

teach through
music



Empowering Music Teachers

Music specialist communities of practice at Key Stage 3



“WITH MUSIC YOU GO TO A DIFFERENT LAND – YOU BLOCK OUT EVERYTHING.”

“YOU DON’T CARE ABOUT THE PEOPLE IN LIFE WHO ACTUALLY HAVE BEEN HURTING YOU, YOU DON’T REALLY THINK ABOUT THAT BECAUSE IT’S LIKE YOUR HAPPY PLACE. IT JUST TAKES YOU AWAY FROM EVERYTHING THAT’S BEEN HAPPENING TO YOU – GOOD OR BAD – AND JUST MAKES YOU FEEL BETTER.”

Year 9 Pupil, Teach Through Music Evaluation Focus Group

Preface



National curriculum music at Key Stage 3 is a vital cultural entitlement for young people attending UK schools. However, secondary music teachers report facing widespread challenges in delivering the engaging and musical music curriculum they aspire to. Ofsted reports highlight persistent problems in the teaching of music, with performance in music found to be poor in comparison with overall school performance. At Key Stage 3, musical achievement is judged by Ofsted to be weakest ‘by some way’¹.

Teach Through Music was a one-year professional development programme (2014-15) for London’s KS3 music teachers, one of two such programmes funded by the London School Excellence Fund. Overwhelming experience and evidence from this programme has taught us that, for KS3 Music to fulfil its potential as a learning experience for young people, secondary school music teachers need improved access to music specialist professional networks and continued professional development (CPD).

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This should not read as a criticism of KS3 music teachers. It is, rather, a recognition that even highly skilled and committed teachers need a supportive community in which effective practice can be developed and shared. Professional isolation is endemic amongst music specialist teachers and disempowers them from overcoming barriers to teaching music musically.

This report summarises learning from Teach Through Music, with the aim of informing local, regional and national strategies for secondary music CPD. It draws on independent evaluation of the programme by Professor Martin Fautley as well as the experiences of participants and partner organisations. It will be of interest, we hope, to all who care about Key Stage 3 music - whether as a teacher, school senior leader or policy maker, a music hub or cultural organisation, a musician or parent. Ultimately, it has the musical interests of young people at its heart.

KS3 music in London

Of London's 479 state funded secondary schools, 91 participated in Teach Through Music (TTM), along with 8 independent schools. 233 music educators took part, of whom 120 were school employed classroom teachers. This group were the most actively engaged, accounting for 73% of attendances, and included teachers at all career stages, from NQTs to those teaching for 30 years+.

84 teachers completed an online survey from which we gained insight into how KS3 music is being organised and delivered in schools. We have combined this evidence with extensive discussion with and between teachers to gain insight into professional practice in the KS3 music classroom and the role of professional development in supporting its evolution.



“(TEACH THROUGH MUSIC) HAS BEEN A WONDERFUL FORUM FOR THINKING ABOUT AND INDULGING IN THE ART OF MUSIC EDUCATION”

Teacher Feedback

1.1 There is significant variation between schools in the amount of teaching time dedicated to KS3 music. One in four teachers report that KS3 music is ‘telescoped’ into 2 rather than 3 years in their school. We know from Noden et al, (2007)² that, where schools operate this type of ‘accelerated learning programme’, 44% of pupils do not study music in Year 9 or beyond.

1.2 Timetabling scenarios for KS3 music are diverse and often complex and include ‘carousel’ models. This is important in light of Ofsted’s 2012 observation that “the most effective schools recognised that regular, sustained experiences were essential to secure good musical progress³”. Lesson duration and consistency of contact with pupils were cited by some TTM teachers as challenges to musical teaching and learning. Some teachers report that timetabling structures are created without consultation with them, allowing little opportunity to assess potential positive or negative impacts.

1.3 Project or topic based curricula have become the norm for KS3 music in London, with 94% of teachers reporting this model of curriculum organisation. There is no prescription for this in the National Curriculum and Ofsted do not have any preferred or recommended curriculum format. This practice appears to be a ‘folk pedagogy’ (Bruner, 1996⁴) which may have evolved in response to timetabling scenarios and the KS3 National Curriculum requirement to include music from a range of traditions. The planning and assessment of ‘progressional’ learning⁵, across units within topic based curricula, was an issue of debate within TTM.

1.4 65% of teachers devise their own curriculum, rather than following a set scheme. Some draw on a range of published sources for inspiration. While some topics are widely taught across many schools, the range of topics taught is extensive, from “Axis of Awesome” (concerned with songs using chord sequence I VI IV V) to the Viennese Waltz. Most teachers review their curriculum regularly. Internal monitoring of KS3 music curricula is often informed by GCSE results, NC Levels or CAT scores.

1.5 It is unclear whether relatively large group sizes for the study of music at KS4 amongst teachers completing our survey is indicative of a London wide trend. However, our research indicates some polarisation of KS4 music into large and thriving cohorts in some schools while, in others, pupils have no access to the study of music beyond Year 8 or 9. Preparing pupils to study music at KS4, and whether this should be a priority for Key Stage 3, was an important topic of debate within Teach Through Music.

1.6 All teachers responding to our survey reported that their school had an extra-curricular music offer. Many engage with music hubs or cultural partners. However, teacher capacity/workload and the challenge of navigating complex offers were regularly cited as barriers to wider engagement. This appears to be limiting the extent to which young people in London schools benefit from the city’s rich cultural offer.



² Noden, P., Rutt, S., Schagen, S. & West, A. (2007) Evaluation of the Two Year Key Stage 3 Project, London, Department for Education and Skills

³ Ofsted (2012) Music in schools: wider still and wider, No. 110158 p. 6

⁴ Bruner, J. (1996) The Culture of Education, Cambridge Mass, Harvard UP

⁵ Fautley, M. (2016), Teach Through Music Evaluation Report, Birmingham City University

KS3 music in Teach Through Music schools

On average, 2.5 KS3 music teachers are employed in each school.

70% of KS3 music lessons are 40-60 minutes in length. However, a significant number are longer but less frequent e.g. 100 minutes per fortnight.

25% of schools have 'telescoped' their KS3 music curriculum into 2 rather than 3 years i.e. they no longer teach KS3 music in Year 9 or only teach music in Year 9 to those who have chosen to study music at KS4.

Topics widely taught (each in 50%+ of schools) include:

Blues	Singing	'Musical Futures'
Film Music	Pop & Rock	Samba
Song writing	African Drumming	

An extensive list of other topics were named (76 in total, amongst 84 teachers).

Carousel timetables

23% of schools operate a 'carousel' arrangement in which pupils do not study music consistently through the year, but alternate with other subjects.

Some Examples:

"Two music lessons per week for one term per year."

"In Year 9 lessons are three times a week for approximately two rotations of 5 weeks."

"In Year 7 full classes have 1 lesson of Performing Arts per week – either Music or Drama, and swap every half term. In Year 8 classes are split in half into groups of 15 who either have Music or Drama for half a term, then swap. In Year 9 there is only one music class (an option group) who have a double lesson of music per week."

Music in schools beyond Key Stage 3

51% of Teach Through Music schools offer GCSE Music; 22% offer BTECH and 4% offer NCFE (National Council for Further Education) exam entry in music.

The majority (57%) of schools have Key Stage 4 music groups that range from 10 – 24 pupils.

36% have more than 25 pupils studying music at Key Stage 4, with over 40 pupils in some.

In 17.5% of schools, the number of pupils studying music at Year 10+ is 9 or less, with no Year 10 music in 3.7% and no Year 11 music in 4.1%.

Extra-curricular music & cultural partnerships

92% of surveyed schools have a choir.

Other popular extra-curricular activities are staging musicals/shows, wind bands and rock & pop bands. A wealth of other examples, from across many musical cultures, are reported.

56% of teachers report that their pupils have benefited from a 'large scale musical event' in the last three years, often facilitated through music hubs, academy chains and/or partnerships with cultural organisations.

65% of teachers report that their school has fruitful links with one or more arts organisations, of which 60 such organisations were named. Most, but not all, are London based.



Professional isolation

2.1 Based on our research, 1200 KS3 music teachers work in London⁷ and, on average, each works with 1.5 other KS3 music teachers within their school. In reality the picture is more polarised and some operate as a department of one. Only 8% of teachers report talking with other schools as part of reviewing their curriculum. In 2013 Ofsted identified widespread “lack of understanding, and low expectations in music” amongst school senior leaders⁸. What all this means is that a significant number of teachers have very limited access to other music specialist colleagues with whom to discuss or develop their music teaching, day to day.

2.2 While there are notable exceptions, such as Musical Futures, availability of subject-specific CPD has been limited in recent years, and that which has taken place has tended to focus on matters of curriculum or delivery. On enrolling to Teach Through Music, teachers were asked to identify personal learning goals. By far the most commonly cited related to sharing practice and finding out what was going on in other schools.

“...SUCCESSIVE OFSTED REPORTS HAVE POINTED TO THE CORRELATION BETWEEN LACK OF CPD AND PROFESSIONAL NETWORKING AND POOR CLASSROOM PRACTICE.”

Inspiring Music for All⁶

2.3 Some teachers report being involved in, and valuing, secondary teacher networks facilitated by their local music hub. However, they welcomed the opportunity to engage in a wider dialogue as part of a pan-London programme. London boroughs are small, and while Hub networks are clearly important in overcoming teacher isolation, our experience demonstrated that teachers also need to connect beyond borough boundaries in order to access the most relevant exemplars and peer support for them.

2.4 Professional isolation is not solely the result of a limited supply of CPD. Both Teach Through Music, and our sister programme Peer to Peer, faced considerable challenges in securing commitment to participate from teachers and schools. This appears to arise from

- Teacher workload and capacity to engage
- Lack of support (perceived and real) for CPD not organised by the school itself
- Reluctance amongst both schools and teachers to take time out of the classroom
- Extracurricular music commitments



“I WOULD LIKE TO KEEP MY TEACHING STYLE FRESH AND UP TO DATE WITH NEW VENTURES THAT ARE KEEPING MUSIC ALIVE WITHIN THE CURRICULUM.”

“..MOSTLY (I WANT TO HAVE) SOMEBODY TO TALK THINGS THROUGH AND GUIDE ME IN THE RIGHT DIRECTION. I'M A DEPARTMENT OF ONE!”

Teacher Learning Goals



Professional isolation

2.5 Anecdotally, teachers report that requesting the support of a senior leader to take time out of school for professional development was a real challenge. In one case, a music department of two staff reported having had no subject specific CPD in five years. They requested leave of absence to attend the (fully subsidised, one-day) Teach Through Music Conference in July 2015. The school was unable to support them to do so due to teaching cover costs .

2.6 While cost is clearly an issue for schools in supporting subject specialist CPD, it is not the only factor. Of the schools eligible to claim funding towards cover costs from Teach Through Music, only 35% had done so by 31 Sept 15, when the project closed. Some teachers booked to attend events but had planned leave of absence cancelled due to teaching cover problems. The organisational challenge of teachers taking time out of the classroom appears to be as important a barrier as financial cost⁹.

2.7 Teachers also cited their own conflicting professional priorities as a barrier to ‘getting out of school’ for CPD. These included being present at critical times for their pupils, commitment to extra-curricular activities and ongoing workload issues. A survey of 99 teachers and educators as part of our consultation phase identified only one month of the year (March) as not being a bad time for CPD, in terms of conflicts with other priorities. Similarly, there was no clear preferred time of day/week. Teach Through Music activities were scheduled at a range of venues at varied

“IT'S A WONDERFUL OPPORTUNITY TO NETWORK, TAP INTO THE CURRENT VIEWS AND THINKING ON THE SUBJECT OF MUSIC EDUCATION AND TAKE SPACE TO REFLECT ON GOOD PRACTICE WITHIN A COMMUNITY OF OTHER PRACTITIONERS”

Teacher Feedback

times, including half and whole week days, after school and at weekends. While none proved easily accessible for teachers, attendance at after school sessions was the most problematic. Once at school, issues of workload prevented teachers from ‘getting away’, while clashes with extra-curricular activities were also a problem.

2.8 Our consultation survey also highlighted low expectations of CPD amongst some teachers and managers, based on poor prior experiences. Being ‘talked at’, particularly by those who were not KS3 music teachers, was a particular bugbear. While music teacher workload is a widely recognised problem, the prevalence of other priorities may also be indicative of attitudes to CPD amongst schools and teachers.

2.9 Formal CPD programmes are, of course, only one way in which KS3 teachers might connect to a wider community of practice. Teach Through Music embraced online mediums and involved cultural organisations, music hubs, musicians and others involved in Key Stage 3 music - a group that offers significant opportunity for schools to ‘improve quality of dialogue’¹⁰. The majority of this group reported that they struggled to engage with Key Stage 3 music due to lack of capacity amongst teachers. Many engage far more with KS2 and KS4 music. Amongst those who do target KS3 music, some informally report plans to discontinue this due to low take up.



⁶Zeserson, K (2014), Inspiring Music for All, next steps in innovation, improvement and integration, Paul Hamlyn Foundation, Institute of Education & Sage Gateshead

⁷Martin Fautley's research for Teach Through Music found that, on average, each of London's 479 state funded secondary schools employs 2.5 teachers

⁸Ofsted (2013), Music in schools: what hubs must do, No. 130231 p.5

⁹We were able to use our LSEF funding to contribute to cover costs in order that the teachers could attend.

¹⁰Ofsted, Music in schools: what hubs must do, 4 November 2013, No. 130231, p.6

Professional isolation

2.10 In this context, a direct contrast was evident in attitudes to INSET days organised by schools. It is clear that scheduling whole school development days, while pupils are not in attendance, presents a highly practical model for schools to develop teaching practice and, in some cases this may involve bringing in external subject specialists. However, one of the most oft cited challenges for Teach Through Music teachers were whole school policies that were detrimental to musical models of teaching and learning, sometimes disseminated through whole school INSET. The professional isolation of music teachers means many lack access to examples of how wider school policies may have been successfully adapted to music elsewhere, or to the tools with which to advocate for alternatives.

2.11 Teach Through Music took place in the year that the use of National Curriculum Levels for the assessment of music was discontinued. Robin Hammerton HMI, Ofsted's National Lead for Music, stated that they were 'inappropriate' to musical learning. We found, however, that the majority of teachers who attended our Principles of Music Assessment Inspire Event were still using Levels, or a similar system in response to whole school policy. This is a key example of how lack of connection to a wider community of practice has disempowered teachers from proposing musical alternatives.

2.12 In his evaluation of Teach Through Music, Martin Fautley reflects on why such differences in attitude exist toward internally co-ordinated CPD and engagement with external opportunities. In doing so, he identifies the dichotomy of school improvement being based, in neo-liberal education policy, on a model of competition or comparison, while, at the same time, collaborative approaches are promoted. Within this environment, any subject- rather than school-based community of practice faces the challenge of promoting an equitable model of school improvement, in which all participating schools will benefit.

THE ISOLATION OF MUSIC TEACHERS AS SUBJECT SPECIALISTS WITHIN SCHOOLS IS ENDEMIC. THIS DISEMPOWERS TEACHERS AND IMPACTS ON THEIR TEACHING AND THEIR ABILITY TO ADVOCATE FOR EFFECTIVE PRACTICE SPECIFIC TO MUSIC IN SCHOOLS.

2.13 It appears that the isolation of music teachers as subject specialists within schools is endemic. This disempowers teachers and impacts on their teaching and their ability to advocate for effective practice specific to music in schools. Internal school CPD is not an alternative to opportunities to engage with subject specific pedagogy or gain insight into what is happening in music at other schools. A range of exemplars (including dialogue about what has been difficult or unsuccessful elsewhere) is needed, to meet the needs of diverse schools, teachers and pupils.

2.14 Whole school policies that aim to improve teaching and learning may in fact increase the need for subject specialist CPD. This is needed to support teachers in applying such imperatives in ways that enhance rather than detract from musical learning. While this scenario may not be unique to music, it is exacerbated by the small size of music teaching teams and additional teacher workload associated with extra-curricular music.

2.15 There are problems in both the supply of and demand for subject specialist CPD. Some stakeholders (including teachers themselves) express concern that some music teachers, as well as their senior leaders, may not recognise that their teaching could improve. While both may be a factor, our finding is that workload, a conscientious commitment to pupils, exam outcomes and extra-curricular activities combined with low expectations of CPD are just as likely to limit take up of opportunity. Where teachers lack the support of their school to attend CPD, organisational issues are as likely to be the cause as financial cost. In this context, potential providers are unlikely to encounter sufficient demand to make high quality CPD viable without significant financial subsidy and costly advocacy campaigns, such as those made possible by the London Schools Excellence Fund. This echoes the findings of a 2008 report by the Teacher Development Agency which observed that "[b]oth school-level conditions and teacher perceptions serve as barriers to CPD participation".

WHOLE SCHOOL POLICIES THAT AIM TO IMPROVE TEACHING AND LEARNING MAY IN FACT INCREASE THE NEED FOR SUBJECT SPECIALIST CPD.

Professional isolation

"IF THIS SESSION WAS GIVEN AGAIN I WOULD FORCE MY HOD TO ATTEND AND DRAG A MEMBER OF THE SLT"

Teach Through Music Inspire Event Feedback



"TEACH THROUGH MUSIC THIS YEAR HAS HELPED ME TO HOLD ON TO THAT MUSICAL AND MUSICIAN SIDE OF IT, AND ALSO HAVE NOT JUST ME SAYING TO MY HEAD TEACHER, 'WELL I THINK THIS ABOUT MUSIC', BUT ACTUALLY BEING ABLE TO SAY 'HERE ARE ALL THE PEOPLE AND HERE'S WHAT THEY THINK ABOUT IT'.

Teach Through Music Teacher Feedback

Learning within in a community of practice

3.1 Teach Through Music set out to address the professional isolation of teachers, through a broad and flexible programme of high quality subject specialist CPD offered free of charge and proactively promoted to schools.

Independent evaluation found that “the professional learning which has taken place during the course of Teach Through Music has been highly significant”. Some aspects were more successful than others and the programme evolved as our understanding deepened. This section shares our approach and learning.

3.2 A focus of Teach Through Music was Ofsted’s 2011 finding – and that of other commentators – that “too much music teaching continue(s) to be dominated by the spoken or written word, rather than by musical sounds”. This was encapsulated in our ethos, which informed the design and content of the programme, and was communicated to participants in advance. This was important. Teach Through Music did not set out to promote a specific teaching model or address a single issue, but to create an environment in which those with shared beliefs could improve practice together.

3.3 Features of the Teach Through Music model are:

- A ‘community of practice’ in which those with shared intent (our ethos), learn together by working together

- Inclusion of cultural organisations, music hubs, individual musicians and others within an extended ‘community of practice’
- Events and courses delivered by a number of specialist organisations, with KS3 music teachers
- A team of Teach Through Music Fellows, Key Stage 3 teachers who were ‘active facilitators’ within the community and coached others
- Flexibility, to allow teachers to pursue their own learning goals and participate in ways most practical and relevant to them
- Action research in the form of teacher-devised classroom projects and case studies

3.4 Initial consultation identified that networking and skills sharing between teachers was their preferred model of CPD. They also asked for clear examples and practical, usable approaches that could be adapted to individual classroom contexts. While some identified specific areas of skills development as being ‘medium’ or ‘high priority’, most wanted help to find solutions to challenges in their teaching, rather than seeking to develop specific skills or subject knowledge.



“THIS EVENT HAD SPEAKERS AT THE VERY FOREFRONT OF THE FIELD WHO PROVIDED INSIGHTFUL POINTS FOR REFLECTION AND A FORUM TO CONNECT WITH OTHER PRACTITIONERS”

Inspire Event teacher feedback

Learning within in a community of practice

3.5 Teach Through Music offered a package of one off events, short courses, distance learning and coaching that teachers could opt into. It did not present ‘off the peg solutions’ but set out, instead, to support teachers to develop their own approach, appropriate to them, their school and pupils. This was welcomed and appears to have been effective.

3.6 Currently practicing KS3 teachers were involved in planning and delivery of activities throughout, such as co-leading short courses and providing case studies at events. Each course/event involved leading thinkers, practitioners or writers in relevant fields and this was valued by teachers, particularly where this allowed for two-way professional dialogue that helped address their own learning goals.

3.7 A number of effective models arose that supported teachers to apply new ideas in the classroom. These included

- Teacher-led action research
- Practical short courses that allow time between sessions for application in the classroom

- Co-design of projects or schemes of learning by teachers at differing schools, followed by ongoing peer support as these were implemented

3.8 Less successful aspects of Teach Through Music were distance learning via a Virtual Learning Environment and coaching from Fellows, both of which suffered from lack of immediacy and the limited capacity of teachers to engage. Where mentoring worked, it had a positive impact, but establishing and maintaining contact was a real challenge. Social media, including blogs, however, proved an effective means of engaging teachers in ongoing professional dialogue and alternative peer relationships arose, in some instances, based on geographic proximity and shared goals or interests.

3.9 Fellows were important as advocates, advisors and spokespeople for their community. They gave presentations, provided case studies and, as some of the most actively engaged participants, shared their learning with others. This role was invaluable in ‘bridging the gap’ between isolated teachers and could be replicated in future.

Teach Through Music ethos

Teach Through Music embodies the ethos of music as the dominant language of the classroom and teachers and pupils behaving as musicians, being empowered through creative ownership. We want to support teachers to invest in their leadership skills and subject knowledge. Through networking, debate, sharing and developing best practice, teachers discover new answers and approaches that are appropriate to their school. Our aim is to overcome the isolation of music teachers and invest in a community of practice where schools, hubs and music education partners draw on London’s unique cultural resources.

Teach Through Music programme

Inspire events

One off conferences and seminars addressing ‘burning issues’ for KS3 music e.g. ‘Raising Musical Standards for All’

Short courses

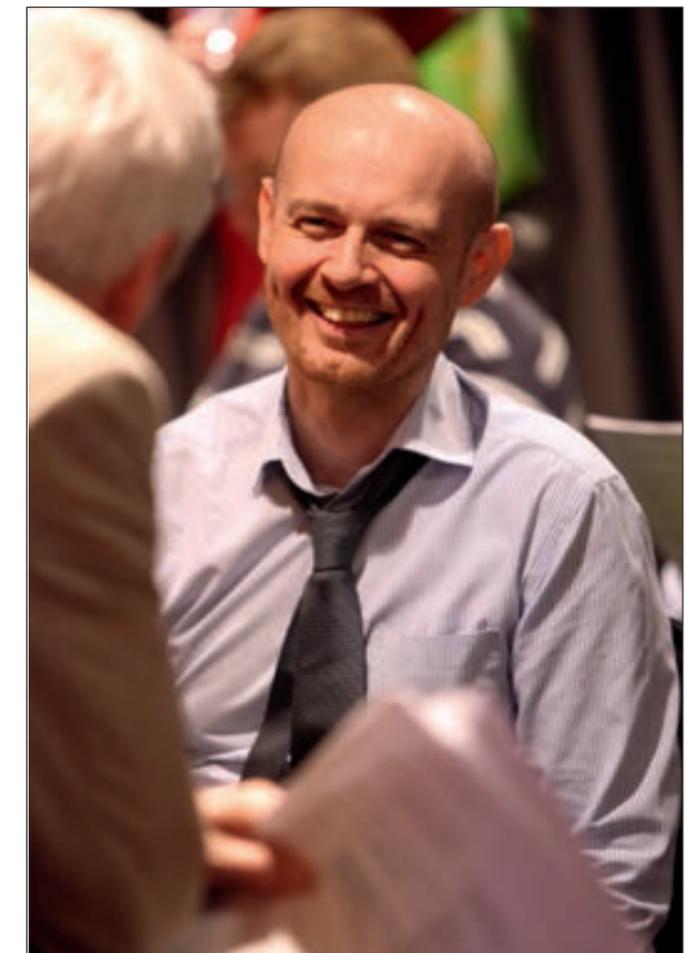
More in depth opportunities to explore subject-specific pedagogy over 4 – 6 sessions e.g. ‘Listen Imagine Compose’

Online portal & coaching

To support teachers to apply learning in the classroom through a Teach Through Music Project

“THE MAIN THING I WILL TAKE AWAY FROM TODAY’S EVENT IS POSITIVE THINKING: LOOKING AT BARRIERS WITH SOLUTIONS AND THE IMPORTANCE OF NETWORKING”

Teacher Evaluation Feedback



¹²Fautley, M, (2016) Teach Through Music Final Evaluation Report, Birmingham, Birmingham City University

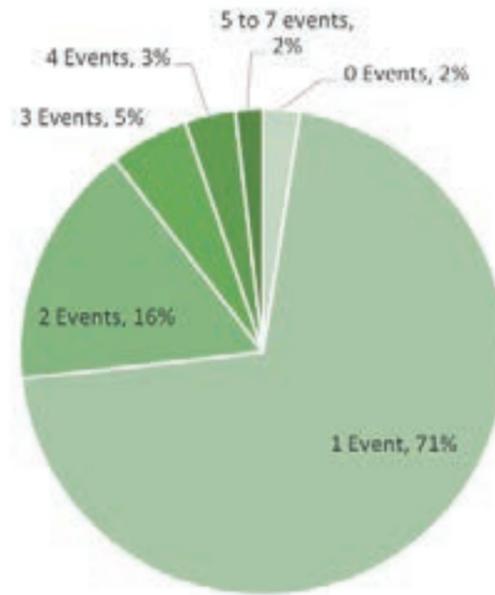
¹³Ofsted, Music in schools: wider still and wider, 6 March 2012, No. 110158 p.

¹⁴ <http://wenger-trayner.com/introduction-to-communities-of-practice/>

Learning within in a community of practice

3.10 Inspire Events were the best attended activities. It is unclear whether this was due to the limited time commitment required or their focus on 'burning issues' and specific challenges faced by teachers. Short courses, which were more in depth and ranged from 4 to 6 sessions, recruited poorly and suffered from erratic attendance. However, those teachers who attended short courses appear to have been the most likely to make significant changes to their professional practice and share case studies.

3.11 Levels of engagement amongst teachers and educators varied considerably between those who attended one event and others who took part in as many as 7, received mentoring and joined in online. What is clear is that, to maximise impact within a defined (if large) geographic area, professional development should be flexible and varied, allowing for teachers to engage to the extent that is possible or appropriate for them, their school and pupils.



Levels of engagement in Teach Through Music
% of teachers and educators by number of events attended

The impact of subject specialist CPD

4.1 Teachers made changes in the classroom, as a result of Teach Through Music, more rapidly than expected. Music teachers are dynamically engaged in planning and review of their curriculum and are able to apply learning almost immediately in some cases. Such immediate changes might be as simple as "planning less and allowing myself to respond in the moment", but were often considered, by the teacher, to be significant and positive for pupils' learning. Given that levels of engagement by many teachers were lower than hoped for, this was a particularly positive outcome. However, it is clear that the most engaged teachers experienced the most significant impacts.

4.2 Independent evaluation at the close of the programme found that "...for those teachers who undertook the TTM programme and who engaged with it, significant transformational professional learning and development took place". Teachers reported "feeling empowered to further develop my teaching", "I now use music as the dominant language of the classroom", a deepening of subject knowledge and "feeling refreshed in my personal musical practice".

4.3 Asked what they would do to 'make KS3 more musical' in the year ahead, teachers set out plans for wholesale review of their curriculum, the development of new assessment models and renewed commitment to their own professional development. The last of these is important and indicates

that the impact of subject specialist CPD may extend beyond immediate changes to classroom practice. As the programme evolved, our focus moved away from 'skilling up' and towards empowering teachers through connection to a community of practice. It moved from 'what do teachers want/need to learn' to 'what do teachers want/need in order to learn'.

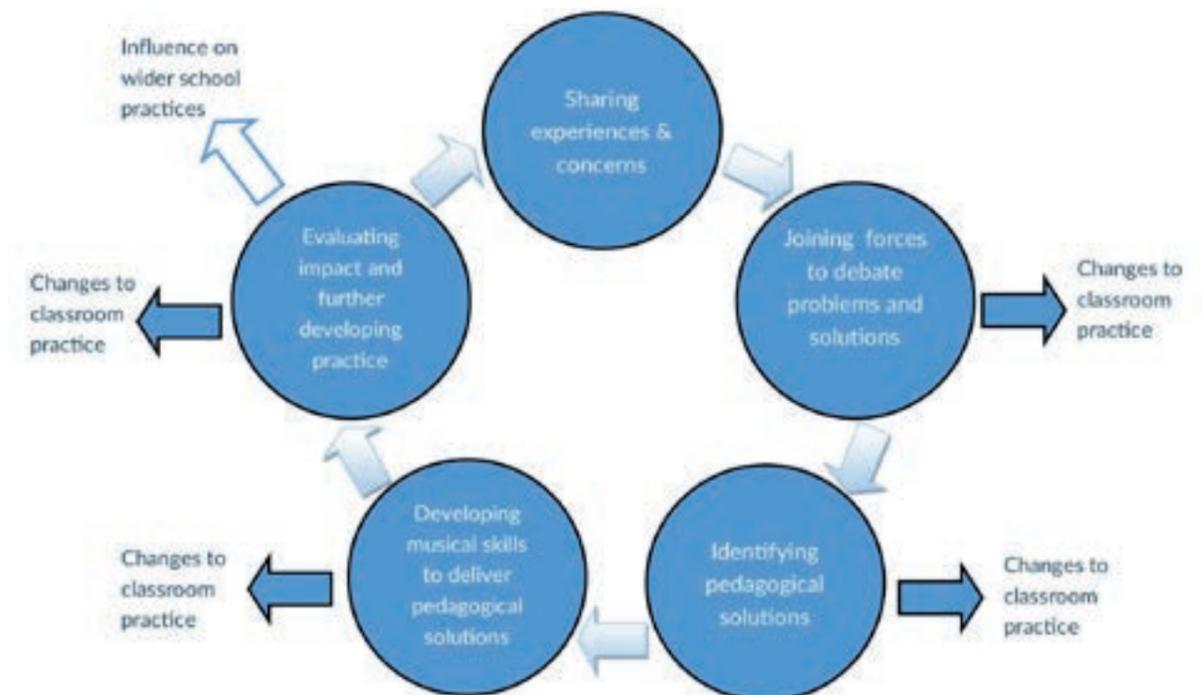
4.4 Our experience suggests a cycle, in which access to a community of practice may stimulate demand for more skills based professional development in the longer term.

4.5 This cycle may explain why improved understanding of specific pedagogies, and participation in short courses, were relatively low priority for many teachers at the beginning of the programme. In the early stages, the desire amongst teachers to share experiences and, in particular, to share frustrations, challenges and concerns at TTM events, was palpable. In some instances teachers expressed the view that investing in subject specific pedagogy was futile as 'I could never do that in my school'. That this might serve only to reinforce negative experiences and a sense of disempowerment amongst the teacher community was a real concern. However, with time, the dynamics of seminars, conferences and short courses changed, towards a sharing of solutions. It may be that, in light of the long term isolation of many music teachers, this process is entirely necessary for perspectives on CPD to change.

Teach Through Music Fellows

30 Fellows were recruited from amongst London's KS3 music teachers, ranging from 3 to over 30 years of classroom experience.

They were identified not as 'experts', but as teachers who were committed to their own professional development, and that of others.



The impact of subject specialist CPD

Conclusions

4.6 Those teachers who did invest in more in depth development of their practice, and completed a TTM Case Study, reported a range of observed impacts on pupils. These included improved confidence, engagement and motivation, improved pupil attainment, musical quality, skills and ability to appraise and improve work independently. Pupils themselves noticed more opportunities to play instruments and greater autonomy.

4.7 A small number of the mostly actively engaged TTM Teachers report that, as a result of the programme, they have contributed to wider school policy in relation to assessment, for example, or had their action research project identified as good practice. There is some evidence, therefore, that

effective subject specialist CPD may empower teachers to increase their influence in wider school thinking. This is significant for arts subjects within a STEM focused policy agenda.

4.8 While high quality, subject specialist CPD can have immediate impact on classroom practice, our experience suggests that regular and long term access to a community of practice is needed to stimulate demand for more in depth development of pedagogical approaches and skills. As one Teach Through Music partner organisation put it “what this programme has tried to do, is to inspire teachers to want what they need”.



“(I NOW HAVE) A MUCH MORE MUSICALLY CREATIVE APPROACH TO KEY STAGE 3 TEACHING, MORE COMPOSITION, AND LESS ‘ONE SIZE FITS ALL’ TEACHING.”

Teacher Feedback

“WHAT THIS PROGRAMME HAS TRIED TO DO, IS TO INSPIRE TEACHERS TO WANT WHAT THEY NEED”.
TTM Partner Organisation



“[AS A RESULT OF TTM] WE BASICALLY HAVE STOPPED USING [ASSESSMENT] LEVELS, WE DON'T TALK ABOUT LEVELS IN LESSONS AT ALL ANYMORE.”

Teacher Feedback



“I NOW FEEL MUCH MORE CONFIDENT WHEN ENCOURAGING STUDENTS TO PARTICIPATE IN WHOLE CLASS MUSIC MAKING AS WELL AS WORKING WITH ENSEMBLE GROUPS.”
Teacher Feedback



“(I) FEEL MORE CONFIDENT IN ALLOWING MUSIC TO HAPPEN WITHOUT FRAMING IT WITH OBJECTIVES AND POWERPOINTS”

Teacher Feedback



- Regular access to music-specific CPD should be an expectation and an entitlement for secondary school music teachers. Music education stakeholders should advocate for this as a priority in order to maximise quality of music teaching and best use of often limited resources.



- A little subject specialist CPD can go a long way. Given access to high quality professional development opportunities, teachers are able to make immediate changes in classroom practice. However, regular and long term access to a music specialist community of practice is needed to stimulate demand for more in depth development of pedagogical approaches and skills



- While the professional isolation of subject specialist teachers in secondary schools may not be unique to music, it appears to be exacerbated by the small size of music teaching teams and the workload associated with extra-curricular musical activities. Due to the uniqueness of musical learning, whole school policies that aim to improve teaching and learning may increase the need for subject specialist CPD that supports teachers to apply school priorities in ways appropriate to music.

- Music Hubs should continue to develop their role in facilitating local secondary music networks, however challenging this can be. These should, at times, connect to a wider community of practice through, for example, regional hub partnerships, visiting ‘experts’, the involvement of cultural partners or engagement with regional/national forums. In London, Hubs may wish to engage TTM Fellows – or similarly experienced teachers – to act as local facilitators from within the teacher community.

- Initiatives such as London Music Champions¹⁶ are vital in addressing attitudes towards and understanding of musical teaching and learning amongst school senior leaders. Opportunities should be taken to advocate, amongst SLTs, for subject specialist CPD for music teachers.



- Higher education institutions, cultural organisations, individual musicians and others take active roles in supporting KS3 music. There is demand amongst this group for opportunities to connect with schools and debate related issues. Continued dialogue could serve to unlock musical resources and expertise for schools and young people. Funders can support such organisations to stay engaged with KS3 music by recognising the challenges they face and, for example, accepting higher set up costs or lower ‘outputs’ for KS3 targeted projects.

- There are problems in the supply of and demand for subject specialist CPD. This limits access to high quality learning opportunities that meet the long term needs (as opposed to short term priorities) of teachers. Further investment is needed, both within and beyond London, to bring about longer term cultural change and fully realise the potential of KS3 music as a vital opportunity for young people.

¹⁶<https://www.london.gov.uk/what-we-do/arts-and-culture/music/london-music-pledge/london-music-champions>

"I THINK I PREFER MUSIC TO ALL MY LESSONS, BECAUSE IT MAKES ME FEEL SOMETHING."

KS3 Pupil Focus Group

"MUSIC IS BASICALLY ABOUT YOU - IT'S ABOUT EXPRESSING YOURSELF....MUSIC IS IN YOUR PERSONAL LIFE."

KS3 Pupil Focus Group



About Teach Through Music

In 2013, the Mayor's Music Education Task Force put out a call advocating for organisations to bid to a new funding scheme, the London Schools Excellence Fund (LSEF). Funded by the Department for Education and Mayor of London, LSEF set out to enhance subject knowledge and subject specific pedagogy amongst the teaching workforce in London schools. While the original LSEF prospectus made clear that only 'priority' (STEM) subjects need apply, a successful advocacy campaign led to not one but two professional development programmes targeting KS3 music being funded.

Teach Through Music, was devised and delivered by a new 'world class partnership' of music and education organisations. Led by Trinity Laban Conservatoire of Music & Dance, the programme also drew on the professional expertise and musical resources of Sound Connections, Barbican, Guildhall School of Music & Drama, Trinity College London and University of Greenwich.

The Teach Through Music partnership has worked closely with the Peer to Peer programme, led by Music Mark, under the banner Music Excellence London. Our intent has been not only to enhance KS3 music teaching in London, but to develop a deeper understanding of issues affecting KS3 music, to test models of professional development as a means of improving teaching and learning and to share our learning beyond the capital.

"...JUST GREAT JOB, WELL DONE AND IT'S BEEN A REALLY, REALLY GOOD, REALLY GOOD THING TO DO."

Teacher evaluation feedback



Teach Through Music would like to extend our sincere thanks to the many cultural partners who so actively supported the programme, our inspirational team of Fellows, Professor Martin Fautley for his immensely valuable evaluation and, most importantly, the teachers and schools who contributed by taking part.

Further information about Teach Through Music, including a full independent evaluation by Professor Martin Fautley, case studies of Teach Through Music teachers and a series of short films capturing teachers in conversation can be found at www.trinitylaban.ac.uk/teachthroughmusiclegacy.

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