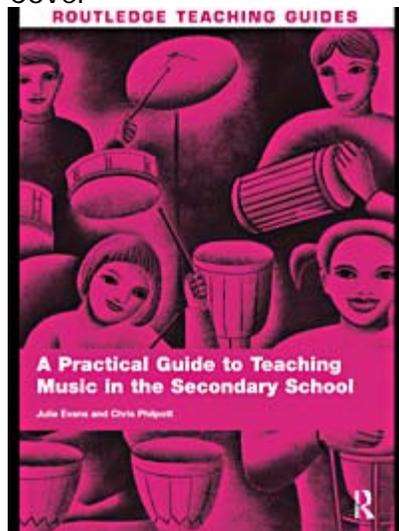


## Cover



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A Practical Guide to Teaching Music in the Secondary School

*A Practical Guide to Teaching Music in the Secondary School* provides valuable support, guidance and creative ideas for student teachers, mentors and practising teachers who want to develop their music teaching. Written to accompany the successful textbook *Learning to Teach Music in the Secondary School*, it will help you understand important current developments and explore new possibilities for teaching and learning.

Focusing on teaching music *musically*, the book explores musical learning through placing pupils at the centre of a musical experience. Considering the revised KS3 curriculum and the 14–19 agenda in music, it also seeks to broaden the perspectives of music teachers through engaging with collaborative practice, transitions and cross-curricular work. Key issues explored include:

- personalising musical learning;
- teaching creatively and promoting creativity;
- approaches to using ICT in the classroom;
- musical collaboration with other adults;
- assessment for learning in music;
- making connections with other subjects.

Using practical examples and tasks, this book will help you critically examine the way in which children learn music. It is an invaluable resource for those involved in teaching music who are seeking to develop their practical and theoretical understanding.

**Julie Evans** is Senior Lecturer in Music Education at Canterbury Christ Church University. She has been a music teacher and head of music in five secondary schools as well as an instrumental teacher of violin and piano.

**Chris Philpott** is Head of the Department of Secondary Education at the University of Greenwich and has been responsible for Secondary PGCE music programmes in two universities.

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### **Routledge Teaching Guides**

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*Douglas P. Newton*

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**A Practical Guide to Teaching Music in the Secondary School**

**Edited by**

**Julie Evans and Chris Philpott**

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### Contributors

**Jonathan Barnes** is Senior Lecturer in Education at Canterbury Christ Church University. He has wide experience in all sectors of education. He now teaches a range of disciplines in teacher education, music, art, geography and history. His research is in the relationships between the curriculum, creativity and well-being. He writes regularly on cross-curricular and creative approaches to the curriculum and staff development.

**Julie Evans** has been a music teacher and head of department in five secondary schools. She has also had extensive experience as an instrumental teacher of both violin and piano. She is currently a Senior Lecturer in Music Education at Canterbury Christ Church University where she is responsible for the 11–18 and 7–14 Postgraduate Certificate in Education (PGCE) Music courses.

**Keith Evans** is Senior Lecturer in Music Education at the University of Greenwich where he coordinates the Secondary PGCE Musicians in Education course in collaboration with Trinity College of Music. He previously taught music in a number of schools in Kent, latterly in a specialist music school.

**Martin Fautley** is Reader in Music Education at Birmingham City University, where he teaches on the Secondary PGCE and research programmes. For many years he was a secondary school music teacher, subsequently undertaking doctoral research into the teaching, learning and assessment of creative acts in music in the classroom. His published work lies mainly in the areas of teaching and learning composing, and on assessment in music education.

**John Finney** is Senior Lecturer in Music Education in the Faculty of Education, University of Cambridge. He teaches on undergraduate and higher degree programmes with special responsibility for preparing graduates to teach music in secondary schools. His current research examines pupils' perspectives on their musical experiences in secondary schools, their potential for designing curricula and taking leadership roles within the music classroom. At the same time he is researching the evolution of progressive ideas within music education 1950 to the present day.

**Duncan Mackrill** is Senior Lecturer in Music Education at the University of Sussex where he is also the PGCE Convenor. Previously he gained many years' experience as a secondary head of music and a music technology education consultant. His interests include integrating and developing ICT in music education, ePortfolios and Virtual Learning Environments. In September 2005 he was awarded a National Teaching Fellowship by the Higher Education Academy.

**Chris Philpott** taught music and performing arts in secondary schools for 16 years before moving into teacher education as a PGCE tutor and programme director. His writing is mainly in the field of music education but he has also published on mentoring. He is currently Head of the Department of Secondary Education at the University of

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Greenwich where the Music PGCE includes an innovative collaboration with Trinity College of Music.

**Ian Shirley** is Senior Lecturer in Primary Music Education at Edge Hill University. He is joint editor of *Primary Music Today* and an active member of the national choral organisation, Sing for Pleasure. He was the project manager of HEARTS (Higher Education, Arts and Schools) at Canterbury Christ Church University and has written about the impact of an arts-based curriculum on student teachers' development.

**Gary Spruce** is Senior Lecturer in Education at the Open University. His primary responsibility is as subject leader for the University's flexible PGCE music course. He has written widely on music education and presented papers at national and international conferences. He is a practising musician with a particular interest in music for the theatre.

**Katherine Zeserson** is responsible for the strategic design, direction and implementation of the Sage Gateshead's internationally acclaimed Learning and Participation programme. She has a national reputation as a trainer and music educator in a wide range of community, educational and social contexts including pre-school settings, primary and secondary classrooms, voluntary sector organisations, higher and further education postgraduate and professional training programmes. She has held many arts-in-education residencies, working with both primary and secondary age children.

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### **Series editors' introduction**

This practical and accessible work book is part of a series of textbooks for student teachers within the Routledge Teaching Guides Series. It complements and extends the popular textbook entitled *Learning to Teach in the Secondary School: A Companion to School Experience*, as well as the subject-specific book *Learning to Teach Music in the Secondary School*. We anticipate that you will want to use this book in conjunction with these other books.

Teaching is rapidly becoming a more research- and evidence-informed profession. We have used research and professional evidence about what makes good practice to underpin the Routledge Teaching Guides Series and these practical workbooks. Both the generic and subject-specific books in the series provide theoretical, research and professional evidence-based advice and guidance to support you as you focus on developing aspects of your teaching or your pupils' learning as you progress through your initial teacher education course and beyond. Although the generic and subject-specific books include some case studies and tasks to help you consider the issues, the practical application of material is not their major focus. That is the role of this book.

This book aims to reinforce your understanding of aspects of your teaching, support you in aspects of your development as a teacher and your teaching, and enable you to analyse your success as a teacher in maximising pupils' learning by focusing on practical applications. The practical activities in this book may be used in a number of ways. Some activities are designed to be undertaken by you individually, others as a joint task in pairs and yet others as group work working with, for example, other student teachers or a school- or university-based tutor. Your tutor may use the activities with a group of student teachers. The book has been designed so that you can write directly into it.

In England, new ways of working for teachers are being developed through an initiative remodelling the school workforce. This may mean that you have a range of colleagues to support in your classroom.

They also provide an additional resource on which you can draw. In any case, you will, of course, need to draw on additional resources to support your development and the *Learning to Teach in the Secondary School*, 5th edn website (<http://www.routledge.com/textbooks/9780415478724>) which lists key websites for Scotland, Wales, Northern Ireland and England. For example, key websites relevant to teachers in England include the Teacher Training Resource Bank ([www.ttrb.ac.uk](http://www.ttrb.ac.uk)). Others include: [www.teachernet.gov.uk](http://www.teachernet.gov.uk), which is part of the DfES schools web initiative; [www.becta.org.uk](http://www.becta.org.uk), which contains ICT resources; and [www.qca.org.uk](http://www.qca.org.uk), which is the Qualifications and Curriculum Authority website.

We do hope that this practical workbook is useful in supporting your development as a teacher. We welcome feedback which can be incorporated into future editions.

**Susan Capel**

**Marilyn Leask**

**February 2009**

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Page 1

## **Introduction**

JULIE EVANS AND CHRIS PHILPOTT

This practical guide complements the successful textbook *Learning to Teach Music in the Secondary School* by Chris Philpott and Gary Spruce (2007), also published by Routledge. The book is intended to support student teachers who are learning to teach music in a wide range of contexts, along with their higher education and school-based tutors and mentors. It brings together work by a wide range of professionals who are engaged with teacher education. It provides a range of practical activities designed to support student teachers' development in music teaching and their understanding of important current developments within and beyond the curriculum. The book will also allow experienced music teachers to consider how they might develop their practice in line with these important developments, challenging them to explore new possibilities.

Each chapter includes:

- an explicit statement about the objectives;
- a detailed discussion of the relevant issues and concepts;
- a series of practical tasks which allow exploration of the material in a range of contexts;
- suggestions for further reading aiming to deepen knowledge in each of the areas covered.

The first two chapters give suggestions as to the nature of personalised learning in the secondary music classroom at Key Stage 3 and in 14–19 education. Some chapters explicitly consider the principles of the revised National Curriculum for Music including topics such as:

- cultural understanding
- critical thinking and understanding
- creativity and creative teaching.

Other chapters are intended to deepen understanding of topics which have had a significant impact on music education in recent years, such as:

- developing the integration of ICT in the music classroom;
- developing assessment for learning in the music classroom;
- collaboration between music teachers and other professionals.

The remaining chapters consider perennial issues which are currently in the forefront of discussion in music education because of a raft of recent initiatives:

Page 2

- continuing your pupils' experiences of singing and instrumental learning from Key Stage 2 to Key Stage 3;
- the integration of practice both within music and between music and other subjects.

The book is intended to challenge both students and experienced teachers to explore possibilities in musical learning. It also intends to engage them in critical reflection on practice as a basis for becoming more effective music teachers.

In conclusion, the book is based upon some important principles which we believe to underpin effective practice in the twenty-first century. First, that music needs to be taught musically by placing pupils at the centre of a musical experience in the school. Second, that learning for pupils needs be personalised through taking into account the musical understandings that they bring with them. Finally, that music in the school should aim to provide access and achievement for all pupils.

Page 3  
**Part 1**  
Musical learning

Page 4

## Chapter 1

### Personalising learning in music education

CHRIS PHILPOTT

#### INTRODUCTION

The personalisation of learning is a major theme in current education policy and is the most recent manifestation of an ongoing concern for individual needs and inclusion, i.e. a concern to engage pupils in learning and to provide access to achievement for all.

The personalisation of learning has long been an important issue in music education and in many ways the past 50 years of curriculum developments have been targeted at inclusion. For example, there has been an awareness that while 'music' is an important part of the lives of most pupils, their engagement and achievements in 'school music' has been limited to a relatively small elite. Developments in music education such as an increased emphasis on composition, 'world' musics, 'pop' music, technology and, most recently, the use of 'informal' pedagogies have been inspired, at least in part, by a desire for a more inclusive music curriculum.

There is a sense in which the whole of this book is about how to personalise the learning for your pupils. Each chapter aims to develop your understanding of how to maximise the musical engagement and achievements for all.

#### OBJECTIVES

By the end of this chapter you should be able to:

- understand what personalisation means in music education;
- understand how some current initiatives in music education articulate with personalisation;
- devise some strategies for personalising learning in music.

#### PERSONALISING LEARNING

What is meant by personalisation? What is meant by the personalisation of learning in the music classroom?

Christine Gilbert has defined personalising learning as 'focusing ... on each child's learning in order to enhance progress, achievement and participation' (DfES 2006b: 3).

To realise this aim Hargreaves (2006) has identified nine interconnected 'gateways' to personalisation and these 'gateways' resonate with many of the chapters in this book. The 'gateways' represent a way of conceptualising the strategies to maximise achievements for all pupils and for them to achieve their potential.

Reading Box 1.1 and carrying out Tasks 1.1 and 1.2 will enable you to audit your own experience and ideas in relation to the gateways.

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**Box 1.1** Nine gateways to personalisation

*Assessment for learning (AfL)*

AfL is about teachers and pupils coming to know themselves and each other through, for example, questioning and feedback. AfL is embedded in teaching and learning such that it can feed forward into how and what to learn and thus contribute to personalisation.

*Learning to learn*

Learning to learn is about pupils developing the skills to take control of their own learning. The notion implies the development of a metacognitive awareness of the learning process that leads to an increased independence from teacher-led learning.

*Student (pupil) voice*

When the pupil's voice contributes to personalisation pupils are invited to make a contribution to, for example, the organisation of the curriculum and the school. The concept of co-construction is important here.

*Curriculum*

Personalisation of the curriculum is not only about choice (of subject, of syllabus), but also about promoting approaches to teaching and learning which facilitate real engagement, e.g. planning for creativity and the pupil voice.

*New technologies*

Technologies can enhance personalisation through their capacity to provide alternative teaching strategies and a wide range of resources. They can also provide access, control and independence in learning.

*School design and organisation*

Schools can be designed and organised to maximise personalisation. This could involve devising a timetable to maximise curriculum choice or designing classrooms to facilitate a flexible approach to learning.

*Advice and guidance*

Personalising learning will require pupils to be able to make informed choices about their micro and macro progress. This guidance might come from a wide variety of sources both within and outside of the school.

*Mentoring and coaching*

Mentoring and coaching involves more targeted and ongoing support for learning. Such support can come in the form of pupil to pupil or adult to pupil. The adult can come from within the school or from the wider community.

*Workforce development*

Personalised learning can be supported through the deployment of a wide range of professionals. For example, there are an increasing number of 'para-professionals' who engage with pupils, such as teaching assistants and community workers.

Page 6

**Task 1.1** Auditing experience and ideas on the personalisation of learning

Gateway	What have you experienced as a learner?	What have you observed in placement schools?	What are the implications for music education?	Where else in this book will you find support?
---------	---	--	--	--

Assessment for learning

Learning to learn

Student (pupil)

voice

Curriculum

New

technologies

School design and

organisation

Advice and

guidance

Mentoring and

coaching

Workforce

development

**Task 1.2** A presentation on one of the gateways

Take one of the gateways and devise a presentation on the implications for music education. Your research for the presentation should include current initiatives, e.g. the National Curriculum, Musical Futures, Music Manifesto, Wider Opportunities. Share this with your peers, either face to face or online, perhaps via a Virtual Learning Environment (VLE).

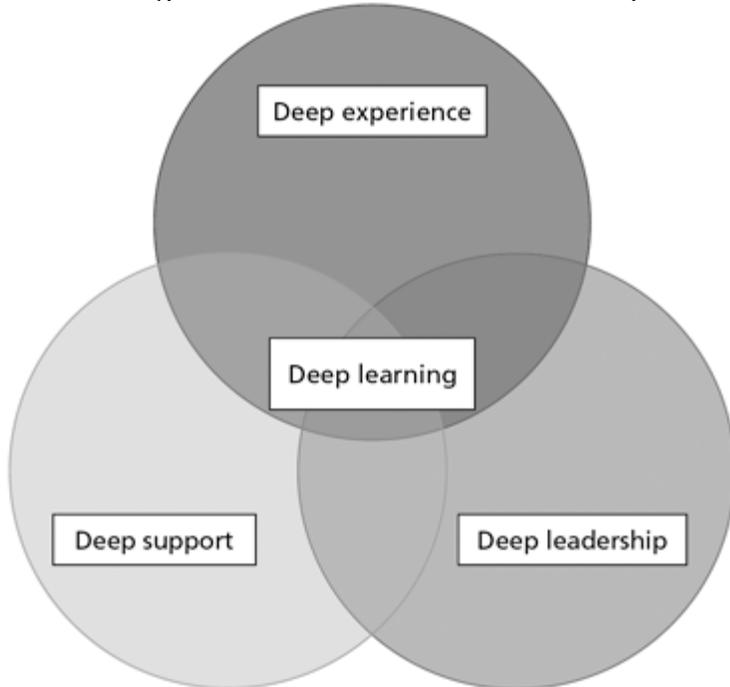
### **PERSONALISING LEARNING IN MUSIC**

It is clear that the nine gateways are intimately related; for example, if pupils are given opportunities to choose which pieces they wish to perform they are engaging in the co-construction of the curriculum, exercising their 'voice' and there is the potential for an informed dialogue with their teachers (AfL). For this reason Hargreaves (2006) has clustered the nine gateways into 'deeps' which make the links between them more explicit. These 'deeps' are:

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- deep learning – assessment for learning, student (pupil) voice, learning to learn;
- deep experience – curriculum, new technologies;
- deep support – mentoring and coaching, advice and guidance;
- deep leadership – design and organisation, workforce reform.

Given that 'deep learning' is a central aim of personalisation, the other 'deeps' can be seen as servicing this and Figure 1.1 illustrates the relationship between them.



*Figure 1.1* The interrelatedness of the learning 'deeps'

In the rest of this chapter we will examine some case studies in personalisation with specific reference to music education. What do the personalised learning 'deeps' mean for music education? The 'deeps' imply access for all to a music curriculum with 'deep' musical learning at its centre, where pupils use music to make sense of their world, through creating, performing and listening to musical ideas.

#### **CASE STUDIES OF THE 'DEEPS' IN MUSIC EDUCATION**

The following case studies use several current initiatives to exemplify personalisation of learning although they are *not* a full exposition of the initiatives themselves, nor the possibilities within each 'deep'.

##### **Deep learning: informal pedagogies**

As part of the Paul Hamlyn funded Musical Futures project, Lucy Green (2001, 2008) has used her work on how pop musicians learn to research a classroom pedagogy which exploits informal learning processes, i.e. the processes that some popular musicians seem to employ when learning in music. Playing music of one's own choice, with which one identifies personally, operating both as a performer and a composer with like minded friends, and having fun doing it must be high priorities in the quest for increasing numbers of young people to benefit from a music education which makes music not merely available, but meaningful, worthwhile and participatory.

(Green 2001:16)