults learn is often driven by different factors than children’s learning. Knowles puts forward the theory of andragogy: that adults learn best when they are interested in the subject and it has relevance to their professional life and they can experience the learning (Pappas, 2013; InstructionalDesign.org, 2021). While online CLPL can reduce the experiential elements of professional learning, recorded training allows teachers to engage with the learning, try the activities and then revisit the training. Participants said that being able to access training materials at a time that was convenient to them also made the CLPL more beneficial to them.

In summary, perhaps the move towards online provision will drive more opportunities for teachers to engage with CLPL to support their own professional learning. Looking to the future, the potential to expand learning networks and develop shared resources beyond learning communities or local authorities is something that potentially brings benefits to all teachers.

Additional Emergent Theme - Learning from other education systems

The final consideration from the interviews was put forward by two participants who had previously worked overseas in other education systems; one in the Middle East and one in Italy. In both of these education systems Music in primary schools was taught by specialist teachers. The Middle East school was private and followed a model similar to one already described in South Ayrshire where pupils are taught specific subjects by specialists. However, the participant who worked in Italy had experience of an alternative approach to teaching and learning, one that also has been put forward in TSF. As highlighted earlier in this chapter, TSF had suggested that specialisms should be encouraged within schools. In Italy, where participant SA2U had previously worked, a group of teachers were responsible for teaching individual subject areas from the equivalent of Primary 1 through to Primary 5. Each teacher would normally have three subject areas that they would be responsible for. This group of teachers would collectively teach every class, meaning that over the five years in primary school they had established excellent relationships with the pupils in all years. SA2U spoke of the benefits that this brought about for teaching and learning. Not only were all of the teachers' specialists in their subject areas, and therefore also engaging with relevant CLPL opportunities and training, but they were also able to provide a progressive and coherent curriculum for pupils.

In contrast, a number of the participants spoke of the challenges in teaching Music in later stages of Scottish primary school, as often there is no coherent Music strategy and often Music will not be taught regularly or consistently across the stages. Having primary teachers teaching specific curriculum areas across multiple years, as is the situation in Italy, would, perhaps, enable teachers to develop and build on pupils' knowledge and understanding of Music from early years to upper primary school. While this may be feasible in some schools in Scotland, to be considered nationally would require a change in

educational policy and professional mindset at Scottish government level as there is currently no requirement for primary teachers to have any subject specialism. There would also need to be a change at ITE level to ensure that training was appropriate and of sufficient rigour to give trainee teachers the knowledge and skills to enable them to feel confident in leading specific curriculum areas. However, this change to teacher specialisms would undoubtedly impact on children's learning and support the raising of attainment. This would also potentially be in line with TSF's view of potential teacher training models where training could be 'replaced with degrees which combine in-depth academic study in areas beyond education with professional studies and development' (Donaldson, 2011:88).

Concluding Remarks

In conclusion, this chapter has sought to investigate and analyse in more detail the themes that emerged from the data collected. Donaldson (2011) set out a wider range of recommendations which could enhance and develop teacher education in Scotland. However, the findings from this research would suggest that while there has been an attempt to move forward in teacher education, a decade after the publication of the report there is still work to be done. As shown in the discussions, teacher confidence and self-efficacy in Music is still one of the significant barriers to teachers engaging with Music. Unfortunately, the lack of provision of Music in general in ITE is undoubtedly a contributing factor. Discussions from participants would suggest that Donaldson's proposal that teachers gain a solid foundation in knowledge and skills in all curriculum areas during ITE is still not being realised. While the lack of provision is not limited to Music in ITE, it is important that the value of Music is considered when allocating time in ITE courses. It is important to teach the knowledge and skills associated with Music, it is also important to teach the value of Music to share the wider impact that the inclusion of Music within the wider curriculum can bring to teaching and learning.

Examining the discussions surrounding CLPL opportunities it is clear that this is an area which has failed to reach the potential that TSF sets out through the recommendations. A number of issues may be responsible for this; lack of funding, changing priorities in terms of raising attainment or lack of time. It would be easy to suggest that Donaldson was merely being overly optimistic in his recommendation however as a nation who boasts of their educational history there should be a desire to ensure that our education system

continues to be world class. TSF talks about all teachers seeing themselves as potential mentors. Curriculum restructuring, as Priestley and others suggest, using the RICs to provide opportunities for experienced teachers to share their knowledge and skills with others would potentially improve the quality of teaching and learning in the classroom and therefore improve the learning experience for the pupils. The IPCPT report into teacher career pathways (Scottish Government, 2019a) emphasises the opportunity to create high-quality, progressive CLPL opportunities for all staff. Lead Teachers in schools and local authorities could provide effective, on-going practical support to teachers to develop confidence as well as solid knowledge and understanding of the curriculum requirements for Music at Early, First and Second Levels. In addition to this we have the developing potential for CLPL training as a result of COVID-19. The increased use of technology to support teaching and learning has also opened up opportunities to look outside of our schools and local authorities to enable new connections and wider sharing of good practice. Ensuring that teachers are highly skilled, confident education practitioners will ultimately support the teaching and learning within the classroom, raising attainment and achievement for all.

The next chapter will consider the findings and data analysis and provide recommendations which, if implemented, would provide support and develop early-career teachers subject knowledge in Music.

Chapter 6 – Recommendations and Conclusions

Introduction

This chapter presents a summary of the research undertaken and will include recommendations and conclusions for policy and practice. The chapter will also consider the limitations of this research, including the impact that the COVID-19 pandemic has had on the research methods, and its influence on the subject area, especially in terms of CLPL provision. Finally, considerations will be made for future research opportunities to explore in greater depth some of the areas highlighted in the recommendations.

The research was a small-scale study focussing on one RIC area in Scotland. This area was chosen as the researcher currently works within this area; the researcher believes, however, that the finding from the study have the potential to be replicated across Scotland. Participants had a mixture of undergraduate and postgraduate experiences and early-career CLPL opportunities which again are likely to be similar to other NQTs across the country.

Research Question and Aims

This research sought to investigate ‘To what extent do Career-Long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom’. As stated in Chapter One, the researcher chose the subject area as they are responsible for supporting primary classroom teachers to teach Music in their local authority. As such, this research provided the opportunity to investigate in more detail what generalist primary teachers’ experiences were in relation to their development of knowledge and skills. Gaining this understanding will allow the researcher to provide high-quality, effective CLPL opportunities and in-class support for teachers.

Within this research question the researcher aimed to address two issues:

- 1) is there a greater need for support in subject areas, for example Music, to support subject mastery in primary education,

2) if education practitioners do not feel confident in their own skills and abilities, how does this translate to what happens within the classroom?

The research focussed on the confidence of early-career generalist primary teachers within the first five years of their teaching career. For consistency the research sub-questions and overarching research question have been considered and detailed from ITE through to early-career professional learning. The table below highlights the research questions, the themes that emerged from these and where these have been discussed in greater detail.

Research question and sub-questions	Emerging Themes	Research question is addressed
Is there a greater need for support in subject areas?	Impact of ITE provision on early-career teachers	Page 121
	ITE training led by non-Music specialists	Page 122
	Disparity of time allocated to Music in ITE	Page 124
	Early-career practice	Page 126
	Impact of working with Music specialists	Page 132
How does practitioner confidence impact on practice?	Impact of own musical identity	Page 129
	Developing confidence	Page 131
	Knowledge and skills	Page 132
To what extent do CLPL opportunities enable non-specialist primary teachers to teach Music	Lack of CLPL opportunities	Page 141
	Support networks	Page 148
	Potential impact of collegiate working through the RICs	Page 149

Table 6: Themes and the link with research questions

Summarising the Literature Review

The Literature Review examined the current studies and writing on the research area. In brief, the chapter was divided into two sections. Part 1 examined the importance of ‘subject mastery’ and subject knowledge and understanding in primary education. The introduction of CfE has changed the curriculum from the 5-14 Curriculum which preceded it, and was intended to be quite prescriptive, to one that is intended to be more pupil-led. This experience and outcome-based curriculum aims to support learners throughout their education to fulfil the Four Capacities of CfE and develop their personal and social skills to enable them to become future well-rounded, responsible citizens. Through CfE ‘subject mastery’ is important to provide pupils with the widest range of learning opportunities which can motivate and engage them in all areas of learning. As such, it is important that teachers are capable of and confident with teaching the range of subject areas and associated knowledge required of them within the curriculum.

Considering the second aim of the research, the literature relating to teachers’ lack of confidence in their own abilities in Music was examined. The literature supported the idea that teachers who have a positive view of their own musical identity are more likely to be more confident to teach Music in the classroom. Musical identities are shaped by our own experiences growing up, our musical environments and the opportunities that are gained as music lovers. However, it was shown that people often relate their musical identity to their ability to sing or play an instrument, rather than the enjoyment they take from music. This perception of ‘musical identity’ was shown to impact on confidence and self-efficacy in the classroom. The studies and literature reviewed suggested that generalist primary teachers who had the opportunity to learn, observe and work alongside experienced specialist teachers often developed their skills and knowledge to enable them to have the confidence in the teaching and learning within their own classroom.

While the research aims are considered in the initial section of the Literature Review, placing the research within the context of Scottish education is also essential. As such the second section starts with a brief global overview of teacher education and development before focussing on Scotland. *Teaching Scotland’s Future* (Donaldson, 2011) was published in 2011 and as the most recent publication on teacher development in Scotland, TSF was chosen as the ‘lens’ through which this research would be viewed. TSF was commissioned by the Scottish Government and put forward 50 recommendations for

teacher development with a focus on supporting teachers to enhance their knowledge and skills to support raising attainment across education. In addition to TSF, critical consideration was given to insights arising from the NIF which is published annually and evaluates teaching and learning in Scotland. In recent years this has provided a renewed emphasis on teacher competence to enhance learning experiences for the children and young people.

The Literature Review examined Music education in Scotland, specifically highlighting the *What's Going On?* report from 2003 and its recent update *What's Going On Now?* (2019). The reports demonstrate the development in Music education since 2003, however, they highlighted that more needs to be done to support Music education in schools, in particular primary. As primary teachers in Scotland are currently trained to be generalist primary teachers, the Literature Review considered other areas where subject specialists, like the researcher, can offer significant support. Examining the current writings and research on the importance of subject mastery, knowledge and understanding, and confidence of early-career teachers was essential to provide a secure foundation from which to undertake this research. In addition to this, recent publications including the IPCPT report (Scottish Government, 2019) and the OECD (2021) report *Scotland's Curriculum for Excellence: Into the Future* have considered the impact of high-quality career opportunities for teachers while highlighting the importance of collaborative working and the place of RICs in supporting CfE. The OECD Report (2021), although only recently published, has already potentially initiated changes to Scottish education policy and practice, most notably with the Scottish Qualifications Authority. While not the subject of this research it will be of interest to monitor the changes that this report may bring about.

Summary of Findings from the Empirical research

The purpose of the study was to investigate 'to what extent do Career-Long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom'. This primary aim of the research was further supported by two sub-questions which examined the need for support in subject areas and how teachers' confidence impacted on classroom practice. A number of emerging themes was presented in Chapter Four: ITE provision and Early-Career practice, Subject Mastery and CLPL opportunities. These themes fall broadly within the research questions posed.

ITE Provision and Early-Career Practice

Examining the findings through the lens of TSF has allowed the researcher to consider the effectiveness of teacher education from ITE into early-career experiences. Recommendation 12 is, for the researcher, one of the most relevant recommendations:

Increased emphasis should be given to ensuring that primary students have sufficient understanding of the areas they are expected to teach (Donaldson, 2011:89)

The focus of TSF was to review teacher education in Scotland from ITE to career-long learning. Teacher education is important to ensure that classroom practitioners are knowledgeable and confident with the curricular areas which they teach. As has been shown earlier, Music is one curricular area where generalist primary teachers are often lacking in confidence.

Impact of ITE provision on early-career teachers

The findings of this study suggest that NQTs often feel less confident to teach areas of the curriculum that they believe they lack knowledge and skills in. This is not solely restricted to Music, however when speaking about their ITE provision the vast range of experiences which participants have had has clearly impacted on the level of understanding that the participants believe that they have. A number of participants said that they felt that while they were able to facilitate and teach Music at Early and First Level, they would be reluctant to teach beyond this level as they perceived that they did not have the necessary musical knowledge and skills. A number also mentioned that while they had received interesting music workshops at ITE the content was essentially a 'here's one I made earlier' set of activities that participants could lift and use in their own classrooms but the pedagogy behind the activity was unclear or not explained often leaving the participants with a lack of understanding as to what and why they were teaching that particular activity. From further discussion with participants several factors may be significant here, the disparity of time allocated to Music in ITE and that this training was often led by non-Music specialists.

Disparity of time allocated to Music in ITE

Subject support begins at ITE and the disparity between the Music inputs in the different university courses is significant in terms of preparing new teachers for teaching the full curriculum. While TSF suggests that students should have ‘sufficient understanding’ of the curriculum, participant interviews indicate that this would appear not to be the case. Participants highlighted the lack of time afforded to Music during ITE in comparison to other subjects. Postgraduate participants felt that this lack of subject specific time was emphasised by the reduced timescale of the course. This led participants to comment on the perceived ‘importance’ of Music in comparison to curriculum areas like Numeracy, Literacy and STEM.

ITE training led by non-Music specialists

The participants attended three universities across four different campuses. From discussions it became evident that only two of these universities had Music teachers delivering the ITE workshops. As stated in the analysis the GTCS state minimum requirements to teach subjects in secondary education, however it would appear that the same parity is not shown to pre-service primary teachers. It is therefore worth noting that training by non-Music educated professionals could potentially lead to this lack of depth in pedagogical knowledge by pre-service teachers.

Early-career practice

Subject support in relation to CfE was discussed by participants who stated that having more information about what and when to introduce elements into the musical curriculum would be beneficial. Although CfE contains benchmarks to structure teaching and learning, these are felt by the participants to be too vague for the Expressive Arts. Generalist teachers often do not have the sufficient knowledge and understanding in the pedagogy of Music to enable them to feel confident interpreting these benchmarks. This particular finding echoes the findings in the OECD (2021) report in relation to ‘the absence of clarification on what is expected in terms of knowledge as part of the learning process’ (OECD, 2021:46). One additional issue surrounding subject support related to resource specific CLPL opportunities. Often creators and publishers of resources provide CLPL training on the resource, however again there is often a lack of detailed pedagogy for

teachers to enable them to fully understand what and why they are teaching lessons or musical concepts; further supporting the OECD finding.

Early-career practice and impact of working with Music specialists

Examining further the need for subject support led to the emerging theme of ‘subject mastery’. Reflecting on existing literature and discussions about self-efficacy, participants who had the opportunity to work alongside primary Music specialists felt that this experience was invaluable to their own personal development when teaching Music. It was interesting to note that one participant referred to the experience as being ‘like gold-dust’. These types of professional learning opportunities support the findings of the Literature Review that when early-career teachers can work alongside more experienced colleagues they have the opportunity to develop their own knowledge and understanding while also having the opportunity to team teach which provides an enhanced teaching and learning environment for the pupils in the class.

Musical Identity and Confidence

While Donaldson’s recommendations are well-considered and appropriate, they provide a holistic and overarching set of recommendations which are generic across all education sectors. As such, Donaldson does not consider individual subject areas and how a lack of confidence in a particular curriculum area could impact on practice. Considering the second sub-question ‘how does practitioner confidence in Music impact on practice?’, as stated previously, teacher confidence is a significant factor on what happens within the classroom and a number of factors were highlighted through the research.

Impact of own Musical identity

One significant consideration is that of musical identity. As highlighted in MacDonald, Hargreaves and Miell (2002), Stunnell (2010), Hallam (2017) and Rickard and Chin (2017) musical identity is often seen by people as ‘how’ musical they are rather than having an interest or taking an enjoyment from Music. As such many participants discussed their musical identity in similar terms. A number mentioned that they did not consider themselves musical and downplayed their own abilities in music performance, rather than looking holistically at how they viewed music in their lives. This assumption of musical identity being related to how you excelled as a musical performer again led to participants

sharing that because they did not see themselves as ‘musical’ that this did impact on what they did within the classroom.

Developing confidence

Participants repeatedly spoke of a lack of confidence in their own knowledge and skills. While all participants were willing to teach Music, a number commented that while they would feel confident teaching Music to younger pupils and there was definitely a lack of confidence around teaching Music at CfE Second Level. This lack of confidence in subject areas is not unique to Music. Participant responses also included discussion of similar issues around confidence in Modern Languages, particularly in relation to the 1+2 Language initiative. Participants commented that as the language initiative was introduced over a number of years this had allowed them to introduce words and phrases in a structured and logical progression. However, new entrants into the profession have not benefitted from this staged approach and particularly those in upper stages encountered challenges in teaching and learning. However, the 1+2 Languages initiative is considered as a whole school approach and as such support in the form of colleague cooperation is often available. This seems in contrast to Music where several participants commented on the lack of a whole school approach which, in some cases, meant that teachers in more senior phases of primary school were in effect teaching musical elements and knowledge that pupils should have gained in Early and First level.

Within this research question the impact of knowledge and skills again became apparent. As these have been discussed in terms of ITE and early-career development within the previous section this research will now consider how knowledge and skills and confidence can be developed in through CLPL opportunities.

CLPL opportunities

‘To what extent do CLPL opportunities enable non-specialist primary teachers to teach Music?’ is the overarching research question. While it is important to gain an understanding of the foundations laid down in ITE access to high-quality CLPL opportunities is essential for teachers to be able to develop and expand their own knowledge and understanding of subject areas.

Lack of CLPL opportunities

CLPL opportunities can further develop teachers' knowledge and skills and TSF lists no fewer than five recommendations in relation to CLPL opportunities to enhance teachers' development. This research has found that there is a lack of Music specific CLPL opportunities for teachers to attend. Many participants spoke of the priority given to attending Numeracy, Literacy and STEM training opportunities with a number of participants saying that they had not been aware of any Music CLPL opportunities. Where CLPL opportunities had been taken they were either related to training on a specific resource or had been undertaken at personal expense to the participant. While several participants spoke of the benefits in attending in-depth Music training, they did comment that the cost was prohibitive to them attending such courses on a regular basis.

The importance of support networks

HGIOS 4 (2015) discussed the impact of collegiate working particularly in terms of sharing effective practice and developing teacher confidence, in particular the use of professional networks. It became evident from the interviews that a number of participants were unaware of local and national Music networks which could potentially support them. The Music Education Partnership Group (MEPG) is looking to change this with the publication of *What's Going On Now?* and the introduction of *We Make Music*. The latter is still at the pilot stage and will take some time to embed within the Scottish education system. However, it is hoped that, by raising the profile of Music education within Scottish education policy and practice, schools and teachers will be able to access these support networks with more ease.

Potential impact of collegiate working through the RICs

RICs are one network that could support teachers through developing collegiate working. Several participants commented that this was already happening in other subject areas and also at different primary stages where teachers are able to share and develop resources together. Considering recent publications in terms of curriculum reform and development utilising the RICs could provide the opportunity for teachers with a subject specialism within the RICs the opportunity to support colleagues throughout their local authority and RIC.

New opportunities for shared practice

In addition to the initial sub-questions and themes, other themes emerged from the COVID-19 situation. The pandemic resulted in a change in the way CLPL is accessed by teachers. Until recently most CLPL courses would have been in person and often at a cost to the school or individual. Given the impact of COVID-19 on online learning and teaching, it is perhaps unsurprising that this has also impacted on CLPL provision. The opportunities to engage with online CLPL training have increased dramatically meaning, that a larger number of courses are more accessible to teachers. In addition to this, recorded webinars have also become commonplace, allowing teachers to access CLPL opportunities at convenient times and places. Participants of this research commented that being able to revisit training, for example rewatching video presentations, has enabled them to develop a deeper knowledge and understanding of the subject of the CLPL.

Finally, an interesting finding that emerged from the data was in relation to other education systems. Two of the participants had spent time working in other countries where their experience of Music in the primary school was that it was taught by specialists. In one situation the school mirrored the approach of South Ayrshire and employed a specialist primary Music teacher who taught the class without the class teacher being present. In the other situation, the Italian system, teachers are responsible for three different curricular areas which they taught to each class in the school. This approach, as discussed in Chapter Five allows the primary teacher to focus solely on these subject areas and, as such, develop their ‘subject mastery’ in these areas. In addition, the participant mentioned that this enabled the teachers to deliver and develop their curriculum areas to pupils from the foundations of early primary and build on this over the course of primary school developing the pupils’ knowledge and skills in a progressive and coherent way.

The findings offered the researcher a wealth of information on the research question investigating the extent to which CLPL opportunities can support early-career teachers to teach Music.

Issues arising from the empirical study

The South-West RIC provided the researcher with a range of classroom Music provision to investigate. As the range encompassed in-class collegiate working, visiting specialists and local authority CLPL it is likely to be indicative of other local authorities and RICs around Scotland. The researcher is aware of a number of local authorities which maintain specialist primary Music teachers. In their capacity as YMI Co-ordinator however, the researcher is also part of a network of YMI lead officers who have shared similar experiences to the ones documented in this study. As such, while a definitive statement cannot be made, it is likely that the experience of the participants will be mirrored across the country.

By undertaking this study, the researcher has developed a greater understanding of the experiences of early-career teachers. This knowledge will enable the researcher to address the types of CLPL provided and impact positively on their own professional practice. As there is also an existing Scottish network of YMI Coordinators lessons learnt from this research will also be able to be shared to potentially support teachers in other local authorities.

Limitations of the empirical study

As with all research there were some limitations in relation to this empirical study. Firstly, the scope of the investigation was limited to one RIC. While exploring this RIC did allow for the investigation of a variety of different teaching models, it may still be that the results are not generalisable to the other RICs within Scotland. Indeed, the South-West RIC, while large geographically, is also one of the smallest in terms of number of local authorities. As such, it may be that larger RICs may have a greater number of resources at their disposal and therefore additional models of CLPL and teacher support could exist which have not been examined in this study.

Secondly, the number and selection of participants must be considered, particularly in relation to the variety of different voices represented. As discussed in Chapter Four – Presentation of Findings, the participants all responded positively when asked how confident they were in teaching Music (Figure 4, p.101). While the researcher ensured that

all teachers were given an equal opportunity to participate in this study it must be acknowledged that teachers who are disinclined to teach Music, or perhaps are less confident in it as a subject area, were reluctant to come forward to be interviewed. Through the researcher's own collegiate discussions, it has often been demonstrated that if people lack confidence, knowledge and skills in curriculum areas they can be less forthcoming and open about their experiences.

Finally, and possibly the largest limitation in relation to this study was the impact of COVID-19 on the research, particularly on the research timeline. Originally it had been hoped that the interviews would be conducted face-to-face, however restrictions on visiting schools meant that most of the interviews were conducted online, which required additional ethical approval. In addition to this the interviews, which were originally planned for Spring 2021 were delayed until Autumn 2021. The researcher had hoped that NQTs, particularly within their probationary year, would have volunteered, however with the interview schedule moved to the start of a new academic year this may have dissuaded probationer teachers, who would only have been teaching for approximately two months, to participate.

As the interviews were conducted using an online platform, this prevented the researcher from experiencing the human interaction and nuances that come with interviewing in person. As mentioned in Chapter Three, it is important to ensure that participants feel at ease during interviews and for the interviewer to be able to listen and engage fully with the participants experiences. While this was always the aim of the researcher, occasionally poor internet signal or connection delay led to slightly disjointed conversations. It is hoped that these delays and interruptions, while they may have affected the flow of the conversation, did not have an impact on the information that the participants provided. Despite these limitations, as online meetings have become commonplace due to COVID-19 it is hoped that the quality of information gathered was still invaluable to the study. The next section offers recommendations which the researcher believes could support teachers further enabling them to teach Music confidently in the primary class.

Implications of the Findings and Recommendations for policy and practice

The current Scottish Government pledged in their 2021 manifesto to support young people after COVID-19, including the abolition of instrumental Music fees and to:

Expand the successful Youth Music Initiative model...we will support children and young people from disadvantaged communities to access Music and realise their potential (Scottish National Party, 2021:63)

The current political climate, therefore, should be favourable to developments in Music education in Scotland. The fundamental aim of YMI is to provide all primary pupils with access to high-quality music-making. This can be done in partnership with other organisations or Music specialists to provide CLPL training for generalist primary classroom teachers and ensure that all music-making in school is of high quality.

This study has allowed the researcher to consider their own position with regard to the challenges that face generalist primary teacher and the type of CLPL opportunities that are most appropriate to support classroom music-making. In particular, the lack of training during ITE was the most surprising. As stated in Chapter One, the researcher also provides inputs to undergraduate and postgraduate students at one ITE establishment. The researcher has found themselves defending the amount of time that they provide training in their ITE establishment, however the bigger picture would suggest that these students are benefitting from an equitable share of time across curriculum subjects (particularly in the postgraduate course) and that this provision is also taught by a subject specialist. Understanding the experiences of graduates from other ITE establishments has allowed the researcher to reflect on the types of CLPL which might be required by staff.

Professional implications for the researcher

As a practitioner, this study has enabled the researcher to consider the different types and content of the training that is currently provided by them. As such the researcher has already created a number of online training videos on the basics of music notation and activities and has detailed the pedagogy behind the lessons. In addition to this they have also been integrated into the probationer welcome meeting, to allow them to share the details of the Primary Music Microsoft Teams page and will present a primary Music workshop for all probationer teachers in East Ayrshire. The Microsoft Teams page will

also be promoted by the Music leads in the other authorities in the RIC. While not looking to duplicate what other authorities are doing, it is hoped that this Team will eventually become a place where teachers can share resources and lessons that have worked well for them. It is also hoped that, as Teams can provide an online platform to offer CLPL, that there will be a regular CLPL training calendar which will complement the other YMI and primary music projects across the RIC.

As a result of this investigation the researcher's practice has been positively impacted. Going forward there will be a YMI presence at annual probationer introductory meetings and CLPL calendar. It is hoped that by being proactive within the probationer community, early-career teachers, and schools, will interact with music events and projects. By becoming more visible within the local authority the researcher will also be able to support schools directly through training, team teaching and partnership working.

Recommendations

A number of recommendations are proposed with practical implications for policy and professional practice. The recommendations aim to enable teachers, particularly early-career teachers, to teach Music confidently in the primary classroom.

Implications for Policy

The first recommendations are for consideration by policy makers and Programme Leaders in ITE establishments. They aim to improve teacher quality by supporting the development of teachers' subject mastery and confidence in teaching Music from pre-service training onwards. Recommendation 1 and 2 are targeted at ITE provision. To action these recommendations, it is proposed that discussions should take place with the Deans of Education at their regular meetings. In addition, MEPG, who commissioned the *WGON Report* could be involved in these discussions to allow ITE establishments to hear what type of additional curricular support is required by pre-service teachers. MEPG is also well positioned to support with the implementation of Recommendations 3, 4 and 5. It is recognised by Scottish Government as an advocate for excellence and equity in Music education and also attends the Music Cross-Party Group within the Scottish Government. These three recommendations could be potentially incorporated into the *We Make Music* scheme to support music-making in primary schools.

ITE Provision

Recommendation 1 – for Policy makers and ITE Establishments

- *Increase in core provision of subject teaching across ITE provision*

Providing high-quality subject support is essential and should be set out in policy and implemented by ITE establishments. A consistent approach to Music pedagogy and subject knowledge should be provided in both undergraduate and postgraduate courses. Equity of provision also relates to the quality of provision. It should be of paramount importance that curriculum areas be taught by appropriately qualified subject specialists to enable pre-service teachers to maximise their theoretical knowledge and understanding of the subjects.

In addition to providing equity in core ITE provision, ITE providers should work in partnership with local authorities and the Scottish Government to support the creation of primary subject specialist roles within the RIC. These subject specialists could then support other primary colleagues. As such providing opportunities for pre-service teachers to train in specific subject areas would create more subject specialists within the local authority.

Recommendation 2 – for Policy makers and ITE Establishments

- *Opportunities within ITE to specialise in Music education for generalist primary teachers*

To increase the number of specialist primary teachers in Music there should be an extension of the opportunities for pre-service teachers to complete a joint honours programme in Primary Education with Music. In line with TSF recommendations this would offer the opportunity to provide teachers with subject specialisations within a general degree structure.

Curriculum reform

Recommendation 3 – for Policy makers

- *Creation of national guidelines*

The creation of national guidelines for Music will support and enhance the existing CfE benchmarks. These national guidelines, while not prescriptive in nature, provide additional guidance for generalist primary teachers as to the essential elements of Music and the order that these can be taught. This will establish a degree of pedagogical underpinning for generalist teachers to enable them to understand the progression and sequence to approach musical lessons.

Recommendation 4 – for Policy makers and Local Authority Heads of Education

- ***Curriculum support within the RICs***

RICs are uniquely placed to provide curriculum support for all teachers. Following on from Recommendation 2, secondment opportunities could be made available to teachers with subject specialisations to provide curriculum support to primary classroom colleagues. This would provide the opportunity for a comprehensive, progressive programme of in school support available for early-career teachers through CLPL provision.

Recommendation 5– for Policy makers, Local Authority Heads of Education and Primary Head Teachers

- ***Whole school approach to Music education***

Greater emphasis on a whole school approach to Music. Engagement with the MEPG *We Make Music* programme will allow primary schools to use self-reflection tools to enable them to create a whole school approach to Music education. Following on from Recommendation 3, this whole school approach should be developed using national guidelines to support the creation of a whole school coherent, progressive programme for Music education.

Implications for Practice

In addition to the implications for policy, there are a number of implications for Music Coordinators and existing support networks. It is hoped that by disseminating the findings of this research among Music coordinators and local authorities, additional support can be provided for teachers. Recommendations 6 and 7 are more directly aligned with the researcher's own practice. As the Music lead within the authority the researcher is well placed to disseminate information on local and national CLPL opportunities will provide

teachers with the opportunity to develop their knowledge and skills and enhance their confidence when teaching Music. Linking with the RIC recommendation above would provide a coherent approach for curricular support.

CLPL Opportunities

Recommendation 6 – for Local Authority Music Coordinators

- ***Additional CLPL for Second Level Teachers***

Specific training should be offered to upper primary teachers currently teaching Second Level Music. Enhanced training in Music pedagogy and theory would support Second Level teachers to develop their knowledge and confidence. For example, opportunities to support teachers to learn conventional notation could be offered, this could be done through Music reading training or by using applications like Figurenotes, highlighted in Chapter Five, where teachers can build on their skills using a graphic representation of musical notes which then develops through a series of progressive steps allowing teachers to develop their knowledge and skills over time and providing the opportunity to develop their confidence in note reading.

Recommendation 7 – for Local Authority Music Coordinators and National networks

- ***Greater visibility of support networks, locally and nationally***

Through local authority Music coordinators opportunities to engage with local and national support networks can be promoted. CLPL training and support, while offered locally, can be enhanced with additional national support. Through Creative Scotland, SAME and MEPG, YMI Coordinators can disseminate information about local and national training. For example, SAME have recently provided a number of training courses through online platforms at no charge which all teachers can access. In addition to this online conferences and training through MEPG and SAME are now being provided with sessions being recorded to allow teachers to access the resources and training at a time and place that is convenient to them.

Possible Future Research

Reflecting on the research undertaken in the present study, several areas have arisen that merit future research.

Future Research Area 1 – Musical Identity

One of the interesting discussions throughout the research was that of ‘musical identity’ (see p.31) and offered some interesting insights to the researcher. In particular, the debate around Music as a subject area where people, despite having a good knowledge and understanding of Music, believe that unless you are a ‘professional’ you are not ‘musical’. Participants often stated that they believed that to be ‘musical’ required a high level of performance ability. Future study could explore why, according to this study, primary teachers seem to associate being ‘musical’ with only those individuals who perhaps study Music in Higher Education rather than just people who appreciate music or who have skills in Music? As in the case of SA4U there was a perception that despite having studied Music to Higher level in school they did not have the same skills and knowledge to teach Music as they did to teach Literacy despite achieving the same qualification in English in secondary school.

Future Research Area 2 – The role of subject specialists in primary education

Another area of possible future research would be the role of ‘specialist teachers’ in primary schools. Improving education for all is a key area in the Scottish Government’s manifesto. The NIF highlights the importance of raising attainment and offering excellence and equity to all pupils in Scotland. Considering this in more detail, if Music were taught nationally by subject specialists would this potentially lead to raising attainment, not only in Music, but across the curriculum? Following a model like the Italian one discussed previously in this study (see p.147), teachers would focus on a smaller number of curricular areas, allowing them to tailor and develop their CLPL opportunities to supporting those subject areas and so have a positive impact by raising wider attainment.

Future Research Area 3 – The move to digital delivery of CLPL

One final areas of potential future research will, of course, be to investigate CLPL delivery in light of the impact of COVID-19. As stated in Chapter Four, Scottish education has seen

a significant move to online learning and the use of platforms like GLOW. It would be interesting to investigate to what extent COVID-19 has accelerated this move and to see if, as we learn to live with COVID-19, CLPL will eventually return to the pattern of the past. The experiences of the participants highlighted some of the benefits of online learning and they were keen to embrace it. However, they also spoke of the benefit of face-to-face contact with subject specialists. Future research could look at the balance of blended learning to best support teachers' professional development.

Concluding Remarks

This investigation sought to explore 'to what extent do Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom?' Taking into consideration the experiences of participants and investigating what types of support there are available to generalist teachers it is the view of the researcher that, while there are positive aspects to training and working alongside primary Music specialists, there is not currently sufficient training and support available to teachers, particularly those in the early stages of their teaching career. This study has discovered some areas of very effective practice, for example a) team-teaching alongside experienced specialist teachers and b) ITE establishments that, despite restricted timetables, do try to offer pre-service teachers with the opportunity to develop curriculum knowledge and skills in an equitable way.

However, it is the belief of the researcher that there are strategies which could support non-specialist primary teachers to successfully teach Music in their classrooms. Firstly, in terms of education policy and practice, equitable subject specific provision at ITE should be provided to allow all pre-service teachers the same core knowledge and skills. Secondly, a coherent national Music strategy for training and CLPL framework should be created to develop teachers' subject knowledge further and raise their confidence when teaching Music.

The subject of this research has been of great personal interest to the researcher who hopes to be able to support primary teachers to have the confidence and skills to teach Music. Having benefitted personally from the opportunities that Music has brought, the researcher is enthusiastic about providing similar opportunities for children and young people. Music

can bring about many positive benefits to pupils, from supporting attainment to health and wellbeing, as well as supporting young people in developing their social lives (Hallam, 2010). Music truly supports children and young people in the CfE capacities to become: Successful Learners, Confident Individuals, Responsible Citizens and Effective Contributors. Through the researchers newly acquired understanding of the wider issues impacting on teacher confidence and self-efficacy more tailored approaches to CLPL will be provided to support all generalist primary teachers to develop their skills and knowledge in Music.

This investigation has been a small-scale research project, however it is hoped that the lessons learnt from this will be able to be shared, not only within the South-West RIC, but nationally through the YMI network, SAME and MEPG to enable teachers across Scotland to be able to access and benefit from high-quality CLPL opportunities. It is hoped that through raising the profile of Music in primary education, ITE establishments will re-evaluate the importance of providing adequate training to provide pre-service teachers with foundations from which to develop their own knowledge and skills. By providing a coherent and progressive pathway for early-career teachers it will hopefully enhance teacher quality and support the recommendations in TSF to strengthen teacher development and improve teaching and learning in Scottish education.

Appendix 1 – Links to Curriculum for Excellence Documents

Education Scotland. (2009). *Curriculum for Excellent: Expressive Arts Experiences and Outcomes*.

<https://education.gov.scot/Documents/expressive-arts-eo.pdf>

Education Scotland. (2017a). *Expressive Arts Benchmarks*.

<https://education.gov.scot/nih/Documents/ExpressiveArtsBenchmarksPDF.pdf>

Appendix 2 – Plain Language Statement



University
of Glasgow

College of Social
Sciences

Plain Language Statement

Doctorate of Education Research Project

To what extent do Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom.

Researcher: Julie Carrie

Supervisor: Dr. Leonardo Franchi

Dear Colleague,

You are being invited to take part in a research study. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

For my doctoral research I wish to investigate to what extent Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom. Participation in this research project is entirely voluntary and should you agree will involve an audio-recorded interview, of approximately an hour in length, with myself. I hope that this will give all involved a better understanding of how this project may enhance pupils learning. There are no perceived risks to any participant at this time. Once the interview has been transcribed, I will meet with participants one further time to allow them to review the transcription and ascertain that it is a true reflection of the interview. It is estimated that this opportunity to review the interviews would not take more than an additional 30 minutes of the participants' time.

Participation is entirely voluntary however should you decide, after initial agreement to participate, to subsequently withdraw from participating then this can be done at any time without prejudice and without requiring any reason from the participant. Should participants decide to withdraw from the project after participating in a recorded interview then the participant can request that any data already collected is securely destroyed.

Participant details will be de-identified to allow for anonymity. This will include the school name, class details and all names of teachers and any pupils mentioned in the interviews. All personal details will be held in a separate location in a locked drawer, in line with GDPR procedures to protect participants' personal data. I would very much like to share my findings with all participants on submission of my dissertation, after this time any personal data collected during the research, for example, names and email addresses will be securely destroyed at the end of the research period (July 2022).

Confidentiality will be respected subject to legal constraints and professional guidelines. The data collected will be analysed for commonalities and this will be further examined and investigated to provide research findings. The data collected from participants will be held for the duration of the research and the findings may be disseminated through print publications, such as journal publication or conference paper, or by presentation by the researcher. Future research may be carried out in this field and to this end, data may be shared with other authenticated researchers but only if they agree to the terms of confidentiality permitted within the limits of the participant consent form.

Once the research project has been submitted to the university, for ratification towards the Doctor of Education qualification, research data will be held securely for 10 years for the purposes of ethics compliance and quality assurance.

Currently a proportion of my fees are paid by the University of the West of Scotland, where I also hold the post of Associate Lecturer in Music. However, UWS will not directly benefit from this project in any way and the research will not be carried out through UWS.

This project has been considered and approved by the College of Social Sciences Research Ethics Committee, however, should you have any concerns you can contact the researcher, or supervisor directly at the email addresses below.

Julie Carrie – j.carrie.1@research.gla.ac.uk

Dr Leonardo Franchi – Leonardo.franchi@glasgow.ac.uk

Should you wish any further information on the ethics procedures or have any concerns regarding the conduct of this project the Ethics Officer can be contacted at: College of Social Sciences Ethics Officer, **Dr Muir Houston**, email: Muir.Houston@glasgow.ac.uk

Thank you for reading this.

Julie Carrie B.Mus (Hons) MSc. PGCE

Appendix 3 – Participant Consent Form



University
of Glasgow

College of Social
Sciences

Consent Form

Title of Project: EdD Research Project – To what extent do Career-long Professional Learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom.

Name of Researcher: Julie Carrie

Name of Supervisor: Dr Leonardo Franchi

I confirm that I have read and understood the Plain Language Statement for the above study and have had the opportunity to ask questions.

I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

I consent / do not consent (delete as applicable) to interviews being audio-recorded for transcription.

I acknowledge that copies of transcripts will be returned to participants for verification.

I acknowledge that participant details including all names and school details will be referred to by pseudonym.

I acknowledge that while every effort to maintain anonymity will be taken, due to the nature of the project and the small number of schools involved complete anonymity cannot be guaranteed.

I acknowledge that there will be no effect on my employment within the South-West Regional Improvement Collaborative arising from my participation or non-participation in this research.

In accordance with GDPR data will be kept securely. Any personal data collected during the research, for example, names and email addresses will be securely destroyed at the end of the research period (July 2022).

- All names and other material likely to identify individuals will be anonymised.
- The material will be treated as confidential and kept in secure storage at all times.
- The material will be retained in secure storage for use in future academic research
- The material may be used in future publications, both print and online.
- I understand that other authenticated researchers will have access to this data only if they agree to preserve the confidentiality of the information as requested in this form.
- I understand that other authenticated researchers may use my words in publications, reports, web pages, and other research outputs, only if they agree to preserve the confidentiality of the information as requested in this form

I agree to take part in this research study

I do not agree to take part in this research study

Name of Participant

Signature

Date

Name of Researcher

Signature

Date

Appendix 4 – Exemplars of contact to Local Authorities

Initial contact with Heads of Service

Dear,

My name is Julie Carrie and I am the Youth Music Initiative Coordinator in East Ayrshire, I am currently in 4th year of my EdD at Glasgow University. For my research I am looking at how to best support and develop the confidence of non-specialist primary teachers to teach Music through CLPL opportunities. Originally I was going to locate the research in East Ayrshire but as I am the “go-to” music leader here it might be more challenging to avoid bias and so to ensure the integrity of my research, and in discussion with my Supervisor, I was hoping to extend the reach of my research across the South-West Regional Improvement Collaborative.

I would be looking to interview 3 or 4 primary teachers from each authority who have been teaching for 5 years or less and I wondered if you would be ok with me speaking to teachers in Dumfries and Galloway? I will be completing an Ethics form for Glasgow University but if there was additional ethics requirements in Dumfries and Galloway I would be happy to complete any additional paperwork.

Many thanks for your time and I look forward to hearing from you soon.

Yours sincerely,
Julie Carrie

Follow up

Dear ,

I was in contact with [HoS] before Christmas about an EdD dissertation study that I am doing researching how to best support primary non-specialist teachers to deliver Music within the classroom.

I am delighted to let you know that I have now received ethical approval from the University of Glasgow and would be happy to forward this to you should you require it. My study will involve a semi-structured interview with interested teachers of approximately an hour in length and I am happy to facilitate this at a time and place most convenient to the teachers. For information I have attached the themes of my research, Plain Language Statement and Participant Consent form for teachers to view before they decide if they would like to be involved. Participation is entirely voluntary and can be withdrawn at any time.

I would be very grateful if you could forward the attached information to schools. Once I have received any notes of interest I will also ensure that I have the Head Teacher's permission before undertaking any interviews

Many thanks

Julie

Head Teacher contact

Dear Head Teacher,

My name is Julie Carrie and I am currently the Youth Music Initiative Manager in East Ayrshire. I am currently undertaking a Doctorate in Education and my final research is looking at the how best to support primary non-specialist teachers to deliver Music within the classroom. My study is focussing on teachers in the first 5 years of their teaching career.

Participation would be entirely voluntary, and can be withdrawn at any time, and would consist of an interview with myself of approximately an hour in length. This can be done at a place and time that would be most convenient to the teacher.

I would be very appreciative if you could forward this to relevant members of staff along with my contact details: julie.carrie@east-ayrshire.gov.uk.

I hope to interview 3 or 4 teachers from each of the authorities within the South-West Regional Collaborative and would be most appreciative if interested staff could contact me by the end of February to allow me to arrange suitable times to interview teachers.

Many thanks for your assistance with this.

Julie Carrie

Appendix 5 – Interview Schedule and Questions

Interview Schedule

DG1	5 Oct 2020
DG2	23 Oct 2020
DG3	10 Nov 2020
DG4	16 Nov 2020
DG5	17 Nov 2020
EA1	2 Oct 2020
EA2	4 Nov 2020
EA3	13 Nov 2020
NA1	23 Oct 2020
NA2	12 Nov 2020
SA1	24 Sep 2020
SA2	25 Oct 2020
SA3	25 Oct 2020
SA4	1 Dec 2020

Interview Questions

Background

1. Can you tell me a little bit about your teaching background?
2. How long have you been teaching?
3. ITE postgrad/undergrad?
4. How would you describe your musical identity?
 - I consider myself as very musical
 - I consider myself as quite musical
 - I will give music a go
 - I'm tone deaf
5. How confident do you feel teaching Music?
 - I feel confident teaching music
 - I will give teaching music a go in my class
 - I sometimes teach music in the class
 - I don't teach music in the class
6. Do you play any instruments or sing?
7. How has your teaching experience of music been to date?
 - Are there specialist teachers
 - Is it covered with NCC
 - Do you do much in school?

More specific questions about Music in the classroom

8. Can you tell me a little about your music experiences to date?
9. What do you think it means to be confident when teaching music?
10. What skills or knowledge do you believe that you need to have to be confident teaching music?
11. How confident are you at teaching music?
12. Do you think there are easier musical elements to teach?
13. Can you tell me a little about your music experiences in ITE?
14. Do you think that your ITE provision was sufficient to give you the confidence to teach music?
15. Have you seen or do you get the opportunity to share good practice with colleagues?
16. Have you had the opportunity to team teach music with colleagues either in the school or outwith?
17. Do you think this would support your teaching of music in the classroom?
18. Have you had the opportunity to attend any CLPL courses on music in primary?
19. What kind of CLPL support would help you the most to deliver music in primary?
20. Are you aware of any support networks for Music or where to access these?

Appendix 6 – Links to Teaching Scotland’s Future and the Independent Panel on Career Pathways for Teachers: Final Report

Donaldson, G. (2011). *Teaching Scotland’s Future*. Edinburgh: Scottish Government.

<https://www.webarchive.org.uk/wayback/archive/20190701211038/https%3A//www2.gov.scot/resource/doc/337626/0110852.pdf>

Scottish Government. (2019a). *Independent Panel on Career Pathways for Teachers: Final Report*. Edinburgh: Scottish Government.

<https://www.gov.scot/publications/independent-panel-career-pathways-teachers-final-report/>

Appendix 7 – Example of Interview - 1

Interview Number 2

JC Thank you for speaking with me, this is really just to get your views as a newer to the profession teacher about teaching Music. So basically, my background is that I am the YMI coordinator in [REDACTED] so I don't know if you have met [REDACTED], she's my counterpart in [REDACTED]

INTERVIEWEE 2 No I haven't yet

JC And so I'm in my last year doing a doctorate and so I thought that to help me the most in my professional development is seeing how I can best support classroom teachers. So, I'm looking at all of the RIC because I know we all kind of do things in a slightly different way in terms of Music. All of the authorities do things in slightly different ways and then obviously people are coming from a whole range of different backgrounds in terms of Initial Teacher Education as well. So, some of you have done lots of Music, some haven't done so much. And so, this is to investigate what would be the best way to support teachers like yourself in terms of CLPL opportunities and opportunities that you may have already had. So, I have a couple of background questions and I'll just make some notes too as we are going along. Once I have transcribed the interviews I will then send it back to you and you can let me know if you're quite happy with what I've got and that I haven't misquoted you at any point. My research is looking at to what extent to career long professional learning opportunities enable non-specialist primary teachers to teach Music successfully in the classroom. There has been quite a lot of studies on, you know, in Music in the classroom and I am interested in how primary teachers feel about teaching Music. So, can you just tell me a little bit about your teaching back then? So how long have you been teaching? And what was your route into becoming a teacher at school?

INTERVIEWEE 2 So this is my fifth year of teaching as a qualified in 2016, and I've worked in the same area in [REDACTED] where I did my probation, so I got a job in school that I had done my probation and as far as route into teaching goes my mom's a teacher, a primary teacher in [REDACTED] as well, and it was just always something that I wanted to do. I always wanted to be a teacher. And I studied in [REDACTED] as well at the [REDACTED] campus.

JC Right.

INTERVIEWEE 2 So, yeah, I'm a bit of a home bird. I just always wanted to stay in that same area as well and I have a lot of friends that are teachers, a lot of my mum's friends

were teachers. So, I've just kind of always been around that sort of people. And again, in terms of teaching obviously I've been in [REDACTED] which was the school before [REDACTED] new build so transitioned in the new build. I've mainly been in first level classes I haven't taught a second level class as a teacher yet, I have as a student, and I've just recently been moved into P1. So now sort of early curriculum based. I've been moved quite a lot, actually, I've taught a different stage every year that I've taught so getting the experience in that way.

JC That's great thanks and when you were at [REDACTED] was that an undergrad or a post grad that you did there?

INTERVIEWWEE 2 It was the undergrad

JC the undergrad

INTERVIEWWEE 2 yes it was the MA Honours it was called. And so it was a degree in the arts actually but it had a qualification with primary teaching, it was kind of the first one that they rolled out for that because it used to be a Bachelor degree and it changed it to a MA

JC Right

INTERVIEWWEE 2 So, yeah, I think we were really the guinea pigs for that (laughs)

JC That's great and I'll probably come back to ITE and the sort of opportunities you got there. But that's great for just now. And I have I have some props for you although I'm going to have to hold them close so they aren't too fuzzy. So one of the things that's come out in the literature that I've been looking at is a lot of the other studies that I have looked at suggest that confidence in teaching Music, well, it's down to the musical identity of the teachers. So, I have a beautiful little "here's one I made earlier" sheet so how would you describe your musical identity? I consider myself very musical. I consider myself quite musical. I will give Music go or I think I'm tone deaf.

INTERVIEWWEE 2 (laughs) I think that I would place myself in between I would give Music a go and quite musical, if that makes sense

JC That's great, so between quite and give it a go. At least you'll give a go. That's always a good start. **INTERVIEWWEE 2** Absolutely.

JC and then following on from that how do you feel about teaching Music in the classroom? I feel confident teaching Music. I will give teaching Music a go in my class. I sometimes teach Music in the class. I don't teach Music in the class.

INTERVIEWWEE 2 Em I would go for I would give teaching Music a go in the class.

JC That's great. That's perfect. That's because it just gives me a bit of an idea em how you feel about approaching Music as well. And so, do you have a backing to Music? Did you play an instrument when you were younger or sing or?

INTERVIEWEE 2 No I never really had an interest in Music at all, I was more art based. So, at school, look, I did art rather than Music. My sister was very musical, and I shared a room with her. So, she was like she was keyboard, piano and she sang, so kind of that way I would always get dragged along to the competitions and things like that. So, kind of around it in that way but just never really took an interest in myself. Things like singing and things like that. I quite often do singing in the class thing that's probably where I'm more confident to do things like that rather than knowledge and understanding, that kind of thing, so reading Music or playing any kind of instrument, that was not my forte.

JC That's great that really helps with some of the questions later

INTERVIEWEE 2 So I've got ahead of myself

JC No, no it's absolutely fine. And so just to a bit about your teaching experience of Music to date. So how do things work in [REDACTED]? Do you have specialist teachers? Is it covered by a non-class specialist? Are you responsible for it in your class, that sort of thing?

INTERVIEWEE 2 To be honest, as long as I have been teaching it has always been a bit of a mixture of all of the above. So, when I first started teaching in my probation year, that was the year that in [REDACTED] the Music specialist was gone. So, at that time we actually used [REDACTED] at our school at that time. She did Music as non-class contact. She was quite confident with teaching Music so she did Music as your RIC time and we would just give Music over to [REDACTED]. And then also other years that I've taught it's been my responsibility, to cover, to cover Music as well and you have just had to get on with it em planning in stages and that kind of thing to cover it. A lot of the time we try to cover it with shows and that kind of thing, we did a lot of shows at [REDACTED] and that kind of thing and we would try to bring it together that way em I actually took part, in my second year of teaching, took part in a thing, I'm not sure what it was, I don't know if you know [REDACTED]

JC yes, I do

INTERVIEWEE 2 so she came into my class and another class, I had P3 at the time and we did a sort of Music workshop style thing. And it was about eight weeks' worth of work and she came and she taught a lesson and I was able observe em, and she brought along a whole program of learning all about keeping the beat. So, it was all about beats and using drums and used drumsticks and clapping patterns, that kind of thing. And it all kind of accumulated to a show that we did for the parents so I kind of at that point, that was a big thing for me because I was I hadn't really had really anything like that before where we could watch a teacher do Music or anything like that. So, it's really good to get to observe her doing it and then I did part of the lesson and she watched while I did it so it was a bit

like team teaching for those weeks. And then at the end of it, she let me keep all of it, like the flip chart for the planning and the Music and all that stuff. So, I've kind of repeated that quite a lot because I've been in first level and trying to adapt bits of it for early level too

JC Ah yes, her PP that has all the Scottish Music?

INTERVIEWEE 2 Yeah.

JC Fantastic.

INTERVIEWEE 2 yeah, it's Fantastic. Oh yeah. She had all the backing tracks and all the Music and things for it but it was also broken down into your single beats so that the children could play along and she had all the pictures so yes I've still got that to this day. And I do use it quite a lot because I felt like it was a really good chunk of it, it was a good block of teaching to use and it was really straightforward of what was expected and where the learning outcomes came into it and they fitted into it so that was really beneficial as well. But other than that it's been a kind of fend for yourself situation when your teaching it in other ways but as I say a lot of it is through shows and a lot of it ends up being singing and bringing instruments into it when you can em so yes that is kind of where I am at this point in time.

JC And would you say that em that having the opportunity to team teach with ■■■ Do you think that made you feel more confident about teaching Music yourself? You know having had that opportunity to work alongside because I know quite often, you know, we are kind of left to our own devices and there's not always as much opportunity to things like team teaching as we would necessarily like, but.

INTERVIEWEE 2 Absolutely. Yeah. I mean, given the fact that she's such a specialist in the area it wasn't as if it was just another experienced teacher it was actually a teacher with experience in that field. And yeah, it definitely increased my confidence and especially having only taught for two years at that time. And it was like, oh, this is gold dust. So, I just really wanted to watch everything that she did. And I was taking lots of notes at the time as well, still in student mode at that time so yes, no, definitely I mean, we do sometimes get times to go in and watch other teachers teach, but it's never really Music that they do it, and to really see how they do it em yeah it was really, really beneficial

JC No, that's interesting, because I know that in some of the areas in the RIC there are specialists but then the teachers don't always get a chance to work alongside those specialists. And that's something that's come through the literature as well is you know, is that that sort of self-efficacy that if you see somebody and you get to work with somebody and that can raise your confidence, then you're more likely to give things like that a go on your own

INTERVIEWEE 2 Absolutely

JC so that is great I'm loving the "gold dust". I've written that down (laughs) so moving on and thinking a bit more about Music, what do you think it means to be confident when teaching Music?

INTERVIEWEE 2 Em I think firstly, having a good understanding of what the actual learning outcomes are for Music and what it is you need to teach at the stage that you're teaching at. I think it's one thing to be musical and that kind of thing, but it's another I've been able to link it all with what the children actually really need to do and to learn. And I was thinking about progression as well. Which again coming back to that end of 8-week block that I did it was really clear to see the progression from one week to the next. I do, I do think that having a musical background does help because obviously ■■■ is very musical, plays the violin, great singer, understands Music can read Music. And I do think that helps a lot for people to be confident in it because if you understand Music and you enjoy it, you're going to be confident, aren't yet.

JC Yeah

INTERVIEWEE 2 So yeah, I think a few things play into it but I would say having a musical background is probably the most important that and possibly being able to see how somebody that maybe is musical teaches Music but again getting the actual chance to do that, it's rare to have any actual time to do that, it's not usually given over is it.

JC Uh huh, great and so what skills or knowledge do you think you need to have to be confident? So, a musical background?

INTERVIEWEE 2 Yeah, So I think not necessarily being able to read music as in like sheet music I mean I know myself that when I was doing it was ■■■ I had to really look up what, what the music notes were like the ABC actually meant. And she did a wee bit about where they sit on the stave, Yeah, it was a lot to learn myself and I think other areas of the curriculum are not like that. I feel anyway. I don't feel I have to go and learn a whole load maybe you have to learn certain things in science or things like that. But I had to really go and look and watch videos about how to actually teach where musical notes fit and things like that. I think when you get second level teaching a lot of it you need to understand where it fits but I was quite lucky because obviously down in first level it wasn't so much it's more the beats and that kind of thing

JC And I was going to say so I suppose it was quite interesting to see that your touched on there about how you don't think it's almost quite labour intensive Music to sort of get to know the background? So are there any other subject areas, you know, you've sort of done when you've been going through your initial teacher education or where you thought

actually or I know when I spoke to one of the teachers in my local authority, she was saying, you know, there's been a lot of em a lot of time and resources put into literacy, numeracy. And she was, you know, even things like, you know, having a dedicated literacy person or, you know, maybe 10 weeks of working with someone, you know, that was really beneficial. And so are the any other subject to where you think "I've seen really good practice in this" or "I went to that course and that was really good". And, you know, obviously you've worked with ■■■, but is there anything else sort of similar that is a good way to boost confidence?

INTERVIEWEE 2 Actually I've just had my PRD and I've obviously had to look through my professional learning and I noticed that a lot of science has come into mind for some reason, the authority or our cluster anyway, seems to have quite a focus on science at the moment. So, there's been a lot of science twilight courses that have been given that I've gone on and we as a cluster did moderation projects in science. And so, yeah, actually it seems to be quite a big input to it and obviously Literacy and Numeracy but aside from that, I would say science is the one that stands out as being, having a focus put on it.

JC You say that there's been lots of opportunities for you to do professional learning. And would you say that the same opportunities exist for something like Music or, you know, have you been to many CLPL courses in Music?

INTERVIEWEE 2 No and it's funny because if I had ever seen things for Music, I would snatch it straight away because I know that it's a weakness in my teaching. So if there was something about Music, then I would have seen it and I would have been on it (laughs) So no I have to say nothing that I've seen has been offered for Music? No.

JC OK, that's great. I'm going to come back to that in just a wee minute if that is ok. You mentioned earlier that, you know, you sing and you feel quite confident doing that in class. So would you say that you think that there are easier musical elements to teach, em to do in your class you touched and said that you're maybe not quite as confident when it comes to instruments? So, you know, in terms of, you know, where you start from, would you be singing or would you be listening or.

INTERVIEWEE 2 Yeah. So I would say, I mean, now having done what I did with ■■■, I would say I would probably start with keeping the beats and that kind of thing and then possibly moving on to singing and then sort of bringing the two together. But yeah, I would say singing is probably where I always start from. When I'm teaching you obviously depending on the topic as well as we quite often link Music, expressive arts to whatever context we are learning and we're doing. em so for example, at the moment we're doing the seasons and so we had we create some Music that was to do with the seasons and we had

to listen to it and think about what they felt and things like that. So I'm get them to do things like that that are three different pieces of music and get them to talk about it and singing songs and keeping the beat that kind of thing but yes anything beyond that, I really have to sit and think and do a bit of background research for it if I was going to go beyond anything like that.

JC Yeah. No, that's great. Excellent. So going back just a wee bit to what we were talking about that you did an MA so can you tell me about your musical experiences during initial teacher education. I teach at [REDACTED] and teach the undergrads and postgrads so it's really interesting to see what people get in terms of ITE Music provision and if you think that is enough to equip you for the classroom ?

INTERVIEWEE 2 To be honest I don't really have any recollection of doing anything with regards to Music during teacher training again what I do remember is a big focus on STEM and Science and Technology when I was doing teaching practice to be fair, I thought you might ask me this and I had a wee look back at things that we had done and old remits for placements. I mean, what I do remember is steam and science and technology at that point. When I was a student teacher practice, I don't have it and we did have one placement where the focus was expressive arts, not Music, explicitly but expressive art. So obviously we had to be watched but then again I think I chose to do an Art lesson for that I wouldn't have ever chosen to do a Music lesson plays em I mean, I would be lying if I said there was definitely nothing to do with Music. But there's nothing so much as I remembered it. If that makes sense.

JC No, that's that's ok.

INTERVIEWEE 2 I started in 2012. I mean, it's terrible that I can't remember it's not even that long ago but there's nothing that stands out so much that I remember if it if that makes sense.

JC No that's ok because it is also interesting how things have changed, when I started at [REDACTED] it was the B.Ed and I got a semester at the end of first year and then a semester start of second year. So, I had them for pretty much a full year. And then we changed the BEd to the BA and suddenly I lost the first year slot and I had just one semester, but then it became integrated arts. So, it wasn't just Music and art. It became Music, art, dance, drama. So suddenly, I went from like having a year to having 8 inputs, so about 12 hours and then they don't see me again, so it is interesting to see what happens

INTERVIEWEE 2 yes, I mean the MA course it's very different from the BEd courses, I have a few friends that did the BEd course, and they talk about all these inputs that they get for teaching whereas our modules were more about the arts, so we did modules on

philosophy. We did modules in human science and all that sort of thing. And then we go up a seminar time for our teaching practice time and that was all about lesson planning and pedagogy and child development and things like that. So, it wasn't really like we got an input for Art and how to teach art or how to teach PE. It wasn't like it was more based on the degree in arts if that makes sense? Yeah, it was very different when speaking to friends that had done the BEd it seems to be a very different degree altogether really. Em I think at the time ██████ campus was one of the only campuses that was doing the MA for primary education because I know at the ██████ campus in ██████ it was the BEd is. And the ██████ main campus was the BEd as well it was only ██████ at the times so I don't know if that has changed now I don't really know what the degrees are now em but yes the only really big inputs that I remember for teaching were science inputs and STEM inputs because we were actually right next to the science lab on the campus. So, I think we made use of that for the students, and we got quite a lot of inputs for how to use science in the primary context, that kind of things. So yeah, I do remember there being quite a lot. I think ██████ just seems to like its science

JC (laughs)

INTERVIEWEE 2 yes there is a big focus on that kind of thing you know, sustainability that kind of thing. And you know what I mean, engineering it was obviously a focus for them at that time. I don't know if that affects how we do it, but yeah, it seemed to be because it was. You're saying that you do semester blocks of Music with the students. So, we didn't get anything like that really, we didn't really get anything like that for art or drama, that kind of thing. So yeah, it seemed to be more science based than the arts.

JC That's great so that kind of answers the next wee question I had. Do you think your ITE provision was sufficient to give you confidence to teach Music?

INTERVIEWEE 2 Well, not really, to be honest. No. The fact that we had a choice when we were on teaching practice, if we wanted to do that for our block, I don't think it was a 4th year placement, it must have been a third year and you don't really have the class yourself that much at that time. So, I probably just wouldn't choose to do it because I wasn't confident to do it. So I feel bad but it's like taking the easy route out, but I felt like at the time I probably just thought, right, I'll do art or drama instead because I know I can do that, I am confident to do that. You always pick the things that your confident in.

JC Yes, it's often the way that those are the things that you gravitate towards, you know? And as I said to someone earlier, it's all very well for me to talk about Music but that's what I am a specialist in. Having spoken to the teacher in my authority I have started a Teams for Primary Music because it's all very well me say "I think..." but actually if

teachers are talking to each other and saying “I found this good resource” or “I’ve done this” or even “ yes, Julie's right, that I actually use this resource” then I think that is a stronger message for teachers to believe they can then do Music

INTERVIEWEE 2 So yes absolutely. That makes sense.

JC so yes, I'm starting small with [REDACTED] but potentially I might be able to put it together sort of like a RIC resource and then, you know, grow it. Because I know there are those Facebook pages and things, but not everybody goes on

INTERVIEWEE 2 no that’s right

JC So moving on to em well, what you get to do in school. So apart from I having had [REDACTED]. Have you had any other opportunities to share good practice with colleagues or to go and observe them teaching?

INTERVIEWEE 2 We did have somebody from our feeder secondary schools. He was the Music teacher there. And he delivered a twilight on the programme, is it Charanga? and he kind of did it show us how to use it and how it linked to the outcomes after he had used it was his second year pupils. And to be honest, I do remember that being during the time that we were moving schools. So, a lot of the twilights were cancelled, rearranged, and some people missed them. Some people didn't go. It didn't feel like it was a whole school thing. And people kind of just dropped in and out and when they wanted to. I remember emailing him and asking him certain things about how to use it and that sort of thing. It didn't seem like it was a set in stone thing. It was just kind of “right, we're getting Charanga. So, here's your password. Have a look about to see how you think it works. Here's my e-mail if you need me for anything”, that kind of thing, which was fine. It is great because to be honest, I was grateful for a program to use it because it was it was great. I used it a few times but yeah other than that there has not really be any kind of opportunity, really among the staff or even the fact that we have secondary now in the [REDACTED] campus as it is a through school now so we have the secondary there, there hasn’t really been any opportunities for that and it could be up to ourselves in our time out to do that in our own time but time is so precious that many people I don’t know if they would want to give that up if it wasn’t a focus for their professional learning. I suppose this something that you could do if you really wanted to. You could go and ask the teachers but I don’t know how happy they would be if they had a whole load of primary teachers in watching (laughs) But the fact we do have that we do have that, that we do have a Music teacher on campus, because it's a unique situation, em but before moving there's nothing that I really remember opportunity wise for watching specialists or non-specialists teaching Music.

JC Ok great and the Charanga that you mentioned em is that something you still have access to or?

INTERVIEWEE 2 I'll be honest, Julie, I haven't actually used it since we moved. I haven't. I haven't because I don't know if they renewed it because we changed schools a lot of our licences for things ran out and were just never renewed so as far as I know my password would still work if I tried to use it. But I'll be honest, I haven't I haven't used I haven't looked at since to be honest with you and I feel like a lot of the older classes use it quite a lot because it is and a little it seems like quite an upper school thing. I feel there are parts of it I used with the younger ones but because I've got P1 now it's just not something that's been the first thing that comes to mind if that makes sense for that but yes I do think that we still have it I still get e-mails through in my clutter folder so I do get lot of e-mails so it must still be up and running

JC because I was I was just going to say that we use it in ■■■ and I pay for it through the YMI funds but I have had to say to HT's that because we had a bit of a cut in funding this year I've had to ask our teachers if they would be prepared to pay for it and so far it has been very positive. But if you were interested in training SAME is doing a Charanga webinar on 29th October and Martin from Charanga is going to do a half hour or so of introductory session if you want was something that you would like to attend I can send you the link if you wanted to have a look

INTERVIEWEE 2 That would be great thanks

JC But also SAME are trying to support primary teachers more. So, we're having these virtual staff rooms and we can sort of come together and share good practice, but also have a bit of a moan as well about things and look for solutions. So, for the next one em because Charanga have reordered all their resources to be COVID-19 friendly, they have a whole set of adapted resources to replace where you would normally do singing and things. And of course, you know, at the moment you're not allowed to do that sort of thing they've got sort of adapted lessons. So, you know, using percussion instruments or chanting, you know, that sort of thing rather than singing just so to speak.

INTERVIEWEE 2 Yes sometimes you forget about that in P1 when you are teaching phonics it's difficult to do without singing

JC I know. I mean, I don't know how you are getting on just now but I've just put in a risk assessment for primary Music and actually my H&S have been great especially for singing in ECC/Early years

INTERVIEWEE 2 And yes to be fair when we first started doing it, I was just playing the song and I said we'll try to speak along and we'll try to do the actions and we're not

singing. And then we go back to their seats, and they start singing it to themselves. So, I know it's very difficult, especially with the wee ones, to adhere to the sort of H&S things, it's quite hard

JC Yes quite, (pause) so when you were saying about the team teaching I mean, obviously, do you think that that's something that would potentially support your teaching in the classroom if you had the opportunity.

INTERVIEWEE 2 yes, I mean, definitely, I mean, if not necessarily for an 8-week block, but even just for a few different things and like a variety of different things. And I think if teachers had an opportunity to say what it was that they were maybe not as confident in because I mean, I think everybody's got their areas of Music that we think I could do that. I could do that. I mean, you see that I know I can play a musical instrument or whatever and I think "right how am I going to this with 30 children when I can't do it myself?" So I think if we had specialists that were confident in all of the areas and you say, right would you be able to come and show me a lesson on such and such or even at twilight or something for everybody to come and watch or an example or even a video lesson or something would be better than what we're getting now put it that way. So, yeah, I do. I just love any opportunity to watch other teachers teach I'm a bit nosey that way (laughs) But no, definitely. If the team teach part of what we did with ■ wasn't there I don't think I would have been as confident to do it. I think watching her was really beneficial because I think looking at those slides and looking at all the information, I would have just been a bit baffled about it. But the way that she did it I thought All right that makes sense, it wasn't as complicated as what I thought and that kind of thing. So, yeah, definitely beneficial.

JC Great so you would you would you say that in an ideal world, if you got the time and endless resource time that would be the sort of CLPL that you think would be most beneficial is, is having that opportunity to work alongside.

INTERVIEWEE 2 Definitely. I mean, don't get me wrong being able to go to a twilight course or whatever and hear somebody talk about it. Yeah, that's great. But I think seeing somebody in action is the best way to learn, from me anyway.

JC Yeah, that's excellent and just a couple of other wee things. What other kind of resources would you go to a when you want to do Music in the classroom? Do you have any particular thing you like; do you use IT, or do you actually prefer, you know, sort of singing games and rhymes and that sort of thing?

INTERVIEWEE 2 I tend to do Music quite a lot as a circle time-based thing, if that makes sense. So yeah, I like a lot of singing games and so I bring it into other areas so I would bring it in to say if we were doing rhyming I would maybe find a rhyming song or clapping

patterns. That kind of thing just try to make it all through play to do Music things or I bring it in with a topic. So, for example, when we did our autumn topic, we tried to do songs that were to do with autumn and that kind of thing. And, you know, I really struggle I don't really have a bank of resources. For other thing I kind of have a bank of things that I can do or websites that I can go to you know this is good or things has a really good interactive thing. But I tend to draw a blank when I'm doing Music. I tend to have to really think about or end up making stuff myself. I'd make a flip chart myself or something like that, which is why having [REDACTED] flip charts were brilliant because I thought that's got everything that's great, it's brilliant. And it was obviously very time consuming for her to make up. But if one person already has that been able to share it with everybody else, that would brilliant and I know that she made a teams with everybody that she did the program with and she sent it out to everybody and it, it was it was good. And I've given it to everybody that I know and say try this it's great em so yeah, I have to say I don't really have that much with respect to resources for you for Music really in all honesty

JC No, that's fine because I suppose that takes me on to my last point. You kind of touched on there about how [REDACTED] had created a teams and shared things, do you think, have support networks and having the opportunity to share things with colleagues do you think that's helpful?

INTERVIEWEE 2 Yeah, definitely. Definitely. I mean I obviously knew that she knows what she's talking about. So I knew that that piece of work that she had made would be brilliant and it would work and it would flow perfectly and it would fit all the outcomes and experiences and that sort of thing so. Yeah, I feel like if somebodies got that already and sharing it then it's just brilliant and obviously with the Teams thing that we've got now it's really easy to share stuff. You can share stud across learning communities and yeah no we have one drive and that kind of things, I mean I sometimes find Glow a bit difficult to navigate and that kind of thing but I sure there is lots of different resources on Glow but I just find it hard to actually find it. So I think if there was one central place where everybody knew that's where the stuff was and you could just go to it when you need to and it was separated into early, first, second or that sort of thing, I mean there are things like that for literacy and numeracy and other areas. So why not Music? We need it.

JC Yes it is interesting is that that's kind of the same conversation I had with the girl in my authority on Friday was, was very much that it would be nice just to have things and be able to come together. And because we were talking about maybe using teams and such a way that maybe even just once a month, just do a little twilight on something but knowing that, you know, that somebody there on the other end,

INTERVIEWEE 2 Yeah that's going to be benefitting from it, I think, a lot more. I mean, I was always thinking about it now because I'm speaking to you about it but I think if you did speak to other people, even the teachers that had taught for longer than five years, I think a lot of would feel the same way. And they would say themselves, actually, I could use a big bank of things from Music to use. And I think everybody a lot of people feel that way. I mean, I know a lot of teachers at our school that taught for a long time that I've come to them and said things that Music they've said well I'll use that, but not really sure how to do it. Or you could have this, but not really sure. So, yeah, it doesn't ever seem that, well apart from ■■■, something that many teachers feel that they are good at. You know, it doesn't ever seem to be something that people say. "Oh yeah. I'm definitely really confident you know I've got all these things", where as you know for other things, you could go as a teacher, and say for literacy I've got this, this and this and try this website so Yeah, it does seem to be the area where there's not a lot of things and for other, other expressive arts and drama I find a quick search on Pinterest or something and you find loads of ideas, you know others. If you do that for Music, it's not as easy to find ideas for actual lessons. And so, yeah, I think a bank of things would be really well I would definitely use it. I would definitely be there waiting for it (laughs)

JC That's great because it is really useful to know what things would best support you guys because I know that it is all very well for me to suggest things but when people know I am a secondary Music teacher I know it's easy to think, oh well that ok for you all singing all dancing but that would be the same as someone saying to me go and teach French, I would be really unsure about it and so therefore, I kind of understand. But I know it can be difficult for people to you know come and say to me all. Actually, could you do this? Because, you know, can I see you doing this because people don't always want to say to me that, well, I don't feel quite confident with teaching this so can I watch you doing it? So that's really helpful and if you say that things like resources and you sort of almost like a support network would probably seem like quite a great idea.

INTERVIEWEE 2 Definitely. And even just as researching things, I mean, if you could do it yourself but you know time is still precious. It just seems to be something that falls to the back. I mean, for example, if you type in maths games or something, hundreds would come up and it just getting the time to make things for Music like games a lot of children and especially in P1, that's how they learn things, so through games and things you can use on the interactive whiteboards. So having something that you know has been used and works technology wise would be good as well. Something that's exciting you know; you want it to be fun and that kind of thing. So yeah, if there's somebody that's got links to Websites

that they've used before for younger children or for primary children that would be really beneficial as well. I just wanted somebody else to do it for me (laughs)

JC But no it's great that you will even say that you will give teaching Music a go because I have come across some teachers in my time who just, you know, would not give teaching Music a go

INTERVIEWEE 2 No, I'm willing to give it a go, I'm happy to try I mean you can only try your best and the thing is, it's better than not doing it at all, is that you give it some kind of go

JC yes that is brilliant, So I suppose just finally, is there anything else that you would like to say about the whole idea of teaching Music as a non-specialist?

INTERVIEWEE 2 Well I'll just say it, but I think it's a shame that it's something that is not more say funded in school I think that it's a shame that it falls to the back, ■ and I talk quite a lot about how we feel the arts in school have kind of fallen to the to the back burner in school em because I'm very artistic, and she's very musical. So, we quite often work really well together. When she I was a probationer she did my day out and we went to festival with them and she did the singing and I did the dancing part and we are into in our own way and it just seems like right now the focus is on raising attainment and literacy and numeracy and HWB and I'm not saying that you can't use the arts to do that but it just seems to me as a standalone, it seems to have kind of fallen to the back burner which is a shame I think Because I think it was more prominent in the primary then teachers would be a bit more confident because you would have to do it a bit more.

JC Yeah, I was going to say, because obviously we had the one plus two languages that came in. So, there was a big push on languages, and you Is you know, there's been a big push on STEM, but yet I've still to see the big push on Expressive Arts

INTERVIEWEE 2 And you just think during this lock down period. What was it that got us through that? You know, it was Music. It is TV , film, acting it was art, colouring in, drawing and when you ask the children what they did during lockdown that's what they did, and I think it has actually shown us how important it is for them to have those skills and for teachers to not feel guilty because I mean I do feel a bit guilty that I'm not more musical and I'm not more able to do that with the children in my class. I would like to be that way. But because you are so focused on literacy and numeracy you spend a lot of time researching different ways to do that. And it is very time consuming. It's a lot of your time. So, at the end of the day if you are doing a Music lesson it probably doesn't get as much time or as much attention that it deserves. So yeah, is a bit of a shame. No, it should be more of a focus, I think especially now in times where we need Music and laughter.

JC yes, it is interesting because now having started to come out the other side of COVID there's such a push on getting the children back up in literacy, numeracy. But it's interesting because we've run a whole class string project in ■ and 19 of our more deprived schools have whole class strings and without exception, the head teachers have all been like, this is brilliant, we need to get this started again. What do we need to do to get you guys back in school? Because they've started to realise that, you know it's important. And I think the fact that I managed to get a risk assessment done and I now can actually get my instructors back in school and they're just grabbing it with both hands because they've realized that, you know, it's something that's kind of, you know, a way of helping and supporting the young people in the schools where literacy and numeracy is still challenging

INTERVIEWEE 2 I think you are right it is a big part of the recovery process that and I'm sure that during lockdown all they wanted to do was play their instruments so yes, I can understand why they want to get you back in and working with the pupils.

JC so thank you once again for speaking to me, thank you

Appendix 8 – Example of Interview - 2

Interview Number 6

JC Hi and thank you for speaking to me, I am currently researching how CLPL opportunities enable primary teachers to feel confident when teaching Music so thank you for speaking to me today and giving me your take on teaching Music. So yeah, I have some background questions just to sort of break you into the interview

INTERVIEWEE 6 No worries

JC so starting off can you tell me just a little bit about your teaching background? So how long have you been teaching. How did you come into teaching at the undergrad of the Postgrad route that sort of thing?

INTERVIEWEE 6 Ok so this is my fifth year of teaching, and I am 30 years old, so I didn't go straight into teaching and I did the postgrad at [REDACTED] and I had [REDACTED] as my Music teacher

JC (laughs) so obviously you are going to say that everything we got at [REDACTED] was brilliant eh no

INTERVIEWEE 6 yes of course

JC no, no you can be as honest with me as you would like, it's all good

INTERVIEWEE 6 no, no not at all em, so yes so I did my probation year in a primary in [REDACTED] and then my next 4 years I have been permanent within another school in I in [REDACTED], [REDACTED] Primary school em, so I have only really been in 2 schools in term of working longer term and so my knowledge of what goes on in [REDACTED] might not be em, mega varied but I am sure that I will have some idea. My undergrad was in business management and enterprise at [REDACTED] and I think that was 2008 to 2012. So, I worked for a few years in finance doing meaningless boring spreadsheet type jobs. And I thought, no, I need I need something a bit more worthwhile, more meaningful. Both parents are teachers, mom is a head teacher and [REDACTED] in a primary school and my dad's a secondary PE teacher, so it's kind of in the blood. I always thought I would end up doing it so yeah that's why teaching also Music wise I love Music and I don't know if that was maybe why S got in touch and contacted myself so yes, I'm in to all your Amateur dramatics and wedding band at the weekend and various things like that so yes Music is very important

JC Perfect and you have kind of answered question number 2 for me and I even have props with me

INTERVIEWEE 6 Oh wow

JC Yes if we were meeting face to face this would be even more impressive (laughs) So yeah. Quite a few of the papers and the studies that I've read go back to how teachers see that own musical identity and then how that can sometimes have an impact on what happens in the classroom. So, I think I think where you're probably going to go with this, but I've got four statements here. So, it says: I consider myself very musical. I consider myself quite musical. I will give Music a go or I think I am tone deaf?

INTERVIEWEE 6 I would say very musical would be my choice for that one

JC Excellent good, good. And so, they're thinking about how that then relates to what you do in the class. I feel confident teaching Music. I would give teaching Music a go in my class. I sometimes teach Music in the class. I don't teach Music in the class.

INTERVIEWEE 6 You know, it's funny because in a way I'm confident in some things, you know, obviously for teaching Music like I love singing and I'll take whole school assemblies and, you know, to shows and that thing and teach them everything they need to know singing wise and you know, the drama aspects but actually looking at the Music curriculum I would say it's maybe not done particularly well but me personally I would feel confident, I suppose. I suppose I would say I feel confident is the long, short answer.

JC Excellent. No, no, that's fine. Because I'm going to actually break a few things down later on so you can always expand more then. Okay. So, in terms of your musical identity, you did kind of touch on it. But do you play any instruments or sing obviously...

INTERVIEWEE 6 Yes, I do sing. And as I say, amateur dramatics and wedding band type thing and have done for years. And I do play piano I always say not amazingly but enough to play hymns or in the school and teach kids that kind of thing. And so to a degree, I would never class myself as a pianist, but as a singer who can play to get by kind of thing. And then just over the years I've had wee shots of other things, you know, like I used to do the snare drum for the bagpipes type thing and had a wee shot at you know drum kit all of that kind of thing. But nothing, nothing else seriously other than singing and piano.

JC Great thanks ok so thinking about your teaching to date, your teaching experience of Music to date? So, are there any specialist teachers that cover Music? Is it covered by non-class contact or is it something that you'd be expected to teach in your own class?

INTERVIEWEE 6 I would, I would say in our school there aren't any Music specialists as such that come in. We do have the youth Music instructors whatever they come in and work with P5 I think it is and they do glockenspiels or recorders that kind of thing. Em, and they also take drum lessons kind of thing, but not going across the school. So, it's really just down to individual teachers. I've got to say in our school and maybe most schools that I have been in I don't really think it's really taught em, which is a bit of a

shame certainly not in a structured manner like other areas of the curriculum. I would say it's more relied upon when it comes to putting on a show or a service, whatever it may be. Showcase from a topic something that we do learn songs. We do dance. We do wee bits of drama. But it's more for the sake of a performance and see rather than learning actual musical concepts as such I to try when I am teaching a song I try and use some of the language and depending on what comes up. But it's not repeated enough or embedded enough that it is really going to make much of a difference. So teachers will do it but I think that in our school and in a lot of schools in ■■■ we don't really have something that we go to like Charanga, for example, I know that was something that some people have used and I did start of in my probation year because we used it at uni I introduced it to the primary so I know that they were using it and I suggested it to my mums schools and I know that they were using it for a while but that is probably the biggest issue is it is maybe not much to rely on if you aren't confident in teaching it

JC Yeah and it is a shame because Charanga is a great resource and we do still have it at the uni and that kind of thing but even for me, I mean, I buy it in at the moment with the YMI, but I've had a big cut because of COVID this year and so I just can't afford to buy it in. I have kind of said to the head teachers, you know, if they're prepared to pay for it, that I can still buy it as an authority. And we actually get 25 percent discount as I am buying it for everybody. And I mean, to be fair, actually, because I'm actively gone and said, you know what I've been paying this for five years or six years. Can you know start chipping in. And it's only a couple hundred pounds and at the moment nobody has said no to me so I am hoping if we can continue it but even then it can be hit or miss some schools are using it a lot and others it might only be using it with one class so is that sort of mishmash of if and when it can be taught. So, can you tell me about your musical experiences to date? So that's thinking about, not necessarily as a teacher, but, you know, growing up and what sort of things did you have the chance to get involved with or not.

INTERVIEWEE 6 Yeah, well, I was. For me, Music in primary school it always was things like assemblies and things of that. Song practices. And I do remember, I suppose, having things like the old Silver Burdett resource em going through that kind of thing. I do also remember instructors coming into the school not covered like specialists taking the class as such. But you know, going out for singing lessons or piano or brass, whatever it may have been. And I do remember that. And I did go for singing in primary school. And when I got to secondary school I kind of expressed that I would like to try to the piano, so my Music instructor also did piano. So, she started teaching me that so I kind of probably learned from there and built up a bit of confidence and the started getting private tuition

and for about a year. But I can't hate the routine of having to learn and practice and all that kind of things I kind of more played by ear and I got right here are the notes and here are the lengths and listened and played Music for the songs that I knew and kind of figured it and it's just kind of going from there. I just kind of built my confidence over the years really specially with the singing although I did it in primary school, I didn't necessarily enjoy it. You just it was something you did. And by the time I got to secondary school, joined the school choir. I was still too embarrassed to do any of the shows or anything like that I never wanted to do any of the acting or anything like that and the thought of doing a solo never particularly enthralled me either. But then, you know, you do a couple of times. You get good feedback, then, you know, as you get more confidence then you want to do it. So, I would say school wise that was the main thing I always remember some guy coming out and doing sort of percussion and doing like a project but basically, we were to use the percussion to try and simulate a train journey or something like that. You remember things like that you someone with the big bass drum and folk with the snare drum and the pattern that you hear, those things stick with it maybe it's because I'm into Music I don't know, but and I don't know although my family, my mom's musical and sings but we don't always have music in the house which I always find a weird one because some people who love music but aren't musical they know a lot more than I would kind of anything

JC and when you were in school did you do like a standard grade or higher or

INTERVIEWEE 6 what did I do? I crashed Higher Music, I did crash higher, and I think I got a B and did piano and voice but again like at the time I was never really good enough on the piano, but the teachers like oh well we just do singing and glockenspiel because that's generally what everyone did if they didn't have another instrument and I said Oh, I kind of play the piano. He gave me that piece of Music and it was like so much ink in the piece and what would I do here and one of the new teachers walked past and he went oh that and he hummed the first line or 2 and then from there I managed to go through the whole page so from there I was allowed to do it and for my higher I did get a school tutor for that once a week and I did get singing lessons again when I was at school and again I just loved it me and my other two friends we would just make sure our slots all ended up together and just go for three times as long rather than the one slot so yeah in terms of school I think that is as much as I can remember.

JC no that is excellent thank you. That's great. Excellent. So, thinking about teaching Music em and we have touched on it already. What do you think it means to be confident when teaching Music?

INTERVIEWEE 6 Well, I think first for most teachers, I would say obviously helps having a musical ability. But when you see resources like Charanga, you know something that's maybe quite structured and breaks down lessons if there's a good set of resources, I think it's just knowing what to do and knowing that it doesn't have to be that you need to be able to play a musical instrument, for example, to be able to teach Music or to appreciate music. It's, it's just making it less scary, I suppose, and breaking it down so you actually can teach rhythm, because when you know you're teaching language and you're doing syllables, for example, you're thinking about rhythm and you know, that kind of thing. Whereas listening to Music, you know, just because you're not singing or playing an instrument, you can listen to different styles of music and music from around the world. So, I think it's, I suppose for any teacher to feel confident it's about having resources that they can follow and so that they can feel as without actually adding value to the kids more than anything.

JC Great because it is interesting that even when I'm talking to the students and I'm saying you're thinking about music. And the first thing they seem to go to is, well that means you've got to play something. But actually. No, I said have you thought about just listening to a piece of Music and starting there I think sometimes people forget that, that it can be as straight forward as just listening. I was saying to the students the other day take the David Walliams Marvellous Music Podcasts they are all about 20 mins not a huge length and I said something like that would be absolutely ideal. You know it is only 20mins what is to stop you just putting this on a Friday afternoon and chatting about the podcast and the Music and it was amazing that a few people went "oh yeah"

INTERVIEWEE 6 And I think it's just easier to go, oh, I can't do that. And if there is not a push at your school it doesn't really happen. And it is frustrating I really do like languages as well. And certainly, in [REDACTED] and I presume in other authorities as well. The one plus two initiative as you know, trying to really embed a second language and then eventually a sprinkling a third and you just think a language is important as well. And I'm all for it. But I obviously say Music affects more people and to a greater extent than learning a language does and you think well why? why is there not such a focus on that? it is a bit frustrating at times I suppose as well we somebody to champion it, I suppose,

JC Yes, I should get my flag out a bit more, So I suppose a kind of touched slight slightly on the next question What skills or knowledge do you think, I know you mentioned about resources a but do you think that there are certain skills that you'd need to have to be able to teach Music or some understanding of Music?

INTERVIEWEE 6 I do think so. I think, you know, getting to the basics of understanding yourself, sometimes just someone breaking it down and showing you how simple it can be.

And because you get so many teachers, I'm going back to the languages again I don't know how to pronounce words in French or Spanish but actually, you do a few sessions. You are given a few key words that you can sprinkle through your day. Well, actually, you do get used to it. You do get better at it and I feel like with the Music as well if there were a couple of key concepts maybe different level within the school at each stage of the school, and even maybe showing a couple of activities how to put them across to the children it would make it a lot easier to do that, so you maybe don't need lots of resources or too many skills as such, obviously some people just possible tone deaf or find hard to differentiate between high and low, but again, just maybe having even something like a PP for example, you know, with certain sounds and certain concepts, it might be a little boring but is this a high sound or a low sound I don't know I think something like that em again I suppose it is back to resource thing I'm leading to but I don't think you have to be too skilled to teach it basically obviously, I think it helps, and if you're trying to inspire kinds and switch them on to it but I think I think everybody could make a basic attempt to get me some specific concepts or something yeah

JC Great that's brilliant thank you. I've spoken to a few people and certainly some of the comments I've had back is that I would feel comfortable teaching at early level, but I don't know if I could teach it at second level and it is that thing of "I'm ok with this but if you were asking me to do that..."

INTERVIEWEE 6 Yeah And I think because the thing with the language is, again, it was like, you know, nobody had spoken Spanish. So, the whole school started point 1 it didn't matter if you were in P1 or P7 you all started with Ola Me Llamo and learning the numbers to 10. And then the second year you would add a little bit on you would do the colours you would do the weather or whatever and so on until you made it all the way through the school. And then every year when you get the P1's they would do the first year and the P2's would do year 1 and 2 And it can kind of build up that way. So, I feel as through even something like that you know would maybe even get round that problem I suppose. But yeah, as it is, I thought I thought for some people, this is the worst thing but then again you are a primary teacher. You're supposed to be able to do everything so.

JC Jack, of all trades I know, so again, we briefly touched on it. Do you think that are easier musical elements to teach? you know, we mentioned that sometimes people forget about listening as a musical activity. So, do you think that there are perhaps things that are easier that would be a good starting place, if you like?

INTERVIEWEE 6 Yeah, definitely. Even just if it was quite simple, like thinking about a mood, for example, for the Music, like how does it sound? Cheerful, joyful, happy. Does it

seem to feel sad? Moody depressing? whatever you know. And even just having a simple concepts like major and minor or whatever it might be. Then you maybe only need a limited knowledge to kind of teach that or you know. I was always taught like tea, coffee, lemonade, Coca-Cola, that kind of thing. Even just having that knowledge of well that's 1 beat or that is 2 beats or whatever I mean I think I think you could teach a dog to do it in a lot of ways (laughs) so you are not asking someone to play the piano or a guitar, that sort of thing you are just literally saying this is what this is called and this is what it sounds like. And then you can have recordings for things and say, right listen to this sound what did you hear and start the very basic concepts of listening I suppose, even just kind of experimenting I suppose and getting more of a flavour for it like in our infants one of the projects they made instruments out of junk and things so yeah they made instruments and things, you know and had just maybe seen pictures of them or had researched them and the things they created were great, they looked like the instruments and sometimes sounded like the instruments and it is just again engaging their interested rather than having to make them virtuosos you know it's some of the simplest things. And definitely like using it as well I know that we did that at university, but I have used that lesson at least a couple of times with the Shostakovich Piano concerto using the storyboard and that a few times and a looked at different pieces as well that you don't need to really know much about you. You know you can just take a bit of a you know use your imagination or take some influence from it and write or paint you know just make links to it, it doesn't have to be really structured I suppose and so I think there are I think that are various parts that certainly could be taught without very specialist knowledge. Although then I suppose it's a bit like teaching them that wrong pronunciation of some French word then does that stick with them the whole time and then they get to secondary school and the teachers are blaming the primary teachers for teaching them a bunch of nonsense that is what happens (laughs) and I get it because my dad as I say he is a secondary PE teacher and I used to plan these lessons for crits on placement and he would say "son all your kids need to do in primary school is run about and get tired. We'll teach them everything they need to know when they come to secondary school" (Laughs) it's like "what are your teaching?" "badminton" "how many badminton courts have you got?" "one" "how many kids have you got?" "33" "You cannae teach badminton, son." So, you know, I kind of get that mentality as well, you know, give them a flavour of it and then leave it to the secondary teachers to teach it properly. But there are certainly things we could do to make it better.

JC Yeah thanks I have to say it's quite funny because I don't know if I told you about the string project in ■■■, well it is in 19 school and last year because we have been doing it

with instructors the PT of the secondary said that what she would normally take a year to do in S1 the pupils had done in 4 weeks and I think that's because it was specialists teaching it. And I felt quite good because like you say sometimes in secondary you do get the comments like why are you trying to teach that? So next questions, you can be as brutally honest if you like because it is all good feedback for me. But can you tell me a little bit about your musical experiences in ITE so during your postgrad year

INTERVIEWEE 6 Yes. Well, I did think again, maybe it's different if you have maybe a background in Music, I suppose, as well? But I did think like that, for example, that using them music for writing em was maybe a link that you wouldn't always think of, you know, that way. I do think that helped enhance my ability to teach writing because you can think oh I don't just have to stand up and teach boring things that I can look for different sources or sources of inspiration or whatever it was, so I do think that linking Music to teaching more important and parts of the curriculum was em a kind of eye opener and as I say that lesson itself, I've used in many a crit and passed off as my own em and I still remember it the old em "hit the road Jack" and the old pentatonic glockenspiel that kind of thing. Not that I've actually done that in a class in because until very recently we didn't actually have glockenspiels as such but we do have got a class set now and I could do something like that, I think em I suppose the thing is that they both feel a bit...one off lessons type ideas that we learnt and while that is goof to have in your tool belt sometimes it would be great to have more, obviously we are just there in a postgrad so there is only so much you can get and in terms of having a short input em both of things I do remember and there was obviously more I've maybe forgotten them but both of those things have stuck with me so they have done the right job you know that way they have positively impacted me with. Would I like more? Yeah. Well, obviously I think everyone would like more when we are teaching, we are always looking for other resources, other ideas, other lessons em for someone not as musical...but even there does it fully prepare you for teaching? I don't think anyone is fully prepares you for teaching in Music or any subject you teach you just need to accept where you are at and that you need to learn as well, So it's a hard one. I think that the experiences I had in my postgraduate year with positive and the did help and helped you realize you could make links to other areas em using Music but you'd always like more ideas more help em and I suppose again I use Charanga which we had a uni and I did take that into a school and they did sign up...I think they may have signed up for that eventually for a year or if we piggybacked off my free one for a while I genuinely can't remember we may did a bit of both to then that positively impacted the school because I was able to refer them to a resource but em in a year there is only so much you can learn

JC Yes and I know that because we have revamped the course slightly, did you do infants as your first placement? Then middle then upper?

INTERVIEWEE 6 No I did middle, upper infants

JC because when I first started doing the postgrad they did infants, middle upper and that was quite good as we were able to build on top of knowledge and things and then I had 6x2hr inputs which I think you might have had they have now pushed it to 4x3hr inputs so we still have the same number of hours but just sort of less inputs, and I do feel bad for the students as they get an Expressive Arts day at the beginning and the ned and the N and I tag team 2 days so it's just Music and drama, Music and drama. And you can feel, my goodness, by the end of the day, we're knackered and you know where it was 6 2hrs at least it was split across the year

INTERVIEWEE 6 Yeah.

JC But doing this has been quite interesting because actually I suddenly realized I maybe should not be quite so mean to ■ after all because when I go to her and say no they really do need 11/12 hours she at least continues to put that in the timetable because one of the other participants told me they got 2 hours in the whole postgrad ITE year and so I don't feel quite so bad at ■ but that to me is quite worrying because even in the undergrad course you can opt to take Music. But if you don't opt to take it, you don't get it.

INTERVIEWEE 6 OK. You don't get it at all right

JC So it is quite interesting to speak to everyone as it is another thing that has come through in the readings is that how you feel about teaching Music as a pre-service teacher will go a long way...it's that whole self-efficacy thing of if I have seen it being done and I feel comfortable trying it then I will try it but if you don't have that coming in to teaching and having your own class it makes you far less likely to actually give it a go on your own

INTERVIEWEE 6 and there are so many things like I don't if, it was with the PE lady some of her lessons again it was dance so again it's linking the Music and you could be doing dance and you know you are teaching Music through that as well. But those lessons that you had obviously not as much as maths you know numeracy and literacy and that kind of thing and you know how to teach itself, but you use so many of those lessons to get you started even. I mean, I remember one of the dance ones again I have used quite a few times because it's a vehicle for teaching something and sometimes it is the starting point of that, you know how do I start teaching dance. Well, my goodness, whereas it was "Chance Dance". So, it was literally we'd role a dice 1 to whatever and beside each number you had a move and then you just roll six numbers. Whatever, get 6 moves and there you've got your sequence. Do it. Now practice it and add it to Music, then repeat it and you could just

build on it and once you've done that, then you can think maybe I'll try this or that you but without those inputs giving you that wee bit of confidence or the few lessons to get you started to your tool kit you would be dire I think

JC Yes and so leading on do you think that the ITE provision was sufficient to give you the confidence to teach Music... I think that you are saying yes probably in some ways, moving in the right direction, but always more would be nice, always.

INTERVIEWEE 6 And I suppose everybody is going to say that really, but obviously in comparison to other unis then it's a lot better, but I would definitely say more could be better. But again, it's you can only show so much and I know that and it's how you decide which bit to teach students or show students but I don't know what else you could do I don't really know I'm not even sure what else would help I mean I remember the specific lessons but if you turned round to the students and we're going to plan a Music lesson then they would probably say Oh why do I have to plan a Music lesson because I have to teach literacy and numeracy you know because that is what they hear literacy, numeracy and HWB so why would I bother coming to that tutorial you know planning a Music lesson em which I know is a challenge as well but the reality is that you do have to do it some point.

JC So that is something that we have started in the last few years because we do tag team and we were getting them to break into groups and write their own Music lessons or drama lesson or expressive arts lesson or cross curricular, so they could do a hypothetical lesson, you know, as part of a topic so here is what I would do using Music, here's what I did in drama and then get them to almost like teach or demonstrate part of that lesson so they get to come up with ideas, the go away and work on it then present it in the next session. We then get the lesson plans up onto Moodle and it is a bit like a starter for 10 as we get them to share their ideas and help share that idea of building resources and things.

INTERVIEWEE 6 I think even as an actual teacher, it just helps with the nuts and bolts of it, like when one of the things that I helped me with lesson planning that I did learn in PE was what is a teaching point. And how does that differ from your success criteria? And various things like that whereas breaking it down particularly in PE because it is quite physical, and you can break down how to do a forward roll, so the teaching point is to do a forward roll. You have to bring both feet together at the edge of the mat and come to sitting position teaching point 2 you have to put your hands out, tuck your head in and whatever else so that then sticks for me, what is it I am teaching I'm teaching composition so the first thing I need is...and learning in another curricular areas we are almost forced to or encouraged to use learning plans for different curricular areas it helps you make more

sense of how to actually plan because it is a totally different subject so it helps you pinpoint well what is it that I am actually trying to teach in Music as opposed to I let them hear the Music and I let them clap along like that. Okay, but what did you teach them? So, I do think that would be a good thing the lesson planning idea and having that bank that sounds good

JC Yep that is great and just a couple of other things to touch on, have you seen, or do you get the opportunity to share good practice with colleagues?

INTERVIEWEE 6 Again, I don't really feel that Music is taught well enough or in isolation across the classrooms, that it's something then that you would share as such. I do feel as though most of our Music is at an assembly or a practice or for a show and I think that we do put on good shoes for example but and we will cover certain E's and O's and skills but it's not in maybe a coherent way as it would be for other parts of the curriculum so as far as teaching children to sing I think our staff do relish the fact that I love teaching you know the children different songs or concepts or styles or whatever it may be. And of course, I do like singing and playing the piano. It's easier for me to teach. And you know, they do say you know thank goodness you're here to teach because I wouldn't know how to explain how to sing in two parts. For example, you know one after the other as so I suppose indirectly, you know, they get to see some different ways to teach but it very poor I would say, and I would say it is very poor and very limited I don't think there is anywhere near like enough of it going on em and certainly not in a structured way. But even in an unstructured I just don't think there is enough of it I'm afraid well in my school anyway or schools that I know

JC Okay. No, no, that's fine. So is that the same thing then in the same way have you any opportunity to team teach them with colleagues from in your school or even outwith or.

INTERVIEWEE 6 em and again, just before I write it off completely, I'm racking my brain to try and think and No. Not really, no. Well, the only thing that we would have done when we've had on of the youth Music instructors in doing recorder for example and it was coming in the Scottish topic, January Scottish time of the year, Rabbe Burns all that kind of things we have had different services and I 've thought let's bring the recorders together and I will teach the choir a song and I will accompany them and you know, that kind of thing, kind of bringing different pieces together but again it's not really from a teaching point of view it is you are putting on a performance and yes you are pulling different aspects of to make the performance better but you are not really team teaching in terms of you are teaching a concept and learning from one another it's more you are just clubbing

together to make something happen so I wouldn't say you could even stretch it to team teaching so no I would say that one kind of falls short as well Julie.

JC No That's okay. As I was leaving, this is all giving me ideas of things that would make me change in future and things So no, absolutely great em. So, thank you. So, my actual dissertation is looking at CLPL opportunities and how this supports teachers so have you had the option to attend any CLPL courses on Music in the primary?

INTERVIEWEE 6 Well, yes and no em I don't know that there's been any offered by our authority as such or I don't think there has been anything like that or from the Music service but there was, you might know, I can't even remember the name. I went up to Glasgow to some kind of course you could go to. You had to pay for them, but I think [REDACTED] used to share them round the schools and emailing and there's a cost obviously attached to that. But me and the depute head teacher are both Musical and take the choir and that kind of thing and we had enrolled to go, and I feel it clashed with something, I can't remember the reason but we weren't able to go and that was really the only I was as close as I've gotten to go to a Music related CLPL. But other than that, no there has not really been anything

JC Again it is quite interesting that and I know that I am guilty of it in [REDACTED] of not always putting on as many courses as I actually should do and that is something that particularly with lockdown like I've just created a Teams for and primary Music and put it out to the primary teachers. So I think I've got like 40 or 50 people who have signed up and while I haven't don't that much yet it came off the back of one of these interviews when one of the colleagues in [REDACTED] said that the [REDACTED] team have been doing literacy and numeracy training on that and I thought I could be doing that too so it is a way that I suppose I have a get in to some schools to say I am doing this training or that training but [REDACTED] and I were both on the Scottish Association for Music Education Committee. We have a big conference in Stirling and that is great but even things like Nicki Benedetti is doing the Benedetti Foundation sessions and I'm helping with the research side of things there because I was saying to [REDACTED] that actually, you know, while it's great she's doing all this great work with the kids, its teachers again who often get forgotten about. So, she's been quite proactive in doing classroom sessions and that sort of thing. So, there is starting to be a wee bit more out there that maybe wasn't there to start with, which is good, so we'll just keep chipping away. Em so what kind of CLPL support do you think would help people deliver Music in the classroom?

INTERVIEWEE 6 Em it is kind of that the things you know you don't know, you don't know the things, you don't know, you don't know. But definitely I do think teachers would

be very interested in Music CLPL a) I think for a change from the use the usual, you know, that way there are only so many times that you can go to writing moderation or listen to new ways to count to 100. You know that it's so been done. But I do think people would be interested in it. I think again maybe more specific examples of how to cover the E's and O's or maybe a simple ways to take us through parts of the curriculum or teach certain concepts or I suppose making links to the curriculum. Like as I say, you're writing lesson and listening to two different pieces of Music or linking it to Art I think because always the thing that primary teachers will moan about is time in the curriculum to try and squeeze it in so maybe having it interlinked with other curricular areas maybe makes it seem more achievable. And I think that's part of the reason that languages help as well, because we can embed it in terms of classroom commands and things that would be doing anyway. So actually, it you know, we just substitute it for a language so maybe trying to think of ways to embed it in the everyday or within parts of other lessons and having a resource to use. I think the fact that I don't even know what resource we actually have if I am being honest that is how poorly looked upon it is unfortunately. I think if it was me, I would just go to the E's and O's and think what is it that I wasn't to cover at first level and I would try to come up with a lesson that kind of fitted round that as opposed to working through like a scheme or something like that. So, if there was a scheme or a planner that was better that had resources, lesson ideas, that kind of thing, I think a signpost into the right things or websites might be useful.

JC And do you think that having the option I mean, obviously with CLPL we could do one off's or over the course of four weeks or five weeks or do you think actually having somebody in your class and doing that kind of team-teaching thing, do you think it would be beneficial?

INTERVIEWEE 6 I don't know I suppose I've had I've had interventions where people have come into the class and obviously it makes it happen. You know, it's not that you go to the CLPL, and you have the best of intentions. At least it actually will happen and then the kids can be like Oh, can we do that again? So, I suppose there would maybe be more likelihood for it to succeed. If someone came into the classroom and actually did it. Obviously, that's potentially going to reach less people, doing it that way as opposed to having a big group I think maybe having, I mean I suppose it depends on what you are wanting to get out of it maybe if it is specific lessons, it might be good for someone to go out and model it. I do think that would help if that wasn't possible then maybe going to a CLPL where there aren't any instruments to show that you don't need to play an instrument and breaking down the stigma of it that you can teach Music. You don't need to be musical.

You don't need to have experience. You don't even need to have an instrument. Here is what you can do, I think, is that as an entry level type idea and I think I may just open people up in the right way to be able to refresh it within a classroom setting rather than a whole school show type of things.

JC That is great. And the last thing is just about support networks. So, are you a member of any sort of support network in terms of Music or are you aware of any support networks in terms of Music?

INTERVIEWEE 6 No, not really. No, I suppose in terms of yes, your Music tutors that come into the school. If I was looking for information, I would maybe speak to some of them. And they are very friendly and very passionate when they come in what they get out of the children is great the children love going to it. And, you know, they're encouraging and encourage us to join them and have a go as well. But quite often it is just one class out of the school that gets to do it or one stage at the school that gets to do it. So, this may be quite limited. And again, once that tutor leaves, they might practice what they did, but you can't really take it forward is sometimes the problem. So, they would be the only people I have to admit, that I would probably do go to or maybe whoever was in charge maybe like your Music service, I'm not sure many people in NA would know that much about it and maybe it's more a profile-raising aspect that is needed if there is something available.

JC Yes and I as I said [REDACTED] and I are on the committee for SAME is that an organisation that you've heard of before?

INTERVIEWEE 6 No.

JC No. Ok so SAME is there for primary teachers and secondary teachers and over the last few months, what we're trying to do is em do a monthly webinar. So, for secondary staff and for primary and we're calling it a virtual staffing so you can come and share ideas and that sort of thing. But I am also very aware that we've kind of kept the numbers quite low. So, we're talking sort of maybe 50. And [REDACTED] who was the same as me in [REDACTED] until recently she's doing one at the end of November on using PP in primary to support your Music. But the 50 places have already gone and so it's possibly, you know, the same 50 possibly are the ones coming every time. I haven't even been able to share the love, if you like, and let more people in. So that's maybe something we need to have a wee look at because seeing how we can engage with more people to let them know that these things are out there.

INTERVIEWEE 6 Yeah, I definitely

JC no that is great thanks. Thank you. You've given me lots of really great ideas and stuff to think about. So, I will transcribe this interview and get it to you as soon as possible and

then I will send it to you to check if you are happy with it. It is interesting that there are common things coming up and so I think this will be great so thank you again for speaking to me.

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