"WHY AREN'T WE DOING MORE WITH MUSIC?" AN EXPLORATION OF TWO INTEGRATIVE MAINSTREAM - SPECIAL SCHOOL MUSIC PROJECTS

by

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Abstract

Secondary school music curricula often alienate young people because of the disjuncture between their experiences of music outside and inside school (Spruce and Matthews, 2012). Music also continues having to justify its place in many secondary schools (Philpott, 2012). Offering ideas to expand music educational thinking and increase its social relevance, this research explores two secondary mainstream-special school integrative musical projects using the theoretical framework of 'musicking' (Small, 1998), which asserts the centrality of relationships in any form of musical performance.

Using two case studies, the relationships between teacher and pupil participants are explored. Small makes no mention of musicking in the context of children with special educational needs, and this study extends his ideas by developing the notion of an inclusive form of musicking in secondary music education, achieved through the musical integration of mainstream pupils with their special school peers whose verbal communication is severely limited. The self-efficacy of participating teachers is considered an important contributing factor to the projects' perceived success, enhancing or limiting the likelihood of their application in other secondary educational contexts. Possible ways of augmenting the self-efficacy of teachers from both settings are offered, together with suggestions for future research in this field.

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Glossary of Terms

as used in this thesis

Disability The impact of impairment, e.g. the obsessive need for order in some children who have autism.

GCSE General Certificate of Secondary Education, an examination in a specific subject, usually taken at the end of Key Stage 4. Music is not compulsory at this stage of secondary schooling.

Impairment The loss of function e.g. delayed development.

Inclusion Although inclusion is a multi-faceted concept, this thesis focuses principally on the idea of pupils having access to, and being 'included' in, mainstream music education, participating in this with their mainstream peers.

Integration The process of bringing about or achieving **equal** membership of a population or social group; desegregation.

Key Stage 3 (KS3) Pupils aged 11-14 years

Key Stage 4 (KS4) Pupils aged 14-16 years

Lead teachers Mainstream school music teachers and special school music co-ordinators leading Projects A and B. Each project has two lead teachers.

Learning difficulty Children have a learning difficulty if they have a significantly greater difficulty in learning than the majority of children of a similar age, or a disability which prevents or hinders their use of local educational facilities provided for children of the same age.

Link-scheme Specific, time-limited projects involving the integration of mainstream and special school pupil groups in which the pupils are taught by teachers from both schools.

Mainstream schools Local Authority or government-funded schools: academies, free schools, faith schools, community schools and voluntary aided schools.

Moderate Learning Difficulties (MLD) A general term used to describe a range of learning difficulties, sensory impairment or behavioural difficulties. Children and young people with MLD may be educated in special or mainstream schools.

National Curriculum (NC) The framework used by all maintained schools which sets out the subjects to be taught and the knowledge, skills and understanding required in each. It also sets out attainment targets for each subject, which are used to assess a child's progress and plan their future learning. Since September 2014, National Curriculum Levels are no longer used in the assessment of pupils' progress.

Ofsted The Office for Standards in Education

PHSE Personal, Health and Social Education

PHSCE Personal, Health, Social and Cultural Education

P-levels The descriptive scale of attainment for pupils attaining below Level 1 of the English National Curriculum attainment targets.

Profound and Multiple Learning Difficulties (PMLD) Pupils with PMLD have profound global developmental delay: limitations of development of the nature described for pupils with SLD, but such as those found in the very early stage (up to one year) of usual development. Much variety is found within this categorisation.

SEN Special Educational Needs. Children have special educational needs if they have a learning difficulty which calls for special educational provision to be made for them.

SEND Special Educational Needs and Disabilities

Severe Learning Difficulties (SLD) Pupils with severe learning difficulties have severe global developmental delay: severely limited cognitive, sensory, physical, emotional, and social development, generally comparable with the early stages (up to three years) of usual development. There is significant variety within this categorisation.

Special schools In this study, this term includes schools catering for pupils with learning difficulties or disabilities who are not educated in mainstream schools, because of parental choice or lack of facilities in local mainstream schools. This study excluded special schools or units providing for children with social, emotional or behavioural difficulties.

1. INTRODUCTION

...the woods would be very silent if no birds sang except those that sang best. Henry van Dyke

Secondary school music teachers, with the considerable pressures of time and accountability that most of them are under, might be forgiven for suppressing an inward groan at the implicit expectation in the semi-rhetorical question, 'Why aren't we doing more with music?' recently posed by a head teacher. The question and the enthusiastic way in which it was asked further fuelled my resolve to find out why there were so few documented research studies concerning integrative mainstream-special school music-based projects. Such projects have the potential to increase participation in music by bringing mainstream and special[1] school pupils[2] together who, ordinarily, are rarely given the opportunity to work together in school. Moreover, many mainstream pupils are likely to be unaware of the very existence of special schools. Drawing on personal experience and professional beliefs, this research has aimed to explore the feasibility of classroom-based secondary mainstream-special school music projects and the nature of teacher and pupil participants' engagement within them, with the underlying objective of expanding the nature and purpose of music education in secondary schools.

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[1] In this thesis, the term 'mainstream' refers to schools that are state-funded by a Local Authority (LA) or central government, including academies, free schools, faith schools, community schools and voluntary aided schools. 'Special schools' describes schools catering for pupils with learning difficulties or disabilities (but not social, emotional and behavioural difficulties) not educated in mainstream schools either because of parental choice or lack of facilities in local mainstream schools.

[2] The words 'pupil' and 'student' are used interchangeably in this thesis; 'student' is increasingly used by teachers and pupils alike in the UK.

In recent years, people's general awareness of and attitudes towards disability and learning difficulty have altered, not least because of the work of activists, writers, and disability rights organisations such as Disability Rights UK. The last quarter of the twentieth century saw the 'medical model', which viewed disability as a deficit within individuals, challenged by the 'social model' (Oliver, 1983) which identified negative or exclusionary attitudes within society as disabling forces, rather than the disabilities themselves. Later, Shakespeare (2006) attempted to create a more nuanced version of the social model through exploring the part that social relationships play in the wellbeing of disabled people.

Despite these positive changes in models of disability and the increased inclusion of children and young people with special educational needs and disabilities (SEND) in mainstream school classrooms, pupils with severe learning difficulties (SLD)[3] are still largely excluded from working with their mainstream peers, particularly at secondary school level. Disability and/or learning difficulty tend to receive less mention than social class, sexual orientation, gender and ethnicity in policy documents and research studies concerning inclusion. Because the collective voice of people with speech and communication difficulties is literally and metaphorically less audible than that of those within the other groups above who can be vociferous in expressing their opinions, it is not unreasonable to argue that the former remain marginalised as a group. Learners with profound and multiple learning difficulties (PMLD) have been described as one of the most vulnerable groups in society (Jones, 2005). This description is likely also to apply to many with SLD.

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[3] Pupils with SLD have significant intellectual or cognitive impairments that affect their ability to take part in mainstream school curricula without support. They may have additional co-ordination, mobility, communication or perceptual problems. Some pupils use signing and symbols, others are able to hold a simple conversation (DCSF, 2009).

Unfamiliarity with people with learning difficulties and disabilities may be significant factors in engendering fear, misunderstanding, and mistrust (Whitehurst and Howells, 2006). In *this* study, many pupils discovered there was no need for fear. Looking back, I will not forget the impromptu dance between a girl with Down's syndrome from one of the participating special schools and a boy from her partnered mainstream school that took place towards the end of one of the study's projects. For a while, she was alone in the middle of the floor. As he joined her she smiled, and his slight diffidence disappeared. With obvious enjoyment, they proceeded to twirl, weave, duck, jive and chuckle their way through *We No Speak Americano*,[4] changing, resuming, and changing their places again. Closely mirroring each other's movements, they appeared oblivious to their watching peers. As the music ended, they bowed deeply to each other, receiving warm applause and enthusiastic whoops from their classmates. In those un-measurable, joyous moments, their equal, shared participation simply shone.

Providing mainstream school pupils with an opportunity to work with their special school peers as part of a music-based project may thus foster familiarity within the relatively protected environment of a school, helping to diminish fear through increasing pupils' understandings of learning difficulty and disability. Might music be used to achieve wider outcomes than furthering pupils' knowledge about musical styles or improving their instrumental performance, desirable as these attainments might be? Would teachers be willing and able to work towards these outcomes, given the current emphasis on pupil achievement? Such questions implicitly call into question the values attached by music teachers and their pupils to their work in school.

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[4] *We No Speak Americano* by an Australian duo, Yolanda Be Cool, was released in 2010.

At this point, an outline of my musical and teaching background, and the personal values leading me to undertake this study is helpful. My memories of secondary school music lessons are of boredom and time-wasting: a sad comment on teaching and curriculum. Thankfully, times have changed and considerable efforts are now made to engage pupils through the provision of a more relevant curriculum (Finney, 2011). Still, only a small minority go on to study Western 'classical' forms of music at conservatoires or universities.[5] Although a 'musician' in my school music teacher's eyes through working for Associated Board[6] piano examinations, I gained much deeper musical pleasure outside school, learning to play songs by ear from the radio or record player. What came to matter most were the friendships and fun that music fostered.

Experience as a physiotherapist taught me how useful music was in the rehabilitation of people after illness or injury, boosting their mood and enabling them to undertake movements that were neither comfortable nor easy. Later, a career change followed: several years were spent studying piano with an inspirational teacher who taught me much without being remotely didactic or prescriptive. Performing in a band increased the musical styles that I played, but always, there was an underlying emphasis upon relationships: between student and teacher, performer and performer, or performer and audience.

Training to teach, relatively late in life, was exciting and challenging. My first year's teaching, in a girls' comprehensive school with a music specialism, gave me the opportunity

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[5] Western 'classical' forms of music often emphasise the written musical score, a 'canon' of works which are to be studied, and the idea of the accurate performance of notated music, frequently achieved in schools through the selection / audition of singers or instrumentalists. It is not an aurally-based musical tradition.
[6] The Associated Board of the Royal Schools of Music is the examination board of the Royal Schools of Music, providing instrumental examinations and assessments worldwide.

to work with a group of young adult members of Mencap[7] and their helpers as part of the school's community outreach. Initial diffidence, borne of inexperience and unfamiliarity, soon changed to sheer enjoyment as I worked with them. Without any guidance as to activities to involve them in, I asked them what they would like to do, and from that week on, they eagerly brought their own CDs to play. Soon, each weekly session resembled a chaotic, happy aerobics class as the group members danced, sang and played their way through the music they each took turns to choose. With their singing and playing always encouraged, the group's confidence grew steadily over our year's work.

I asked a sixth former to come and play her flute and talk with them. She did so willingly, with twin benefits: not only did the group's members enjoy listening to her, but word soon spread amongst her fellow sixth-formers, some of whom expressed interest in working with the group. I began to see exciting possibilities in bringing groups of very different learning abilities together, exploring how music in school might be used to help achieve the wider objectives of increasing understanding and lessening perceptions of 'difference'. While these objectives are not unusual in out-of-school contexts, it appears, from the dearth of documented studies (Ockelford, 2008), to be rare in schools.

The possibilities above, taken together with the reflections in the second paragraph of p.3 indicated one research question concerning the nature of the engagement of the teachers leading an integrative project, and a second concerning the nature of the interaction between the mainstream and special school pupils. Also necessary was an exploration of the factors

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[7] Mencap is a UK charity which works towards supporting people with a learning disability, their families, and their carers.

affecting the implementation of such projects, and of those which constrained or enhanced inclusive music education research in secondary school settings.

Earlier work

I mention two earlier research studies briefly here because they sparked my curiosity concerning the viability of integrative music projects as perceived by participating teachers and pupils. The first, a case study of a newly-implemented music project between a mainstream secondary school and a special school for pupils with SLD and PMLD, investigated teachers' and pupils' changing perceptions and perspectives before and after the project (Curran, 2009). Teachers and pupils from both settings described their increased sense of confidence afterwards. The second study explored mainstream and special school teachers' and pupils' views of school music and their feelings concerning working with their peers from different (mainstream or special) settings (Curran, 2011). All participants viewed the prospect of integrative mainstream-special school music projects positively and yet, realistically. These studies, described in the next chapter, prompted the following questions: In enabling the increased musical participation of pupils with SLD in mainstream settings, might some form of integrative project enable the unselfconscious enjoyment most of them take in music to be shared in some way with their mainstream peers? Could a similar project help to reduce negative perceptions of disability in typically developing children, leading to their increased acceptance and understanding of learning difficulty?

To extend my work to doctoral level, I needed to recruit individual mainstream and special schools and arrange them into one or more mainstream-special school partnership/s. This

process alone provided much useful information concerning the feasibility of such projects, while the longer time spent in the field than in my earlier studies permitted the collection of significant amounts of data from a number of sources, providing points of comparison and increased possibilities for generating new knowledge.

Setting the study in context

In 2012, the Paralympic Games took place in London, positively raising the profile of athletes with disabilities and, in some cases, learning difficulties. It is questionable whether they had a direct, longer-term effect of changing attitudes towards disability, although undoubtedly the immediate impressions created were mesmerising, with the notion of elite sporting ability repeatedly eclipsing that of impairment. The potential of the Paralympics to empower disabled people has been critiqued by such writers as Purdue and Howe (2012), who assert that although Paralympic athletes may provide sporting role models, their specific impairments and failure to identify themselves as 'disabled' may limit this potential.

Musically, television shows such as *X Factor* and *The Voice* were highly popular amongst adolescents, songs being marketed with as much emphasis on the (often ephemeral) artist as much as the music itself. In the United States, the long-running (2009-2015) comedy-drama television series *Glee* embraced diversity in both its music and its fictional high school students. Regularly attracting an average of 12 million American viewers (McLean, 2011) and aired in the UK, it brought music and the concept of difference together into prominent popular culture.

Music has never been more accessible, through television, radio and the internet. It is all too often enjoyed in solitary, insular ways, evidenced by the ubiquity of people 'wired for sound' in everyday life, separated from the world around them. Active musical creation and performance among the general population is more rare. However, shows such as *Glee* put forward the possibility that music may be practised and performed by a diverse group for a wider audience within an ethos of co-operation and collaboration. Given freedom from any sense of competition, all performers may feel encouraged do their best. It is reasonable to argue that understanding between groups of people with significantly different abilities may be fostered through the relationships formed within the act of music-making itself.

In this study, 'significantly different abilities' refers to children with SLD and PMLD. In England, 537 schools have been approved for the provision of education for children with SLD and 426 for children with PMLD (DfE, 2013a).[8] However, the total number of schools catering for each of these two groups is likely to be nearer 600 as a further number of special schools providing for the needs of children who have language disorders, visual or hearing impairments may also provide for children with SLD or PMLD. In the English special school sector, approximately 23,845 pupils have a stated primary need of SLD and 8,695, PMLD: approximately 33.7% of the total number of special school pupils (DfE, 2013b).[9]

Music education: policies and problems

Mainstream secondary school music has repeatedly been documented as problematic (Small, 1998; Green, 2008; Spruce and Matthews, 2012; Bibby, 2013), yet few challenge the

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[8] Table 12 of this publication.
[9] Table 1.4 of this publication.

purposes of music education or what, indeed, these might be (Fautley and Murphy, 2015). The widespread practice of auditioning of pupils for choirs and orchestras excludes significant numbers, even leading to their disengagement from music in school. This may be because they do not identify themselves as musicians, their teachers do not, or the curriculum itself is unengaging. Pupils' passionate interest in music outside school only serves to highlight their mixed feelings about it inside; many perceive it as amateur, simplistic, or even boring (Curran, 2011).

In the music departments of most universities and many schools, music is traditionally seen as an 'object', its value being deemed to lie in a musical work or score. However, music cannot exist without performance, and so music becomes something people do, '…not a thing at all but an activity' (Small, 1998: 2). This, according to Christopher Small, an influential music educationist and philosopher, is where music's fundamental nature and meaning lies. His theory of 'musicking' (Small, 1998), described fully in Chapter 3, helped illuminate the analysis of participants' relationships in this study.

An outline of the ways in which music education policy has developed may provide some clues to school music's often problematic nature. The Plowden Report (Central Advisory Council for Education, 1967), widely recognised as advocating child-centred educational approaches, alluded to the importance of allowing greater scope for musical creativity and of practical music-making. Nonetheless, in the early- to mid-1970s, most music lessons were still found to be formal and academic, in stark contrast to the friendly atmosphere characterising many arts lessons (Ross, 1975). Another publication, *Music and the Young School Leaver*, describes how pop music had become an important means of self-expression

to young adolescents outside school, and a significant proportion, particularly in the 14-16 age group, were rejecting secondary schools' music curricula (Schools Council, 1971). It also highlighted the conflicting values and identities of teachers and pupils, the contrast between the formality of school music education and the informal nature of adolescents' strong engagement with music outside school. Extra-curricular school music flourished however, where opportunities for creativity and experimentation were likely to be greater than in the classroom. Such informal approaches[10] were felt to be useful in capturing teenagers' enthusiasm for music, giving classroom music greater meaning and purpose (ibid.). Ross later argued that a change in music teachers' roles was necessary to make music in schools more relevant for pupils, and that teachers themselves were in 'desperate need of a clearer understanding…of their educational function' (Ross, 1975: 54).

At the same time that both general and music educationalists were nationally and internationally exploring creative, child–centred models, drawing upon such progressive voices as those of Dewey (1938) and Illich (1971), the political climate in the UK took a disquieting turn. The sharply rising unemployment of the late 1970s saw education again at the centre of the political stage, and moves toward a core National Curriculum and greater accountability of schools and teachers to the State were made. Simultaneously, the validity of 'progressive', informal methods of teaching, originating in the Plowden Report, was questioned:

> …there is no virtue in producing socially well-adjusted members of society who are unemployed because they do not have the skills (Callaghan, 1976: 6, cited in Finney, 2011: 45).

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[10] Several decades passed before informal approaches in music education, as advocated by Green (2008) and Folkestad (2006), were really acted upon in secondary mainstream schools.

Making employability the prime purpose of education implicitly challenged the intrinsic worth of the arts in education. Amidst talk of declining standards, the educational tide returned to subject-centred approaches that privileged product over process and diminished the importance of context. The formulation of the National Curriculum for Music was fiercely contested between those seeing culture as ubiquitous and 'everyday' and those viewing it as 'high art' (Wright and Davies, 2010). The Music Working Group's (DES, 1991) proposal to make this emerging curriculum more culturally inclusive by including other musical styles as well as those from Western classical music traditions met with strong disapproval from the National Curriculum Council (1991), ultimately resulting in a prescriptive rather than liberal English National Curriculum for Music (Wright and Davies, 2010). This took its place within the National Curriculum, implemented in all state-funded schools in England and Wales following the 1988 Education Reform Act (DES, 1988).

Relatively recently, music education in England has been described as 'good in places, but distinctly patchy' (DfE, 2011a: 5). A year later, the Office for Standards in Education (Ofsted) stated:

> Examples of memorable, inspiring and musical teaching were observed in all phases. However, in too many instances there was insufficient emphasis on active music-making . . . Put simply, in too many cases there was not enough music in music lessons (Ofsted, 2012: 4).

The quality of provision of music education in special schools was described as less than satisfactory in two thirds of special schools in England (Ofsted, 1999), but eleven years later, Ofsted's report considering general educational and social provision for children with SEN (Ofsted, 2010) mentioned the word 'music' just once, linked with music therapy. The Department for Education recommends that mainstream schools should 'ensure that children

and young people with SEN engage in the activities of the school alongside pupils who do not have SEN' (DfE, 2014a: 92). While this statement is addressed to mainstream schools and their pupils, it would be ironic indeed if pupils educated in special schools were to be excluded from its expressed ideal.

Why use music?

Music is widely held by many to be beneficial for people of all abilities, ample evidence existing to permit the likelihood of universal musicality (Blacking, 1974; Small, 1998). It has been described as a way of being and belonging together in community (Ansdell, 2010) and as 'a mode of communicative action, a way of sharing time and space' (DeNora, 2013: 141). It is potentially transformative, for through music making, people can become singers and musicians (ibid.). In daily life, music can influence how people feel about situations, about themselves, and about others. In stimulating increased energy levels, it can facilitate the performance of a task, while in cueing and structuring social events, it can furnish a framework for people's conscious and sub-conscious decisions concerning their actions (Batt-Rawden and DeNora, 2005). In addition, music can enhance physical co-ordination, as it gets 'into' the body, modifying and extending its capacity, resulting in feelings of empowerment (ibid.: 291). For special school pupils working with their mainstream peers, music provides an accessible vehicle and fundamental channel of communication, and is a medium through which emotions and meanings may be shared, even where spoken language is not possible (MacDonald et al., 2002).

These characteristics point to music's potential usefulness when pupils of widely differing cognitive abilities work together. Integrative music-based projects may facilitate the sharing of music educational practice and ideas by teacher-facilitators who willingly welcome pupils of all abilities, and foster a sense of belonging in those mainstream pupils seeing themselves as unmusical by engaging them in practical ways. Given an acceptance of diverse aptitudes and capabilities, *all* pupils might then be allowed curricular access for music-making.

It has been stated that the making and sharing of meaning through the related performing art of drama is unique to human experience, and that 'the importance and relevance of drama education for learners with SLD/PMLD is broader than its current place in the National Curriculum implies' (Loyd and Danco, 2015: 335). It has been clearly stated that this group of learners should be given the opportunity to develop 'their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society' (UN, 2006: Article 30). It can be argued that this applies equally to music, musical performance, and dance, all of which are included within Small's (1998) concept of musicking.

Thus, music-based projects might be used in schools to attempt to address any lack of acceptance and inclusion of learning-disabled people in their local communities and in wider society. Music may facilitate the formation of unselfconscious bonds amongst mainstream and special school pupils because it often plays a key part in the expression of adolescents' individual identities (MacDonald et al., 2002). One example of this, although outside school settings, is provided by the highly respected organisation *Chickenshed*, founded in north London in 1974 before the word 'inclusion' became an educational ideal. In 2015,

Chickenshed is still active as an inclusive music and performing arts group, bringing people of all ages and abilities together to create theatre which both entertains and challenges audiences (Chickenshed, 2015). Schools do not appear to have tapped into this potential yet. Why?

Research aims and challenges

This research has attempted to address an under-researched, neglected and important area of secondary music education and to offer some innovative ideas. The broad research aims were:

- to find out how teachers perceive and engage with secondary mainstream-special school integrative music projects.

- to discover the systemic and local factors likely to affect the implementation of these projects.

- to investigate the possibilities provided by such projects in terms of the social development of participating pupils.

- to enable special school pupils' access to, and increased participation in, mainstream music classrooms through their collaborative work with their mainstream peers.

- to enable some reciprocity of learning, if possible, between mainstream and special school pupils, perhaps through some form of peer-tutoring.

- to foster mainstream school pupils' familiarity with, and understanding of, pupils with disabilities or severe learning difficulties.

As mentioned above (pp.5-6) these aims indicated a set of research questions concerning firstly, the nature of teachers' engagement with their projects (teachers' roles being key therein), secondly, the nature of the interaction between the special and mainstream pupils, and, third and fourth, the feasibility of implementing such integrative projects and of conducting this kind of research in secondary schools.

My interest in exploring wider, social objectives through the use of music evolved slowly, through longstanding experience of playing, performing, teaching, study and reflection. The integrative projects in this study consisted of practical music-making among pupils with a far wider spectrum of ability than that usually found in a mainstream or special school alone, and rather than aiming towards specific learning objectives or 'improved' musical performance, their broad outcomes were expected to be different for the two pupil groups. The projects themselves made possible the development of some mutually beneficial relationships between teacher and pupil participants. The meanings that these relationships held for participants were likely to influence how they perceived their project's outcomes and the feasibility of the projects themselves. Thus, I wanted to explore those aspects of the participants' interactions and relationships tending to foster perceptions of success in the study's projects, increasing the likelihood of their future use in secondary school music curricula. At the same time, I recognised the current focus upon standards-based attainment a 'key element of current educational reform worldwide' (Burnard and White, 2008: 667) as a possible constraint against the projects, even though mainstream-special school collaborations are seen as helpful in promoting inclusive practice (DfES, 2001).

This research was undertaken at a time of considerable change in educational policy and practice, with the total number of academy schools in England increasing from 1,952 in 2011/12 to 3,049 in 2012/13 (DfE, 2015). Because academy schools are permitted more autonomy in their management and curriculum design, there is no longer a statutory requirement of one hour's tuition a week at Key Stage 3 (age 11-14) for music as a subject. Music may thus, depending upon the school, struggle for its place in some secondary schools, and is also often subject to budget cuts that may further constrain its place in these settings (Savage, 2015).

Summary

Western classical music models still hold primacy in secondary music education, yet are of limited use to the majority of children after they leave school. This is despite the wide accessibility of music and the presence of some musicality in everyone. By exploring how the secondary music curriculum might be widened to consider integrative music projects between mainstream and special schools as part of a rounded music education, this study's projects aimed to increase the musical participation of pupils with SLD. There was an aim to foster understanding between secondary school participants from both settings through mainstream-special school integrative music projects, and to discover which factors affected their implementation, gaining information about their near-absence in the literature to date. The following chapter reviews this literature, and concludes with a formal statement of the four research questions.

2. LITERATURE REVIEW

This chapter first reviews the relevant literature on secondary school music, establishing a broad picture of music education in secondary mainstream and special schools and forming a backdrop to the research questions. A brief overview of inclusion in education and music education follows, encompassing themes of access, participation, and the concept of integration, pertinent because of the bringing together of two usually segregated groups of children. The development of mainstream-special school linking is then considered, with documented examples of performing arts-based integrative projects being reviewed. After a discussion of some of the concepts underpinning inclusive school-based music education research, the research questions are formally stated.

I. SECONDARY MUSIC EDUCATION

As outlined in Chapter 1, the philosophical underpinnings, teaching approaches and curricular content of secondary music education have been problematic fields for many years. Underlying these concerns is the longstanding and stubbornly persistent question of music's very place and intrinsic worth in the secondary school curriculum. Although some movement has been made towards making music practical and creative, National Curriculum programmes of study have contained predefined material and sought certain

kinds of knowledge and understanding, evidenced by pre-specified outcomes. Despite a wider range of musics[11] being introduced into the curriculum, the inherent values of Western classical music forms are still promoted, resulting in many pupils becoming alienated from the formal curriculum (Spruce and Matthews, 2012). Knowledge *about* music is often privileged over its tacit, intuitive forms, with the consequence of a dampening of openness, imagination and creativity in teachers and pupils alike, and the increasing predominance of educational accountability that has become such a prevalent and contested feature of education today, and not just in the UK (Finney, 2011; Woodford, 2012).

Mainstream secondary school music

In secondary schools, mismatches between the kinds of music presented to pupils in school and their musical identities (derived from their musical preferences and allegiances outside school) result in their feelings of disconnection from the music curriculum (Saunders, 2010): a direct echo of the Schools Council's findings four decades ago (see above, pp.9-10). For both teachers and pupils, the concept of 'identity' assumes particular importance in music education because of music's ubiquity in everyday life, its importance in people's lives and its contribution to individual identity (MacDonald et al., 2002). For example, pop music plays a central role in the lives of most teenagers (Hargreaves and Marshall, 2003), constituting a 'badge of identity' for many (Tarrant et al., 2000). As adolescents make a clear and important distinction between music in 'home' and 'school' contexts, these particular locations may determine the very authenticity of music for pupils in this age group (Hargreaves and Marshall, 2003). Their teachers' identities, too, are often highly complex,

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[11] The plural 'musics' is used here to take account of the extensive range of musical genres and traditions which may be taught in secondary schools.

being built upon individuals' inner dialogues between what Akkerman and Meijer term multiple 'I-positions':

> An I-position can be considered as a **'voiced'** position, that is, a speaking personality bringing forward a specific viewpoint and story. Each I-position is driven by its own intentions[…]moves from one to the other position and, as such, results in an identity that is continuously (re)constructed and negotiated (Akkerman and Meijer, 2011: 311).

This dialogical approach leads to Akkerman and Meijer's assertion that teachers' identities are simultaneously multiple and unitary, discontinuous and continuous, social and individual (ibid.). It is reasonable to argue that pupils' identities too, will possess some of this complexity.

Set against this, the majority of new recruits into music teaching follow a traditional route based upon Western classical music traditions. Relatively few actively engage with popular or non-Western musics which more closely reflect the musical experiences and preferences of very many of their future pupils (Welch et al., 2010). Newly qualified teachers in schools in England with this background and a limited knowledge and understanding of other musical styles are therefore likely to be underprepared musically to understand the (musical) identities of their adolescent pupils (ibid.). Furthermore, because low numbers of pupils choose to study music beyond Key Stage 3,[12] it is often seen as an unsuccessful school subject (Lamont and Maton, 2010). Ostensibly, there is room for creativity in music within the National Curriculum, but across the whole age-range hover the ever-present and inescapable spectres of accountability, target-setting and assessment, either originating from schools themselves, concerned about league tables and examination results, or from Ofsted.

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[12] Pupils at Key Stage 3 are aged 11-14 years. On average, approximately 7% of pupils elect to study music at GCSE: 7.1% and 6.8% in 2011 and 2012 respectively (Gill, 2012 and 2013).

This has left secondary school music teachers under sustained pressure to demonstrate pupil achievement through the evidence of level descriptors (Brady, 2013). These are no longer in use (DfE, 2014b), but at the time of the projects, were used to assess pupils' progress.[13] Expectations are ongoing for teachers to produce measurable outcomes of their pupils' attainment.

Even before the advent of a 'teenage' sub-culture, there were conflicting ideas of what education is for, what music education is for, and whether the latter is even relevant. Although ideas expressed in the early 1970s have since been explored in various ways, the 'problem' of school music endures, despite attempts to 'bridge the gap' between pupil and school cultures using informal teaching approaches (Green, 2008). Small (1998: 212) goes so far as to suggest that music tuition in many schools contributes to a 'process of demusicalization' that leaves people feeling inadequate, seeing their own musicality in negative terms. This is graphically described by Welch (2005: 118) as a 'lifelong self-perception of musical disability'.

Most mainstream secondary schools view evidence of 'progress' in curricular music as being improved musical performance and the demonstration of acquired knowledge concerning musical traditions and styles. Philpott (2001: 20) has referred to this as knowledge 'about' music. Over and above this, more recently Finney (2011: 162) describes a particular kind of pupil-teacher relationship where, in acknowledging 'mutual ignorance',

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[13] In all National Curriculum subjects, including Music, subject-specific criteria for assessing pupils' progress were set out in nine levels (1-8 and 'exceptional performance'), each one a description of performance. Levels 5-6 represented expectations of performance for most 14 year-olds (DfE, 2006). Level descriptors ceased to be used in September 2014.

both can eventually emerge from their educational encounters wanting to learn and understand more. While the attainment of competence, knowledge and understanding in the formal curriculum are undoubtedly an important part of a general education, other aims pertaining to social and ethical concerns are at least equally valuable (Main, 2012). It is all too easy to lay aside and consequently implicitly devalue outcomes not permitting immediate or easy measurement.

Music in special education

Moving away from unhappy self-perceptions of musical ability, the place of music in the education of children and young people with stated special educational needs and disabilities (SEND) is now considered. Although professionals have stated that music has an important part to play in the lives of this group (Welch et al., 2001), it is still a largely invisible area in terms of relevant research and literature, especially where children with SLD and PMLD are concerned (Ockelford, 2008). Many existing texts specifically concerned with the music education of children and young people with SEN, for example, either make limited reference to children with SLD and PMLD (Jaquiss and Patterson, 2005) or are written from a music therapeutic perspective (Ott, 2011). The music education of children in these two groups features so little in the general music education discourse that it approaches imperceptibility.

The PROMISE report

In 2001, Welch, Hargreaves and Zimmerman undertook a large study specifically examining the provision of music in special education (PROMISE) for children with SLD and PMLD,

identifying areas of concern and gaining insight into levels of teacher expertise. At that time, 397 schools in England were designated to cater for children with SLD, PMLD, or multi-sensory impairment, a category including pupils with SLD and PMLD. A further 200 schools also made provision for pupils with SLD and PMLD, a total of over 30,000 children. Although this significant report was, at the time of writing, published over fourteen years ago, the figures detailed within it have changed little in the intervening years, according to one of its authors (S. Zimmerman, personal communication, February 2014).

Of the 53 sample special schools in Welch et al.'s study, 49 (94%) had a designated music co-ordinator, over half of whom had no background or qualification in music or music education (Welch et al., 2001). Most pupils received music from their class teacher, a 'non-specialist' in music. However, many primary school generalist[14] teachers lack confidence in their own musicianship, and feel that music teaching is outside their area of expertise (Holden and Button, 2006; Bremner, 2013; Welch and Henley, 2014). It is reasonable to suggest that this may also apply to special school generalist teachers. A programme attempting to address this lack of confidence is currently being developed for generalist primary school teachers (Biasutti et al., 2015). For those wishing to train as music teacher-educators of children with SLD and PMLD, few opportunities are available (Welch et al., 2001). In 2015 this situation stands, although isolated training days and workshops for practitioners are available and the first cohort of 13 commenced a Postgraduate Certificate in Music and Special Educational Needs in September 2013.[15]

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[14] The term 'generalist' denotes someone who is expected to teach all subjects, including music, to their class within a primary or special school curriculum, but who does not usually have a specialist music background.
[15] Roehampton University and Soundabout, an independent charity aiming to give children and young people a 'voice' through participating in music, work in partnership to provide this programme (Soundabout, 2014).

Welch et al. (2001) reported that most special school teachers based whole-class music lessons (each class typically consisting of ten or fewer pupils) on the National Curriculum, supplemented by schemes of work produced in the school and with additional support from teaching assistants (TAs). Although nearly two-thirds of 21 special schools responding to a questionnaire found the National Curriculum for Music useful, one in five of this number commented that it was insufficiently detailed (ibid.). While almost all the participating special schools fostered community links by participating in 'one-off' or short-term projects with outside music organisations, musicians (usually not specialists in working with pupils with SEN) visited the schools, rather than pupils going outside their own schools (ibid.). This limited pupils' general social interaction.

Many pupils with SLD cannot communicate verbally, but their understanding of verbal and gestural language varies considerably. Some in this group are fully mobile while others have limited mobility. There is general acceptance of the idea that music has a specific role in these settings of promoting relaxation or action, encouraging turn-taking, and increasing body awareness through activities such as dance, drama and role play (ibid.). In the general curriculum, all schools in the PROMISE survey used songs as a form of greeting, to cue activities or lessons, and to promote movement. Music therapy provision varied across the 53 sample schools, often being undertaken on an individual basis with the aim of contributing to pupils' sense of wellbeing. 36% of the sample schools provided music therapy on site, an additional 19% of schools being aware of some pupils receiving it outside school (ibid: 23).

Music: education or therapy?

Because of the diversity of provision outlined above, what constitutes music therapy as opposed to music education is, unsurprisingly, unclear (Ockelford, 2000). It is important to remember though, that music therapy works upon the fundamental principles of universal musicality and responsiveness. In some descriptions of music therapy sessions, Ockelford (2008: 37) suggests that, 'in reality music *education* is taking place.' Two older definitions of music therapy refer to the developing or evolving relationships between therapist and client during music therapy sessions (Bruscia, 1987; Bunt, 1994), while the general view of music therapy being an 'appropriate term to use for structured musical activities' undertaken with children and young people with SLD and PMLD (Ockelford, 2000: 199) blurs the distinction between music education and music therapy further.

Initially appearing to highlight the differences between them, Darrow (2013) asserts that the goals of music therapy, as opposed to those of music education, are non-musical, addressing the physical, social or cognitive needs of this group of children, thus promoting their wellbeing. However, as many music therapists are also concerned with the development of musical skills in children with SLD or PMLD, Darrow expresses the hope for a growing interdisciplinarity between music therapy and music education (ibid.). The 'fuzziness' of the dividing line between music therapy and music education appears at least partly to depend on the personal values and beliefs of the therapists or teachers concerned. One music therapist's description of integrative music therapeutic work between children with and without SEN in an Israeli community setting has clear resonances with my study, with its aim of reducing prejudice towards a marginalised group and of fostering awareness and

appreciation of diversity in primary school age children. Music activities were found to help foster friendships between families of non-disabled and disabled children, creating a pathway for shared parties and recreation (Elefant, 2010).

The musical development of children with SLD and PMLD has been conceptualised in the *Sounds of Intent* project (Welch et al., 2009), where children's progress is assessed through the dimensions of 'reactivity' (listening and responding), 'proactivity' (causing, creating and controlling sound) and 'interactivity'. The last dimension takes account of contexts where listening and creating sound involves musical participation with others. The notion of participation (linked with the research question concerning mainstream-special school pupil interaction) is more pertinent to my study than any form of musical assessment, not least because of the strong link between participation and inclusion, now outlined.

II. INCLUSION, INTEGRATION, and MUSIC

Inclusion and Integration

While space precludes a detailed discussion of educational inclusion and integration, this section outlines the elements within each of these concepts that most apply to this research. In this study, these elements are access and participation: the access to mainstream music education of young adolescents with SLD who are being educated in segregated special schools, and their participation therein. Little argues:

> Music education is…about enabling all children to have fair and equal access to a subject which can provide so many benefits, subject-specific and otherwise (Little, 2009: 201).

Little (2009: 200) also suggests that 'alternative, all-inclusive' options should be available to children to develop musically at their own rates. However, her work concerns typically-developing pupils only. This leads me to ask: 'How can music education be all-inclusive if certain groups of children (those with SLD or PMLD: unmentioned by Little) are almost always excluded?'[16]

The term 'inclusion' lacks a universally agreed definition, and yet appears with almost monotonous regularity in policy documents and school prospectuses. Although it may be simply defined as the act of including something or someone, in educational terms, inclusion is the provision of support and individualised learning in order to meet the diverse needs of all children, fostering their educational and social development. The differing perspectives of writers in this extensive field, however, have resulted in varying interpretations of inclusion: a set of dilemmas concerning identification, curriculum and location (Norwich, 2006), an approach to education embodying specific values (Ainscow et al., 2006), a concern for social justice, access and social connection (Thomas, 2013), or the removal of exclusionary barriers in order to increase participation (Barton, 1997).

Like inclusion, integration is also strongly linked with participation (Booth, 1982), but fundamentally, they are different. Integration involves bringing children from segregated special settings into mainstream schools, requiring adjustment of the part of the child (Booth,

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[16] This study does not take into account those pupils with SEN already educated in mainstream schools. Emerson et al. (2011) provide the following figures: Overall, 90% of children with moderate learning difficulties, 27% of children with severe learning difficulties and 18% of children with profound and multiple learning difficulties are educated in mainstream schools. Mainstream education is less common for children with Statements of SEN: moderate learning difficulties, 56%; severe learning difficulties, 18%; profound and multiple learning difficulties, 14%.

1983). Inclusion, relating to all aspects of social disadvantage and discrimination, involves a restructuring of schools and curricula so as to encompass all learners within a community. Thus, inclusion 'embraces a much deeper philosophical notion of what integration should mean' (Avramidis and Norwich, 2002: 131).

Mainstream school music and exclusion

Considering the notions of participation and access discussed above, a search for these and other terms related to music, inclusion and special educational needs in the indexes of three recent texts, edited by prominent music educators (Wright, 2010; Philpott and Spruce, 2012; Finney and Laurence, 2013) revealed some striking results. Table 1 shows how the aforementioned editors may unintentionally define an 'inclusive music curriculum' as one including 'other' traditions than Western classical forms of music (Spruce and Matthews, 2012) rather than one including pupils with and without SEND in integrated classrooms.

SEARCH TERM	PHILPOTT & SPRUCE 2012	WRIGHT 2010	FINNEY & LAURENCE 2013
access	absent	absent	absent
belonging/sense of belonging	"	"	"
cognitive ability/ies	"	"	"
disability/ies	"	"	"
diversity	related to music only	"	"
inclusion	absent	"	"
inclusive music curriculum	related to the 'othering' of musics	"	"
learning difficulty/ies	absent	"	"
participation	as participatory musical practice	"	as a research methodology
SEN	absent	"	absent
special education	"	"	"
special educational needs	"	"	"

Table 1: General music education texts: inclusion and learning difficulty

This table, at least partially, reflects the scant attention paid to the music education of pupils with SLD/PMLD.

It often appears tacitly accepted that in mainstream schools, music education excludes rather than includes pupils, working against the participation of all. As discussed, the music enculturation of most mainstream music teachers has the potential to alienate a proportion of pupils, while the very language of recent documents reveals the continuing dominance of Western classical music traditions and ideology as high-status knowledge:

> The school music curriculum provides all pupils with opportunities for composing, performing, listening…Pupils will be taught staff notation and other relevant notations (DfE, 2011b: 15).

Furthermore, when pupils audition for school choirs and orchestras, those who are unsuccessful are effectively excluded, as indeed are those not in a position to audition in the first place, leading Small to comment, '…the majority of people are considered not to have the ability to take an active part in a musical performance' (Small 1998: 73). This form of musical quality control within schools can have repercussions in adulthood (see p.20). In referring to children 'as consumers', Small (1977/1996: 182) implies a further exclusion: in a system based upon knowledge acquisition, less able children are unlikely to fare as well as those who are more able.

In terms of the paucity of opportunities for participation in music for pupils with SLD and PMLD, parallels may be drawn between the UK and the US. In both countries there is a lack of inclusive school music curricula taking account of pupils with SLD and disabilities

(Ockelford, 2008; Lubet, 2011). Both writers are unequivocal that access to music, through school music curricula, is a question of entitlement: a disability right *and* a human right:

> …children with learning difficulties are *entitled* to an appropriate music education, just as their able-bodied peers are (Ockelford, 2000: 202).

> …music is a fundamental element of curriculum that cannot for any reason be made an exception (Lubet , 2011: 59).

However, prospects for the active participation of students with major physical or sensory impairments in any music programme in the US are, with few exceptions, very poor (Lubet, 2009). In the UK, the few inclusive music programmes that there are tend to exist outside school contexts, such as those provided by organisations such as Drake Music (Drake Music, 2015) which works towards enabling the active participation in music of children and young people with SEND.

Music and inclusion

Blacking (1974) asserted that all people are musical, while Small (1977/1996: 195) stated that 'a completely unmusical child is an extreme rarity', later writing that, '…every normally-endowed human being, is born with the gift of music no less than with the gift of speech' (Small, 1998: 8). Does this mean, however, that 'non-normally endowed' people are excluded from music and/or speech, or that 'non-normal' people are unmusical? Musicality after all is not only integral to basic human design, but is a universal human practice (Welch, 2005; Lubet, 2011). As babies in the womb, experiencing rhythms of movement, the maternal heartbeat and the musicality of our mother's voice, we are all engaged with musical sounds from before birth, no matter what our physical or mental capacities (Trevarthen, 2002). Twenty years ago, writing about singing with children categorised as

having SEN, Laurence (1994: 53) argued that 'All children have the right to musical growth' and also that *all* could respond to music even if this response were not immediately apparent. For children in this group, musical activities provided

> …a means of development and expression which may well be their best possibility for achievement and for feeling their humanity, particularly where verbal communication skills are poor (Laurence, 1994: 53-4).

Music in school should thus be an integral part of any system professing to educate the whole person, fostering the musical development of all (Welch, 2005). The strong association between music and communication is especially pertinent to the participation of pupils with SEN, and also to the interaction of *all* pupils taking part in the projects:

> Music is a fundamental channel of communication: it provides a means by which people can share emotions, intentions and meanings even though their spoken languages may be mutually incomprehensible. It can also provide a vital lifeline to human interaction for those whose special needs make other means of communication difficult (MacDonald et al., 2002: 1).

Further perceived extra-musical benefits of musical activities for pupils with SLD and PMLD include behavioural, emotional, social and language development (Ockelford, 2008). Reflecting this, Peter (2015) provides a framework of indicators of progress in Arts education. Although similar to Ockelford's in its reflection of increasing awareness and control of musical elements (e.g. pitch and rhythm), Peter makes no mention of interpersonal interaction or relationship, although pupils' responses are included within her framework. In music therapeutic contexts, there is 'likely to be an intimate connection between the shared activity and the relationship between client and carer' (Ockelford, 2008: 140), and Small (1998) has asserted the crucial importance of relationships between participants in all musical performance.

Hallam and Lamont, contributing to the mapping of music education research in the UK ten years ago (Welch et al., 2004), noted the increasing amount of research focusing upon learners with SEN but, aside from referencing sixteen studies, did not outline their aims or findings in the short space accorded this topic in an extensive review. Moreover, there was no mention of mainstream and special school peers working together in descriptions of research into social groups and music learning. While almost all the elements of the inclusion agenda (ethnicity, religion, gender, and social class) were mentioned in the groups described by O'Neill and Green (ibid.), 'disability' was conspicuously absent. The rarity of integrative link schemes in the music education literature is therefore not surprising.

III. MAINSTREAM-SPECIAL SCHOOL LINK SCHEMES

Following the Warnock Report (DES, 1978), many mainstream-special school links were set up to promote integration and help raise understanding and awareness among pupils in these settings (Jowett et al., 1988). They became a distinctive feature of UK educational practice with over 80% of special schools being involved (Mittler, 2003). These links aimed to encourage the sharing of expertise, diminish the mainstream-special school divide and make it possible for all children, no matter where educated, to learn and play alongside each other. At this time, mainstream-special school pupils' interaction was clearly held to be important. Nevertheless, a more recent document evaluating different types of school link activities which aim to reduce prejudice through recognising diversity failed to mention SEND (DfE, 2011c) despite its incorporation in current notions of inclusion (Armstrong et al., 2010).

In 2001, Fletcher-Campbell and Kington defined mainstream-special school links as any sharing of pupils, staff or material resources between the two school settings. Many of the links described below refer to specific, time-limited projects involving the integration of mainstream and special school pupil groups, where pupils are taught by teachers from both schools, as proposed in this study.

Mainstream-special school performing arts projects

Two decades ago, there was a very limited amount of empirical research on contact between secondary-age pupils with SLD and their mainstream peers (Beveridge, 1996; Fletcher-Campbell and Kington, 2001). This situation prevails, and so the sparse literature reviewed here includes accounts where not only music but also other performing arts such as dance and drama have been used. Repeated literature searches using such terms as 'mainstream/special/ link'; 'music/inclusion'; 'music; integration', etc., confirm the limited amount of documented research on music education in special schools in the UK, especially that describing secondary mainstream and special school pupils collaborating musically.

Concerning pupil interaction, the subject of the second research question, Moger and Coates (1992) briefly reported on a music link-scheme between children with complex needs and their mainstream peers. The authors, teachers in neighbouring mainstream and special schools, worked towards establishing an integration programme aiming at greater involvement of special school pupils in their local community, and increased sensitivity in mainstream pupils to the abilities of their special school peers and the difficulties faced by them. Their report, deeply felt and passionately written, lacks a clear methodology. Missing

information includes the ages of the pupils, the proximity of the schools, the nature of the learning difficulties of the special school pupils, and the content and pedagogy of the integrated music workshops with the mainstream pupils. It is also not clear if either teacher involved had any musical experience or training. Two interesting ideas concerning their study emerge. Firstly, the authors' view of integration as a 'two-way process' (Moger and Coates, 1992: 8) is noteworthy, as integration is more usually regarded as the unidirectional movement of special school pupils into mainstream schools (p.26, above). In their report, both pupil groups visit their partner school, mainstream pupils for disability awareness courses and work experience, and special school pupils, for music workshops. However, not everything is reciprocal. The report generally indicates that mainstream pupils teach and help their special school peers, without the provision of opportunities for special school pupils to reciprocate in some way. While the lack of detail is somewhat frustrating, the authors' sentiments are laudable and their view of the purpose of education as a whole is clear:

> Exam results and wealth creation are worth little if we neglect to live well with one another (ibid: 10).

More recently, Whitehurst and Howells (2006) described how pupils (aged 9-14 years) and staff from a mainstream middle school and a residential special school for pupils aged 7-19 years with complex needs collaborated once a fortnight for two years on the production of a musical, with an emphasis on drama as a way of fostering inclusion. Individual interviews were conducted with mainstream school pupils in their own school to assess how their perceptions changed as a result of working alongside their peers with complex needs. The first of these took place approximately 14 months after the project started, the second, after

the projects concluded. The lack of any baseline assessment of the pupils' perceptions limits the accuracy of the authors' claim that the project prompted the mainstream pupils 'to significantly change their perceptions of their peers with learning difficulties' (Whitehurst and Howells, 2006: 40). What inclusion means in the context of this project is not stated, but the authors acknowledge that it involves more than mere location, for *how* special school pupils are enabled to learn and participate fully is of the utmost importance. Special school pupils' views, rarely heard in the literature on education and disability (Lewis et al., 2007) and the specific contribution made by performing arts are unacknowledged. The voices of children with SEN can be effectively silenced by sampling or methodology, as in the two studies just described. Whitehurst immediately acknowledged these challenges, asserting the importance of familiarity with the unique communication patterns of pupils with SLD, and an appreciation of limitations in their attention span and understanding (Whitehurst, 2006).

Changes in three mainstream pupils' perceptions of disability after working with a group of special school pupils with SLD and PMLD were explored by Curran (2009). Efforts were made to include the views of all pupils, aged between 16-17 years, and also to evaluate which elements of their collaboration might be applied in future projects. For twelve weeks, these pupils and their two music teachers worked together in once-weekly, two hour long music sessions within the special school. After composing lyrics to a well-known tune, arranging and practising it 'as a band', the pupils' song was recorded at the mainstream school. This enabled the construction of some common ground, their varied musical tastes stimulating both verbal and signed exchanges and diminishing mutual perceptions of difference. Both groups of pupils attached equal importance to their social relationships and their musical activities. Mainstream pupils' initial nervousness gave way to appreciation and

acceptance, while the confidence of both groups in each other's company visibly increased, several pupils verbally acknowledging this. The special school pupils' perceptions were difficult to ascertain, however. Realisation of this methodological limitation led me to explore new approaches in this doctoral study in order to elicit their views.

Dancing, according to Small (1998), is a form of musicking, and the most obvious form of musical embodiment. A small-scale Canadian study investigated primary-age able-bodied and disabled children's perceptions of dance ability and disability (Zitomer and Reid, 2011), in which five children with physical disabilities and nine children without disabilities engaged in an integrated dance programme where all participants had equal status, common goals, and support. The authors found the programme to have had a positive impact on the disabled children's perceptions of their ability to dance, and a subtle impact on the able-bodied children's perceptions of disability (ibid.).

Although not involving integration with mainstream school pupils, the performing art of drama was explored by Kempe and Tissot (2012) as a way of teaching social skills for pupils with autism by drawing on the social skills of their non-autistic peers in the special school that they all attended. Twelve pupils with SEN took part, including two 'focus' pupils with autism. The projects investigated the use of several dramatic techniques in increasing social skills, specific goals being identified for the focus pupils. Some staff, faced with teaching drama, lacked confidence in their ability to do this: a parallel with the situation of many primary generalist teachers concerning music teaching. Findings of this study indicated that, given a concrete structure incorporating the gesture of an invitation to collaborate, drama can be a powerful learning tool for children with autism.

Despite the broadly positive outcomes of integrative link projects for pupils and staff, participant relationships remain unexplored, particularly in secondary school music education settings. In-depth qualitative exploration of contexts, people and practice before, during and after an integrative musical project may facilitate the development of initial conceptual frameworks within this little-researched field (Whitehurst and Howells, 2006).

IV. 'VOICE', PERSPECTIVES, RELATIONSHIPS

In the context of music education, pupil voice is an increasingly 'hot' topic, both as a research focus and as a central part of the research process (Laurence, 2013). Within a recent collection (Finney and Harrison, 2010) expanding upon the meaning and role of student voice in music education, Flutter (2010: 16) suggests that listening to the voices of pupils not only 'challenges taken-for-granted assumptions about children and young people', but also offers new directions for improving teaching and learning. Flutter's use of the word 'voices' is perhaps more correct than voice, for if a 'voiced' position consists of 'a speaking personality bringing forward a specific viewpoint and story' (Akkerman and Meijer, 211: 311, see p.19, above) then the word 'voice' must represent only one person's views, not those of a group.

In the research studies discussed in this thesis, pupils' and teachers' voices have been mediated, interpreted and represented not only through their authors' perspectives, but also mine. If voice/s were to be viewed as un-interpreted opinion/s, and 'perspective/s' as involving a degree of interpretation, a commitment 'to honouring the particularity and the

integrity of others' voices (Barrett and Stauffer, 2009: 221) meant that individual voices were best represented in my own research through verbatim quotes. A central concern of my study was to include as many individual voices as possible, together with the views of participant groups. Only in the discussion chapter would I bring my perspective to bear on the data, interpreting these through my own (written) voice.

Although some of the studies reviewed below were carried out some time ago, the findings from many of them tend to be supported rather than contradicted by those that are more recent.

'Voice'

This school-based doctoral study inherently involved power relationships between teachers and pupils and moreover, included a group whose voices are often limited or muted in general and music educational discourse. This diminution of the views of children with SLD or PMLD (which are undoubtedly problematic to elicit) is ongoing despite successive UK governments' attempts to increase children's participation in their education:

> …students…are creators of their own educational experience; and their voice can help shape provision (Miliband, 2004: 10).

If teachers are to take pupils views seriously, power relations in school settings need to be addressed through teachers' willingness to see their pupils differently, and even to change their teaching. This demands considerable confidence on the part of teachers (McIntyre et al., 2005). They too have their own voice, and in schools, the last word remains with them (Keats and Gold, 2007).

Key Stage 3 pupils view teacher fairness, respect for pupils' individuality, clarity of instruction and explanation and a teacher who is 'clearly in charge' as contributing most to their enjoyment of lessons (Hopkins, 2010: 52). Subject ability is seen as less important than teachers' generic interpersonal qualities, indicating the importance of positive teacher-pupil relationships. Three years earlier, Mannion wrote:

> Without a focus on the relations between adults and children and the spaces they inhabit we are in danger of providing a narrow view of how children's 'voice' and 'participation' are 'produced' (Mannion, 2007: 417).

Teachers who proactively seek pupils' views as a basis for self-reflection or possible changes to their classroom practice tend to see their work as a partnership between themselves and their pupils:

> You don't go into teaching because you think you know it all; you go into teaching because you love learning…it's a step in a process of working together to understand learning (Teacher participant; Thompson, 2009: 676).

Secondary school pupils see their relationships with teachers as a key factor in their sense of belonging in school and their engagement in lessons (Marsh, 2012). A teacher's interest in pupils as people is demonstrated by seeking and listening to pupils' opinions, or showing respect, enthusiasm, praise, and enjoyment of their company.[17] Lastly, a willingness on the part of teachers not to take themselves too seriously, to be silly occasionally, in order to help pupils remember something, was welcomed by pupils (ibid.). Finney's (2003) study of Year 8 pupils and their music education compellingly captured how one music teacher's playfulness and theatricality, based upon deep concern for his pupils, positively influenced their learning and attitudes towards their music lessons.

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[17] Applied to researchers, many of the foregoing statements also concern the feasibility of research in schools, the subject of the fourth research question.

Teachers' perspectives

This section informs the first research question which concerns teacher engagement. Although secondary mainstream school classes now routinely include a number of pupils with a variety of different needs, many teachers have expressed reservations about accepting children with SEN in their classes (Florian, 1998), pupils with SLD being seen as especially difficult to include (Avramidis and Norwich, 2002). A meta-analysis two decades ago of general (mainstream) teachers' perceptions of including students with disabilities in their classes indicated that although two-thirds of them supported the idea of inclusion, one third or less felt they had adequate time, training and resources to meet the needs of pupils with significant disabilities (Scruggs and Mastropieri, 1996). The need for specialised approaches, rejection of special school pupils by their mainstream peers, demands for constant attention on the part of pupils with SEN and the difficulty of accommodating a wider range of differences than usual in a mainstream school, cited twenty-five years ago (O'Brien et al., 1989, cited in Lewis, 1995: 49), are echoed in a subsequent US study of the inclusion of students with disabilities in music (Darrow, 2003), and in a recent Canadian study, where teachers' lack of understanding about their pupils' disabilities can lead to the latter's implicit exclusion, and limited participation in class (Lindsay and McPherson, 2012).

Bulgren et al.'s (2006) US study found that, while willing in principle to make provision for pupils with SEN, teachers emphasised content knowledge for typically developing students but had lower expectations of students with SEN. Having already acknowledged this, Cook (2001) contended that US teachers' often perfunctory interactions with students with disabilities were related to a lack of knowledge of how to match instruction to each student's

learning characteristics. Yet, it is highly likely that the findings of two earlier studies (Villa et al., 1996; Hellier, 1988), suggesting that teachers became more favourably disposed towards including such pupils as an intervention proceeded because of expertise gained through it, are as true now as they were at the time of being conducted.

The findings above suggest the notion of 'attitude', a 'disposition to respond favourably or unfavourably to an object, person, institution, or event' (Ajzen, 2005: 3). It is widely acknowledged that teachers' attitudes towards including pupils with disabilities in their mainstream classes are of key importance in furthering inclusive practice (Sharma et al., 2008). Mainstream school teachers seeing themselves as possessing generic teaching skills tended to view the inclusion of pupils with SEN positively (Avramidis et al., 2000), which in turn made them more likely to change the way in which they worked in order to accommodate these pupils (Sharma et al., 2006). The insufficient preparation and large pupil numbers negatively influencing teachers' attitudes towards inclusive practice highlighted by Vaughn et al. (1996) indicated the importance of well-trained, constant support when teaching classes including pupils with significant disabilities (Avramidis et al., 2000).

While some teachers receive formal training in preparation for inclusion, Booth et al. (2003: 3) assert that most teacher education is informal and unplanned, teachers learning 'with and from colleagues, students and others, in settings that may be both literally and metaphorically far removed from lecture rooms or classrooms. Calls for teacher training that would better support an inclusive pedagogy were still being made six years later (Florian, 2009). Most recently, an international study found pre-service mainstream school teachers' comfort levels, their acceptance of such pupils and their concerns implementing inclusive

practice to be crucial for their confidence, facilitating their accommodation of individual pupil differences (Forlin et al., 2011).

Given the possibility of mainstream school teachers' diffidence concerning working with pupils with SLD, and that special school teachers may feel similarly about teaching music, the concept of self-efficacy may be useful in this thesis. Self-efficacy, concerned with judgments of personal capability, is usually situated in a specific context. According to Bandura (1997: 3), self-efficacy refers to 'beliefs in one's capabilities to organize and execute the courses of action required to produce given attainments'. Reasonably optimistic efficacy beliefs are essential for optimal functioning (Bandura, 1995). Another reason for teachers' reluctance to engage with exploring the social objectives that music might achieve in secondary schools may be simple: it has not occurred to them. A UK survey concerning the teaching of disability equality in secondary schools asked 83 secondary school Citizenship and PHSCE[18] subject leaders to identify a subject area that they knew of other than their own which included the teaching of disability awareness at Key Stage 3. Not one of the 78 replies mentioned music (McCarthy et al., 2008).

Mainstream school pupils' perspectives

With potential mainstream-special school musical links in mind, I explored Year 8 mainstream and special school pupils' views of curricular music, their attitudes towards disability and their feelings about working with peers of significantly different abilities (Curran, 2011). Three mainstream and two special schools for pupils with moderate learning

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[18] A widely-used term in UK secondary schools, an acronym for 'Personal, Social, Health and Cultural Education'.

difficulties (MLD) took part. Mainstream pupils' views concerning their music lessons were mixed, but many were dissatisfied with the time available for creative experimentation. In contrast, their special school peers almost unanimously enjoyed their music lessons, demonstrated during several lesson observations.

Considering pupil interaction (the topic of the second research question), many mainstream school pupils were concerned about being understood, or being unable to understand the often indistinct speech of pupils with SLD. Although approximately half were neutral about working alongside their special school peers, their interview responses demonstrated sensitivity and empathy (Curran, 2011). Mainstream pupils can understand physical problems more readily than those of a cognitive nature (Lewis, 2002). Autism, for example, is difficult for adults to comprehend, and may therefore be confusing for mainstream school children as they try to understand their special school peers' difficulties in learning and interacting (ibid.).

McCarthy et al.'s (2008) large-scale national survey asked over 80,000 secondary school pupils aged 14-16 years what they had learnt in school about the circumstances and experiences of disabled people and people with learning difficulties. Of the pupils who answered (number not indicated), just under a third said they had learned about disabled people and people with learning difficulties; over half said that they had not. Asked if they would like more lessons or activities on this topic, over half said they would not, 14.4% said they would. Nearly one third answered 'don't know', possibly indicating that they found the questions difficult to answer. The findings raise questions about mainstream school pupils' disability awareness, considering the limited opportunities for pupils to learn in school about

people who experience prejudice, particularly disabled people. Even given the presence of disability awareness programmes, Ison et al. (2010) sound a note of caution: one such initiative improved Australian students' (aged 9-11) knowledge, awareness and acceptance of disability in the short term only.

Given the apparently limited opportunities for mainstream pupils to learn about disability and learning difficulty in school (and the caveat above), adolescents' attitudes towards them may not have changed markedly since Kyle and Davies' 1991 study of mainstream pupils' attitudes towards 'mental retardation', which indicated that secondary school age non-disabled children confused mental disability, mental handicap and physical disability. Although expressing kindly attitudes towards people with intellectual disabilities, these children also revealed feelings of discomfort, embarrassment and uncertainty (*cf.* Curran, 2009).

After a year-long inclusion programme, US high school students felt generally more positive towards the inclusion of students with SEN, and found inclusion beneficial (Lombardi et al., 1994). Bunch and Valeo's 2004 later Canadian study indicated that in general, 'regular' students in inclusive schools had friends with disabilities while those from schools with special education structures[19] tended not to. This does not suggest unwillingness on the part of general school students; a previous US study found that this student group felt that they should take responsibility for building relationships with their peers with severe disabilities (Hendrickson et al., 1996).

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[19] Schools that use withdrawal or other types of placement for students with disabilities.

Special school pupils' perspectives

Informing the research questions concerning pupil interaction and the feasibility of inclusive music education research in schools, special school pupils' views are often overlooked or given insufficient weight in research studies: York and Tundidor's 1995 US study exploring general attitudes to inclusion, only three of the 64 participating pupils had SEN. A later UK study of pupil, teacher and parent views of mainstream-special school partnerships, involving pupils from both settings, did not state how many pupils with SEN participated or the sources of pupil responses (Frederickson, 2004). Some statements, however, clearly belonged to pupils with SEN, who, while they saw the benefits of social acceptance and academic opportunities in mainstream settings, were concerned about how to act and how unfamiliar people received them (ibid.). However, given appropriate support from staff and peers, a US study found that newly integrated pupils with SEN preferred regular school settings to being taught in special classes (Lombardi et al., 1994).

Limitations to the inclusion of pupils with SLD or autism can influence their perspectives. For instance, the way in which typically developing children interpret learning difficulties may influence what children with SEN believe about themselves (Lewis, 2002), while teachers' beliefs about pupils with learning disabilities may affect the latter's confidence in their ability to carry out classroom tasks. Klassen and Lynch's 2007 US study found that for students with learning disabilities, their perceptions of self-efficacy were sustained where tasks were presented to all students in exactly the same way. Teachers' use of verbal persuasion was also seen as promoting effort and perseverance (ibid.). Positive affirmation and encouragement are thus likely to be important for pupils with learning difficulties.

A recent study of primary school children illustrates some of the difficulties experienced by children with autism in managing interactions with their peers. For instance, differences in sensory perceptions can make it difficult to learn in a noisy or visually 'busy' classroom. Maintaining friendships may also be problematic because of autistic and non-autistic peers' differing perceptions of friendship (Calder et al., 2013). Although those pupils with other conditions such as SLD, supported by appropriate communication methods, may express excitement at the prospect of taking part in something immediate like a theatre performance, Whitehurst's 2006 study indicates that they are less sure of the concept of 'making friends' with their mainstream peers. Another UK study of mainstream-special school inclusion partnerships sought the views of pupils with SEN who had recently moved from special into mainstream schools in an inclusion project. Frederickson et al. (2004: 46) found that time and familiarity were both necessary to build relationships, one pupil saying, 'After a while people get used to you and you start making friends with them'.

A much earlier US study examining the self-perception of 400 elementary school children with and without learning disabilities found that the former had poorer perceptions of their academic competence, behaviour and self-worth than their typically developing peers in the same class (Bear and Proctor, 1991). Somewhat unfortunately, these authors concluded that because children with learning disabilities '*remain* academically deficient' (ibid.: 424) relative to their typically developing peers, integrated classrooms were unlikely to enhance their self-perception. In contrast, twenty years later, Stalker and Connors' 2010 UK study examining the lives and relationships of children with disabilities with their classroom peers found children with and without disabilities to have much in common, underlining the importance of teachers treating pupils as children *first*, in integrated classrooms.

Relationships in integrated classrooms

Pertinent to the second research question concerning pupil interaction, Nakken and Pijl (2002) reviewed the effects of integration on social relationships between pupils with and without disabilities, revealing limited and inconclusive knowledge in this area. While Cuckle and Wilson (2002) found that a poor match of pupils' interests and abilities made 'equal' friendships difficult to develop and sustain, Shevlin (2003) reported the development of positive, caring relationships by mainstream pupils towards their classmates with SLD. However, as Hegarty et al. (1981: 438) had long before pointed out, 'Anything else would be extraordinary'.

Three decades ago, Carpenter et al. (1987) found that primary-age pupils involved in link-schemes needed to familiarise themselves with new 'others', assessing them before interaction took place, initiated first through gestures and then words. This situation is unlikely to have changed significantly in the years since then. Secondary-age pupils may react similarly, particularly those with SLD, as discussed by Frederickson et al. (2004). Later, with different co-authors, Frederickson emphasised the particular importance of adequate and careful peer preparation before pupils from different settings worked together (Frederickson et al., 2007). TA support, too, played a part in the development of pupil relationships; Thomas et al. (1998) found that carefully structured joint activities permitting some freedom from adults continually lingering nearby were important in facilitating the establishment of relationships between the two pupil groups. Most recently, the support of TAs who know when and when not to intervene, are consistent in their use of language and who provide a sense of security without being 'ever-present' was found to be critical to the

successful inclusion of pupils with autism (Humphrey and Symes, 2013). Many autistic children present differing amounts of eye contact, facial expression, vocal intonation, posture and gestures from their typically developing peers in everyday social contexts. In addition, they may differ in spontaneity or emotional reciprocity in seeking to share enjoyment or activities. All potentially constrain relationship building (Ockelford, 2013).

The nature of pupils' social relationships and their sense of belonging in a classroom group are likely to provide important insights in research concerning inclusion and integration (Prince and Hadwin, 2013). Although the findings of studies examining friendships between special and mainstream school students in integrated settings are broadly positive in terms of mainstream school pupils' social acceptance of their special school peers, those concerning the development of lasting friendships and the longevity of changes in attitude are mixed.

A small-scale study exploring the perspectives of pupils with SLD and their Year 9 mainstream peers participating in a link-scheme using English and Art found that although regular interaction was beneficial in terms of the increased understanding (assessed through interviews) of mainstream pupils of their peers with SLD, the establishment of friendships between pupils from the two groups proved challenging because of the differing perceptions of friendship between the two sets of pupils (Beveridge, 1996). Although Beveridge cited the principal aims of integrative link-schemes as being 'the promotion of understanding and acceptance on the part of the mainstream pupils, and of social interactions for their special school peers' (ibid: 18), she did not state what was being understood or accepted. Her findings concerning friendships were supported by those of a later Irish study examining the establishment and maintenance of friendship between 16 young people with SLD and

PMLD aged 8-17 years and 30 mainstream pupils aged 15-16 years (Shevlin, 2001). All took part in once-weekly PE, arts and crafts curricular activities for one school year, with the objective of developing mainstream pupils' personal and social skills to help them in their interactions with their peers with SLD and PMLD in school and in the wider community. After this link programme ended, however, due to the compound challenges of pupils' differing understandings of friendship and of geographical distance, almost 77% mainstream pupils reported no further contact with their peers with SLD and PMLD (ibid.). The remaining pupils reported sporadic rather than regular contact, which was nevertheless enjoyed and viewed positively.

Four years later, in contrast, a study investigating the cognitive and affective outcomes between secondary mainstream school pupils and special school pupils with SLD during a year-long Young Enterprise Scheme[20] programme produced positive findings concerning continuing out-of-school contact between the groups (Gladstone, 2005). Gladstone, however, supported this claim using data collected during and immediately after his study, while Shevlin's data were obtained two years after his project ended. Both studies suggested that the formation of long-term friendships between these pupils demands high levels of support and commitment from schools.

Although significant communication difficulties existed among the pupils, their increasing mutual familiarity over time facilitated the use of signing and gesture, making participation

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[20] Young Enterprise is a UK business and enterprise education charity bringing volunteers from business into the classroom, linking schools with industry and helping to develop teamwork and entrepreneurial skills through 'learning by doing'.

possible for all and promoting collaboration and friendship between the pupils. Students were proactive in their efforts to find ways to communicate with each other (Gladstone, 2005). Communication was described by Griffiths (2009) as a key element in a set of teaching and learning principles in an inclusive classroom, developed during a literacy link scheme involving secondary special school pupils and their co-located[21] mainstream peers.

Teacher-researcher relationships

This section provides a background to the research question concerning the feasibility of inclusive music education research in schools. Writing about research in music educational contexts, Phelps et al. (2005) draw attention to the importance of relationships in the field, and the ethical and analytical implications these might have for researchers. More recently, Laurence (2013) highlights the necessity for researchers to be aware of the inevitable hierarchies within the relationships formed during the research process. The relationship between teachers and researchers may therefore be a complex one requiring mutual understanding, and both should be aware of the potential difficulties of working together (Lacey, 2001). Teachers may lack involvement in intervention research (Parsons et al., 2011) and early-career researchers without teaching experience may lack knowledge of the particular pressures within schools that teachers may be subject to.

The ability of teachers and researchers to work within their different experiences, beliefs and assumption potentially lessens the distance between research and practice (Ainscow et al., 2006). Parsons et al. (2013) argue the importance of creating research partnerships with

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[21] Co-location: where mainstream and special schools are situated adjacent to each other on one large site.

schools, as considerable challenges, such as methodological barriers, may face researchers when implementing interventions in these settings. Such challenges may be overcome by researchers' closer collaboration with education professionals (Parsons and Kasari, 2013).

Research questions

Following this review of the relevant background literature on music education, secondary school integrative projects, and teacher-pupil relationships and expectations, the feasibility (including project outcomes and factors influencing the conduct of the research itself) of an integrative music-based project were identified as broad areas for exploration. Teachers' approaches to their projects were felt to be key, while pupil interaction was another important area to be explored. The study's research questions were as follows:

1. What is the nature of the engagement of the participating teachers in an integrative music-based project?
2. What is the nature of the development of the interaction between special and mainstream school pupils in such a project?
3. What factors affect the implementation of such a project between secondary mainstream and special school pupils?
4. To what extent is it currently feasible to conduct inclusive music education research in secondary schools?

Summary

This chapter has provided an outline of the situation concerning music education in mainstream and special schools, linked educational integration and inclusion with music, and reviewed the literature concerning mainstream-special school integrative projects. In doing so, it highlights gaps in the literature concerning music education for children with SLD and PMLD and indicates some of the challenges that may arise when conducting this kind of research. Mainstream school music education often emphasises Western 'classical' music with its concomitant limitations, reflecting the traditional training of many music teachers. Thus, the term 'inclusive music' usually means the inclusion of musics other than Western classical forms in the curriculum, not the inclusion of children with disabilities or learning difficulties. Auditioning and selection for school choirs and orchestras, often associated with Western classical musics, have led to considerable numbers of pupils perceiving their musical ability to be extremely limited, and to others becoming alienated from the school music curriculum. In addition, the current emphasis on assessment and target-setting not only limits the available time for pupils' creative musical experimentation and play, but also may presage challenges in recruiting participant schools if they see subject-based 'standards' as being of greater importance than the integration of their pupils with others of significantly different abilities.

Although music plays an important part in the lives of children and young people with SLD and PMLD, their music education is largely invisible in terms of research and relevant literature. Furthermore, research on contact between secondary mainstream school pupils and their age-related peers with SLD and PMLD is so limited as to be almost absent.

Although music education research is beginning to focus more on learners with SEN, it is still accorded little space. A recent list of abstracts from a major music education conference (RIME, 2015)[22] lacks any reference to the music education of this group.

Generalist mainstream and special school teachers without musical or performing arts training report low confidence levels in teaching these subjects. Compounding the problem, over 50% of special school teachers are without musical background or musical educational experience, and there are few opportunities available for training as music educators of children with SLD and PMLD. In mainstream schools, teachers have expressed their own reservations about accepting pupils with SEN in their classrooms, particularly those with SLD, and are concerned about their lack of knowledge and understanding of these pupils. This highlights the importance of appropriate and adequate prior preparation for teachers as well as pupils. Mainstream pupils' concerns focus principally upon the possibility of communication difficulties with their special school peers, which is unsurprising, given the limited opportunities in secondary schools for mainstream pupils to learn about SEND.

Set against these challenges and limitations, music has the potential to make several contributions to mainstream-special school integrative projects, and the latter, in turn, may contribute positively to pupils' musical *and* general education. There is some musicality in all of us, and music requires no language in order to be enjoyed. Given its central role in the lives of most adolescents and the possibilities it offers for shared recreation, it offers a way of *being* together for mainstream and special school pupils, and for *doing* music, rather than

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[22] International Research in Music Education Conference, University of Exeter, UK.

learning 'about' it and being assessed through arbitrary standards of merit that are unhelpful in this context.

This review of the literature influenced the planning of this study's methodology concerning the role played by support staff, the need for careful preparation before the pupil groups met, and the necessity for me to be conscious of the importance of relationships with staff and the possible hierarchies within them during fieldwork. Mindful of the importance of 'relationship' in the research questions and the research itself, I now introduce the work of Christopher Small, whose ideas proved central in this study.

3. MUSICKING

Small's work continues to be seminal in both music education and the philosophy of music, and his theory of musicking was pivotal in this study's data collection and analysis. Beginning by introducing an early publication of his, I continue by exploring his concept of musicking, which places great emphasis on human relationships in the context of musical performance. It thus concerns every research question. In concluding with a short description of the way in which musicking was used in this thesis, a bridge is formed between its background literature (which Small's work is, of course, a part of) and its methodology.

"Music, Society, Education"

1977 saw the publication of a remarkable book, *Music, Society, Education*, in which Small argued that society, musical culture and education were 'inextricably interdependent' (Small, 1977/1996: 204). Controversial and provocative, and challenging music educational orthodoxy, it captured the *Zeitgeist* of progressive education and shook the worlds of both musicology and music education in its critique of the 'limitations and even areas of downright impoverishment' (ibid.: 1) of Western art music traditions, and of education (particularly arts education) as a 'commodity'. From a social and educational perspective, Small felt impelled to explore the possibilities provided by the arts in *any* culture which might reveal 'new modes of perception and feeling which jolt us out of our habitual ways'

(Small, 1977/1996: 2). He argued against the kind of school system which privileges product over process, and the idea of knowledge as existing outside the knower, asserting that the fragmentation of subjects in schools limited knowledge creation at the 'fuzzy' edges between one subject and another, where 'the most interesting and rewarding speculations are likely to take place' (Small, 1977/1996: 186). Furthermore, Small described how curricula, examination specifications, the presence of an 'absolute standard of merit', and the notion of the teacher as expert all made knowledge transaction unidirectional (ibid.: 190). Within the current situations of education and music in education as they were at that point, he put forward the idea of children - and pupils in school - as 'consumers' (ibid.: 182). Suggesting that this situation might be ameliorated by viewing children instead as potential artists, Small also argued that the general undervaluing of the arts might be put to positive and constructive use:

> We can turn the relative unimportance of the arts in our society and in education, and the fact that we therefore enjoy wider tolerance in innovation, to our advantage… (ibid: 211).

Contending that an emphasis on near-constant educational activity distances people from their inner life, Small argued that art, religion, dreams and ritual were a means of re-establishing contact with it, music being the art form that most 'subtly outlines the forms of that potential society which lies still beyond our grasp' (ibid.: 227).

Nearly forty years later, Small's ideas expressed in *Music, Society, Education* are as relevant as ever in music and arts education generally and to my research in particular, specifically because of the links he draws between music education and society, and between music and the relationships among those who make it. His thoughts concerning community,

relationship and innate musicality, all germane to the proposed projects, presaged his mature theory of 'musicking' (Small, 1998), which, because of its contribution to the understanding of the meaning and performance of a variety of musics in different contexts, was both apposite and illuminating.

Musicking

Small's concept of musicking considers the nature of music and its function in human life, and constitutes an 'often-overlooked extremely powerful medium of world-making' (Batt-Rawden and DeNora, 2005: 289). Neither a 'theory' asserting causation nor a set of normative criteria assigning value to certain behaviours or actions, musicking, uniquely, places both *performance* and *relationships* in pivotal roles when exploring, analysing and documenting different forms of music-making (Small, 1998). Starting from the premise of general innate musicality, Small suggests that the meanings of doing and making music – what he calls 'musicking' – are located in the relationships between the people involved in musical performance. They may play, sing, dance, listen or compose for a wide variety of reasons, feel in different ways as they do so and in this process, create myriad meanings. Small asserts the centrality of performance in his concept of musicking so that music becomes something people *do*, an *activity* rather than an *object* (the musical work); thus, he coins the verb 'to music': [23]

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[23] In English, this is a neologism carrying specific conceptual significance. In other languages, verbal forms exist, but do not carry with them the centrality of 'relationships'. Neither does the neologism 'musicing' (Elliott, 1995). Although Elliott and Small affirm music as a verb, significant differences exist between the two concepts. Elliot's 'musicing' comprises the specifically Western classical musical practices of performing, composing, listening, improvising and conducting. Small, however, includes *all* who contribute to a musical performance in any way: far beyond what is traditionally considered 'musical activity'.

To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing) or dancing (Small 1998: 9).

Musicking involves rehearsals, practice, songwriting, and indeed any preparation that may be made for musical performance; any discussion or talk that might take place concerning performance may also be included. A performance may take place anywhere, not necessarily in a concert hall, and in itself, it is central to the whole experience of musicking. This assertion of Small's represented a significant shift away from 'traditional' thinking, for up to that point, all discussion of music's meaning concentrated on the musical patterns and sounds within the music, assumed to be made in a certain way by the composer in order to attribute meaning. The performer's role was to express that meaning, and the audience's role was to understand that meaning put there by the composer. Everything was centred on the music object, and the only discussion of how music was made concerned how well the performer or conductor realised the composer's intentions. Small himself stated that any kind of aesthetic musical meaning that focused only upon western classical music was 'invalid' (F. Laurence, personal communication, 14 July 2014).

In searching for a theory of musical meaning encompassing all human musical practice in music-making, his departure from 'object' to 'activity' was fundamental, and should be understood as causing great controversy. At the same time, however, his massive shift away from traditional thinking has exerted enormous and widespread influence since its publication. *Musicking: the meanings of performing and listening* was as earth-shaking to the musicological and music educational world in 1998 as *Music, Society, Education* had been in 1977.

Attempting to understand not just how but *why* musicking as a human activity acts in such complex ways on us as individuals, Small again moved away from tradition in asserting that relationships are central to the meaning of musicking. Crucially, musicking is concerned as much with people as it is with music, because the patterns within the musical sounds *and* the interactions between all involved in musical performance are intertwined:

> …[relationships] are to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society… important matters, perhaps the most important in human life…(Small 1998: 13).

The relationships are described as 'ideal' because they are right for the participants as they themselves perceive them, at the specific time and place where the musicking happens. Small's use of the word 'ideal' should not be interpreted as implying moral rightness; he is clear that musicking is not inherently concerned with valuation:

> It is *de*scriptive not *pre*scriptive. It covers all participation in a musical performance, whether it takes place actively or passively, whether we like the way it happens or whether we do not, whether we consider it interesting or boring, constructive or destructive, sympathetic or antipathetic (ibid.: 9).

It might be argued that participation, if 'passive', is no participation at all. However, musicking includes *all* those present, 'in any capacity' (ibid.) who contribute to a musical performance in any way, even if this contribution may be one of a negative affect because of apparent boredom or disengagement. Small's concept of musicking is all too often seen as *inherently* celebrating virtue, but, as he says:

> [musicking] can serve to confirm the most grotesque and destructive ideals. *I never said musicking is necessarily a good thing to be doing* (C. Small, personal communication, April 21ˢᵗ 2007, cited in Cohen, 2007: 161; original emphasis).

Small's specific use of the term 'ideal' is vital to an understanding of his argument. Musicking is neither inherently positive nor virtuous, nor does the very word 'ideal' possess, in Small's context, the value-ladenness often inferred (Laurence 2010: 248). Laurence explains:

> We can *music* according to, and making, ideal relationships which promote inclusion and peace, but equally in a way which celebrates relationships of hierarchy, power and alienation. In this way, Small's concept of musicking can be understood as a philosophical construct with which he investigates the meanings of music and musical performance, and which has no elemental implication of 'the good' (Laurence, 2010: 248).

His theory, then, offers a framework which makes possible the examination of the 'many possibilities of human relationships' rather than prescribes specific directions for these relationships (Cohen, 2007). The ways in which participants may choose to music, including their decision to participate or spectate, therefore reflect their views of what are the right relationships *for them* and the values they hold:

> We may be sure that *somebody's* values are being explored, affirmed, and celebrated in every musical performance… (Small. 1998: 77).

Musicking reflects and shapes participants' ideal relationships, allowing participants 'to try them on, to see how they fit, to experience them' (Small, 1998: 183) as if they really existed, but without any further commitment than the duration of the performance. Thus, it enables 'exploration'. Musicking enables 'affirmation' in allowing participants to demonstrate and share their individual concepts of ideal relationships with others, to state, 'This is who we are' (ibid.: 134). Finally, 'celebration' is made possible through participants' sense of wellbeing after taking part in a satisfying musical performance, leaving them feeling empowered through expressing their shared values through musicking, and more 'at one'

with the world around them. This, of course, can be claimed *whatever* those values might be, as is now explored.

Small suggests that the 'best' performances are those which empower participants to explore, affirm and celebrate participants' ideal relationships 'most comprehensively, subtly and clearly' (Small, 1998: 215). They do not depend on musical virtuosity, but upon participants 'doing the best they can with what they have' (ibid.: 215). Given that 'Musicking always takes place for a purpose' (ibid.: 77), and that different kinds of musicking can be used to pursue different kinds of 'ideal' relationships, musicking may used unethically, e.g. in war or for the purposes of torture. In those contexts, relationships that are belligerent or even cruel are affirmed and celebrated, and 'best' assumes highly sinister tones.

Music as paralanguage

Small explicates in great detail the idea that music lies beyond the domain of verbal language. He takes the view that alongside verbal language there is a paralanguage consisting of gestures and responses of different kinds, and that these play a crucial part in exploring the nature of relationships between people. Small considers music to be one of these paralanguages of gesture. In his search for the meaning that is behind any musical performance, Small asks simply, '*What's really going on here*?' (ibid.: 10; original emphasis). It is a profound question demanding a complex answer. In attempting to understand 'what's really going on', Small considers at length the part that gesture and paralanguage play in revealing important information about human relationships, where

music is conceived as lying within this beyond-verbal language domain. Small suggests that the articulation and exploration of these relationships lies in and through gesture and paralanguage, and that although verbal language is useful, it has many limitations. Facial expression, body posture, vocal intonation and timbre assume greater importance than words, which only have power to describe a relationship's facets one at a time, as he argues:

> In complex and contradictory creatures like human beings, these gestures can deal with a number of complex and even contradictory relationships all at once (Small, 1998: 57).

> …the language of gesture continues to perform functions in life that words cannot (Small, 1995: page numbers unavailable).[24]

Relationships, of central concern in human life, are often ambivalent, possessing a 'many-layered quicksilver nature' (Small, 1998: 59). They are also closely connected with identity, as are musical styles, especially in adolescence within our own culture. Small suggests that when gestural forms of communication are used, one set of relationships (gestures) can be used to signify another (meanings). However, in both verbal and gestural language, no one-to-one relationship of signifier and signified exists; words, phrases and actions are constantly changing, and capable of possessing a number of meanings, understandings or interpretations at one and the same time.

Critiques of Small's theory

The development and exposition of a contentious theory challenging the whole basis of musicological and music educational thought is bound to face criticism. Indeed, some writers perceived Small's work as attacking Western art music traditions, leading to some

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[24] This was a continuous online document; no page numbers were provided.

defensiveness in their critiques (Ehrlich, 1977). While space precludes discussing every critique of Small's theory of musicking, some critiques (and their responses) concerning school music education, the social nature of music, and Small's scholarship now follow.

Paynter, who contributed much to UK music education in the 1970s, criticised Small's writing style, arguing that it consisted of 'strongly held opinion rather than conventional research' (Paynter, 1999: 237). Several others expressed concerns about the scholarship of Small's book in terms of its bibliography, lack of referencing and indexing, his tendency to generalise, and his apparent failure to research and cite the work of others (Ratliff, 1998; Dell'Antonio, 1999; Swanwick, 2000). However, Small was a music philosopher, not an academic researcher, and developed and honed his theory after decades of analysis and reflection.[25] His argument was therefore a philosophical one. In presenting his thoughts to readers he cited those whose ideas he drew from. Regarding Small's use of generalisation, Cohen (2007) concluded that although Dell'Antonio was correct in that Small used isolated cases as a basis for widespread conclusions, reasoning that rather than intending to provide a detailed explication of aesthetic music philosophy, he intended merely to reference it 'as a whole' before stating his rejection of it. Tellingly, Dell'Antonio concluded his review by stating that no drawback he had highlighted invalidated the principles of Small's main argument (Dell'Antonio, 1999). Paynter ultimately acknowledged that musicking was indeed a useful tool for the exploration and articulation of ideal relationships (Paynter, 1999).

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[25] Small's concept of 'musicking' took him three decades to develop (F. Laurence, personal communication, 14 July 2014).

Another music educator pointed out a potential conflict between two of Small's claims concerning the social nature of performance, one asserting the overriding unity of a group in a musical performance, and the second, arguing that people belong to multiple groups (Swanwick, 2000). Small however, addresses this:

> How we acquire that sense of what is reality is a dialectical process between, on the one hand, the experience and the inborn temperament of each individual and, on the other, the perceptions of the various social groups to which he or she belongs (Small, 1998: 131).

Finally, critiquing Small's wide-ranging definition of participation (see p.57, above), Stige (2003) suggested that Small's theory could be too broad to mean anything. Small, however, is very clear in emphasising physical presence and intentionality as key to participation:

> [musicking]…is an activity in which all those present are involved and for whose nature and quality, success or failure, everyone present bears some responsibility (Small, 1998:10).

Musicking and 'normal' endowment

Small's theory provides a powerful lens for examining 'what's going on' in any musical activity. However, there is some limitation of his thesis in the context of the musicking of (integrated) groups of young people with and without complex needs. Small asserts that music is not an object but an activity which has social and individual components, and that the meanings of doing music are located in the relationships which occur through musicking. These occur not only between the sounds that are made, but also among the people doing the musicking. Small based this upon a premise of innate, universal musicality. Moreover, as Trevarthen (2002) asserted (p.29, above), everyone, no matter what their physical or mental capacity may be, is engaged with music before birth. So, what does Small mean by his statement concerning 'normal' endowment (also p.29) and the gifts of music

and speech? Is he referring to physical or cognitive abilities? What are his thoughts concerning the musicality of those *without* capacity to speak? Is he implying here that those without speech or who are endowed with less than 'average' capacities may be less musical, or less responsive when they hear music? And are they, in his view, capable of exploring, affirming and celebrating the ideal relationships of which he speaks? His lack of any further clarification of 'normality' appears to provide another example of the near-absence, as in much music education literature, of any discussion of the musicking of children with learning difficulties and disabilities. Moreover, although an earlier publication by Small (1977/1996) is described by Lubet as 'the winning brief for inclusive music education' (Lubet, 2009: 731), it, too, lacks any explicit reference to disability or impairment.

The concept of musicking as used in other studies

Small's theory of musicking contributed to the theoretical framework of a study examining the potential role of music in facilitating empathic responses and behaviour in a group of primary school children (Laurence, 2005). A five month-long musicking programme, based upon the activities of composing and singing, and accompanied by before-and-after evaluations of the children's responses and behaviour, informed a model of the possible interconnections between empathic outcomes and the process of musicking. Children reported and demonstrated enhanced empathic behaviour and understanding of others. Laurence concluded that musicking facilitated the development of such intention and actions, being clear that it was not musicking *per se* that achieved this, but the particular *kind* of musicking described. Two years later, Cohen (2007) investigated the explanatory ability of musicking to build a theory of choral pedagogy in prisons. Through careful

exploration of the development of Small's mature concept of musicking, and using data from earlier studies in prison contexts, Cohen (2007) suggested that musicking contributed to different ways of thinking about choral pedagogy in these and other contexts.

Small's framework was also used in a Norwegian study aiming to promote the wellbeing of children with severe disabilities (Holone and Herstad, 2013). Soft cushions, embedding computer functionality, were used to facilitate interactive music-making with an aim of enabling these children's access to and participation in music. Their study resonates in some ways with mine in its application of Small's thinking to the context of children with disabilities, but is without any suggestion of disabled and non-disabled children musicking in an integrated group. Lastly, Odendaal et al. (2014) argue that Small's concept can be used to help bring music's social-cultural significance to the fore, affirming music's central importance to a general education.

The concept of musicking as used in this study

Music lessons and the concerts that closed the projects were considered as a form of musicking because they involved musical performance on the part of both teachers and pupils. The concept of musicking provided a useful framework with which to explore and illustrate the participants' ideal relationships, including those existing before the projects began, and those developing as the mainstream and special school pupils and teachers worked together. Taking a 'Smallian' view, the meaning of each project would therefore lie in these different sets of relationships. An examination of the interpersonal and sonic

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relationships created by the teachers and pupils was likely to contribute significantly to the understanding of the meaning of each project:

> Musicking is about relationships…about those that we desire to exist and long to experience . . During. . . any musical performance […] desired relationships are brought into virtual existence so that those taking part are enabled to experience them as if they really did exist (Small, 1998: 183).

To reiterate Small, interpersonal relationships 'are important matters, perhaps the most important in human life' (Small, 1998: 13). This study drew on Small's relationship-orientated approach to music making to explore teachers' engagement and pupils' interactions in two music-based mainstream-special school integrative projects: a specific, little-researched area. Small's concept offered a way in which this kind of musical collaboration between mainstream and special school pupils might be seen to be inherently of at least as much value as any other kind of musicking. The broad research approaches taken and the rationale behind data collection are now described in the following chapter, which later illustrates the fundamental contribution that Small's work made to this study's data analysis.

4. METHODS AND METHODOLOGY

This exploratory research called for a qualitative, interpretive methodology to gain an understanding of the ways in which secondary mainstream and special school pupils and their teachers worked together in two integrative music projects. There was no single 'right' way to undertake this work, particularly as it was conducted in school settings where data collection was potentially problematic. A range of design approaches and data collection methods was available to use, several of which were considered carefully before deciding upon the broad structure of this study.

Beginning this chapter by outlining the research approach and methodology, I continue by discussing engagement and interaction (subjects of the first and second research questions), and the specific ethical concerns of this research, which not only involved participants with SLD but also used visual research methods. The rationale behind the data collection methods, data coding and analysis is then described, the chapter concluding with a discussion of the criteria used in judging the quality of this research.

I. RESEARCH APPROACHES

The terms 'quantitative' and 'qualitative' have come to represent fundamental and until recently, opposing sets of philosophical assumptions and ways of working in research. Even research topics and questions themselves carry sets of values (Bryman, 2008). Quantitative 'positivist' approaches, making use of large samples, empirical measurement and experimental methods, aim to discover objectified 'truths' through the use of statistical tests applied to numerical data, while qualitative 'interpretivist' research models generally use a small number of cases, and are fully accepting of the existence of multiple realities which are interpreted through personal engagement (Newby, 2010). Quantitative approaches are critiqued for lacking depth and richness, while qualitative research faces accusations of subjectivity and anecdotalism (Silverman, 2010). Mixed methods approaches, combining both approaches, attempt to address these shortcomings (Teddlie and Tashakkori, 2009).

Research texts detailing all three research approaches assert that design and methods choices should be led by a study's research questions (Teddlie and Tashakkori, 2009; de Vaus 2001; Flick, 2009). However, despite the general research community's strong belief in quantitative, 'scientific' methods, they were inappropriate for this study because of the nature of its research questions and the small number of participants. The heterogeneity of special school populations and the consequent inappropriateness of using control groups added weight to the argument against quantitative approaches. Weber (1864-1920) argued that the study of social worlds should be concerned with acquiring *Verstehen*, an instinctive and empathic understanding of the research context gained through interpretation (rather than explication) of causes. A qualitatively orientated approach was thus most apposite.

Nevertheless, I considered the possibility of gathering both quantitative and qualitative data to augment and strengthen the answer to the research question concerning pupil interaction.

Either/or distinctions between qualitative and quantitative approaches were neither useful nor constructive, no data or methods being exclusively of one type or the other (Bresler and Stake, 2006). Visual data were considered both quantitatively and qualitatively, textual data being 'quasi-quantified' (Bryman 2008: 598) through the use of such terms as 'many' or 'often'. The type of quantification proving particularly useful in this study's data analysis involved the examination of the frequency of codes per interviewee (Boes et al., 2014), the number of comments per theme (Vitale et al., 2008), and the number of times a phenomenon occurred in the course of coding, described as 'implicit quantification' (Bryman, 2008: 598). It enabled the identification and ordering of themes, helping to increase clarity and minimise anecdotalism.

Bazeley (2002) has commented on the extensive time and resources needed to use qualitative and quantitative approaches to a professional standard. For a single researcher, the prospect of using a measurement-based method within a qualitative data set was challenging, as it involved the structured observation of pupils' interactions while simultaneously attempting unstructured observations of teachers' engagement. Nevertheless, I was keen to attempt recording pupils' interactions using a structured method in order to lessen the perceived weaknesses of qualitative approaches used alone (Hammersley, 1996: 167). The study's methodology was thus strongly qualitative and interpretivist (Merriam, 2009), and incorporated one method involving quantitative data collection.

Qualitative approaches

A qualitative approach, involving the collection and analysis of non-numerical data without formal measurement, was relevant to this study because of the former's strong association with exploratory research (Flick, 2009), and because of the relationship-orientated nature of the framework underpinning data collection and analysis. My strong interest in music education made the notion of active participation (which increased the possibilities of becoming closer to participants and consequently, their perspectives) both possible and appealing.

Research design

The first two research questions, exploring teacher engagement and pupil interaction, required a thorough knowledge and understanding of each integrative project and the interpersonal, professional and peer relationships of teachers and pupils. In addition, detailed descriptions of the projects' implementation and the challenges arising during the research process itself were necessary to answer the research questions concerning feasibility. Several factors, such as external pressures, internal conflicts and differing participant perspectives, were likely to exert complex influences upon each project in this study, so a design permitting multiple perspectives and supporting the exploration of meaning for individuals and groups was needed. Moreover, because of the involvement of individuals with SLD, an adaptable, flexible methodology and several sources of data were essential (Lewis and Kellett, 2004; Ashby, 2011). A design not only permitting but fostering the use of multiple methods potentially added breadth and richness to the inquiry, as each component helped to shape and define the others.

Experimental approaches involving control groups were not only ethically questionable but unsuitable because of their lack of connection with real world situations and the heterogeneous nature of special school populations (Robson, 2002; Brown and Jellison, 2012). However, a very loosely structured quasi-experimental element (without random allocation of pupils to different groups) was introduced through before- and after-project data collection. Data collection from multiple sources over time within a case study minimised any potential problems of maturation and history (Robson, 2002).

Case study

Although texts on case study differ as to exactly how it is conceived, both of these definitions were relevant in this study's context:

> Case study is the study of the particularity and complexity of a single case....that draws from naturalistic, holistic, ethnographic, phenomenological and biographic research methods (Stake, 1995: xi).

> ...one case (or perhaps a small number of cases) will be studied in detail, using whatever methods seem appropriate...to develop as full an understanding of that case as possible (Punch, 1998: 150).

Potentially, case study captured complexity, stressed the importance of context, and privileged the process of a specific case over its outcomes. It was thus strong where fixed or 'scientific' designs were weak (George and Bennett, 2005). I sought to understand the workings of two integrative music-based projects through contextual description and an interpretation of their participants' perspectives. Case study enabled these perspectives to be explored, interpreted and triangulated through the use of multiple data collection methods from several sources, affording insight (Stake, 1995). Each project examined a contemporary school-based situation without manipulation of behaviour or the prediction of

a clear set of outcomes (Yin, 1994). The element of *un*predictability meant that an open-ended, emergent and flexible design like case study (Simons, 2009) was indeed called for.

The cases and sub-cases within this study were bounded (Stake, 1995) as individual people and projects. Yet, at the same time, they were inextricable from the contexts in which they worked (Yin, 1993). Two integrative school-based music projects formed this study's principal cases. Each project comprised several participants, who gave meaning to these projects through their involvement and relationships in them. This research thus comprised two embedded case studies (Yin, 1994). The staff members leading each project, known as 'lead teachers', and three selected pupils from each school were viewed as nested sub-cases. The perspectives of support staff and project class pupils were also taken into account.

The case studies were both intrinsic and instrumental in nature (Stake, 1995). As well as having an intrinsic interest in studying the projects, I wanted to explore how they 'worked' and how feasible they were to implement[26] with a view to assessing their applicability in other schools. Case study was instrumental in accomplishing this objective (ibid.). Case study emphasises the importance and usefulness of such personal qualities as empathy and reflexivity in researchers (ibid.; Merriam, 2009); I hoped to be able to understand participants' points of view from their perspectives more readily through my recent secondary school music teaching experience.

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[26] The subject of the third research question.

Comparing cases

A two-case approach was chosen as this research broke new ground in the field of music education; there were no typical, unique, or critical cases indicating a single case study. It was also a stronger design (Yin, 2003). Two projects enabled comparison without significant loss of depth or richness, and permitted the purposive sampling (Lincoln and Guba, 1985) of one co-located and one non-co-located pair of schools. Undertaking more than two studies would have compromised depth, added little to my study's strength, and been logistically difficult for one researcher. With two case studies, data quantities were doubled, resulting in a heavy workload during data collection and analysis (a potential pitfall of case study). However, they enabled within- and cross-case analysis and stronger inferences from the findings (George and Bennett, 2005). These two case studies were conducted in parallel, minimising the effect of differing curricular demands upon teachers and pupils throughout the school year.

Strengths and weaknesses of case study

Case study provided an overview of two specific contexts while emphasising their inner workings, was strongly committed to triangulated description, and provided the opportunity to get the most from fieldwork interpretations (Bresler and Stake, 2006). Its use of multiple methods offered insights and understandings that might not be accessed through one method alone (Darbyshire et al., 2005). However, this flexibility was also a weakness, and in order to avoid vagueness, I was especially careful to make my methodological choices explicit (Meyer, 2001). Although case study possessed the well-known weakness of being '*conspicuously* deficient in its potential for generalisation' (Thomas, 2011: 210), I sought in-

depth understandings of the projects, not generalisation. I also incorporated narrative and ethnographic elements, both complementary to case study, into this research (Clandinin and Connelly, 2000; Hammersley and Atkinson, 2007).

Ethnography

Elements of ethnographic approaches, with their origins in anthropology, were incorporated because this study explored human behaviour and the use of music in a social context. Ethnography's interpretive, constructivist framework supported case study's focus on the participants (Hammersley and Atkinson, 2007), as I attempted to uncover the meanings of their behaviour within each project. School-based fieldwork was conducted over a period of fifteen months in order to understand how participants perceived and understood their respective projects. While the bounded nature of case study differed from ethnography, both made use of multiple methods (Matthews and Ross, 2010) and ethnographic techniques such as *thick description* (Geertz, 1973). Emphasis was also laid upon the importance of time in understanding the complexities of human action:

> Ethnographies allow us to get at things we would otherwise never be able to discover…and to watch processes unfold over time. They allow us to see complexity and connections…to tell a story…which illuminates social processes and generates explanations for why people do and think the things they do (Heller, 2008: 250).

Participant observation and the centrality of the researcher as 'insider' (Van Maanen, 1988; Robson, 2002), both of core importance in ethnographically-informed study, brought my own responsibilities to the fore in my active participation (Heller, 2008): a direct link with the fourth research question concerning research feasibility in schools. I sought deeper understandings of each project through exploring teachers and pupils' perspectives, and how

they constructed meaning through the social organisation of the classrooms and specific episodes or events (Robson, 2002). However, as a music teacher and thus at least a partial 'insider', I needed to remain aware of the possibility of 'blind spots' (Porter, 2015: 403) when using this approach in my research.

Narrative inquiry

Narratives are socially constructed stories of single events, or several events:

> The depiction of a sequence of past events as they appear in present time to the narrator, after they have been processed, analysed and constructed into stories (Matthews and Ross, 2010: 265).

Narrative inquiry's lack of methodological 'rules' meant that, like case study, it enabled the illumination of contradictory layers of meaning. What participants saw as important, and how they made sense of their experience through rationalising their actions was more significant than the 'facts' of their story. As in ethnographic approaches, above, the dimension of time was considered significant (Clandinin and Connolly, 2000). How participants' stories of experiences in their respective projects were shared, silenced, contested or accepted (ESRC, 2008) contributed to an understanding of the latter.

In 'troubling certainty', narrative inquiry raises 'questions concerning the "taken-for-granted"' (Barrett and Stauffer, 2012: 1). Because the notion of storying involves an audience in the form of an interviewer or reader as well as a storyteller, researcher reflexivity is strongly embodied in narrative work (ibid.). Barrett and Stauffer consider narrative inquiry specifically in the context of music education where attention is paid to the 'responsible, rigorous, respectful, resilient' qualities of engagement within research (ibid: 8).

It is an ethical approach emphasising the evolution of mutually respectful and non-hierarchical relationships within the research process, demonstrated in the language used by researchers and the inclusion of participants in interpretation through the use of validation procedures.

Stories, like ethnographic approaches, embrace context. They can represent, with some transparency, the realities that lie 'behind' experience, enabling the potentially unconscious nature of participants' stories and the objective 'lived life' to be questioned (ESRC, 2008). Narrative approaches were thus likely to yield useful insights into the lead teachers' experiences of their project and the meanings they attached to these, particularly as data collection spanned over a year. Potentially, it was possible to triangulate narrative data with those obtained through ethnographic approaches, enhancing the validity of this study's findings (Newby, 2010). However, narrative data had the drawback of being difficult to analyse; moreover, the lengthy interviews took considerable time to transcribe.

Case study and theory

Typically, ethnographically-informed case studies do not specify hypotheses before data collection begins. While Small's concept of musicking provided a sensitising lens during data collection, too little was known about integrative music-based projects to construct firm propositions. Although case study provided weak grounds for generalisation, context-dependent and practical knowledge have been argued to be more valuable than predictive, universally-applicable theory in the study of human affairs. Flyvbjerg (2001: 77) writes: '…*formal generalisation is overvalued as a source of scientific development…the power of*

the good example is underestimated.' The projects were likely to be highly complex, and so during data collection I focused on participants' experiences, later exploring and analysing both the descriptive and normative values apparent in the projects as suggested by Flyvbjerg (2001). Later still, I explored how Small's thinking might be applied in the context of inclusive music education involving the musicking of secondary mainstream pupils with their special school peers.

Turning now towards data collection, I introduce two concepts that are key to the two research questions concerning the lead teachers' engagement in their projects, and the interaction between the special and mainstream school pupils.

II. KEY CONCEPTS INFORMING DATA COLLECTION

Engagement

The first research question concerns teacher engagement. The nature of human engagement in any activity or task is likely to be comprised of similar components, whether adults or young people are involved in such work. I begin this section by looking at pupil engagement in school because the literature on this is extensive, as might be expected. The aspects of engagement that I now describe inform, and may usefully translate to, the exploration of teacher engagement.

Pupils' engagement in school may be considered as a two-dimensional construct consisting of a behavioural component, related to effort and participation, and an emotional component, reflected by interest in, and a positive attitude towards, learning (Marks, 2000; Willms, 2003). Emotional engagement influences commitment to tasks, drawing upon interpersonal and affective ties with (and reactions to) others. A third dimension of cognitive engagement, connected with self-regulation and investment in learning, has also been suggested. It is linked with willingness and motivation to exert the necessary effort to master complex skills, and thoughtfulness (Boekarts et al., 2000; Fredricks et al., 2004). The dimensions outlined below provided the initial foci for observing the lead teachers' engagement.

Relationship with work	Engagement	Outcomes
COMPETENCE 'I know how to…' 'I have the skills to…' 'I can learn new skills'	**Cognitive engagement**	**ACADEMIC** highly motivated and invested in own learning; grades
AUTONOMY importance of being effective; request help if/when needed	**Behavioural engagement**	**SOCIAL** effort; participation; sociable collegial and teacher/pupil relationships
RELATEDNESS security in teacher/pupil and collegial relationships; positive attitude towards learning	**Emotional engagement**	**EMOTIONAL** awareness of feelings emotional regulation interest in project commitment

Drawing on: Marks, 2000; Willms, 2003; Fredricks et al., 2004; Boekarts et al., 2000; Linnenbrink and Pintrich, 2003; Muijs et al., 2014; Rinks, 2014; Appleton et al., 2008.

Figure 1: Teacher engagement: initial foci for observation

Fredricks et al. (2004) outline how each component of engagement may differ in intensity and duration. Behavioural engagement can range from simply 'following the rules' to much greater participation; emotional engagement may involve from simple liking to deep valuing of, or identification with, an institution or practice. The highest levels of cognitive engagement involve the use of self-regulated learning strategies promoting understanding and expertise. Exploring the nature of teachers' engagement involved taking these qualitative factors into account, together with the surrounding context of their actions, perceptions, and emotions. A distinction is made here between teacher engagement and teacher effectiveness. The first is defined in terms of such observable behaviours as persistence, effort, or seeking help when needed (Linnenbrink and Pintrich, 2003), and the second is linked to achievement and standards-based outcomes (Muijs, 2014; Rinks, 2014).

The lead teachers' participation in the projects necessitated their assimilation of several new ideas and ways of working, all related to the cognitive, behavioural and emotional components of engagement. Indeed, Guthrie and Wigfield (2000) assert that the exploration of 'engagement' should be reserved for research where all three dimensions are present.

Interaction

The subject of the second research question, 'interaction' usually involves two or more people engaging in visible and observable activity for a period of time. This may be a brief exchange, a transaction, or involve more lengthy communication. Interactional states 'focus upon *what is going on* between people' (Miell and Dallos, 1996: 18; original emphasis) in terms of their actions, reactions, and emotions. These states may be described variously as

'close, cooperative, democratic, egalitarian, communal, hierarchical and conflictual' (Miell and Dallos, 1996: 18.). When studying the development of interaction, time is an essential concept; present interactions are framed by previous ones, and interactions construct relationships over time. Crucially, relationships concern themselves with the creation and construction of shared meaning (Miell and Dallos, 1996), and so in this study it was necessary to try to understand what the interactions and developing relationships between the special and mainstream pupils meant to the pupils themselves. Before considering their interaction, I had to be mindful not only that many young people with complex needs experience communication problems, but also that pupils in special schools tend to have fewer opportunities to socialise than those in mainstream schools (Cogher, 2010). Some of the differing communication patterns which might affect special school pupils' interactions with mainstream school pupils are now considered.

SLD and communication

In general, people with SLD form a highly heterogeneous group possessing a range of characteristics. The term itself implies significant weaknesses in learning ability, communication and social skills, with possible additional sensory and motor impairment (Westling et al., 2014). Children with SLD are likely to have severe cognitive impairment, and may have difficulty controlling movement, processing sensory information, and communicating and interacting socially. Their spoken language is often slow to develop, and some may repeat the last words they hear, possibly indicating a lack of understanding of what is said; these children are described as echolalic (Preece and Jordan, 2010). The understanding of children with Down's syndrome is greater than their ability to speak, but

because of their keenness to communicate, they are often quick to acquire non-verbal skills such as signing and gestural communication (Anderson et al., 2015). Also included within this group are children with autism spectrum conditions (ASC), who present differences in social communication in their responses to conversations, gestures, or facial expressions, leading to difficulties in building friendships with their age-related peers (American Psychiatric Association, 2013).

Observing interaction

Although the development of social interaction has frequently been measured quantitatively through empirical observation (e.g. Boyd et al., 2011; Kemp et al., 2013), I was sceptical that this evidence alone enabled a fully formed judgement of interactional development to be made. Although any assessment of change in the special and mainstream school pupils' interactions required some form of measurement, interpretation was also required because of the different communication patterns of the two groups of pupils. Interaction, after all, required communication, which 'occurs when two or more people correctly interpret each other's language or behaviour' (Cogher, 2010: 119).

The communication between mainstream and special school pupils, whether it was two-way, verbal or non-verbal, was not always going to be successful. Therefore, both empirical and interpretive approaches were needed to provide a complete picture of their interactions, achieved by measuring the passage of time as the pupils worked together, evaluating the quality of the ensuing interactions, and by speaking to the pupils themselves about these.

The classroom's physical space and the participants' feelings, emotions and moods all carried an influence, for as Clandinin and Connolly (2000) assert, the nature of interaction is determined by continuity, context, and the interaction itself. Meyer et al. (1998), examining the interpersonal interactions of adolescents with and without severe disabilities, identified six broad 'frames of friendship', ranging from 'ghosts and guests', where pupils with disabilities were ignored or minimally acknowledged by their mainstream peers, to 'regular friend' or 'best friends' (ibid.: 201). Middle categories, 'different friend' and 'I'll help', were descriptive of pupils without disabilities tending to treat disabled peers as they might a small child. Each relationship type illustrated particular relational characteristics, providing useful references concerning pupils' interactions.

Cogher (2010) suggests that the tasks of communicators are to try to gain their partner's attention, get a message across, or wait for a response; their partner's task is to make clear their own active understanding and respond in a timely, appropriate manner. Intent might be conveyed by body language, a smile inviting engagement or re-engagement, or a nod. The development of interaction may be indicated, for example, by one person's correct interpretation of another's intention, progressing to turn-taking (ibid.). Eye contact is a less reliable indicator of interactional development; some individuals with autism fix upon others' eyes less than typically developing children, possibly being more attracted to visually salient features such as a speaking mouth (Senju and Johnson, 2009). Others develop an active avoidance of eye contact in adolescence, particularly when they have high levels of social anxiety (Corden et al., 2008).

III. DATA COLLECTION

Ethical considerations

The responsibility for decisions affecting the conduct of the research and its participants rests primarily with researchers (Prosser and Loxley, 2008). Ethical decisions in this study were influenced by the law, copyright rules, regulatory ethical frameworks, anonymity, confidentiality, and perhaps most importantly in a study involving participants perceived as vulnerable (BERA, 2011),[27] my own moral framework (Prosser et al., 2008). Although the law sets minimum standards to be adhered to, 'aspirations of ethical practice' are more demanding; practices deemed 'legal' are not necessarily ethically acceptable (Masson, 2004: 43). Ethical guidelines (e.g. ESRC, 2010) strongly emphasise educational researchers' responsibilities to work within an ethic of respect for participants' privacy, to achieve voluntary, informed consent, anonymity and confidentiality of data, and to convey to participants their right to withdraw from a research study if they so wish. I sought to minimise the effects that data collection might have upon participants' usual ways of working (Barrett and Stauffer, 2012) and made every effort to treat them equally, openly, do no harm and avoid deception.

Ethical review

The above principles were addressed through a full ethical review (see Appendices 2.1-2.2), initiated and approved before fieldwork began. My responsibility as researcher was foregrounded throughout as I attempted to address the ethical challenges inherent in research

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[27] British Educational Research Association.

using visual methods and involving children (defined as under 18 years of age) and 'vulnerable' participants. Particular challenges concerned consent, confidentiality, and the terminology relating to participants and their participation.

Voluntary informed consent

'Voluntary, informed consent' describes the condition in which participants understand and agree to their participation without duress, prior to the research getting underway (BERA, 2011: 5). In social research, parents or carers of children are usually the principal providers of consent, potentially disempowering children. In UK school-based research, the voluntary nature of the participation of children under 16 is compromised by the fact that their school attendance is compulsory. Moreover, their consent, particularly that of pupils with SLD, is shaped by adults' notions of their competence to decide to take part in research. 'Informed' consent assumes that participants have been given sufficient information about the research, and so I checked pupils' understandings of the research before data collection began. The exact nature of their participation was impossible to ascertain, however, as the course of this exploratory study was, to a certain extent, unpredictable (Alderson and Morrow, 2011).

Two weeks elapsed between my introduction of the projects to the pupils and the return of their consent forms. This allowed mainstream school pupils time to read these and ask questions before deciding whether to participate. Special school pupils' information sheets, provided for them to read themselves or for adults to read to them, used a larger font and simpler language than those of the mainstream pupils. Parental consent was sought for every pupil, though I was mindful that proxy consent can exclude some children from research if

parents decide to withhold their consent (Cocks, 2006). Most, if not all, mainstream pupils were *Gillick* competent (Alderson and Morrow, 2011) to decide whether to participate in the research. Seeking parental consent reflected the ethic of treating all pupil participants equally (Christensen and Prout, 2002). Pupils were given opportunities to consent themselves, and all were informed of their right to withdraw, although in school settings, some might find this difficult (Heath et al., 2007).

Assent

Obtaining the views of children with disabilities is enshrined in international and national legislation and policy (United Nations, 2006; DfES, 2007), yet people with difficulties in communication and understanding are often excluded from research that concerns them (Tozer et al., 2013). As this research involved children under 16 years of age and children with SLD who might be assumed 'incompetent' or 'dependent' (Booth and Booth 1996; Alderson, 2000), the notion of 'assent' was considered. Assent refers to the agreement of children who partially understand the issues required for consent, or of children who do not refuse. Alderson and Morrow (2011: 103) question whether partial understanding can count as a basis for making any decision, and assert that assent may be (mis)used to 'cover over children's refusal' to participate, or mean 'at least not refusing'. In order to find out the special school pupils' wishes concerning their participation, I searched for and found an alternative view: that of ongoing assent.

Cocks' view of assent works towards gaining a form of agreement to participate which transcends language and ability and accepts all participants' state of being. Moreover, it

focuses upon the *inter*dependencies within everyday social interaction. People, after all, are not solitary beings to be considered in isolation. Viewed in terms of ongoing researcher reflexivity, assent involves relationship 'between researched and researcher, by the trust within that relationship and acceptance of the researcher's presence' (Cocks, 2006: 257).

Interdependency between researchers and research participants, Cocks argues, offers a way of achieving some accord from participants, as long as researchers remain aware of the nature of participants' interactions and their body language indicating reluctance or lack of interest. In this way, ongoing assent may be ascertained. For these reasons, Cocks' approach to gaining continuing assent, with the lack of assumption and implicit, reiterated respect it entailed, was used in this study.

As fieldwork began, I asked all special school staff about the most appropriate way to seek assent from their pupils before speaking to the pupils themselves. In class, all pupils were shown a short video of their partner school pupils in a music lesson, the research being described as 'a music project working with children from another school'. In the presence of a signing TA, special school pupils were asked: 'Would you like to join in?' Pupils indicated assent by nodding their head or signing the word 'Yes'. Although their indications of assent were limited, this was the first opportunity of many for them to express their views. Throughout the research, they, and all participants, were given further opportunities to express opinions in their own way and have these acknowledged.

Anonymity and confidentiality

Confidentiality, where information gained through research that might identify an individual remains undisclosed (Wiles et al., 2008), comes into being through anonymity. It is the process of not disclosing participants' identities or the authors of particular views. Anonymity and confidentiality were practical as well as ethical concerns in this study, for the ethically sound practice of using pseudonyms did not itself guarantee participant anonymity because of the use of video data. Pupil questionnaire data were anonymised through broad banding (Clark, 2006), and all participants were given ethnically appropriate pseudonyms. These have been critiqued for attaching possibly inappropriate cultural 'baggage' to participants (ibid.). However, over half the pupil participants came from a Muslim background, and it was appropriate to reflect this background in the data, music being a sensitive issue for many Muslims (Harris, 2006).[28] Two of the four schools' characteristics were so unusual as to render their identification possible, and so school locations were described only in the broadest of terms. Other characteristics, such as those contained in Ofsted reports, were relevant and therefore referenced, possibly compromising absolute anonymity. This potential concern was shared with participating staff.

Terminology

This study involved the participation of pupils with SLD, a term in common but inconsistent use. Although its use implied that all participating special school pupils with SLD were similar, this was not the case (as discussed above, p.80). Despite the potential problems

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[28] The boundary between culture and religion is a difficult one to define, and music can be a contentious issue for some Muslims. While there is no intrinsic conflict between music and the Islamic faith, there is still a significant degree of resistance to music amongst a large proportion of the Muslim community, who see certain kinds of music, such as some Western 'pop' songs as *haram* (forbidden).

behind labelling, discussion of individual pupils' special needs with mainstream pupils was used to serve a protective function, as described by Frederickson (2010). In this thesis, the term 'complex needs' has been used to encompass SLD, autism and other disabilities such as Down's syndrome or cerebral palsy, in this way acknowledging the possibility of more than one disability in the same child.[29] Terms such as SLD were used to augment pupil descriptions or illustrate attributes of special school classes. Individual pupils were referred to by their pseudonyms, and groups, as 'mainstream (or special) school pupils', highlighting the segregation of the two pupil groups.

The words used to describe participants and the nature of their participation was important because of the implicit assumptions and attitudes embodied within specific kinds of language (Lewis and Kellett, 2004). Power relationships, especially apparent in school-based research where the balance of power is heavily weighted towards adults (Masson, 2004), can also be expressed through language. The way in which the project was introduced to pupils, how one school's pupils were described to another's, preparation before the pupils met, and the language reflecting my own thoughts during fieldwork and writing, were thus of pivotal importance.

Schools are places where children are 'captive subjects'. Adults control their use of time, their occupation of space, and on occasion their ways of interacting (Robinson and Kellett, 2004). I had a choice of being in school; the children did not. Because of their non-voluntary participation, I sought to equalise or minimise any apparent power relations throughout

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[29] 41.1% of pupils with statements of SEN were identified with a secondary type of need (DfE, 2013b).

fieldwork. Although Detheridge's comment below concerns children with SLD, it applied to all participants:

> The freedom to communicate will depend not only on the availability of appropriate communication mechanisms and sensitive interpretation, but also on the power relations in the exchange and attitudes established over time (Detheridge, 2000: 114).

The way in which I worked with participating pupils varied according to context and each pupil's individuality. Considering them as subjects meant according their views equal status with that of adults in the research, as actors in their own right rather than part of a class, setting or school, and as co-researchers who were informed, involved, and consulted as the research progressed (Christensen and Prout, 2002). Pupils were encouraged to voice their opinions where possible, especially at the very beginning of the study when everything, potentially, was of interest. For much of the time, this enabled their active engagement.

Ethics in visual research

The use of visual data provided further challenges. Limited agreement exists concerning the ethical guidelines underpinning visual research and its practice (Prosser and Loxley, 2008), while notions of anonymity and confidentiality in visual research are particularly problematic as they are likely to be compromised (Prosser et al., 2008). Images of individuals are deemed personal data by the 1998 UK Data Protection Act (Department of Health, 2001), and any consent to video recording includes not only the taking of images but their use with other audiences and in other contexts (Prosser et al., 2008). Specific consent was requested of teachers, pupils' parents, and participating pupils for the use of research

images in academic contexts. The visual data of pupils (or parents) who refused consent were not used, although these pupils participated fully in their projects.

I carefully considered whether to include visual images within this thesis. Photo-to-sketch software and pixel reduction techniques were unsuitable because of the importance of facial expression in social interaction, and removed 'the very point of the data' (Prosser et al., 2008: 15). Using actors to recreate the research findings (Cook and Hubbard, 2007) compromised data authenticity, although achieving anonymity. It was possible that the textual information within this study combined with any of the video recordings could lead to participants' anonymity and confidentiality being compromised. For these reasons, I decided to rely on rich description to bring project events to life. Visual data will only be used in research presentations where full control can be kept over them. No data have been nor will be posted on the internet.

Gaining access

Secondary mainstream schools were recruited on the basis of being state-funded, co-educational, comprehensive and non-denominational, with 900-1200 pupils on roll. No contact was made with special schools catering for pupils with emotional, social and behavioural difficulties (ESBD), but otherwise, as special schools were limited in number, no other restrictions were placed upon their selection aside from their provision for secondary age pupils. I aimed to set up one project with a co-located mainstream and special school, and a second with the schools separated by a reasonable distance (1-5 miles). A number of secondary mainstream and special schools in a Midlands conurbation fitting the

above criteria were emailed six months before fieldwork was due to begin. If there was no response, a second email was sent two weeks later, followed by a telephone call one month after initial contact had been made. Emails were sent to schools' general offices with a request to forward to the relevant staff member because schools would not divulge individual staff email addresses. It is possible that some emails did not reach their intended recipients. For schools interested in participating, I sent a letter to the head teacher, provided additional information as required and undertook visits where requested. These letters are provided in Appendices 1.1-1.3.

If schools failed to respond to three attempts at contact, or ceased responding after showing interest, this was noted, and no further contact made. Once a school agreed in principle to take part, a meeting was arranged with the music teacher/coordinator of their potential partner school, both teachers being provided with further information as requested. They were able to ask questions, and together, decide whether to take part. They continued by exchanging ideas for their forthcoming projects.

Setting up the projects

One project was named 'Project A', with its participating schools being entitled 'Mainstream School A' and 'Special School A' respectively, abbreviated to 'MA' and 'SA' schools. The second, 'Project B', used a similar naming system. Two further schools (one mainstream, one special) agreed to occasional, individual participation in piloting data collection methods. As the projects were conducted amongst typically developing children and those with complex needs, special care was taken to make the research experience

positive in some way for all participants by valuing their individual contributions and adopting an open dialogic approach. This went beyond ethics committee requirements. Ongoing vigilance was needed to make discussions with pupils and lead teachers (the teachers leading each project, see p.72) collaborative, inclusive, and ethically sound.

For descriptive purposes, each project was divided into three phases, each lasting approximately ten weeks with a central week-long break between each one:

Phase 1 comprised the first ten weeks of fieldwork before the mainstream and special school pupils met. It provided baseline observations of how pupils and staff worked in 'regular lessons' in each project school, helped participants to become used to my presence in class, and helped me to get to know them through observing and participating in their music lessons. Decisions concerning the make up of focus groups and three individual, specially selected pupils from each school were reached through consultation with their music teacher. These individual pupils were known as 'key pupils'. Potentially, they provided key information concerning pupils' perspectives via interviews and research diaries (mainstream school pupils) or film elicitation and structured observation (special school pupils).

Mainstream school key pupils were chosen according to their teacher's assessment of their singing or instrumental aptitude, and their response to and engagement in school music lessons, broadly categorised as 'above average', 'average', and 'disengaged'. Three special school key pupils were also chosen on the basis of their responses to music, emphasising the idea of musical response rather than difference in ability. The nature of these pupils'

complex needs was also considered in an effort to make them representative of each project class. This form of purposive sampling (Cohen et al., 2011) provided points of comparison between each project's focus group and key pupils, notwithstanding the different ways in which disabilities present themselves in individual children.

Phase 2 comprised the integrated project sessions from the first meeting of the mainstream and special school pupils to the performances signalling the projects' completion. Data collected up to two weeks after these performances were included in this phase.

Phase 3 included data collected two weeks or more after the pupils ceased working together.

As Phase 1 began, I outlined the general research aims and the data collection schedule to each project's lead teachers. They, in turn, shared their expectations of their project with me, discussed some initial ideas and decided upon participating classes. Intending to promote collaboration, I wrote to each one:

> Whatever topics the project covers [in Phase 2], it is important that you as the teachers teaching the lessons are comfortable; some students will be unfamiliar to you. I would like all students to be of the same age group and to have the chance of working in both schools, depending on 'what works best when' for you.
>
> While I am responsible for co-ordinating the project as a whole, I welcome all the input you can offer; you have your expertise which we can all benefit from sharing. As far as possible, I would like this project to be a 'partnership of equals'. Your questions, changes you want to suggest, and ideas are all welcome.

Throughout both projects, each lead teacher copied me and her partner school colleague into all project-related emails, enhancing communication and providing a further data source. I suggested that regular planning meetings would be helpful, proposing that some sessions prior to the projects might be used to prepare the pupils for meeting each other. From a research perspective, there was much to co-ordinate: Phase 1's data collection was undertaken in four schools. Considerable time was spent arranging interviews, meetings, focus groups, questionnaires, distributing consent forms and compiling class lists. A second planning meeting was arranged halfway through Phase 1, with discussion points shared beforehand.

Research studies are more useful if participants take some ownership of them (Stake, 2010), and I emphasised to the lead teachers that it was important that they took responsibility for the planning and teaching of their projects. For ten weeks, these involved them working with at least ten additional new and different pupils from the ones they were used to teaching. Wishing to avoid placing extra burdens on any teacher by insisting on specific project content, I suggested that they agreed upon and taught topics that they felt comfortable with. I was, however, keen to see some peer tutoring (pupils from each setting working together on an activity) and at least one opportunity provided for pupils to work in their partner school. A performance before an audience provided a shared goal for pupils to work towards, and an end-point to the projects.

Data collection methods

Information sheets were provided for lead teachers, participating pupils and their parents, their written consent or assent being obtained prior to data collection. Specific consent for each data collection method was also obtained, in accordance with ethical review requirements (see Appendix 2.2). Most classroom observations and participants' interviews were audio-recorded, with clear verbal and visual indications of recording being given; special school pupil interviews were video-recorded. Wherever possible, all methods were piloted. Appendix 3.1 contains an overview of the data collection schedule.

Textual Data

Observations

Observations enabled deeper understandings of teachers' engagement and the relationships between teachers and pupils as they worked together, thus helping to answer the first two research questions. Structured observations enabled a moment-by-moment measurement of the interactions between the special school key pupils and the mainstream pupils they were working with each week. These observations were carried out over the ten weeks' duration of Phase 2, with the aim of charting the development of pupils' interactions. Drawing on the information set out on pp.79-81, a structured observation schedule (see Appendix 3.4) containing simple behaviour categories was developed to furnish both qualitative and quantitative indicators of interactional development between special and mainstream school pupils.

I observed how key special school pupils interacted with their mainstream peers during the projects, and also afterwards with their 'regular' classmates. Focal sampling, which involved each special school key pupil being observed for a set period of time (Martin and Bateson, 1986), was used with the intention of obtaining ten-minutes of continuously-recorded video every week. These video recordings permitted repeated review using the same observation schedule, which itself provided some flexibility in that multiple behaviours could be recorded within each time interval.

Unstructured observation facilitated an in-depth knowledge of the workings of each project classroom as I observed and/or actively took part in music lessons and project sessions, informally recording my observations in chronologically organised field notes. Small's musicking framework provided such foci for observation as relationship, gesture, and performance. Conducting the fieldwork over one school year provided the necessary time to gain intimate knowledge of the projects and helped lessen any 'Hawthorn effect'. It also helped in gaining participants' trust, enhancing data dependability (Flick, 2009). Much of the knowledge gained through unstructured observation was embodied in participants' gestures, vocal timbres and body language, which shaped the interactions between the research participants and me. Later, as I reviewed recordings, these gestures shaped the ways in which I evaluated and interpreted the observations themselves (DeWalt and DeWalt, 2002). Although their evaluation was subject to my own (fallible) judgement, the judgements made were grounded in observational evidence. As LaPiere (1934: 230) asserted, it was 'far more worthwhile to make a shrewd guess regarding that which is essential than to accurately measure that which is likely to prove quite irrelevant'.

Once-weekly observations, loosely guided by Small's musicking framework, thus took place throughout Phase 1 and 2. In Phase 1, I initially adopted the role of 'complete observer' (Gold, 1958), with no interaction occurring between observer and participants. I gradually became 'observer-as-participant', and by the end of Phase 1, 'participant-as-observer' (ibid.), focusing upon the interactions of the pupils and their teacher's engagement with them, and with her own teaching. My increasing participation, from an outsider's relatively passive observation, through limited participation with occasional interaction, to an insider's active participation, reflected the discovery-based nature of observational approaches highlighted by Newby (2010). Twice I was asked (and agreed) to take a whole-class teaching role. However, as the projects neared their halfway point, it was clear that my active participation in lessons had to cease in order to obtain the necessary data concerning pupils' interaction. This was one example of occasional conflict occurring in negotiating the degree of proximity to, or distance from, the research or the participants. Another conflict occurred when considering the notion of ongoing assent (see pp.85-6). Being constantly aware of pupils' non-verbal indications of their wish (or reluctance) to participate meant that sometimes I had to move away from a group because of pupils' apparent discomfort, limiting data collection at that point.

My own reflections concerning each lesson and project session were audio-recorded immediately afterwards. Later the same day, more extensive notes were made concerning episodes or talk that related to teacher-pupil relationships, special and mainstream school pupil interactions, and pupils' reactions to activities they were working on. Lessons were openly audio- and video-recorded using one camera and an audio recorder, with the

intention that pupils would be accustomed to both when Phase 2 commenced. These recordings provided an invaluable adjunct to my field notes.

Interviews

The success (and perceived feasibility) of each project was likely to rely on the lead teachers' motivation. They were thus seen as 'key informants' (Bryman, 2008). Four semi-structured interviews were conducted with each lead teacher. One took place during Phase 1, a second in Phase 2, and two in Phase 3, three and six months after the projects ended. Their first interview initially used an 'interrupting' narrative interview approach (Matthews and Ross, 2010), which allowed teachers to 'story' their experiences in their own way with minimal direction or prompting. Afterwards a semi-structured format was followed (Newby, 2010), permitting specific topics of interest to be explored through the framing of theory- and data-driven questions (Flick, 2009). Lead teachers' subsequent interviews were informed by their previous ones and the intervening field observations. The time elapsing between teachers' third and fourth interviews allowed them to consider the projects 'at a distance' and enabled updates concerning possible future work between the schools.

The projects' feasibility was not only dependent on the lead teachers but also on the support of head teachers, and so single individual interviews were conducted at the end of Phase 2 to ascertain their views. TAs' perspectives were also included in the data set. Lastly, short semi-structured interviews were carried out with the mainstream school key pupils following each focus group discussion in Phase 1 and Phase 2, providing opportunities to discuss topics of interest arising from the latter. In Phase 1, these key pupils were asked if they

would prefer being interviewed in a group or individually; all chose the former. Phase 2 mainstream school key pupils' interviews were conducted individually.

Focus groups

Focus group discussions emphasise participants' interaction rather than researcher input, and were useful in gaining insights into how mainstream pupils perceived the projects (Gilbert, 2008) and thus, the projects' feasibility. The views yielded were thus predominantly those of the pupils (Cohen et al., 2011). These groups also helped to reduce any perceived power imbalance between young adolescent pupils and a relatively unfamiliar researcher; children are generally comfortable and familiar with small school-based group discussions (Darbyshire et al., 2005). The pupils' imminent participation in a new and unfamiliar music project was something they held 'in common' (Parker and Tritter, 2006). Phase 1's focus groups consisted of a mixed group of 6-8 mainstream school pupils; the discussion topics included their perceptions of their special school peers, their understandings of 'learning difficulty' and their thoughts about the forthcoming project. At the end of Phase 2, the groups were split into two single sex groups which were easier to facilitate and manage than a larger mixed group. Protocols concerning confidentiality and group conduct were read to each group before discussion commenced. Exemplar interview and focus group schedules are provided in Appendices 3.2.1-3.2.4.

Eliciting special school pupils' views

The views of those with communication difficulties are often missing in research that concerns them. As discussed, accounts of integrative link-schemes rarely include the

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perspectives of such pupils, perhaps partly because of the methodological challenges inherent in interviewing children with learning difficulties (Lewis, 2001; Lewis et al., 2007). Communication aids provided challenges of their own, such as the slow word-processing rates of hi-tech devices highlighted by Midwood (2008). While alternative communication aids such as Talking Mats increased reliability and allowed a number of answers to questions, they relied upon pre-selected vocabulary, limiting children's responses. As cue cards were helpful in scaffolding children's elicitation processes and responses with minimal constraint or bias, enhancing the authenticity of their answers (Lewis, 2004), some form of visual elicitation was likely to be useful in mediating communication (Banks, 2001).

Questionnaires

Self-completed questionnaires provided a relatively straightforward way of finding out participating mainstream school pupils' attitudes, feelings and beliefs about working with pupils with complex needs. Both questionnaires were first piloted with similarly aged children in another mainstream school to check appropriateness of language, ambiguity, and clarity of questions; necessary adjustments were then made prior to their use in the study. One questionnaire was administered in class at the end of Phase 1 and another at the end of Phase 2; using class time enhanced the response rate. Questionnaires were kept short to minimise respondent fatigue (Bryman, 2008). I introduced and supervised all questionnaires, minimising variability in administration and enabling pupils to ask questions and have them answered immediately. This also ensured that the right pupils were answering the questions, and that everyone completed the questionnaires individually.

Phase 1's questionnaire included questions concerning pupils' personal experiences of, and feelings about, disability; in Phase 2, questions concerned what pupils felt they had learned from the project. The second questionnaire contained several questions corresponding with the first, enabling comparison; both questionnaires contained a mixture of open and closed questions, and provided opportunities for pupils to extend their answers. As Phase 1 began, each lead teacher was asked to complete a short questionnaire (previously piloted with two secondary school music teachers uninvolved with the projects) providing basic information concerning their training, experience, and music educational values, providing a starting point for questions in their first interview. Questionnaires and exemplar responses may be found in Appendices 3.3.1-3.3.4.

Supplementary data

The findings were further augmented by personal research diaries, given to mainstream school key pupils, lead teachers and TAs, who were asked to record their thoughts about the project during Phase 2. Guidelines for their use, appropriately worded for pupils or staff, provided in each diary, may be found in Appendix 3.5. Participant diaries were a useful addition to the other data collection methods as their contents could be triangulated with other data (Robson, 2002). However, they placed responsibility on participants to complete them regularly and were subject to attrition: the lead teachers lacked sufficient time to keep one, although mainstream school key pupils and special school TAs kept diaries. The contents of my own reflective diary, too, became part of the data and ensuing analysis. Lastly, school Ofsted reports and prospectuses, pupils' letters, planning meeting transcripts and lead teachers' email correspondence provided valuable additional information

concerning participants' obligations, constraints and actions (Bresler and Stake, 2006), which in turn concerned the third and fourth (feasibility) research questions. Written permission was obtained from the staff concerned to use emails after the projects ended.

Visual data

Visual methods enabled the simultaneous collection of qualitative and qualitative data, enhancing my understanding of participants' experiences, communication and interactions. Video recordings were made of whole classes and key pupils during project sessions. The data were interpreted through participants' perspectives and my own, as I brought my biography and values to bear upon them (Rose, 2007). At different points, they illustrated power relationships, social relationships, and social difference (Cohen et al., 2011: 528):

> People make sense of their lives through the interplay of sensory relations not accessible through discourse; words and numbers are mere proxies for their direct experiences (Prosser and Loxley, 2008: 35 of 65).

Digital videos were easy to capture, store and review, facilitating reflection and interpretation, but resulted in large amounts of data which were time-consuming to analyse. General classroom video recordings provided invaluable detail for field notes, while special school key pupils' interactions with their mainstream school partners were specifically recorded. Especially careful attention was paid to participants' use of gesture when interpreting video recordings because of the difficulties involved in hearing pupils' words in a music classroom containing over 30 pupils and several staff members.

Video recordings

Video was particularly useful in studying the interactions of the special and mainstream pupils, enabling high-quality, detailed capture of important non-verbal data such as gesture and body language (Cohen et al., 2011) in context. To lessen the likelihood of some mainstream pupils adopting 'camera identities' during recording, video cameras were used in both mainstream schools for five weeks before the pupil groups met in order to help these pupils' relationships with the camera become more settled and their actions more representative of their usual behaviour, as suggested by Noyes (2008). Special school pupils were already used to a camera's presence in their classrooms, video recordings frequently being used to provide evidence of their progress.

Video recording was piloted in Phase 1 with a small tripod-mounted digital camera, moved as necessary to focus on particular pupils. The use of zoom settings lessened its intrusiveness. While it was useful in capturing larger-scale general classroom behaviour, important details of interaction such as small hand or eye movements were missing, and people moved and out of frame and focus. A small audio recorder, positioned near key pupils provided supplementary data, but was more intrusive than the relatively distant camera. A second, hand-held camera, used from the second half of Phase 2 until the projects' end, captured necessary close-up detail, and enabled me to 'follow' participants, but its obvious presence changed some pupils' behaviours and compromised the naturalism of the setting. I had previously avoided using two cameras for this reason. The unpredictable nature of each project session and the movement of people in, out of, and around the classroom meant that considerable trial and re-trial were necessary. The hand-held camera recorded key pupils' interactions, while the fixed camera focused upon the general class.

During the end-of-project performances, a fellow doctoral researcher's help was enlisted to focus a tripod-mounted camera upon specific aspects of the performances, while I operated a hand-held camera, providing some flexibility. Video recordings were reviewed repeatedly and detailed notes made.

Film elicitation

Standardised sets of films have been found to be effective in eliciting emotional states in adults (Gross and Levenson, 1995). In 2007 von Leupoldt et al. evaluated the effectiveness of pre-selected videos in eliciting pleasant, neutral and unpleasant emotional states in typically developing children aged 6-12 years, Blau and Klein (2010) going on to use video to elicit happy/sad emotions in typically developing pre-school children before assessing their cognitive function. Film elicitation has not, as far as I am aware, been used with children and young people with SLD. It was used in a conscientious (albeit untried) effort to attend to their views, particularly because four of them, out of a total of six, did not use verbal communication.

Without sight of documented instances of film elicitation being used with young adolescents with SLD, I was unsure what to expect. However, I was keen to try it as a form of feedback interview (Stone and Stone, 1981) in which I played back short sequences from the projects to see if these might bring about, through their recall, a reaction in the special school key pupils, enabling them to 'speak' visually with minimum prompting. Videotaping their interviews meant that their body language, facial expressions and eye gaze were also recorded, potentially enabling insight into their worlds (Wall et al., 2012). The use of images

was less demanding of eye contact between each pupil and me, allowing the pupil space to react and respond and helping to promote their engagement (Lapenta, 2011). Each special school pupil's way of communicating his/her ideas was already familiar because of the time I had spent with them during Phase 1.

For each project, I produced a seven-minute long sequence containing clips of the special school key pupils working on a musical activity with a mainstream pupil, interspersed with sequences of others in the integrated group. 'Changes of scene' enabled suitable stopping points during viewing. Their interviews were recorded in the company of a TA who was familiar with them, and to them. Although the involvement of TAs with expertise in signing or specialised communication methods was likely to lessen any barriers to communication, their sensitivity, expertise and experience varied, potentially affecting the authenticity of pupils' responses (Midwood, 2008). To minimise this, I explained the method to the TA beforehand so that she understood its objectives and did not inadvertently 'lead' the key pupil. One fixed camera recorded the film sequence and a second focused on the pupil. The video was played without stopping unless a pupil reacted strongly in some way while viewing, when it was paused to try to elicit the reason. Later, the two recordings were reviewed side by side in an effort to find out what each pupil felt about the project without asking them possibly confusing questions (leading to possibly unreliable answers). Key pupils who did not use verbal communication used Makaton sign language or an i-Pad.

Diamond 9 rankings

A ranking activity was used to help clarify pupils' and lead teachers' understandings of the projects, making these available for analysis and comparison (Clark et al., 2013). 'Diamond 9s' enabled participants to explore their personal value positions on their project as they sorted and ranked images from it, placing these in a diamond formation. Drawing upon their own experiences, they discussed each item's meaning in order to agree upon its eventual position (Hopkins 2010). The rank of each card was given by its row position, so that only two items had the highest or lowest priorities. Because several cards were given equal priority, participants could develop more complex ideas about hierarchies (Wall et al., 2013). Although the use of pre-selected pictures was to some extent constraining, the use of a fixed photographic scale did not force pupils to show an opinion (Clark et al., 2013).

In each mainstream school, at the end of Phase 2, the two focus groups and a group made up of the three key pupils were provided with a set of 13 titled, unnumbered photographs of their project (Appendix 4.3 contains titles of these photographs). The extra four photographs included one blank image for pupils to make up their own heading, allowing more nuanced findings than did nine. Each was briefly described, the activity explained, and the question posed: "What do you think you learned most about during the music project with the pupils from [partner special] school?" Pupils then ranked the photographs using nine of the 13 cards provided, leaving aside the four least relevant to them. Audio recordings were made of their ensuing discussion with an aim of later triangulation. Fastening their chosen photographs to a large card, they then annotated them. Three sets of rankings resulted for each project. Lead teachers also individually provided rankings in this way, using the same set of images.

Data treatment and storage

Newly-recorded audio and video files were copied as soon as practicable to a password-protected computer and then deleted from the recording device. Online documents (e.g. Ofsted reports) were copied to the computer. Questionnaire and ranking data were transferred to Excel tables and anonymised. Back-up copies were then made to a separate password-protected hard drive. The large amounts of audio, textual and visual data required systematic organisation and efficient data management. Attempting to code, write memos, and analyse such large quantities of data was likely to be difficult at best without recourse to a computer. Therefore I decided to use computer assisted qualitative data analysis software (CAQDAS) to help me organise and manage this large dataset.

Such software provides a workspace and the tools enabling researchers to work systematically through their data. The use of computers in assisting qualitative data analysis has been viewed by some as distorting qualitative research practice because of a perceived overemphasis on coding and retrieval (Gibbs, 2007). Others express concerns about feeling distant from their data, mechanised analysis, loss of context, and alienation (Bazeley and Jackson, 2013). Yet others have suggested that the software is too influenced by grounded theory methodology (Gibbs, 2007). Different programs vary in their features, however, and software choices depend upon the kinds of data researchers have, the questions they wish to ask, and the analyses they wish to conduct (Flick, 2009).

The NVivo10 CAQDAS program (QSR, 2015) enabled the coding (akin to 'tagging') of sections of text, construction of code lists and the writing of memos linked to codes and data

sources. It also supported more detailed coding, data visualisation, and the setting up and saving of data 'queries' and their results (this will be explained shortly). In particular, NVivo10 enabled the construction of cross-tabulated coding matrices, invaluable in making within-case and cross-case comparisons. Furthermore, it allowed the construction of an audit trail, made up of detailed, time-stamped logs, memos and reports, enhancing this study's transparency.

Transcription

A simple transcription convention, using established symbols, was adapted and used across all transcripts (Appendix 3.2.6). It enhanced consistency and was manageable to learn, write, read, search and interpret (Bruce, 1992). During the transcription of interviews, field notes and meetings, participants' names were replaced by pseudonyms, a hard copy of these being stored securely, separately from the computer (Clark, 2006). Transcripts were later re-checked against the original recordings in an effort to ensure faithful reproduction of participants' spoken words and of any pauses, contradictions, and paralanguage of tone and pitch which might reveal participants' viewpoints.

Field notes, written up immediately after each project session, contained additional notes and comments from audio and video recordings. Planning meetings and interviews were transcribed verbatim. Place, time and date indicators were added to all transcripts, which were then imported into NVivo10. Video files were copied to the computer and given a unique identification number indicating location, date, and chronology. Notes on length and relevant subject matter were entered into a log. All were highly time-consuming processes,

but later enabled the reasonably quick location of critical points, rich moments, and participants' visible, gestural 'dialogues'.

Coding

Coding aimed to capture the essence, or specific attributes, of portions of textual data (Saldaña, 2009) through the 'tagging' of text with codes. It facilitated the later retrieval of similarly coded text and enabled the management, analysis and building of ideas from what were extensive amounts of data. NVivo10 stores coding via descriptive and analytical 'nodes', and it is important to note here that in NVivo, the nouns 'code' and 'node' are often used synonymously. Descriptive (case) nodes are attached to individuals or organisations. Analytical nodes comprise 'free' nodes, which are open codings, and 'tree' nodes, originating from the organisation of conceptually-related free nodes. Tree nodes comprise higher-level categories (parent codes/nodes) and more specific aspects of those categories (child nodes). Many portions of text were coded at more than one node: case nodes indicated the schools and participants associated with the text, while analytical nodes were simultaneously used to describe (and later, interpret) underlying themes, assumptions and meanings (Richards, 2009). Coding followed three broad stages, the first of which continued until data collection was complete, each data source being coded soon after its transcription.

The **first coding stage** (Appendix 5.1.1) required careful reading and re-reading of each transcript before three types of coding were applied. Open coding directly reflected themes arising from the data: a grounded approach (Glazer and Strauss, 1967). A set of *a priori* codes was derived from Small's musicking model, and further *a priori* codes were derived

from the research questions. Comments added when writing up field notes were dated and coded as 'researcher reflections'. These, together with coding memos written and added throughout data collection and analysis, contributed to an audit trail of the study, enhancing transparency (Bazeley, 2013). Video clips were initially coded using a 'broad brush' approach (Bazeley and Jackson, 2013), enabling the construction of an indexed record of the topic, location, date and time of each. Clips containing sequences of special school key pupils' interactions with mainstream pupils were identified for later description and analysis (Appendix 4.1). The highly detailed coding of textual and visual data took many weeks. Documents such as prospectuses were coded descriptively and excluded from the second stage of coding.

Once the coding of data sources was complete, the **second coding stage** (Appendix 5.1.2) involved the checking of code definitions for appropriateness, with an aim of reducing 'intra-coder variability' (Bryman, 2008: 195). It also ensured the inclusion of newly-introduced codes. The most frequently occurring codes were grouped into categories while codes used less than ten times were either combined with similar codes or deleted altogether.

The **third coding stage** (Appendix 5.1.3) was informed by the emergence of themes from the second stage. The themes were indicated by the frequency of occurrence of particular codes together with the number of times specific child nodes occurred underneath a parent node. This was a somewhat crude method of assessing thematic importance, and so the codes were reviewed and refined again, with up to four levels of coding being applied to the data. Appendix 5.1 contains full lists from every coding stage, including all node definitions.

Table 2 below provides a snapshot of the early coding of the parent node 'Relationships'
with child node descriptions. Sources include interviews, observations and questionnaires.

Coding, early first stage: 'RELATIONSHIPS'			
Node name	**Sources**	**Ref's**	**Description**
Relationships (rel.)	10	18	**where the word 'relationship' is used in a text**
rel. building	7	12	where this is clearly implied or explicit
rel. ideal	0	0	ideal relationships as posited by Small in *musicking*
rel. negative	0	0	statements inferring negativity, criticism or lack of care in relationships
rel. neutral	0	0	this can for now, include indifference; no obvious reaction to another
rel. positive	2	2	statements inferring a positive or caring relationship
rel. unsatisfactory	1	2	not always negative; relationships with unsatisfactory attributes

Table 2: Early first stages of coding, parent node 'Relationships'

On the following page, Table 3 shows the increased number of nodes as more data sources
were added, the introduction of a personal component to 'relationship', and the developing
node descriptions.

Coding, second stage: 'RELATIONSHIPS'			
Node name	**Sources**	**Ref's**	**Description**
Relationships (rel.)	39	206	**where the word 'relationship' is used in a text**
rel. - inter-staff	1	2	between any participating staff including Tas
rel. - staff-pupil	1	1	between staff and pupils both schools
rel. - staff-staff	1	2	between the project lead teachers
rel. - staff-work	1	2	relationship of staff to their work
rel. building	26	94	where this is clearly implied or explicit
rel. -ideal	6	21	ideal relationships as posited by Small (1998)
rel. -positive	16	40	statements inferring a positive or caring relationship, e.g. 'I like helping him'
rel. -unsatisfactory	6	29	relationships with unsatisfactory attributes, e.g. mistrust

Table 3: Second stage of coding, parent node 'Relationships'

Further coding development is indicated in Table 4, overleaf. The node 'Relationships' has been split into two second-level nodes. The descriptor 'Inter-personal' applies to the relationships between staff and staff, staff and pupils, and pupils and pupils, while 'intra-personal', concerns the within-person relationships of teachers with their work, and pupils with their music lessons. As can be seen, two, three and sometimes four levels of coding were applied to 'Relationships', enabling broad or nuanced findings to be revealed quickly when using NVivo10.

Coding, Stage 3 / late: RELATIONSHIPS		
Node name	**Sources**	**References**
RELATIONSHIPS	**76**	**1972**
Inter-personal	71	1321
pupil-pupil	57	465
mstr pupil-mstr pupil	12	33
mstr pupil-spec pupil	32	115
spec pupil-mstr pupil	11	44
spec pupil-spec pupil	3	4
pupil-staff	18	71
pupil-own school staff	11	47
pupil-partner school staff	3	7
staff-pupil	39	466
staff-own school pupil	24	143
staff-partner school pupil	22	98
staff-staff	39	316
staff-own school staff	16	49
staff-partner school staff	30	145
Intra-personal	54	634
pupil-work	39	199
staff-work	38	350

Parent node e.g. RELATIONSHIPS   Second level node e.g. ***Inter-personal***
Third level node e.g. *pupil-pupil*   Fourth level node e.g. mstr pupil-mstr pupil
mstr: mainstream school   spec: special school

Table 4: Late third stage of coding, parent node 'Relationships'

Analysis

To obtain an overview of the findings across both projects, I examined the distribution of the

codes (often also referred to as coding references) in all data sources, including written

memos, notes and documents. Some nodes, concerning relationship, musical performance

and gesture, reflected Small's emphasis on these concepts in his theory of musicking,

described in Chapter 3. Others, such as 'accountability', were known from the literature to be possible constraints to the projects. Parent nodes such as 'hierarchy' and 'responsibility', and child nodes such as 'relationship enhancers/inhibitors', arose directly from the data. In this way, theory-driven and data-driven approaches were used. As the coding stages proceeded, distinct themes emerged.

Detailed questioning of the data was facilitated though NVivo10's query functions. NVivo10 queries use customised language to ask these questions (Bazeley and Jackson, 2013), enabling text searches, word frequency counts, speedy retrieval of specifically coded text, quotations, and the cross-tabulation of case nodes with analytical nodes (e.g. individual teachers with 'ownership'). Once the first coding stage was complete, I trialled two frameworks, namely 'musicking' and 'inclusion/integration', in order to check which one provided the most compelling explanation for the projects' outcomes. One set of queries, conducted using coding references connected with relationships, gesture, and musical performance, focused upon how the data related to Small's principles. The second set, using such coding references as equality, participation, access, and engagement, explored the way in which the data were linked with inclusion and integration. The codes used in this trial are provided in Appendix 5.2. Small's framework, with its strong focus upon 'relationship' was more convincing in the way in which it facilitated the exploration of the lead teachers' relationships with their work, colleagues and pupils (connected with the first research question concerning teacher engagement), pupils' relationships with their peers (pertinent to the second research question concerning pupil interaction), and each project's outcomes (connected with feasibility, the subject of the remaining research questions).

Turning to the data themselves, I now provide a brief example of how NVivo10 was used to explore the subject of the first research question, teacher engagement. Towards the end of the third stage of coding, I drew associations between the initial foci for observing different aspects of engagement, initially set out on p.78, and the nodes that were likely to be relevant to each of these aspects. These associations are shown below.

Type of engagement	Signs of engagement	Examples of associated and relevant nodes
COGNITIVE	competence; grades confidence in own competence motivation in own learning	prior expectations; response to challenge; curiosity; self-confidence; self-reflection; proactivity; clarity; responsibility-staff
BEHAVIOURAL	effort; participation requesting help when needed social relationships: colleagues and pupils	agency; shared practice; working together; proactivity; alertness to context; relevant sub-codes from parent code RELATIONSHIPS, e.g. staff-pupil interpersonal relationships; responsibility: staff.
EMOTIONAL	interest in project; commitment awareness of feelings security in collegial and pupil relationships	attitude to collaboration; appreciativeness; passion for subject; understanding pupils; positive affect; negative affect; safety; trust

Table 5: The association of engagement foci with coding references

Table 5 (with the addition of other relevant nodes; the table contains examples only) guided the direction of the NVivo10 queries. These resulted in matrix tables which made possible an overview of the teachers' engagement and provided speedy access, with a double click of a computer mouse, on individual cells in the table, to specifically coded textual data. These furnished the information presented in Part 2 of the Findings chapter.

IV. RESEARCH QUALITY

Several further criteria of quality were borne in mind during this research. One of them, trustworthiness, emphasises an ethical demand for responsibility *to* and *for* all constituents of a research study (Barrett and Stauffer, 2012) from its initial planning stages to dissemination and beyond. Lincoln and Guba (1985) cite trustworthiness and its dimensions of dependability, confirmability and credibility as useful and appropriate in assessing the quality of qualitative research, replacing 'scientific' notions of generalisability and objectivity. This study's confirmability was enhanced by an audit trail (Flick, 2009) and clear explication of the protocols and rationales underpinning data collection and analysis. Methodological and analytical decisions made and the reasons for making them were recorded chronologically in NVivo10, while the inclusion of coding lists and transcript excerpts in the appendices enhanced transparency, another indicator of research quality (Hakim, 2000).

Wherever possible, findings were corroborated using at least two sources to validate and increase confidence in them (Newby, 2010). My interpretations were augmented and triangulated through the use of multiple methods and informal conversations with staff members likely to hold informed views about each pupil (Beresford et al., 2004). During data collection, research and coding procedures were discussed with fellow doctoral researchers so that weaknesses might be identified or minimised, increasing credibility of the findings and helping to reduce bias (Flick, 2009; Odena, 2013). Following initial data analysis, two researcher colleagues reviewed coding structures and emerging themes independently; this was useful as no two qualitative researchers are likely to think or code

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alike (Saldaña, 2009). They later discussed these with me, providing invaluable additional interpretation in a strongly qualitative study. This discussion was audio-recorded with their consent. Appendix 5.3 contains the protocols used, and an excerpt from the discussion.

A study's internal validity, which seeks to ensure that the explanations it provides can be supported by the data (Cohen et al., 2011), may be threatened by researcher bias. I worked to minimise this by being reflexive and ethical throughout the research from its inception to the completion of writing. I returned part of the data to the lead teachers for their comments (respondent validation) in an effort to assess the degree of match of the study's findings with their 'reality'. Respondent validation is not universally accepted as enhancing validity, being variously described as '…the single most critical technique for establishing credibility' (Guba and Lincoln, 1989: 239), or, as involving 'forced or artificial consensus…conformity in the analysis of the data…usually at the expense of the validity or meaningfulness of the findings' (Rolfe, 2006: 305). However, although uncomfortable and challenging, it is '…an important potential corrective' (Torrance, 2012: 10). Implicitly, it enhanced reflexivity, a concept running, thread-like, through qualitative research quality.

The lead teachers, other staff and I all carried professional agendas and personal assumptions. As reality was viewed as multiple and constructed in this study, congruent themes and categories were not always reached by everyone. While my views were perhaps more complete, they may not have held true for every participant. Although respondent validation was demanding of participants' time that was already scarce, it was important to make this time available. Divergent opinions potentially enriched the study's findings, and

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congruent results helped to reduce factual errors (Stake, 2010). The process also increased

my understanding of each lead teacher's perspective, as seen through their eyes:

> ... if the scholar wishes to understand the action of people it is necessary for him [*sic*] to see their objects as they see them…people act towards things on the basis of the meaning that these things have for them, not on the basis of the meaning that these things have for the outside scholar (Blumer, 1969: 51).

Involving the lead teachers in this way enabled their views concerning the accuracy of their

accounts to feature in the co-construction of the findings: a negotiated interpretation

(Lincoln and Guba, 1985). It also reflected Barrett and Stauffer's call for responsibility and

respect in researchers, mentioned on p.75. Summaries of lead teachers' interview responses

were therefore sent to them with a request for comments (see Appendix 3.2.7).[30] Any

perceived misinterpretations in teachers' summaries were discussed at a further meeting, but

there was no veto given over the final report, as my interpretations were also shaped by

others' views. Moreover, disregarding my own interpretations in favour of accepting their

comments at face value was tantamount to a degree of collusion (Barbour, 2001).

In this study, large-scale generalisation and replicability were neither sought nor possible.

Instead, every effort was made to provide comprehensiveness, attention to detail, and

transparency in data collection, analysis and reporting. Lincoln and Guba (1985: 40) have

called for the 'legitimation of tacit (intuitive, felt) knowledge in addition to propositional

knowledge' in order to enable the multiple realities present in studies such as this one to be

fully appreciated and represented. I hope that readers are able to draw inferences regarding

their own situations and reach their own conclusions from the detail within this thesis,

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[30] I considered the reading through and checking of full interview transcripts (40-60 pages long) by teachers to be an unreasonable and unrealistic expectation on my part.

making what Stake (1995) has called 'naturalistic generalisations'. This study's transferability may then be based on a similarity of situations 'intuitively weighted as to what is important and unimportant in the match' (Bresler and Stake, 2006: 298).

In aiming to produce a credible and concise research account (Lincoln and Guba, 1985), I have aimed to omit anything that readers might find distracting and to include much of what they might have seen had they 'been there'. Wherever research quality may be enhanced during the research process, it is stated alongside the relevant approach or method in the hope that readers will perceive the research as persuasive, not only because of its potential usefulness in secondary school music contexts, but also because of its quality.

Researcher reflexivity

Whilst acknowledging the personal history and worldview within which I was comfortable working (Guba, 1990), I still needed to examine my values, motivations, and assumptions:

> Reflexivity…implies awareness of one's positionality and how that positionality figures into the relationships at the core of narrative inquiry (Barrett and Stauffer, 2012: 10).

In assessing the feasibility of this research, it was important to recognise the effect of my presence upon staff and pupils:

> The fact that behaviour and attitudes are often not stable across contexts and that the researchers may influence the context becomes central to the analysis. Indeed it can be exploited for all it is worth (Hammersley and Atkinson, 2007: 17).

Being aware of my shortcomings, being unconvinced by superficially compelling stories, questioning my interpretations, taking nothing for granted and keeping a reflective journal of the research journey all contributed to the process of 'troubling certainty' (Barrett and Stauffer, 2009: 2) in the sense of providing alternative accounts of engagement and interaction in the projects, and their feasibility. These certainties were not only those within music educational contexts, but also my own.

Initially I hoped that insight might be gained through my knowledge of the workings of a music classroom. Once 'part of the system', I was now studying it, and my familiarity threatened insight. It was thus doubly important to be mindful that personal preferences, for example, about ways of teaching music or the purpose of music education might lead to bias. For transparency's sake, I acknowledge some strong opinions regarding secondary school music, at the same time being aware of the necessity to question these throughout this research.

As stated, lead teachers were given ownership of the planning and teaching of their projects. I frequently invited their questions, offering whatever help I could outside lessons and lessening extra demands on their workload by keeping requests directly connected with the research to a minimum. I was open in saying I had worked as a music teacher, as not to reveal this was ethically questionable. However, I was conscious that my perceived 'expertise' as researcher (Hammersley and Atkinson, 2007) and music teacher might sometimes have led them to feel that their teaching and not their project was under scrutiny.

Mainstream secondary school music lessons are often noisy, with a mingling of instruments, voices, musical experimentation and differing opinions sometimes rising to a cacophony. With extra pupils and staff in each week's project session, some selectivity was necessary in what and whom I chose to observe and in the selection of data for analysis. Small's work, personal experience of school music from a pupil's and a teacher's perspective, and my musical biography all influenced this.

Summary

This chapter explained the rationale underpinning the use of a strongly qualitative case study to explore the feasibility of two integrative music projects, the nature of the lead teachers' engagement, and the development of interaction between the mainstream and special school pupils. It noted how considerations of consent, anonymity and respect are ongoing throughout and beyond a study, demanding sensitive awareness from researchers (Heath et al., 2007). The use of multiple methods enhanced triangulation, and permitted the inclusion of my own voice within the project narratives and the flexibility alluded to on this chapter's opening page.

The next chapter begins with descriptions of participant recruitment and participants. It makes extensive use of narrative description to illustrate the ethos of each project, and it highlights participants' use of gesture, facial expression, vocal timbre and body language in context. In furnishing the important contextual detail, I hope to help readers reach their own conclusions concerning the study and thus, form naturalistic generalisations (Stake, 1995; described above on pp.118-19).

5. FINDINGS

Part 1 of this chapter presents vignettes and lesson descriptions from each project in turn, illustrating the lead teachers' engagement in their projects and the special school pupils' interactions with their mainstream peers, the subjects of the first and second research questions. Part 2 relates both projects' findings to individual research questions by presenting these findings under the headings of teacher engagement, pupil interaction, and feasibility. To preserve chronology, I first describe the challenges encountered in recruiting suitable participating schools. This directly concerned both the feasibility of both project implementation and of this type of research (i.e. the third and fourth research questions). Recruitment took almost four months, involving a process of not only finding individual mainstream and special schools, but also of matching and pairing a school from one setting with a suitable partner from the other.

The experience of participant recruitment

The search for four schools that would readily work together in two mainstream-special school projects, making up two case studies, was challenging. It quickly became clear that schools, particularly mainstream schools, were often slow to respond. Time was of the essence if I were to set up two partnerships and so I quickly expanded my search, contacting a large number of schools. Over 70% of the 94 mainstream schools and 38% of 29 special schools eventually approached did not respond to email or telephone contact. However,

more than half of the special schools expressed an interest in participating, with over a quarter ultimately wishing to take part. I was unable to find a mainstream school partner for two thirds of these schools, either because of geographical distance between the schools or the potential mainstream school partner citing 'work pressures'. Combining categories of 'no-response' with 'ceased responding after initial interest' accounted for almost 83% of mainstream schools and 59% of special schools (see Appendix 6). Mainstream schools' cautious interest differed strikingly from the enthusiasm shown by special schools. There were 13 special schools and 18 mainstream schools requesting further information, face-to-face meetings being arranged with 11 special and six mainstream schools. After two months, eight special schools and eight mainstream schools had indicated a wish to take part, three mainstream schools ultimately withdrawing because of teachers' workloads. For five of these eight special schools and three of the mainstream schools, it was not ultimately possible to find a suitable partner. Only 5% of 94 mainstream schools approached were both willing and able to participate in the study, compared with almost 28% of special schools.

	MAINSTREAM $n=94$	SPECIAL $n=29$
Schools expressing an interest in participating	20.00%	44.80%
Schools requesting face to face meeting	6.40%	37.90%
Schools willing to participate	8.50%	27.60%

Table 6: Recruitment of schools

The principal reasons cited by the ten mainstream schools and three special schools seeking further information before deciding not to participate are shown overleaf.

Reason given by schools	MAINSTREAM SCHOOLS	SPECIAL SCHOOLS
Accountability pressures/understaffing/workload	7	0
No longer interested	2	0
New teachers in post	1	1
No external projects permitted	0	1
No reason given	0	1

Table 7: Reasons given for schools' inability to take part

Three months after recruitment commenced, the first partnership was agreed. A special school for pupils with SLD and PMLD, preparing to move to co-located premises with a mainstream school, expressed keen interest in participating in the study. The mainstream school also wished to participate; its head of music and the special school music co-ordinator had previously worked together in a one-day music workshop involving both schools' pupils. With the agreement of the schools' principals, these two teachers, whom I shall call Lizzie and Jenny, began pooling ideas towards their project, named 'Project A'.

The assistant head teacher of a special school with an interest in the performing arts, 'Faye', had stated a wish to be involved in this study. The task remained to find a partner mainstream school. Just as the likelihood of finding one seemed remote, the performing arts subject leader of a mainstream school in a deprived inner city area expressed interest in participating, requesting a meeting. Upon meeting this teacher, whom I shall call Molly, instinct told me that one meeting between her and Faye was likely to be sufficient to discover whether there was a viable partnership between them. And so indeed, there was: 'Project B'.

In Part 1 which now follows, descriptions of participating schools, lead teachers and pupils are followed by vignettes (short, written illustrative scenarios) and brief descriptions of specific lesson episodes. Vignettes allowed the exploration of actions in context (Barter and Renold, 1999) and helped to create a sense of narrative, from the earlier stages of Phase 1 of each project through to the final performances at the end of Phase 2. Vignettes are used with the intention of providing readers with a sense of 'being in the classroom' with the participants. Reliance is placed on rich description to provide vivid pictures of the teachers and pupils, their use of gesture, and their contributions to their respective projects. The table below summarises the time scale, the way in which participants worked, and the data collection methods drawn upon in Part 1 of this chapter.

	Phase 1	Phase 2
Data obtained from:	field notes, video recordings	field notes, video recordings
Individual or collaborative work	mainstream / special school staff and pupils work separately	mainstream / special school staff and pupils work together
Time scale	10 weeks	10 weeks

Table 8: Time scale and data collection methods informing Part 1

PART 1: PROJECT NARRATIVES

This section presents the two projects sequentially, so that readers may familiarise themselves first with Project A's participants and descriptions of their work before proceeding to Project B. How each lead teacher engaged with her project and the way in which mainstream and special school pupils worked together are each illustrated in context, contributing answers towards the first two research questions. Vignettes are italicised and use the present tense to increase a sense of immediacy. I begin with descriptions of Project A's schools, lead teachers, and classes.

PROJECT A

MAINSTREAM SCHOOL A (MA school)

MA school was a voluntary-aided Church of England co-educational secondary school for mainstream pupils aged 11-18 years. Situated in a leafy residential suburb on the edge of a large Midlands conurbation, it had 796 pupils on roll, 126 of whom were sixth-formers: a smaller-than-average comprehensive school (Ofsted report, 2013).[31] Designated as a visual arts specialist college with additional specialisms in sports and science,[32] it was described as 'Good' by Ofsted in 2013. 70% of its pupils were from ethnic minority backgrounds, with over a third speaking English as an additional language. The proportion of pupils with SEN

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[31] Ofsted school inspection reports are not referenced with the individual schools they concern to preserve confidentiality.

[32] Funding for school specialisms, as of 2011, no longer takes the form of a dedicated grant. The then secretary of State for Education stated that schools should 'develop their specialisms in the light of the total resources available to them' (Gove, 2010; no page numbers available).

was a little below average. Almost half of its Year 7 and 8 pupils were eligible for the pupil premium:[33] well above the national average (ibid.).

The school had recently moved into newly built premises, as part of a previous government's Building Schools for the Future (BSF) scheme (DfES, 2003).[34] The head teacher had been in post for 4 years and a head teacher for 12, his teaching experience being in mainstream education. The music department consisted of two large classrooms, practice rooms and teachers' offices leading off a large 'breakout space' containing several large round tables enabling pupils to work in groups. Two full time music teachers and one part-time teacher provided one hour of curricular music per week for Key Stage 3 pupils. The dedicated music classrooms were well resourced with keyboards and various acoustic and electric instruments. One classroom housed sixteen i-Mac computer workstations. The walls of the classroom where the project sessions took place were covered with posters on general musical topics, and styles of music relating to the various schemes of work undertaken. National Curriculum levels were prominently displayed. Extra-curricular clubs took place during lunch breaks, GCSE coursework support sessions being available on most days after school. The local music service offered free lessons for pupils wishing to learn guitar, piano, singing, woodwind or strings.

Lead teacher

'**Lizzie**', head of music, had taught music for fourteen years, twelve of these at MA school. Her early musical experiences and first degree were strongly orientated towards Western art

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[33] Additional government funding provided for looked after children, or those eligible for free school meals.
[34] The Building Schools for the Future scheme was ended by the 2010-2015 Conservative-Liberal coalition administration.

music traditions. Her subsequent teacher training, encouraging the use of informal musical learning and drawing on a wide range of musical traditions, carried the potential to broaden her musical outlook. Lizzie had recently undertaken postgraduate study in education, developing an interest in pupils' learning styles.

Project class

Key Stage 3 music was taught in six academically streamed classes per year group, the pupils in each stream being from mixed musical backgrounds and abilities. Lizzie decided that that a non-examination year group should participate in the project, choosing a second set Year 8 class of 6 boys and 14 girls aged 12-13 years, containing no pupils on the school's SEN register. The class was selected for its small size and the variety of skills Lizzie felt that its pupils could bring to the project. One third of its pupils were from ethnic minority backgrounds: significantly fewer than in the whole-school pupil demographic.

SPECIAL SCHOOL A (SA school)

Shortly before fieldwork began, SA school had moved to its co-located site with MA school. It was a mixed community special school for pupils with severe and complex learning difficulties, with 68 pupils aged from 5-19 years on roll, including eight in the sixth form. There were approximately twice as many boys as girls in the school (Ofsted report, 2008). Newly designated as the area's main school for pupils with autistic spectrum conditions (ASC), over two-thirds of its pupils had ASC as well as learning difficulties. Post-16 phase pupils attended college courses and work-related learning for up to two days per week, supported by school staff. Over one third of pupils (above the national average) were eligible for pupil premium, while the number of pupils at the beginning stage of learning

English was double the national average. Like many special schools, SA school supported other schools, through training sessions and workshops, in educating pupils with ASC. In 2012, the school was judged by Ofsted to 'require improvement', although a previous inspection (2008) had designated it 'outstanding'. The requirement for improvement may have been due to changes in special school inspection criteria announced by Ofsted in May 2012 and introduced six months later (Ofsted, 2015).

SA school's head teacher, in post for 13 years, had worked in mainstream primary and secondary settings. This school was also newly built, with wide doors and corridors accommodating pupils' wheelchairs. Interior partition doors and exterior doors were routinely electronically secured, opened only by staff. Although the school had no dedicated music department, music was taught once a week to individual classes as 'performing', 'composing' or 'listening'. With a £500 annual budget for musical resources, the school possessed one keyboard and three boxes of simple percussion instruments, housed in separate classrooms.

Lead teacher

'**Jenny**' was the project class' general teacher, newly designated as music co-ordinator at SA school. A qualified secondary school drama teacher with two years' mainstream school experience, she had worked as a TA at SA school before joining its teaching staff two years before Project A began. Without formal musical training, Jenny freely admitted to lacking confidence in music teaching, and used a series of primary school textbooks for guidance.

Project class

The 6 boys (initially; 5 participated in Phases 1 and 2) and 5 girls in SA school's project class were 1-2 years older than MA school's pupils and had a wide range of conditions including Down's syndrome, SLD, severe global delay, and autism. Three of them were unable to use verbal communication, three used single words and four used simple sentences. Jenny selected the pupils that she felt most able to benefit from the musical work with their mainstream peers and least likely to be upset by the noise levels in the project sessions.

The chapter continues with descriptions of Project A's schools during Phase 1, including the pre-project preparatory work before the special and mainstream school pupils met.

Project A: annotated vignettes

PHASE 1, MA SCHOOL

Early in Phase 1, the pupils began work on 'Spirituals'. Lizzie handed out booklets, telling them to read in silence and then complete a page of questions using information from the video they were about to watch. Lizzie later re-played the video to allow pupils to complete their questions. Listening, writing, questioning, and teacher talk took 45 minutes of the hour's lesson. Some pupils engaged with the material but many did not, and Lizzie's efforts became increasingly directed towards stemming the rising level of pupil chatter. Twelve minutes were left for singing:

'One. . .' says Lizzie, loudly. 'Two', several pupils chorus, used to her manner of obtaining quiet. Lizzie ignores them. 'Two…' A pupil idly throws a pencil towards her pencil case; two others, prematurely, pack their bags. 'Three. Shhhh! Four. Five. Shhh! Right!' The noise levels increase. Lizzie directs the boys, many now with bags on their backs, to sit behind the girls. 'We're gonna do… 'Swing Low Sweet Chariot', shh!...and…' 'MISS! I've lost my voice!' A boy's voice cuts in and the girls in front of him turn around, grinning. […] Lizzie teaches the song line by line. The boys look self-conscious, folding their arms, stealing glances at their neighbours, many miming the words. Half the class appears unengaged […] singing only when Lizzie looks in their direction. […] All eventually sing the song twice through, with boys at the back still talking, and two others, at the front, whispering quietly behind their hands.

Only half the pupils had made a visible effort to sing well, yet Lizzie appeared to accept this, even praising the class when only a few had tried their best.

Pre-project preparation

Towards the end of Phase 1, Jenny planned and gave a preparatory talk to MA school's pupils before they met the pupils from SA school. It was the last day of the Christmas term, and many pupils arrived ten minutes late. Lizzie did not appear unduly concerned, and as the last clutch of latecomers sat down, she introduced Jenny to her pupils. Jenny's talk was akin to a presentation, and sometimes, somewhat hurried:

'First of all you can call me Jenny, that's because my students call me Jenny at [SA] school, OK? I know it's different over here you need to call Miss 'Miss' but when you're in my school you can call me Jenny, that's fine. Have any of you got any, em, family or friends or any dealings with any special needs people? Any that you want to share? If you don't want to that's fine but if you want to explain what kind of…dealings you've had before…' Just as a few pupils begin to raise their hands, she continues, *'No – that's fine if you haven't.'*

She spoke about autism, touching upon the different learning abilities and characteristics of her pupils and mentioning the possibility of the MA school pupils going over to SA school to meet them before the project began in earnest. She also described some of the pupils:

'First of all most of the pupils in our school are autistic. […]They have different learning abilities, so you might find some children speak, some children don't speak, so when you come over to our school you'll come and do some team-building games after Christmas'.

'The children that you're gonna be working with, they're not really aggressive, OK? There's one or <u>two</u>, but I'm going to explain about those, and what happens, but you won't be left alone with any of those students so don't worry you're not…gonna get hurt whilst you're over there.'

After highlighting some likely common ground between the pupils, Jenny went on to describe each pupil in SA school's project class, showing photographs of each one. She

described how some pupils with autism might take figures of speech literally, and commented on the photographic memory of one pupil, the musical ability of another, and how yet others flapped their hands, becoming 'vocal' when excited. She sometimes concluded a pupil's introduction with, '…she doesn't show any kind of aggressive behaviour' or, 'He won't get aggressive, he will just get annoyed with himself.' After just over fifteen minutes, Jenny brought her talk to a close. The MA school pupils had listened to her without the low-level chatter often characterising regular music lessons.

MA school key pupils

At the end of Phase 1, with Lizzie's input, focus group members were chosen, and three key pupils (Table 9), who were asked if they were willing to be interviewed and to keep a diary.

Key Pupil	Age	Description
Jo	13	Jo told me she had a 'love-hate' relationship with music, actively enjoying listening to it, watching *X-Factor* and singing outside school, but disliking it in school.
Sabir	13	Sabir was observed to be a quiet, co-operative boy.' Lizzie told me he was of 'average' musical ability.
Gemma	13	Gemma was observed to be a quiet, gentle girl. Musically and academically able, she was taking piano lessons, playing at ABRSM grade 3 level (according to Lizzie).

Table 9: MA school key pupils

Focus group

The focus group comprised three boys and four girls. They were chosen to be broadly representative of the project class' gender balance, ethnicity, musical ability and musical engagement. The group contained some pupils who had been observed by me as being talkative, expressing their opinions freely, and others who were more reflective.

PHASE 1, SA SCHOOL

We move now to vignettes from SA school's Phase 1's lessons. As Jenny showed her pupils a picture of a music stave, she announced, 'It's time for…?' One pupil, smiling, responded in a sing-song voice, 'Singing!' The class was sitting down, cross-legged, in a circle in the school hall. The following illustrates Jenny's teaching style with her own pupils:

> *Jenny is teaching her pupils about dynamics and tempo, using picture cards, visual signals, exaggerated facial expressions and Makaton sign language. She remains calm and measured throughout as, putting her finger to her lips, she whispers, 'Soft'. Allowing plenty of time for them to respond, she repeats herself if necessary. Placing her hands over her ears, she exclaims, 'Loud!' Hare and tortoise pictures accompany examples of fast and slow music. Gradually she allows the pupils to participate more actively, getting them to drum their feet as fast as possible, or to breathe slowly for a specified number of counts.*

For the most part, Jenny's pupils reacted to the music played in their lessons instinctively and unselfconsciously, especially if it had a strong rhythm, moving their bodies in time to it

or even performing robotic dance moves. Later in Phase 1, Jenny taught her pupils to respond to visual cues; by the end of this phase everyone was able to start or stop playing on cue.

All pupils have small percussion instruments, and Jenny asks one boy to stand at the front. 'You're going to be what is called a conductor, pointing at people when you want them to play. It's a very important job!' Smiling broadly, he points first to one of the girls, who starts to play. Others play as he points' all participate enthusiastically. Jenny asks the boy to make them play 'Faster!' and he shakes one arm quickly, looking around expectantly - and succeeds.

SA school key pupils

The following key pupils were chosen, with Jenny's help:

Key Pupil	Age	Description	Condition
Andrew	15	Andrew was observed as being able, responsive and generally cheerful in class. Able to express his wishes verbally, he tended to repeat words or phrases he heard.	Autism
Nazia	14	Nazia was seen to be a helpful, happy member of the class. She used little verbal communication apart from 'Yes' or 'No'. She used and understood Makaton well.	Severe global developmental delay
Henry	14	Henry was observed as active and independent. Jenny told me that although his understanding was generally good, his verbal communication was limited.	Severe global developmental delay

Table 10: SA school key pupils

As pupil numbers were small in SA school's project class and their communication styles and behaviour varied, brief details of individual pupils are provided below in Table 11.

Pupil	Age	Condition	Pupil	Age	Condition
Ed	15	Severe autism	**Simon**	15	Severe global delay; speech and language difficulties
Mark	15	Severe global delay	**Meera**	14	Severe global delay, autism
Janie	15	SLD; Down's syndrome	**Tim**	14	SLD; communication difficulties
Naina	14	Severe global delay	**Bethan**	15	SLD; Down's syndrome

Table 11: SA school class pupils

PHASE 2

Staff illness and Lizzie's planned absence on a course meant that the icebreaking and teambuilding activities originally scheduled for the pupils' first meeting at SA school (see vignette, p.132) were postponed. All subsequent project sessions took place at MA school. All pupils began working in the main classroom, four small, integrated groups then going into practice rooms to work with a staff member. Sessions concluded with everyone sharing what they had done. Rather than cancel the first session, Lizzie asked me to lead it, which I agreed to do. Although some musical activities took place, it was somewhat chaotic, with one severely upset autistic boy having to be escorted back to SA school after 20 minutes by Jenny and a TA. After the pupils introduced themselves to each other, sometimes with a TA's help, the class listened to Coolio's *See You When You Get There,* the song Lizzie had

chosen for the integrated group's work. They then worked in small percussion groups, learning a simple four-beat rhythm. Neither Lizzie nor Jenny had suggested any other specific social or musical activities. In subsequent sessions, Jenny worked with the percussion group, and occasionally with the singing and rap groups. Lizzie spent some time with each group every week, and rehearsed the whole class. The groups remained in the arrangement below throughout the project's duration.

Keyboard group: approximately 14 pupils, including key pupils Henry and Andrew; mainstream and special school pupils worked in pairs to learn different parts of the song, according to their individual abilities.

Rap group: three mainstream and two special school pupils; the latter were moved to the singing group, leaving mainstream pupils only in this group.

Singing group: three mainstream and two (later four) special school pupils.

Percussion group: four mainstream and two special school pupils, including key pupil Nazia. They used a drum kit, snare drum, cymbal and various small percussion instruments.

My active participation in lessons ceased halfway through Phase 2 to enable me to concentrate on data collection (explained on p.97). Lizzie then enlisted the help of a music teacher colleague when possible. Jenny's musical and teaching participation was extremely limited; Lizzie led each lesson. Field notes written half way through Phase 2 read:

> *Jenny takes off her jacket and goes to stand near the percussion group. She lingers by them, apparently uncertain of what to do or say. She does not talk to the pupils or ask for their ideas, but remains standing, listening as Lizzie talks.*

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[…] (later in the lesson) she sits, waiting and watching, until Lizzie suggests she take the percussion group into a practice room.

The keyboard group provided two strongly contrasting examples of the interaction between the special and mainstream school pupils:

Gemma [MA school] and Andrew [SA school] share a keyboard. Gemma shows him the notes to play, asking, 'OK'? He nods, and she counts them both in slowly: '1-2-3-4'. They play the bass part together, but Andrew loses his place. Gemma, unsure how to correct him, suggests he plays using one finger. Counting them in again, '1-2-3-go,' this time, Gemma counts as they play, 1-2, 1-2, 1-2, nodding her head rhythmically. They reach the end of their part successfully. 'That was really good,' she smiles; he smiles back, and Gemma shrugs her shoulders slightly, clearly pleased.

Sabir (MA school) and Tim (SA school) share another keyboard, with almost no verbal or gestural communication occurring between them. Although sitting at one instrument, each boy is in his own world. Sabir looks fed-up. Tim, to his right, is playing the step-wise melody line. Sabir, increasingly hunched over the keys, heaves a sigh, blows his nose, and carries on working at the trickier bass line. Sabir plays the bass line slowly with his right hand, and Tim, with his left, plays the melody with more apparent ease than his mainstream partner. Each boy rests his chin in his non-playing hand.

As the weeks passed, Lizzie became increasingly concerned about the pupils' standard of playing in an evening school concert (unconnected with the projects) which preceded the projects' final performances. This, too, involved the integrated class performing *See You When You Get There*, but in front of parents rather than pupils. Pen in hand, Lizzie went through the register. Several pupils said that they were unable to attend:

> *'H****, H*****, J***, and E***** are not coming. Jo…..is not coming. S**…. is not coming, is that correct?' S** shrugs his shoulders, avoiding Lizzie's gaze. 'Be honest with me; I need to know. Yes or no, you coming or not?' The faintest of head shakes. Several pupils have not brought in permission slips for their trip to the performance at MB academy, and Lizzie, handing out duplicates, remarks, 'I won't be able to take you if you do not bring these in.' She continues, 'We're gonna go through the song as a priority…we've got to get this right. Correct?'*

The pupils began rehearsing, the percussionists keeping a steady rhythm but not the keyboard players. Sitting at the classroom piano, Lizzie stopped them. They began again. She cued one pupil's rap verse clearly, but her next cue was unclear and the singers missed their chorus entry. She stopped them again.

> *As the group re-starts again, Lizzie suddenly says, 'Now!' loudly to the singers. The drummer, however, appears to hear 'Stop!' and immediately ceases playing. The music 'falls apart'. With each further attempt (of what are very repetitive instrumental parts) each group's sounds become increasingly disparate. Lizzie decides to use a pre-programmed drum pattern to help them keep time. For a*

while, the sounds are coherent [...]. 'OK - Stoppp!' Lizzie says, 'We're going to do that again'. She re-starts the drum pattern, and at last all manage to play the song through.

Both final performances involved all four schools' participants. For the first, Project A's staff and pupils travelled to MB academy, with ten MA school pupils (half of its project class) attending. As Jenny and Lizzie each helped their respective pupils settle in place to play, key pupil Henry found himself sharing a keyboard with a new partner; the boy he had worked with for six weeks had elected to compete in a school swimming gala. Lizzie, having assumed her place at the front of the whole group, introduced their song. Although lacking the pupils' attention, she counted them in to play using finger clicks, her arm by her side. She gave no other cues. The MA school pupil on drum kit began playing steadily, but the keyboard group, looking at their keyboards rather than Lizzie, started at different times. The music became increasingly ragged:

'OK. Sorry, can we start again? (more quietly) Right. Can you all turn your keyboards up?' Lizzie clicks her fingers again, counting the drums in, saying 'After four' to the rest of the group. Her attempts to direct different pupils during these four counts as the drums are playing are inaudible. As the keyboard players miss their entries, Lizzie brings the group to a halt again. Project B's teachers come over, offering to help. Lizzie sings the first line of the melody quietly for the keyboard players, clicking her fingers in tempo. The pupils now pay attention and begin playing and singing more coherently.

Before the first chorus was reached, the keyboard players had again parted company with the drum beat. Of the singing group, only one MA pupil was present; she and three special school pupils started singing uncertainly in a place that did not fit the underlying chords. They kept going, doing well to keep in tune. The drums kept a steady tempo, drowning the sound of the keyboards. By the third verse, very few keyboards were playing as more and more pupils lost their place and stopped. As the song neared its end, Lizzie used her fingers to count down from three to one, indicating where the group was to finish. They received warm, prolonged applause from the audience, leaving the SA school pupils smiling broadly, and the MA school pupils, impassive. All remained seated until Lizzie motioned them to stand and return to their seats. The finale, featuring all participants from both projects singing Michael Jackson's *We are the World*, was led by Faye from Project B.

The second and final performance was in MA school, with Project B's schools now travelling. Shortly before they arrived, as Jenny and her pupils rehearsed a dance sequence, Lizzie went over and addressed her own pupils:

> *'Right. N<u>ow</u>. I'm going to share <u>my</u> feelings with you, OK. <u>I</u> feel, on behalf of the*
> *school and…on behalf of [SA] school I actually feel disappointed in a lot of you*
> *and I'll tell you why. It's because right at the start of this project, you were all*
> *given a <u>lot</u> of information about what you were gonna be doing. You had time to*
> *reflect on it, and then you were given consent forms to see if you were willing*
> *and able to take part or not. And you <u>signed</u> those consent forms saying that you*
> *were.'*

With less than half an hour to go before the performance, she continued, comparing the enthusiasm of her own (MA school) pupils with that of Project B's pupils:

'Now…I've been over to [MB academy], with those people [pupils] that came on Friday, I've seen what the other schools have done. I've seen the <u>enthu</u>siasm that people have got there in each other's learning. And then I look at some people in my class.. and… I feel…I <u>personally</u>…it's my own personal opinion, I feel quite let down.'

Lizzie was still speaking as Project B's staff and pupils arrived. After a few minutes she went to greet the newcomers, briefly explaining the stage layout to them. She introduced the performance to the audience, and this time, despite missed and unclear cues, *See You When You Get There* went relatively smoothly. As it ended, to a tambourine flourish from Nazia and a round of applause, Jenny told her pupils quietly, 'OK, put your instruments down please'. There was no bow, or acknowledgment of the applause as Project A's pupils returned to their seats. During the finale, Project A's pupils stood in two discrete groups in the large circle formed by all participating pupils and staff. By the end of the first verse, even the most reluctant MA school pupils were singing and signing. The audience's offbeat claps turned to loud applause as *We Are the World* ended. Later, amid the hubbub of people packing up and leaving, Lizzie, again from the side aisle, thanked everyone for coming.

Having described Project A, I now turn to consider Project B, beginning as before with descriptions of the participating schools, lead teachers, and classes.

PROJECT B

MAINSTREAM SCHOOL B (MB academy)

Mainstream School B, a spacious, modern state-funded academy with specialisms in mathematics and sport for pupils aged 11-18 years, was situated near the centre of a Midlands city in an area experiencing high levels of social and economic disadvantage. Most of the 755 pupils on roll (including 48 sixth form students) came from its immediate locality. The academy opened in September 2009, moving to its present premises, part of the BSF project, in September 2012. Most pupils were from minority ethnic backgrounds, the largest proportion of them having a Pakistani or Black African heritage; for many of them, English was not their first language. Although two thirds of the pupils were eligible for free school meals and the number of pupils with SEN was above average, pupils' attainment levels exceeded the government's current floor standards. In 2012, the school was rated 'Outstanding' (Ofsted report, 2012). MB academy's head teacher had been in post for 11 years at the time of the project, having overseen the school's growth from an undersubscribed school in special measures to its presently oversubscribed status.

The music department, on the first floor of the academy was self-contained, bright and clean, staffed by two full-time and one part-time music teachers. There were three dedicated classrooms (one containing a suite of iMac computers), three practice rooms, a small recording studio, and an office for music staff. Each classroom was designed for different activities: large group work, music technology or desk-based lessons. Each year group comprised five or six classes, grouped according to their ability in specific curricular subjects. Key Stage 3 pupils received one music lesson a week, which emphasised practical

skills in performing, composing, listening and technology. GCSE Music was offered at Key Stage 4, and BTEC Level 3 Music Technology or BTEC Performing Arts at Key Stage 5. Individual instrumental lessons were provided by the local music service, including drum kit, dhol, woodwind and brass.

Lead teacher

'**Molly**', Head of Performing Arts, had taught at MB academy for 12 years. Previously, she had taught classical piano for twenty years before deciding, relatively late in life, to train to teach in school. Her colleague 'Mike', in his second year of music teaching, also participated in the project.

The project class

The project class, selected with Molly and Mike, comprised 14 boys and 11 girls aged from 12-13 years, with no pupils on the school's SEN register. Almost all were Muslim, significant as some Muslims view certain kinds of music as *haram* (forbidden). At MB academy, this was unproblematic; almost all pupils participated in music. Although the class was of above-average academic ability, and was chosen partly for this reason and the relative social maturity of its pupils, their musical ability spanned a wide range.

SPECIAL SCHOOL B (SB school)

Located on a shared campus with a mainstream secondary school, SB school had 75 pupils on roll (including 28 in Post-16 education) with SLD or PMLD; a significant minority had ASC. Its wide ethnic mix of pupils reflected the diverse nature of the local area. It had held a

performing arts specialism since 1999, having been awarded Artsmark Gold status[35] annually since 2001 in recognition of its work within the arts. The school provided many extracurricular performance-related activities for pupils, which were often integrated with the curriculum, playing an important role in supporting their development. Pupil and staff relationships were generally excellent, and pupils' attendance was 'good' (Ofsted report, 2009). There was no dedicated music department, teacher or co-ordinator at SB school, but the esteem that performing arts and music in the school were held in was indicated by the large number of musical instruments stored accessibly in the school hall, and by the numbers of staff who used their musical ability to enhance lessons in many subjects for pupils.

Lead teacher

'**Faye**' ten years in post, was SB school's Assistant Head teacher and music co-ordinator, with four years' mainstream and over a decade's special school teaching experience. She told me she was keen to promote links with mainstream schools. She did not have any formal musical training.

Project class

In Phase 1, the class comprised eight pupils and, as two girls changed their timetables, ten in Phase 2: four girls and six boys with complex needs including SLD, Down's syndrome, severe global delay, and autism. Five did not use verbal communication, three used single words and two used simple sentences. One pupil used a wheelchair; all other pupils were mobile.

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[35] Awarded by Arts Council England, Artsmark awards recognise schools that make significant contributions to the arts, providing them with access to networks and practical resources to help them further these contributions (Artsmark, 2015).

Project B: annotated vignettes

As before, vignettes of Phase 1's lessons in each school are followed by Phase 2's project sessions. Molly and Faye had decided upon two preparation sessions for the MB academy pupils, and a shared performance as a useful goal to for everyone to work towards.

PHASE 1, MB ACADEMY

Early in Phase 1, Molly worked with the project class as they prepared to learn the bass and melody lines of Michael Jackson's *Beat It*. The vignette below illustrates Molly's way of getting the pupils' attention and her expectations of their behaviour:

> *As Molly speaks briefly to another teacher, noise levels begin to rise. Molly regains pupils' attention by playing smaller and smaller snippets of a music hall-styled piano vamp, pausing expectantly, glancing up and looking around, until she has absolute silence. […] The smallest infractions of Molly's 'I talk. You stop.' rule are dealt with swiftly: the small 'plink' of a xylophone as one boy absent-mindedly taps it with a pen is met with a stern look and a loud, 'What possible reason could you have to think that I want you to play <u>my</u> xylophone with <u>your</u> pen? Have you got a reason why you think that would be a good thing to do?' The boy silently shakes his head. '<u>No</u>. Nor me. So don't do it please. Have respect.' Without lingering, she moves on with the lesson.*

Her teaching style was didactic, blunt, and helpful: that of a teacher in benevolent command. As she handed out homework sheets to pupils, she sang cheerfully in an exaggerated, bluesy style to each one, making them laugh.

Pre-project preparation

Late in Phase 1, Faye came to talk to the MB academy pupils. Maintaining an easy, informal manner throughout, she emphasised that there were no 'right or wrong answers.' As she gradually uncovered the pupils' understandings of disability, their initial reticence dwindled. Having described the similarities and differences between the two schools, she outlined the likely futures for her pupils. They listened with fascination, wanting to know more.

> *One asks, 'Miss, wouldn't it be better yeah, if we…give disabled people a future by making different jobs for different types of disabled people?' Faye replies, 'Do you know what? I reckon you could be prime minister!' More seriously, and with appreciation, she adds, 'I can hear a pin drop in this room. I don't know the last time I was in a classroom like this. I'm so impressed with you all'.*

Broaching the possibility of frustration arising in her pupils, Faye told the class, 'Sometimes people can get upset with each other. That is normal; it won't have been about you guys, it will have been about them.' She piqued and maintained their interest through her facial expression, the tone, volume and timbre of her voice, and her use of silence. She humorously illustrated the notion of personal space, simultaneously challenging one boy whose attention had wandered:

'I'm just gonna wake someone up here.' Going over to the boy, she places a chair next to his. Smiling benignly she sits, leaning towards him, implicitly playing the part of one of her pupils. 'Hello? Hello! You all right?' The boy, now wide awake, finds her sitting uncomfortably close and is completely unaware of what she has said, to everyone's amusement. Faye, conspiratorially, leans closer: 'I like you!...I like you!...You're really niiiiice. I <u>like</u> you!' [...] She asks him, 'How did that feel? Do any of your teachers tend to come and sit close to you like that and go "I like you!"'? Apologising for embarrassing him, she continues, 'I am making a serious point. Is it OK for me to sit that close to you, yes or no?' 'No' he replies.

Faye, wanting to help pupils who felt concerned about saying 'the wrong thing', told them that they should be given the same space by their special school peers as their classmates. She ended her advice with four important words:

'It's <u>not</u> acceptable for one of our young people to sit that close to you and be like that. So what do you think your response should be?' A pupil replies, to sympathetic laughter, 'I like you too'. Faye replies, 'That's a very polite thing to say; what I suggest you say is 'Stop' (raising her hand); that's the sign for stop. OK? This is my space and that's your space. You are not being rude by saying that. Just don't pity them!'

The topic of name-calling provoked thoughtful murmurs, and Faye, for the first time, became grave, her tone stern: '…seeing or hearing you insult my young people, or each

other. It's not acceptable. It's the only really serious point, the only bit I'll get really grumpy about'. Resuming the quiz, Faye covered such topics as causes of disability, differences in the same disability within individuals, the ratio of disabled to non-disabled people in the UK, and why disabled people might be less 'visible' in society. Her language was simple and empathic:

> *'With autism, your brain's wired a bit differently; how [information] comes in and connects with your brainwaves is different'. Faye adds that sometimes severe autism gives rise to painful hypersensitivities to sound, colour or touch, remarking, 'I can't imagine that that world is a nice world to live in'.*

The following week, Molly announced a trip to SB school's Christmas pantomime: 'We're gonna show you a video of the students we will be working with. Our new friends.' Handing out blank paper slips, she suggested pupils express any concerns they might have, echoing Faye: 'There's no wrong answers'. The great majority of comments were positive and optimistic. The pantomime, complete with scenery, props, costumes and a cast of head teacher, every staff member and almost every pupil, enabled MB academy's pupils to see what children of their age, with a variety of severe disabilities, could achieve.

In Phase 1's last lesson, SB school's speech and language therapist visited MB academy, the project class learning some simple Makaton signs likely to be useful in the projects. Although some pupils found it challenging, many were willing to sign in front of the class, earning Faye's praise.

MB academy key pupils

Key pupils, chosen at the end of Phase 1 after discussion with Molly were as follows:

Key Pupil	Age	Description
Kabir	13	In lessons, Kabir was usually attentive, quietly spoken and thoughtful. Molly told me that he worked particularly well in music.
Kifat	13	Kifat was seen to have a lively personality and natural musicality when a class activity engaged him. Otherwise he tended to drift off-task.
Faiza	13	Faiza told me she often found music difficult but always tried to learn. Her manner was friendly and cheerful during observed lessons.

Table 12: MB academy key pupils

Focus group

The focus group, chosen in the same way as Project A (described on p.134), comprised four boys and four girls.

PHASE 1, SB SCHOOL

The walls of SB school's Year 8 classroom were adorned with alphabet posters, brightly coloured charts and pupils' photographs. Small chairs accommodated pupils with shorter limbs. The topic was 'pop' music. Faye entered the class with a theatrical flourish:

'What……!?......lesson are we in?! Good morning…! What is the name… of this lesson?!' Signing as she talks, Faye tells each pupil in turn very simply what she wants them to be able to do by the end of the lesson. All listen. The lesson begins

with a 'Welcome Song', sung and signed, requiring the involvement of all present. Each pupil sings in turn, Faye drawing up a chair in front of some to encourage them, especially one, in a wheelchair because he has cerebral palsy.

Faye had high expectations of her pupils' behaviour, simultaneously acknowledging their different aptitudes and interests within these bounds:

As the music plays, a pupil starts to dance, clearly enjoying it. She is joined by two more. Faye not only accepts this but welcomes it. […] One pupil's attention begins to flag. Faye calls his name sharply, adding, 'What can you see?!' He refocuses immediately, answering, 'Guitar'. 'Fantastic answer!!' she smiles, 'We're all going to have a go on an electric guitar!' […] The boy in the wheelchair straightens up with some effort, looking at the guitar from under his fringe. Faye says, brightly and firmly, 'If you want this electric guitar – come on!' With much encouragement and some physical help, he reaches her.

At the very end of Phase 1, Faye enthusiastically introduced the project to her pupils:

Very deliberately, pausing after each phrase, she asks excitedly, 'Would you like to go every week…to [MB academy] and work… with a group of other people your age and make up some music?' (Several pupils exclaim, 'Yaaa-aayy!') 'Are you up for it? It means that all of us will get a chance to do some music!'

SB school key pupils

With Faye's input, SB school's key pupils were chosen:

Key Pupil	Age	Description	Condition
Abu	14	Abu did not use verbal language, but according to Faye possessed considerable understanding. He used Makaton signing. His behaviour was sometimes unpredicatble in class.	Down's syndrome; autism
Haruna	13	Haruna was observed to be cheerful in class. Occasionally she refused to listen, or hit out at staff or other pupils. In lessons, her enjoyent of music was clear.	Severe global delay
Mattie	13	Mattie used no verbal language, but according to his TA possessed reasonable understanding. He used Makaton signing. Tending to be withdrawn, he readily engaged with music.	SLD and Down's syndrome

Table 13: SB school key pupils

The small pupil numbers in SB school's project class enable brief details to be provided:

Pupil	Age	Condition	Pupil	Age	Condition
Dougie	13	Down's syndrome and autism	**Stevie**	13	Down's syndrome
Lou	13	Down's syndrome and SLD	**Lily**	13	Severe global delay
Cal	13	Cerebral palsy, autism; diabetes	**Marianne**	12	SLD, Severe communication difficulties
Asil	14	Severe autism			

Table 14: SB school class pupils

PHASE 2

Faye led the first project session at MB academy, beginning with all-round introductions using Makaton, 'So you get to know our kids a little bit and our kids to get to know you guys.' This enabled everyone to participate on equal terms. Faye added to her pupils' signed introductions by mentioning the signs indicating that Cal needed to eat or drink, why Lou and Mattie wore hearing aids, and why Dougie and Abu liked to play with a piece of paper or polythene. Several MB academy pupils called friendly greetings to each SB school pupil. As they worked in integrated groups with a staff member in each, several pupils from both schools chatted, some using Makaton. At the session's end, Molly and a dozen pupils went to the academy's main door to say goodbye to SB school's staff and pupils as they left in their minibus.

Project sessions began with everyone learning to sing and sign *We Are the World*, led by Faye. They continued with small group work and concluded with the whole class sharing their work. Two newly-qualified teachers (NQTs) at MB academy who were not music teachers also asked to be involved in the projects; they were warmly welcomed by Molly. Halfway through the project, as in Project A, I ceased working with one group in order to prioritise data collection. With Molly and Faye's willing agreement, its members were 'shared' amongst the other groups, resulting in the following arrangement:

Percussion group: included SB school key pupils Mattie and Haruna, led by Molly and a TA, 'Glenys'. Using djembes and other percussion, they explored expressing feelings through music.

Music technology group: included SB school key pupil Abu. Led by Mike, they composed a story, recorded effected sounds, and performed these with additional 'live' sound effects.

'Film' group: the two NQTs and pupils explored how to portray feelings without using words, filmed themselves and eventually presented the film.

Movement group: led by Faye, pupils explored feelings using dance, wearing masks when they rehearsed and performed.

Molly worked with the percussion group, and her high expectations of the SB school pupils and the way in which she integrated this group are shown here:

> *The group starts to play. Mattie is smiling, and initially, Molly helps him. He soon starts playing independently, vigorously nodding his head in time with his playing. As Molly says 'Stop', she holds his cymbal with her right hand, damping it. Mattie hits it twice more then stops, looking at her, grinning mischievously. Molly looks seriously at him, saying, 'Everyone's gotta do that 'Stop' at the end. Haruna can you do that…? Stop' (Molly again signs 'stop'). 'Stop' says Haruna. 'Mattie. Stop. Can you do that?' asks Molly. As he stops, clearly saying 'Stop', she replies, delightedly, 'Well done, Mattie!' Mattie shifts in his chair, clearly pleased as Molly gives him a thumbs-up sign, saying, 'So can we all do that please?'*

Guided by TA Glenys, MB academy pupil 'Raisa' learnt how to provide clear cues for SB school key pupil Mattie:

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Turning to Raisa, Glenys says, 'What we need to remember is Mattie will start when we're doing the happy/sad. He will start doing this (she brushes her finger tips across the cymbal's edge)…you have to gesture Mattie to play and make sure he is looking at you 'cause he doesn't hear…OK?' Raisa nods as Glenys tells Mattie, slowly, 'You have to stop…when Raisa. Tells. Mattie. To stop. YES?' Mattie nods. Carefully following Glenys' cues, Raisa helps Mattie stop in the right place. Glenys adds, smiling and giving an approving thumbs-up sign to Mattie, 'As long as he sees the 'stop' he'll do it.' As Mattie goes on to play on cue at the correct place, Raisa immediately repeats the sign to praise him.

In another group, Lou, from SB school, was chatting animatedly. Kifat and 'Hami' from MB academy, were trying hard to understand her:

'No, NO!…Liffen!'' Lou says, putting her hand to her ear. She laughs heartily and Hami, sitting next to her, smiles uncertainly. Becoming serious, she starts signing. Remembering his newly-acquired sign language, Kifat says, 'Lou […] is signing "died"'. The boys listen, concentrating. As the rest of the group looks on, Lou announces, 'S'gone. Sairamumsing!' 'Mouse?' offers Kifat, hesitantly. Lou repeats, 'Sai…ra….mum…sing! Her hands, palms upwards, emphasise each syllable in her effort to convey meaning. Conferring urgently, the boys realise who she is talking about. Kifat exclaims, 'Sarah Jane Smith?!' Lou faces him, gurgling and chuckling, her eyes bright. 'Yesssss!' And, indeed, the actress who played this character in 'Dr Who' had, quite recently, died.

Towards the end of Phase 2, the last rehearsal at MB academy provoked considerable excitement. Molly had arranged large round tables around the sides of the school's main hall, providing easy accessibility. Reading out the running order which she and Faye had agreed upon, she added that all four project schools would sing *We Are the World* as a finale. Faye asked 'Sabi' from MB academy and Haruna from SB school to welcome everyone to the performance. 'Only good signs allowed', she added, with a smile. Under her supervision, both girls practised until Faye finally pronounced it 'Perfect'.

Key pupils Abu (SB school) and Faiza (MB academy) worked together. The following shows Faiza's use of gesture and Abu's responsiveness to her cues:

> *Faiza turns to Abu, saying and signing, 'Time for work'. As part of their performance, Abu uses a rolled-up piece of paper as a megaphone. He drops it, and smiling, she picks it up for him, holding it until he can grip it properly. Hesitantly at first, then more confidently, she helps him stand. Faiza cues his vocal entry with a 'silent scream', which a few weeks ago he had not understood. He takes his cue and vocalises. A short time later, she cues his entry again, screwing up her face, her mouth a round 'O', nodding and mouthing the words, 'Go on!' Once again, he puts the paper to his mouth and vocalises, 'Aaaaaargh!'*

A surprise awaited everyone in the morning break: miniature cakes for every pupil as a 'Thank you from our students to your students', said Glenys, who also made cakes for the staff, 'To celebrate', she said.

Four days later, all of MB academy's pupils arrived early for the first performance and under Molly's direction began setting up the stage area. As SB school's staff and pupils arrived, the hall quickly became a picture of organised chaos as everyone prepared for their performance. Molly welcomed invited parents warmly, saying, 'It's been <u>such</u> a good experience for our students, they've <u>loved</u> it. They've loved learning the signing. [SB school's pupils] have been giving back to us, they've been… fan…tastic'. While everyone waited for Project A's coach, delayed through bad weather, Molly briefly joined Lou, dancing alone in a large free space to the background music. Then, the joyful, interactive dance between Lou (from SB school) and an MB academy pupil (first described on p.3) happened. It is worth revisiting:

As Molly walks away, Lou resumes dancing after the briefest pause. Suddenly, 'Harun' from MB academy joins her. Both are grinning, and in front of all the other pupils, they dance separately, yet somehow linked through their unselfconscious mirroring of each other's movements. Lou twirls round and makes a deep bow to Harun. He returns the bow, giggling happily. Tali, a class 'character', who has been so engaged throughout the project, walks over to the djembes, sits down at one and starts to play along with the music. He is joined by Kifat. The song ends, to a smattering of cheers and warm applause. A bhangra track begins, and Lou resumes dancing, she and Harun quickly picking up the 'groove'. Another boy joins Tali and Kifat on the djembes. The impromptu dance, complete with live accompaniment, continues for a few minutes more.

Molly and several pupils went outside to welcome Project A's staff and pupils, helping them settle before Haruna and Sabi introduced the concert. The percussion group was first to play. Mattie responded well to Raisa's clear cues, nodding emphatically as the group took their bow. As the music technology group took their place, Tali confidently announced, 'Thank you for coming, we hope you enjoy our performance.' They received an appreciative round of applause, Faiza helping Abu walk back to his place using the minimum support. The 'film' and movement groups then performed, followed by Project A's performance. *We are the World,* sung and signed by everyone, closed the show, to warm, extended applause.

The second performance, at MA school, began with Project A's performance. There was a short hiatus as the percussion group got ready. Several pupils were absent through illness, and Glenys took Sabi's place, introducing the concert with Haruna. In the percussion group, Haruna made a perfect start and Molly, a slight error. Molly immediately smiled, managing a quick 'thumbs up' sign to Haruna as she played, simultaneously praising the pupil and acknowledging her own minor mistake.

Tali introduced the music technology group, with Abu's and Stevie's absence being acknowledged by two empty chairs. Despite its missing members, their performance went smoothly, the pupils prompting and supporting each other. The 'film' show featured pupils from both schools showing a range of different emotions using Makaton signs, drawings and facial expressions, accompanied by a string-based soundtrack: 'We learned Makaton from the [SB school] students…they taught us a lot', one mainstream pupil announced. Their performance was not 'live', but earned much applause. 'Dancers, movers, come on!' called Faye. Her group's chosen music had a strong beat and infectious hook, and as it started, the

audience began clapping in time, continuing even when it paused and the dancers were momentarily stationary. The group bowed to enthusiastic applause. Project B's staff and pupils participated enthusiastically in the finale.

PART 2: FINDINGS from both projects

Drawing upon field data[36] from the beginning of Phase 1 to the end of Phase 3, this section presents the findings from both projects under the following headings, which reflect the research questions:

- teacher engagement (question 1)

- mainstream special school pupil interaction (question 2)

- feasibility of implementation of the projects (question 3)

- feasibility of conduct of the research (question 4)

Part 2 concludes by synthesising these findings into themes as a prelude to the discussion chapter.

TEACHER ENGAGEMENT

An overview of the nature of the lead teachers' engagement during their projects was obtained from a series of NVivo10 queries, conducted as outlined on p.114. The following sets of figures depict how the mainstream and special school lead teachers from each project

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[36] 'Field data' comprised field notes, video recordings, contemporaneous researcher reflections, teacher and pupil interviews and focus groups, and questionnaire responses.

with them cognitively, behaviourally, and emotionally. Tables present the projects individually, for clarity.

There are striking differences between Projects A and B (Figure 2 below) concerning the lead teachers' cognitive engagement in terms of the importance each attached to the involvement of a music specialist in their project and their individual focus on assessment. Jenny appeared least ready to assume or assign responsibility, and both projects' mainstream school teachers tended to be more self-reflective than their special school colleagues.
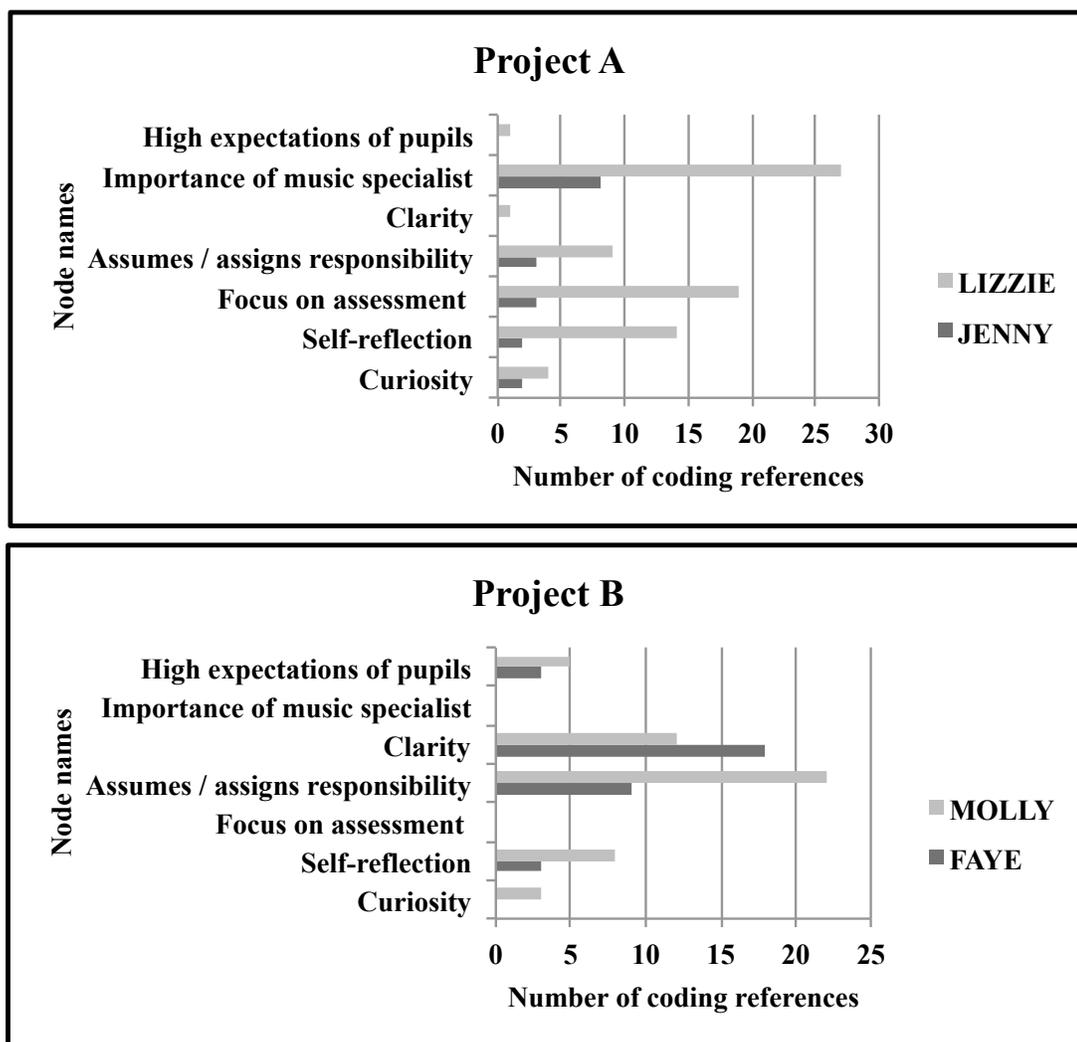
Figure 2: Lead teachers' cognitive engagement

Figure 3 below illustrates the high levels of behavioural engagement in Project B's lead teachers, who responded to pupils as an integrated group, modelled positive behaviour and collaborated well. Molly's alertness in the classroom and Faye's proactivity are noteworthy. There were similarities across the projects concerning shared practice, although as we shall see, how this sharing occurred differed between the lead teachers in each project.
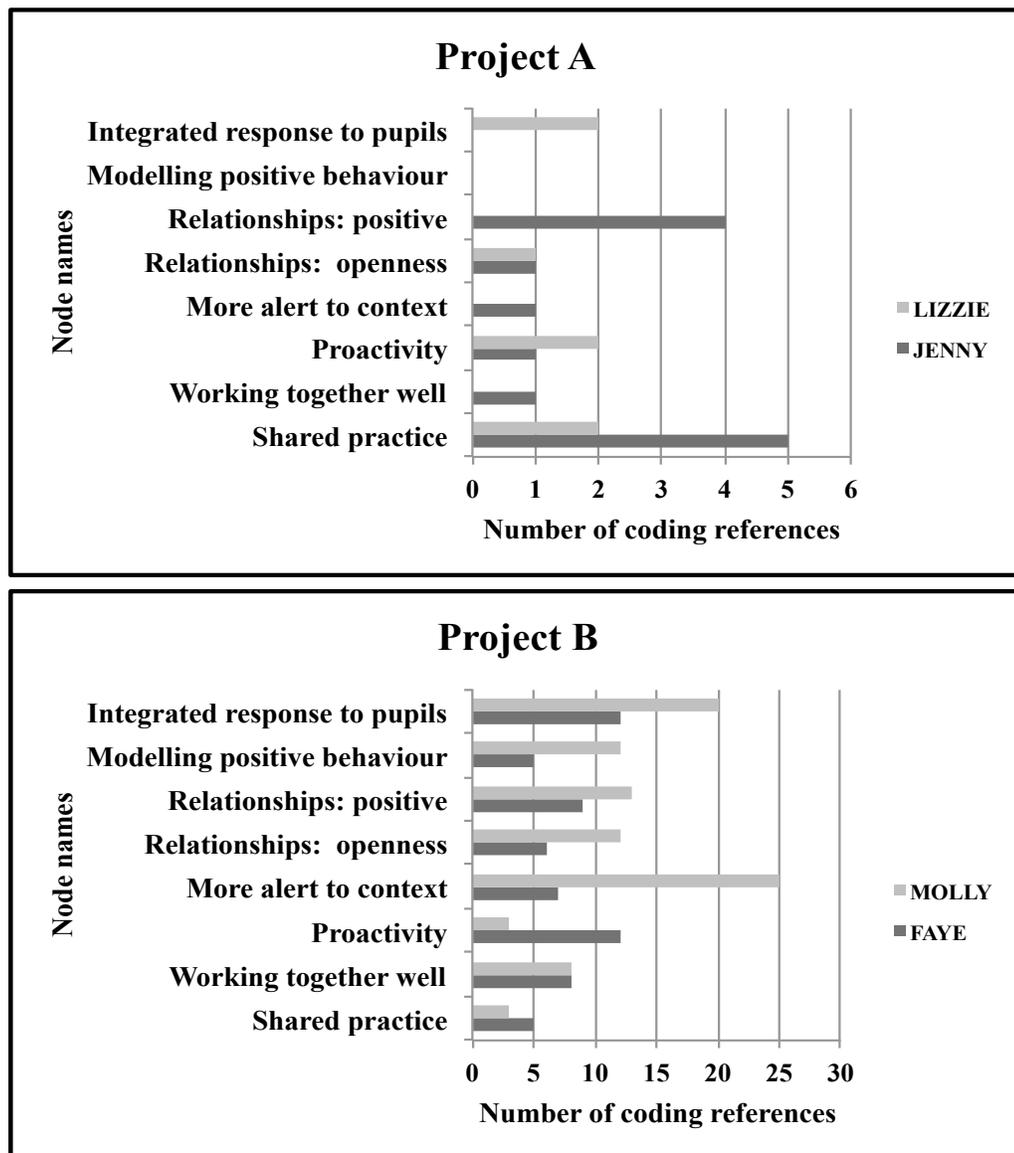
Figure 3: Lead teachers' behavioural engagement

The positive affect ensuing from Project B teachers' emotional engagement is indicated by such relationship-enhancing factors as trust, respect and their positive attitude. Similarities across the projects concern sharing and teachers' understanding of their pupils. Molly and Faye show strong emotional engagement in their passion for their subject and their ability to convey appreciation (thoughtfully expressed affirmation of effort or achievement).
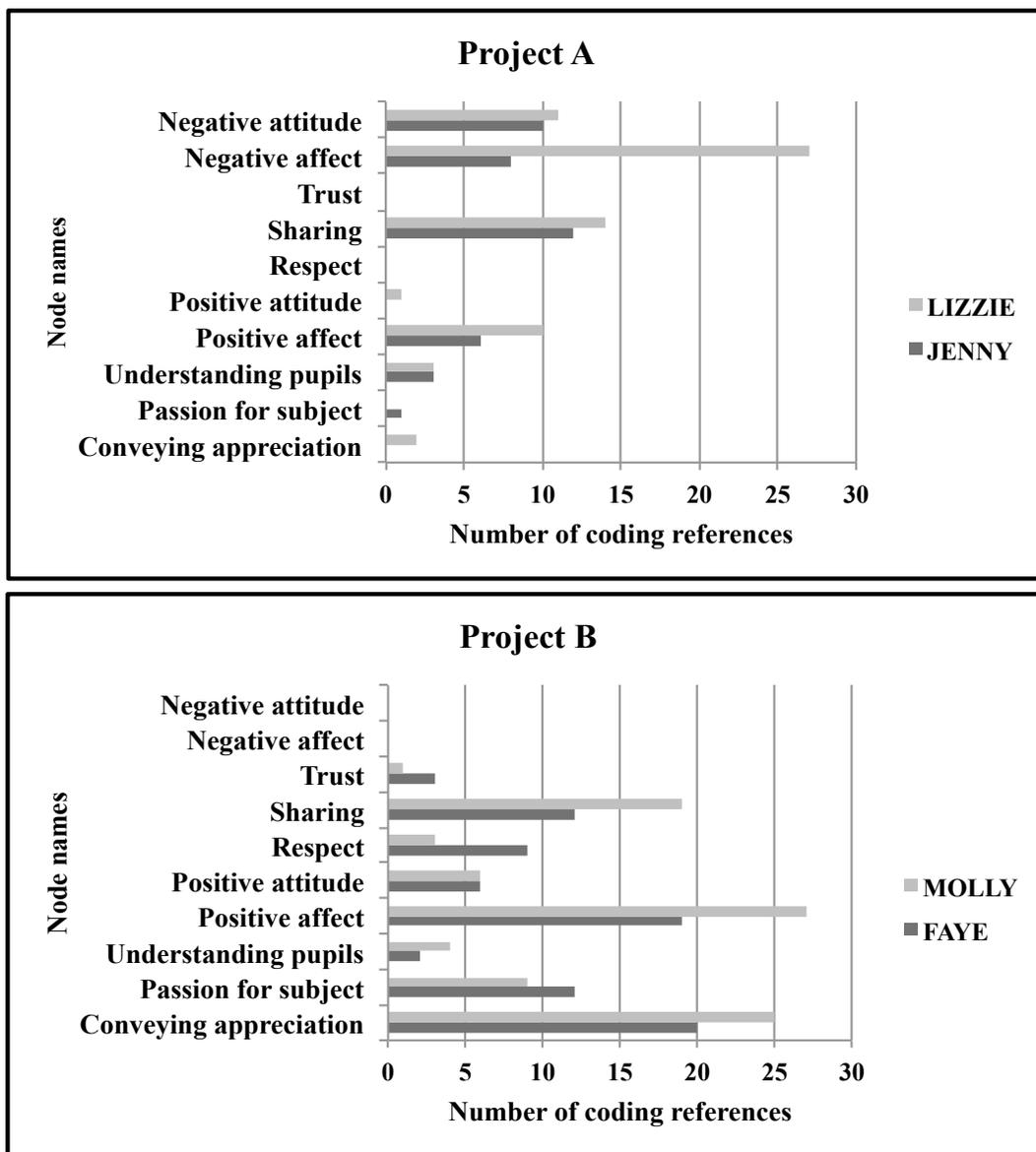
Figure 4: Lead teachers' emotional engagement

Mainstream school teachers' engagement

Phase 1

In Phase 1's first lesson, having given out booklets containing a scheme of work, Lizzie briefly mentioned the forthcoming project before continuing with the lesson. Even at this stage, it was apparent that the assessment of pupils' progress was important to her:

> **Lizzie**: …if you have a little look at the description of the levels, for Level 6 […] you need to get quite complex rhythm parts going, yeah? ...it actually needs to be in polyrhythms, OK? Now, singing up to Level 6 you need to be in <u>tune</u>, and have more than one part.

Field notes made in MA school's music lessons in Phase 1 contained 40 sections of text coded at 'accountability', i.e. text referring to National Curriculum levels and the presentation of written evidence of pupil progress. In all music lessons observed, Lizzie frequently mentioned assessment, the following being taken from three different lessons:

> …if you have a little look at the description of the levels, for Level 6 […] Singing up to Level 6 you need to be in tooooone'. [as pupils fill in their assessment sheets concerning what progress they have made and what they have done]. Make sure you've got your logs filled in…

> I want your booklets in next week so I can review them over half term and I want your recordings so that I can at least do *my* bit of the assessment and then you can do the peer assessment stuff…

> …in your group today have a little look at this grid which tells you what you need to do for each level. Now all of you know your levels, they're in the backs of your planners…most people in here were aiming for at least top end of Level 5 or Level 6, yeah?

Lizzie frequently provided comments, questions or prompts for pupils concerning their performance 'levels':

> … you definitely don't need two [instruments], OK? You were told to get your booklets out and to have a look at what you need to achieve your level, right?

> ...if there is anybody singing and playing at the same time - that's what you need to do to achieve that higher level.

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Would you say that your group performed with confidence? Some of you will achieve a Level 5 for performing with confidence. Could you hear some [pupils] taking a leading role? So we've got Level 5 ticked there definitely.

Lizzie saw secondary music education as being socially and academically useful, teaching many of the personal learning and thinking skills that were 'important for success across the curriculum'. Her postgraduate studies, related to these skills, suggested strong cognitive engagement with her work. She frequently made use of Western classical music ideas, even when teaching non-Western musics. For example, describing the schemes of work for music which she had developed, she said, 'Year 7 will start with gamelan and we bring in some rhythmic notation as part of that…crotchets and quavers and what the values are.'

For Lizzie, a well-structured music education had 'goals that students can work towards, and the depth of knowledge that music teachers can give with that academically, to prepare students for 'A' level and GCSE.' She saw academically-based musical knowledge as her main area of responsibility, indicated by her comment concerning visiting instrumental teachers:

[it's] not to say that peripatetic teachers can't sort of teach academic things, but their skills and their experiences in teaching have been about performance…perhaps they <u>may</u> have got out of touch [with students' composing] because they concentrate on performance so much.

Lizzie found the school's emphasis on target setting constraining, particularly because student attainment targets were 'based upon post code…no relation to music ability whatsoever…not worth the paper they're written on.' Since the school had changed to new targets set by Ofsted, she said, 'GCSE groups struggle to achieve […] and then they switch off'. She wanted music lessons to be 'a positive enjoyable experience that leads [pupils] on

to a lifelong love of music, whether that be professionally or whether that just be…a lifelong love of music really'. Reflecting on her teaching, she said:

> High points are obviously when things are going well, when classes and students are successful, you know I've just mentioned the student that's gone to the Conservatoire. Low points are when you find you can't get through to kids.

At MB academy, accountability was also an important concern for Molly. Field notes from Phase 1 contain 33 sections of text coded at 'accountability'. In one Phase 1 lesson, the project class spent 40 minutes of a 70-minute lesson collating assessment sheets and completing a test to provide written evidence of pupils' progress for an inspection by the academy sponsor. Molly, wanting to be in every project session, immediately secured the project class' music lessons 'off timetable'. Lesson observations began in the third lesson of the new school year, and as the pupils worked, Molly spoke enthusiastically about the project to the class:

> . . .we're going to plan a project together that will involve the two schools and the two groups of students working together. You'll have more information, advice and guidance as we are getting nearer to the time. I think it is going to be fab, it's going to be really really good, and I've had my timetable changed so that I can be in this lesson as well.
>
> . . . working with students with different needs from a different kind of school is a really fantastic opportunity for you, and what you might find is that you learn so much about yourself and about how other people work through this project.…take advantage of this opportunity. We're gonna have some fun as well along the way.

Molly spoke matter-of-factly, without mentioning 'special educational needs'. Instead she referred to 'difference' in needs, or ways in which people work. When giving verbal feedback to pupils, for example, to one boy setting a cartoon clip to music, Molly challenged him gently:

> Can you search for a sound that might illustrate the flying sensation? The character's floating, isn't he? Then you're gonna synch it up for exactly when he lands, aren't you? - and he starts bumping into things doesn't he……?

Without telling him what to do, or mentioning National Curriculum levels, she had quickly sowed the seeds of several musical ideas in his mind. Molly took an interest in every pupil, listening to each one and extending their thinking through careful questioning. She was a 'co-learner' rather than 'expert': her openness about her limited knowledge of music technology software and her enjoyment in learning about it was noticed by several pupils. She deliberately taught this way, she said, not just for her own learning but also for the implicit message it conveyed to pupils.

Molly viewed music as enabling the development of co-operation, confidence, and a sharing of ideas. Interested in this study, and keen to discover its findings, she readily agreed to participate. Although out of her 'comfort zone' and slightly anxious about the planning involved, her attitude toward the project was strongly positive:

> …as staff we'll get along famously and it'll be absolutely fine, and I think the children will collaborate well together. We'll meet problems as they come and we'll solve them as they go along. . . the [musical] outcome really is secondary.

Her objectives were wider-ranging than musical ones:

> It's for our children to break down barriers, but also for those [special school pupils] that can comprehend that, that they have interacted and worked with children in a mainstream school as equals on some level.

She anticipated benefits for all pupils, and a sharing of staff expertise:

> I'm genuinely interested to see who are the givers and who are the takers. […] [the research] can really challenge a lot of things. It'll be interesting to see how [Faye] interacts with her students, and whether that helps us, because we have students with learning difficulties as well. For the staff and the students it's gonna be a learning curve both ways.

Reflecting on the forthcoming project, she said,

> I hope ours really enjoy it and sort of, are fascinated by it, 'cause they'll <u>never</u> have been in the company of so many children with different needs. I think they will have a fantastic experience and something they will remember; we need to also make sure the [special] school students also benefit and enjoy working with ours.

Molly thus hoped that *all* participants might gain from and enjoy the project. While acknowledging the potential for her own learning and that of her pupils, she did not ignore the challenges and hard work ahead; her positive attitude, ideal of reciprocity and her optimism were all clear.

Phase 2 and beyond

Lizzie led Phase 2's second lesson, with Jenny and two TAs supporting individual special school pupils. Lizzie arranged the class so that mainstream and special school pupils could mingle. Speaking the song's chorus lyrics slowly, she then suggested the class try singing along with the recording. They sang with moderate enthusiasm, several MA school pupils sitting with one arm over the back of their chairs, or half-facing Lizzie. As they finished, despite two of her pupils conducting a quiet conversation, Lizzie said, 'Fant<u>as</u>tic. Fantastic. That is good. And…'. A problem had suddenly arisen with the playback equipment, and Lizzie, hesitating, turned to me, saying semi-rhetorically, 'I can't really do much else without the track…shall I go on to the next bit?' Continuing by first practising the simple rhythm from the week before, she taught the class a hip hop rhythm using body percussion, quickly developing it by adding syncopation and then vocal 'ts-ts-ts-ts' sounds to mimic a drum kit's hi-hat. She divided the class in two, with one half singing the chorus and the other, playing.

Generously praising them, she announced:

> We're gonna put a big class performance together…you're going to be using percussion instruments, we're gonna have some people singing the chorus part…some people doing the rap…some people doing the keyboard part…we're going to be splitting you into groups and we have decided the groups already…eventually you will be absolutely well-rehearsed and fabulous at that.

Lizzie continued speaking for over twenty-five minutes, sometimes using musical terms and at other times speaking very simply. Occasionally she modelled musical snippets on a keyboard. Although all listened quietly, several MA pupils looked increasingly bored.

Five weeks later, as Jenny and her pupils waited in class, Lizzie's concern about her pupils' lack of achievement and poor engagement in the project was clear as she spoke to them in the breakout space immediately before the project session:

> I'm worried that some of you aren't pushing yourselves hard enough, and I'm worried that that's gonna show in your levels. […]If you need to do some extra practice then so be it, to make sure you are performing at your level. […] some of you have disappeared into your comfort zones so much that you are almost lying down.

Perhaps it was unsurprising that after Project A ended, Lizzie revealed her disappointment in the lack of outcomes that she perceived as important, and in several of her pupils:

> I expected that my students would be able to achieve at the level that they had been achieving or better, and some of them didn't do that…more students achieved less than in previous schemes.

> I was disappointed with (*she lists five names*), all of whom underperformed compared to how they'd done before really...I think they found it much more easy to hide, they stepped back from it, they didn't push themselves to do more advanced percussion parts.

She later cited the following reason, referring to herself in the third person:

> I think it's because they didn't get as much access to a music teacher as they normally get because the music teacher had a much larger class than is normally the case for them…one person's time divided by 35 students means that students get a lot less time.

Lizzie repeated the number '35' on several other occasions, although no project session ever contained more than 30 pupils.

She felt the project had 'helped [pupils] in social awareness, some chose to embrace that and develop their social experiences and some of them chose <u>not</u> to embrace that'. She appeared resigned regarding Henry's partner's non-appearance at the project performance and several other pupils' apparent lack of responsibility:

> …peer pressure is a tremendous influence…I suspect other people said 'Oooh I'm not goin,' and he sort of jumped on the bandwagon, I don't know.

Despite the project having 'little or no musical value' for her pupils, she thought that SA and MA schools would work together again, with her pupils taking a teaching role: 'What I did like about this project was the coaching that our students did to them and I think that could work well.' I asked if a stronger leading role might have 'stretched' her more able pupils. She answered immediately:

> It <u>could</u>, and it was [*sic*]. The challenge was with the engagement of all the students and that wasn't possible with the class size. And so they switched off. And under-achieved.

In her final interview, six months after the projects ended, Lizzie felt that the 'concerts' had put her under extra pressure. They included an evening school concert preceding the project performances (mentioned on p.139). Rather than the project performances that all pupils were working towards, over time it became clear that this evening concert was uppermost in her mind:

> **Project session 2**: …the concert is all about everyone getting on together and living together in peace and harmony (a *direct reference to the school concert's title*).
> **Project session 4**: (*as pupils enter class*) …this is the poster for the concert at school that you're gonna be performing at, OK? I think it's going to be a fab event.

Project session 5: Now I should've given you a letter about the concert that I wafted the poster round for… It is a Wednesday evening that concert, OK?

By the end of the projects, Lizzie's views about Project A were definite: 'I've taken away that you can't mix a mainstream class with a special school class. It didn't work.' She felt that any change in her way of working enabling the inclusion of special school pupils was 'dumbing down' the curriculum; peer-tutoring was thus unidirectional:

> **SC:** Could you imagine a scenario of the SA school students teaching your students something?
>
> **Lizzie:** No. (*I asked her to say more if she could*) My students (*different pupils from the project class*) have been over there [SA school] to teach them. And so therefore having experienced that scenario, I couldn't see it happening in reverse, no. I think my students would humour them…and it would again teach them things like understanding and working with them but I don't think it would teach them anything new.

As Jenny was not a music specialist and the TAs were 'musically very inexperienced', Lizzie concluded, 'If I had stood back, [the project] just wouldn't have happened, or might have materialised in a very different way.' Reiterating her disappointment with some of her pupils, she added that she was pleased with others, and that the SA school pupils 'were enthusiastic right from the start.' She expressed surprise that they came to MA school to practise their parts in lunch breaks with Jenny, adding,

> …the project proved to SA school that if they did have a set of keyboards then the kids could do some really good stuff with them. I don't know whether they've got a music specialist there or not.

Considering she had worked with Jenny and her pupils for ten weeks, this was surprising. Lizzie 'would have liked more advice on adapting the stuff for the special school kids'. She had 'expected' this, but it was 'not provided'. In addition, a number of pupils in the project class were 'refusing to perform…they've got anxiety issues…I've never had a class go like

that before in 17 years of teaching'. Although her pupils had not enjoyed performing in Phase 1, Lizzie appeared to view the project (or perhaps me) as responsible:

> They had to be pushed to perform because (*she raises her eyebrows*) you wanted a concert (*laughs*)…I'm concerned that was a step too far for them.

She did not mention the (unconnected) evening school concert that preceded the project performances.

Throughout Project B Molly appeared cheerily relaxed and yet constantly alert to whatever was happening in the classroom. Quick to praise and to correct, she treated all pupils and staff with the same respect, expecting this in return. She appeared as ready to learn from TAs and the SB school pupils as she was to teach and learn from her own pupils, and took pupils' sensitivities seriously. When Haruna (an SB school key pupil), hands over her ears, said she thought the drums were 'a bit loud', Molly's reply was 'Sorry Haruna. We won't go so loud'.

Reflecting on Project B six months later, Molly had felt her pupils might naturally engage in the project by making sure that the special school pupils were able to do things, adding, 'There was…an equality there, that everybody had a turn so for me I think it was quite equal'. She continued:

> I think the breakdown of stereotypes, of barriers… I don't think there was a child in the class that we had a concern about them engaging. Their different personalities mean that they all engage at different levels of course, that's the same with any child, anywhere.

Molly was surprised that those pupils she did not expect to engage in the project fully, did so:

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> …some of our lively characters like Kifat, <u>rea</u>lly engaged. Kifat's probably at the top of the tree of being naughty but he was <u>straight</u> in [to signing]. […] Sabi surprised me the most, because…I thought she'd be really quite shy [with the special school students] but she was in my group with the drumming, and she was great.

Reflecting on the project with the SB school pupils and staff, Molly described her feelings about working with pupils with SLD, acknowledging, perhaps, some previous fear:

> [I feel] completely different. Really, seriously, completely different, because I've learnt and….it's <u>silly</u>, because you'd think this is something a child would learn but it's interesting that adults still need to learn it: there's nothing to be sc<u>ar</u>ed of.

Seeing the 'real passion' of SB school's staff for their pupils' education, she concluded,

> I think…maybe they and others need to perhaps spread that message out to society because I think a lot of us do think 'Oh…they're in a special school that'll just keep them…out of our way' which is awful really.

Special school teachers' engagement

Phase 1

SA school's field notes contained one coding reference for 'accountability'. In class, Jenny spoke simply, encouraging, praising, and providing constructive feedback for her pupils. When unhappy with pupils' behaviour, she spoke to them individually or addressed the class generally. Wherever possible she enabled individual pupils to express their views: 'This afternoon we're thinking about what we do for our Christmas performance. Will it be singing, dancing, or acting?' Allowing a few minutes for them to decide, she then asked them to indicate their preference on the classroom whiteboard. Two pupils then counted the votes. Later in Phase 1, Jenny asked me to teach a music lesson, which I did willingly, building upon the work she had done, although pupils had done little practical music-making

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over previous weeks. Although pupils had used instruments, they had not sequenced sounds together as 'music'.

Although Jenny's portraits of her pupils in her disability awareness talk included their interests and hobbies, some MA school pupils appeared disconcerted or even anxious, particularly as she had described two of the SA school project class pupils thus:

> **'X'** head butts and he kicks…we just need to be aware of the glass here, he does head butt the glass. If something changes on his timetable, that can lead him into crisis, and when I mean crisis, I mean like head butting, kicking, that kind of thing, where you might see us have to restrain him as it can be upsetting to watch even though it is to prevent X hurting himself or others.

Jenny's demeanour throughout was friendly and sincere, but also formal. At times she appeared slightly uncertain, pausing frequently to consult her notes. The classroom arrangement was a 'traditional' one, and Jenny maintained a static position at the front of the pupils, who were seated. Speaking about her pupils, she drew out some of the commonalities between the mainstream and special school pupils:

> 'Henry' does speak, but it's quite hard sometimes to understand exactly what he's saying and he will get a little bit frustrated and he'll just go "Ohh!"…he absolutely loves [football], so if you speak to him about [team name] . . .maybe that might be a good link for you (*this brings smiles to some boys' faces*).

> …we've got two lovely ladies who've got Down's syndrome…their faces are noticeably different to everybody else's. They are very loving, and they <u>will</u> wanna come and hug you, but if you just say, you can't hug them, because obviously we need to teach them…that it's not OK just to go up to somebody in the middle of the street and hug someone, it's for their safety really. They are <u>very</u> chatty girls and very sociable so I'm sure you'll get along great with them.

In SB school, Faye demonstrated care for the pupils and had high expectations of them. At one point, Dougie was playing, as he so often did, with his paper leaflet, trying to disengage from his work: 'GOWAY!' he shouted at Faye. "Pardon? asked Faye, in a sharply rising

tone. Raising her eyebrows in mock astonishment, she said quietly, 'Excuse me. Did I shout

at you?' Eventually he shook his head. 'Right, get a drum please……' Finally he fetched

one, to Faye's softly-spoken, 'Well done'. Clearly passionate about her pupils, in class she

was often theatrical, aiming to awaken them when they were sometimes lacking energy.

Constantly using gesture and comedy to amplify what she wanted the pupils to do, Faye

tailored activities to their abilities. She cajoled, reprimanded, and praised pupils as she

worked, directing the TAs' work too. She engaged willingly and constructively with the

research process throughout, sharing not only each week's lesson plan but any information

that she felt might contribute to the study and to my work with the pupils. Although lesson

objectives were discussed briefly as each music class began, the focus on music assessment

was considerably less intense than at MB academy. Faye acknowledged that music

assessment in special schools was problematic, saying 'One person's under<u>stan</u>ding and

interpretation of a 'level' can be very different from what mine would be'.

In class, Faye was assiduous in ensuring every pupil was included: 'I just wanna make sure

everyone has a go. Some people monopolise…you just need to check that everybody's got a

handle on things'. Her comments on performance and performing arts, so important to BS

school, reflected her acceptance of unknown outcomes and the necessity of time for the

development of pupils' skills in performance:

> No matter how much you've done, intensive work for a term, a huge amount of repetition is
> needed and even then there are no guarantees. In the context of performing arts, the concept of
> performance really does develop over the years here and lower down the school the children
> actually find it quite hard, with stage direction and presence.

In her 'disability awareness session', she told the mainstream school project class (notably using 'We' rather than 'You' without emphasising this):

> We are going to be a bit embarrassed to begin with and we are gonna be a bit shy but I hope we can get over that. Anything we decide to share, is fine; anything we decide not to share, we don't. That stays here with us'.

She not only acknowledged the possibility of discomfort in an understated way, but her use of the word 'us' was inclusive: the way she usually spoke. Several times, she drew similarities between the MB and SB school pupils:

> Our guys have got a football team. They watch Eastenders, they'll watch Coronation Street . . . they like Little Mix, they like whoever else that you're into, just the same. They're different – but they are the same.

Importantly, because of the nature of the project, Faye's passionate belief in the potential of performing arts was clear:

> …we believe in creativity and that's why we're doing music. . .through dance, drama and music … it's something that all of you can engage all of our kids in, in the same way. The idea is that you will learn from us and we will learn from you, OK?

Molly asked Faye what pupils (or she) should do if the SB pupils became too affectionate: 'Should you then say something else and what likely response would the students have?' Faye replied:

> Stop will make them stop, it will make them think 'Ouh! OK'. And you just say 'My space' and you take that backward step…it's a life lesson; your friend sitting beside you, you wouldn't think twice about it you'd go, 'Back off, you're in me face!' They need to know the social rules exactly the same.

An MB academy boy asked, 'Will they get violent?' The class was 'all ears':

There are times when our young people do not have the social awareness that all of you sitting here clearly have. You're sitting politely following the social rules: every time one of you wants to ask a question, you've raised your hand. For some of our young people life doesn't feel like that.

You will not be engaging in a situation that is unpleasant for you I can assure you. We are <u>really</u> good at knowing our young people, so we will <u>know</u> if they are having a bad day, for whatever reason. We will know the point at which we think, 'Right. Stop. Take them out of the room'.

Faye illustrated her talk with familiar scenarios, introducing the idea of 'learning difficulty' by speaking about the recent London Paralympics:

When I watch some of those swimmers, I find them quite hard to watch, it doesn't look like we look does it? Remember, I said: there's no rights and there's no wrongs. But a small proportion of those athletes have learning disabilities as well. They <u>don</u>'t learn like you and I do.

Talking with the MB academy pupils, Faye stressed the importance of keeping sentences short and language simple, and the reliance many pupils with SLD placed upon facial expression:

If I've got my back to them and I'm chuntering away it doesn't help…our young people use [facial expression] an awful lot….they'll be looking at your faces when they meet you for the first time, be scanning, be working out...friend? (*signs*) or not? (*signs*) Do I <u>like</u> this person? (*signs*) or not? (*signs*)

Faye's theatricality was often used to gain pupils' attention while making them smile. Hearing one boy from MB academy murmuring to a friend while she spoke to the class, she stood stock-still, assuming a horrified face: 'Whaaat…do you think you are doing……..?!' Every back was instantly straightened, every face alert. She winked at the rest of the class, saying conspiratorially, 'Even if they're not really listening to the language, my body language tells them!' In this way, she illustrated that body language was equally important to everyone's communication, not just to that of people with disabilities.

Late in Phase 1, Faye introduced the project to her own class, bubbling over with enthusiasm. With the pupils seated in a semicircle in front of her, she spoke excitedly:

> I've got so much to tell you! Have you got good listening going on? Yesterday I got in my car and I went to a different school. I went to talk to their very special music teachers, and they said, 'Oooh, we think we like [SB school] and we would like to <u>work</u> with them…we'd like to do something special. <u>Would</u> some children from there like to come to our school and do some work?' (Pupils: Yeah!) (*conspiratorially*) I said 'I bet they would, yeah'. (*more loudly*) <u>Who</u> do I think is so amazing at music? Do you know who I came up with?

Phase 2 and beyond

In the first few weeks of the project sessions Lizzie suggested how Jenny could contribute musically to them, but Jenny appeared cautious, even reluctant:

[first project session]
> **Lizzie**: Do you wanna lead the listening session on that?
> **Jenny**: (*quietly, cautiously*) I can do.

[third project session]
> **Lizzie**: [some pupils] could work in the breakout space – will your [SA school] students cope with that? (*Jenny nods*) Do you want to work with the percussion group Jenny?
> **Jenny**: (*uncertainly*) I'll have a go.

Jenny was often observed being relatively inactive in project sessions, as field notes from consecutive sessions indicate:

> - Jenny does not seem to be contributing much to the lesson by way of supporting Lizzie, or Lizzie, her; there is little/no mutual support.
>
> - Jenny is sitting down for a full twenty minutes while Lizzie rehearses with the class. She is attentive, watchful, seemingly approving – but inactive.

Her comments, sometimes startlingly, reflected her participation in project sessions; she was, after all, one of Project A's two lead teachers:

> …there was quite a bit of negativity within the [percussion] group...my students weren't really aware of it but just as an outsider, looking in, I feel they could have maybe helped a little bit more, or engaged with them.

After seeing the final performances, Jenny, although acknowledging the helpfulness of several MA school pupils, felt that the MB academy pupils' behaviour towards their special school peers was more pro-social:

> They really seemed to look after those children…I don't know whether we've had that relationship with the students that ours have been working with.

When some MA school pupils told her they 'could not perform' because their drummer was absent, Jenny told Lizzie,

> I've actually had to have words with your group because they were saying 'we haven't got a drummer so we can't do it' And I said that's not the attitude. I don't see why I should have to step in when they've been to every rehearsal.

Clearly annoyed, Jenny added. 'I think it was just a get-out clause'. She had seen her pupils wanting to engage with the mainstream pupils who 'were just having none of it'. She acknowledged their perspectives:

> …it's not cool to be walking around with a special needs kid next to you, not cool to be talking to a special needs kid who talks to his hands…I think there was a lot of that in the group.

She felt, as Lizzie did, that a smaller integrated class would have fostered more interaction. Moreover, she thought that Project A had lacked solid preparation because opportunities for ice-breaking and team-building activities had been missed.

Three months after the project, Jenny appeared to reflect Lizzie's assessment concerns:

> I would have liked to have spent more time with the MA school students before we went over just so I could get an idea of where they were in terms of levels.

Instead of focusing upon her pupils, she appeared to be concerned about the MA school pupils' musical progress. As this appeared to mirror Lizzie's view, I asked Jenny to say more:

> I just mean in terms of their levels, like say if they're a Level 4 when they started and their target was to be a Level 7, they might not have met that.

She was however, pleased with the increased confidence and musical progress each of her own pupils had made, adding, 'the confidence of some of my pupils helped with some of the ones at MA school'. Lizzie had mentioned the latter's 'low self-esteem' to her, and so Jenny had tried to boost this. Lizzie had done more teaching, she said, 'because I'm not a music specialist':

> …if me and Lizzie had had a little more time to go through exactly what was required for my part of [*sic*] when we were coming over, I think that might have made me feel a bit more comfortable with what we were doing when we got there.

Despite mainstream school teaching experience, she felt unsure how to engage with the percussion group:

> …it was kind of hard to judge how to be with them. I wanted to be like, 'Right! This is what we're doing on the drums duhduhduh but with that group I got this real vibe (*said with feeling*) of…. 'this isn't how we do things here'.

More positively, Jenny felt 'a lot more comfortable with delivering music lessons, just by watching you doing things with the pupils, that I picked up'.

In Project B, each week Faye asked one pupil to lead the group in a short physical warm-up before they began work, having demonstrated some simple ideas to them in their first session together. At the end of this first session, one of her pupils described their first morning's work to the whole group: 'We're basically learning to trust each other.' Faye added, 'Our group had to get over quite a lot of embarrassment, as you can't move without some element of touch or an element of trust.'

As the project sessions progressed, Faye reminded everyone, in language that all pupils could understand, that another visit to SB school and a rehearsal at MB academy remained before the final performances: 'We go into performance mode then, which is quite different. Bit of waiting around [*sic*]. Bit of thinking time, bit of people going, "That was wrong, let's try again."' Pupils felt reasonably confident about their forthcoming performance because both she and Molly had instilled a sense of performance, excitement, occasion and celebration in all taking part.

TAs can vary considerably in their expertise and commitment in dealing with pupils with complex needs. TA provision was patchy in SB school in Phase 1, with little consistency from week to week, but constant in Phase 2. Faye knew that on project days, there would be no time for a formal lunch break for the TAs and so she carefully chose who participated in the project. TAs Glenys, Aneeta and John were chosen not only because they wanted to take part, but also because Faye knew she could rely on them.

Time constraints meant that after the performances, Project A's and B's participants could not mingle afterwards. However, Faye spoke to several SA school pupils, signing as she did

so: 'It was really good, well done!', 'You are a beautiful singer.', 'I could see you loved it, didn't you?' Delighted at her words, their faces lit up. Although Faye saw herself 'more than anything else as a facilitator' in addition to being a teacher responsible for her pupils' academic progress, she felt the TAs played as big a part in the project as she had done, because of their detailed knowledge of the pupils:

> They're the core that makes sure it's all held together. It's all about relationships isn't it? Those that you build with the young people you don't know and the relationships they build with our pupils.

She felt integrative projects in mainstream schools gave 'shy young people who actually struggled to talk to some of their peers in their mainstream settings,' and those 'for whom an academic pathway does not come easily' a chance to develop other relationships, saying: 'Actually, this isn't about academic success. This is about a huge social step. Often, these are the children who make the biggest strides.'

Lastly, although Faye had long worked within the constraints of an accountability-focused educational system, she remarked, 'Now, if something comes as an offer that is better than what is on the bread and butter curriculum, we will say, 'Forget that. This is what we're doing.'

Lead teachers' engagement with partner school staff and pupils

The way in which lead teacher worked with their partner school's lead teacher and staff is now explored, again drawing on observational and interview data. Early in both projects,

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both special school teachers sought to reassure the mainstream school pupils about working

with pupils with disabilities:

> **Jenn**y: if you're not comfortable with who you are working with, come and tell one of us…so, if you're feeling scared, it'll be OK. You're probably not gonna know entirely what you feel like until that day, until you meet them.

> **Faye**: If you don't feel comfortable, feel free to tell me and I'll change the situation, OK?

Although Jenny was consistently calm and quietly reassuring in MA school's project

sessions, Faye's reassurance was publicly reiterated for the MB academy pupils, and came

with an expectation of responsibility:

> It takes a lot of guts to acknowledge that something is quite difficult. You're gonna be out of your comfort zone I have absolutely no doubt.

> I suspect the majority of you would <u>not</u> have engaged with people like our young people in the way that you're going to…you've gotta learn for yourselves and you've gotta support the learning of our young people, because they <u>will</u> ask for help at some point.

For the duration of Project B, Faye and Molly quickly agreed to lay aside one school 'norm',

and told MB academy's pupils when Faye first visited them:

> …my second name is never used [in school], and when we work with you. . . you can call me and my staff by our first names…our young people won't be able to cope with that if we change. …in [our] classes, there might be Molly with <u>us</u>, there'll be me, and at least three TAs.

The pupils looked surprised and then pleased at this novel difference. Although Jenny

suggested the same idea at MA school, its pupils seemed more reluctant to address Lizzie in

this way.

Molly and Faye worked together harmoniously, each learning from the other as their project

progressed. Faye's approach with the pupils was simple and direct. Broaching the subject of

difficult behaviour among her SB school pupils, she asked, 'Has anybody ever been grumpy in this class?' Some nodded, and she thanked them for their honesty. 'It gets dealt with. It gets controlled, yeah? It's exactly the same with us'. She added further weight to her comment insisting upon on respect for all (described on p.148-9):

> Now. The most important point I've made so far. We've got a right in this room to express questions, concerns, fears (*pause*). None of us have a right to insult anybody, whether you've got a learning disability or not. They're human rights.

After a few seconds, as if to let this important message be absorbed, Molly chipped in, lightening the atmosphere: 'When I've been to [SB school] there's a lot of laughter and we will have a lot of good fun with it. We'll all work together.' Faye responded:

> There'll be me, three TAs coming over every week […] I'll have to tell 'em to put smart jeans on, 'cause we haven't got a very serious dress code at [SB school], lots of our staff sit on the floor, and do all sorts. You will always be with people, with staff, OK, never fear.'

Molly continued by telling the class that she had never worked in a special school, adding,

> They're young people the same age as you, so we just want them to have a good time, we want you to have a good time and we all wanna learn together. But you might think…what if somebody speaks to you and they've got a different way of speaking and you don't understand them - that might be something that you're thinkin' about.

Each teacher appreciated the other's capabilities and the effort each put in to the project. Molly, reflecting on the project three months after it ended, commented on Faye's proactive stance, especially near the beginning of the project:

> She came into it right from the start with such enthusiasm, so many ideas, and such a matter of fact approach to the whole thing, which for me right at the beginning I was quite nervous about, having not…ever worked with children from a special school before.

She held Faye's preparation sessions to be vital in engaging pupils at this stage:

> The visit to the pantomime was meant to be 'Aaaahh…look what these children are able to do', but actually it was absolutely amazing; it made them realise that actually these children are able to do very similar things with much less inhibition.

Faye in her turn, was equally positive about Molly:

> She's a teacher through…and through..and through. She could walk in here [SB school] I suspect, and be part of our team tomorrow.

Halfway through Phase 2, one project session scheduled to take place at SB school might have been missed but for the willingness of pupils and staff from both schools. On that day, MB academy had been closed for emergency maintenance, and Molly gave her pupils the choice of attending the session or taking the day off. All but one chose to come to the project session at SB school to both lead teachers' surprise and delight. Faye introduced the session, saying solemnly, 'You really didn't have to do this. I am so very impressed.' It was not only the pupils who showed such engagement, for their positive choice meant that it was necessary for both Molly and Faye to make six mile round journeys to bring MB academy's pupils in two minibuses to SB school and two hours later, take them back. This they did cheerfully and willingly.

Although the foregoing section has focused more upon Project B, this focus reflects its three hours of preparation (not taking account of the necessary planning) set alongside the twenty minutes spent on this in Project A. It is likely that Project B's careful preparatory work made a significant difference to its outcomes. It would therefore be unwise to diminish it.

PUPIL INTERACTION

The interaction between mainstream and special school pupils formed the focus of the second research question. Although I aimed to obtain ten minutes of continuous video of the interaction between special school key pupils with their mainstream peers, I found one fixed camera yielded interrupted recordings due to participants' constant movement. The later addition of a second, handheld camera provided better quality data. Upon collating and evaluating Project A's video files (video file evaluations may be found in Appendix 4.2), two continuous recordings of 10 minutes' duration were obtained for Andrew, four discontinuous ten-minute recordings for Henry, and two, again discontinuous, for Nazia. In Project B, the movement of people within the classroom and key pupil absence again prevented me obtaining enough good quality video recordings of pupils' interactions. Evaluation of these recordings revealed one continuous ten minute recording (Haruna). Five discontinuous recordings of 10 minutes were obtained for all three special school key pupils, plus several shorter files. Having explored, as far I could, several different ways of making fixed-length video recordings of the pupils' interactions, I realised that the structured observation I was attempting to achieve was not workable in either project classroom. I reluctantly made the decision to abandon the exploration and measurement of their interaction in this way. Because there were insufficient data, it was not possible to draw definitive conclusions concerning the development of these special school pupils' interactions with their mainstream peers. However, it was still possible to ascertain something of the nature of their interactions, as between them, the two cameras recorded both general classroom activity and individual pupils and teachers as they worked together.

Video recordings of classroom activity and my own field notes revealed more about pupils'
interactions. Broadly, in Project A, mainstream and special school pupil interactions were
limited in the singing and percussion groups. Jenny commented upon the lack of interaction
in the latter: '…there was not much interaction with [key pupil] Nazia. At the very
beginning I saw a little bit of advice given but after that I just saw her longing to be part of
the action.' Field notes concerning the singing group read as follows: 'One pupil seems to be
exerting a negative influence on this group. She has a scarf wrapped around her mouth. She
is frowning and looking glum; her body language indicates boredom. Lizzie noticed this too
and remarked on it to me after the pupils left the classroom.'

In the keyboard group, however, mainstream and special school pupils worked in pairs,
which facilitated communication and peer tutoring with the MA school pupils acting as
tutors. Sometimes, though, decisions taken by Lizzie or Jenny limited mainstream-special
school pupil interaction:

> **Focus group pupil**: I enjoyed that bit [working with the SA school pupils] but in the rap group
> they took (*the only*) two of them away so we couldn't really like…involve them.

Occasionally, the physical positions staff unconsciously assumed also limited these
interactions:

> Jenny is standing right between Henry and Piran effectively blocking any exchange between
> them; she is holding the booklet at waist level (their head level); they can barely see each other,
> let alone talk [*from field notes*).

In Project B, TA Glenys sometimes interposed herself between Mattie and Raisa in the
percussion group, also unintentionally limiting their interaction. Molly, after noticing this,

asked Glenys if she would mind changing places to enable Mattie and Raisa to work together more easily. Glenys immediately did so.

In Project A, the girls' focus group found some of SA school's pupils hard to talk to. Several, though, warmed to Janie, who was very outgoing:

> **Pupil 1**: I tried to talk to them…but shyness got in the way.
>
> **Pupil 2**: We used to say hello to [Janie], she was like…confident to talk to, outgoing.
>
> **Pupil 3**: Janie's memory is kind of imprinted on everyone. She was like…really jolly and happy.

In Project B, MB academy's pupils' apparently greater willingness and ability to form both musical and social relationships with some of SB school's pupils (described in the vignettes on pp.155-6) may have been at least partly due to Faye's preparatory work with them. Their visit to the pantomime sparked great enthusiasm. The day after, at Molly's instigation, the MB academy pupils wrote to thank Faye and the SB school pupils, expressing enjoyment and appreciation of costumes, songs and sets. The finale, featuring the dance 'hit' *Gangnam Style*, was a big 'hit' with everyone.[37] The following comments, from four pupils, showed surprise, appreciation and anticipation:

> I thought it was really good when the students did not give up even after they forgot their lines.
> [The play] was 101 times better than I expected it to be.
> We were shocked to see that [SB] school could act and would love to see more.
> The school was amazing and so were the children.

NVivo10 queries were useful in obtaining the pupils' views about their interaction. MB academy's key pupils were positive:

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[37] A Korean pop 'hit' by the South Korean musician Psy, which topped the charts in over 30 countries in 2012.

Faiza: I liked working with Abu, he was like…interesting. At first I didn't understand what to do but then later on I just like, I could help him and it was better.

Kabir: We all worked as a group and helped each other perform to the best we could be.

Kifat: I felt like…eager because [Makaton]'s a language but you don't talk, you communicate in another way.

Some of the views of the MA school key pupils were reflective, others thought provoking. One reflected the idea of mainstream pupils as tutors, while the other portrayed them as co-learners. Both comments, however, revealed an assumption:

Gemma: I remember helping Andrew on the keyboard. He was very good and he learnt very fast…all you've got to do is just listen to them when they speak and just...teach them what to do.

Sabir: We gained more confidence through learning with disabled people because they're like…not confident.

Where peer tutoring occurred, several Project A pupils reflected the idea of mainstream pupils as tutors. A number of Project B's pupils saw themselves as learning from, as well as teaching, their special school peers:
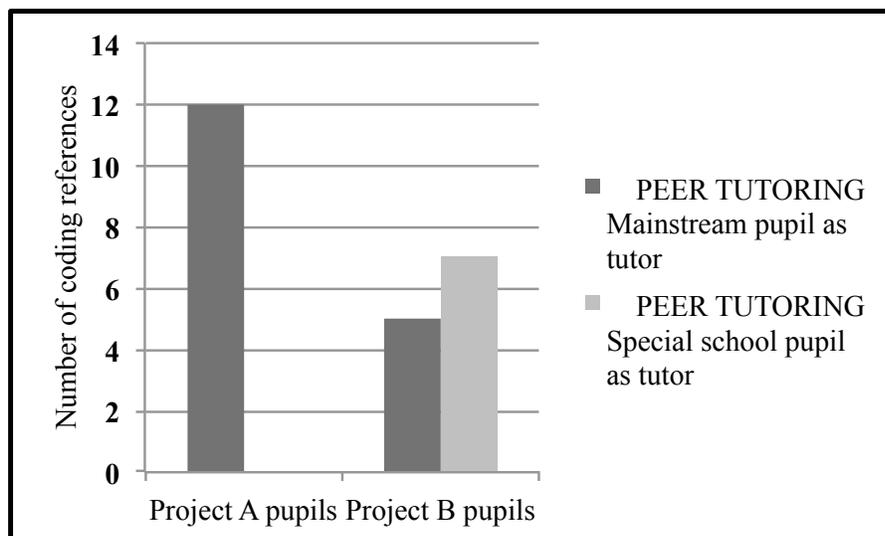
Figure 5: Peer tutoring in the projects

Many questionnaire responses from MB academy's pupils indicated their enjoyment of learning sign language from the pupils at SB school. Kifat wrote: 'Haruna was excellent, she taught us many sign languages [*sic*] and the teacher praised her for her effort.' There were some similarities, however. Both projects' mainstream school pupils talked about the need for confidence when working with their special school peers, and their own increased confidence through doing this:

> **MA school, male focus group pupil 1**: We gained more confidence through learning with disabled people…we had to be over our confidence to make them feel better, so we did that.
>
> **MA school, male focus group pupil 2**: We had to basically raise our game for other people to have confidence in themselves.
>
> **MA school key pupil Gemma**: You don't really need to be 'that' confident because they're doin' it too – it's not like you're performing for them.
>
> **MB academy, female focus group pupil 1:** At first I was scared but now I feel confident with that.
>
> **MB academy pupil**: I got more confident 'cause I learned sign language and I learned to cope with their behaviour.
>
> **MB academy key pupil Kabir**: …you need to show confidence that you know what you are doing and then you become confident when you are playing and helping as well.

All project outcomes, whether negative or positive, potentially enhanced or constrained their future feasibility, the subject of the remaining research questions.

PROJECT IMPLEMENTATION

The third research question specifically concerned the feasibility of project implementation. An initial impression of the factors affecting each project's feasibility as perceived by teachers and pupils is provided by Table 15 overleaf. It used data collected during Phase 2 from teacher and pupil interviews, focus groups and questionnaires.

	Constraining factors	Enhancing factors
Project A feasibility	352	358
Project B feasibility	95	657

Table 15: Feasibility factors, both projects

Table 15 resulted from each project being cross-tabulated with two sets of nodes, one entitled, 'Feasibility Constraints' and the second, 'Feasibility Enhancers'. The individual nodes making up these sets are listed in Appendix 8. Whilst the above table provides only a broad outline, Project A's constraining and enhancing factors appear balanced, while Project B's enhancing factors are almost seven times greater than its constraints.

There were some commonalities across the projects. All lead teachers agreed that the projects' musical outcomes were limited, and viewed music's role positively in the general school curriculum because of its accessibility and practical, participatory and social nature. Their responses to the projects, and music's role within them, are now summarised:

Faye:	'...the arts is a really positive way forward, it's something that all of you [mainstream school pupils] can engage all of our [special school] kids in, in the same way.'
Jenny:	'...there's no right or wrong with music so it gives [my pupils] the idea that they are doing something good so then that gives them positivity […] and they can share ideas.'
Lizzie:	'I think it would work well for a PHSE project […] Whereas the educational value for the special school children may well be musical, for the secondary students the educational value would be a personal and social one.'
Molly:	'...if a school had the opportunity to take this project and refused it because they didn't think it would fit into their curriculum, I would say. "Well your view is too narrow then of what makes this broad and balanced curriculum that we hear so much about these days.'

Table 16: Lead teachers' summarised responses to their projects

Phase 1's field notes and planning meeting transcripts show both mainstream schools receiving significantly more coding references concerning accountability than their special school partners. Interestingly, in both projects, the number of accountability references decreased during Phase 2:

	Number of coding references at 'accountability'	
	Project A	Project B
Phase 1	41	42
Phase 2	24	3

Table 17: Decrease of accountability coding references during Phase 2, both projects

The near-absence of 'accountability' references in Phase 2 of Project B indicates Molly's willingness to depart from the normal curriculum and its demands for assessment. Both mainstream teachers, arguably more subject to these pressures than their special school colleagues, each implemented their project in their own way. Special school teachers, too, were not immune from other influences, as we now see.

Project implementation: teachers' views

In Project A's first session of Phase 2, one boy with severe autism became over-stimulated and went into crisis. He had been included at the specific request of SA school's head teacher, despite Jenny having clearly expressed misgivings to him. He had to be restrained and escorted back to SA school: unsettling for all present and an unfortunate episode at any

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point in the project, but particularly so on the special and mainstream pupils' first meeting. He was taken off the project as it was unsuitable for him. In her introductory talk to the MA school pupils Jenny had referred to his head-butting, kicking and aggression (see p.173): descriptions that might cause some concern to a typically-developing 14-year old. These visible and verbal sources of discomfiture were avoidable.

Time pressures were ever-present in both projects. Project A's sessions were 50 minutes in length, so that if pupils were late (as happened with Jenny's talk), valuable time was lost. The scheduling of her talk, on the last day of term, was perhaps unfortunate. Moreover, either Jenny or Lizzie were unable to attend two different sessions because of booked courses or illness, compromising the continuity of teaching. Jenny was dependent on a TA trained in restraint procedures remaining at SA school with the pupil who was taken off the project; as a result, only untrained TAs could accompany Jenny to MA school. This meant that different TAs attended each Project A session. Their individual input with pupils varied from minimal support bordering on passivity, to the provision of appropriate, encouraging challenge. TAs generally worked with only one special school pupil at a time, often remaining seated with them for much of the lesson.

I asked Lizzie and Jenny if they saw a place for integrative music or performing arts-based projects as part of the secondary mainstream music curriculum. Jenny was already exploring further avenues for this:

> I've actually spoken to the drama teacher that works where I used to work, hoping to make some
> links there. We could possibly do some music over there, just for a different feel of school and
> environment.

Jenny, newly in charge of the Key Stage 3 curriculum at SA school, told me that in the future, if she were to want something to happen, 'It happens'. Lizzie's response was less positive:

> I don't think it works as part of the curriculum. I don't. Dealing with students that are within three levels of difference, National Curriculum-wise, in a group of 25 is one thing, but then dealing with students that are eight or nine levels apart and have very diverse needs, is another…

Lizzie was concerned about the lack of musical expertise in the staff who worked in Project A with her: '…there were lots of staff, but they weren't music specialists and that was the key problem.' She said she would not do such a project again, appearing to separate wider educational objectives from subject-centred ones.

> …it had a detrimental effect on the progress of the students…I think they need that level of [specialist] input…I do think it's got educational value but not for musical skills.

As in Project A, lack of time was a major constraint to Project B's planning and practice.

> **Molly**: If you are actually gonna be able to do something well, to have that time to plan it, so that you can look at it before it starts, and share it with other people so that they can all have a look at it and say 'Well I can see a potential problem there.' The problem we often have is you have to end up flying by the seat of your pants because there wasn't time to do that.

The number of project sessions was limited because the project took place during the shortest term of the school year; moreover, bad weather put, as Faye said, 'even more pressure on us to get to that end point.'

Although Molly saw Ofsted's criteria for music and what she viewed as a good music education as compatible, the demands of accountability remained:

> My struggle is not so much actually with Ofsted as with the school. Far too much time is spent with children writing unnecessary things, to meet other [school] objectives which might be perfectly laudable and marvellous, but actually don't move the child's music education forward one jot.

Faye concurred:

> We've undertaken this project at such a crossroads in education…we're getting all those messages from the government that say…(*quiet half laugh*) "Let's go back forty years, this is how it will be delivered, this is what you will do". The pressure on mainstream settings is phenomenal, which makes that willingness just fabulous what we did.

Three months post-project, I asked Molly and Faye individually if they saw a similar project happening again:

> **Faye**: Once every two years; it might not be next year, it might be the year after – but I need to do something about regaining a relationship with [MB academy], that's partly been about my commitment here [as assistant head teacher] and I suspect Molly has had a very busy term.
>
> **Molly**: …it would be a shame not to have a legacy from this. Whether we'll do a project together I don't know I certainly wouldn't say no to it, even if we didn't do it next year we may be able to do it the year after.

There was a frequently expressed congruence in their thinking in terms of the practicality and educational value of the projects:

> **Faye**: I would cite on so many levels, on social, moral spiritual – huge area, if [schools] needed that basis that came from an Ofsted component. It's not about '<u>those</u> outcomes for <u>that</u> period of time that you can mark <u>that</u> off in <u>that</u> subject'.
>
> **Molly**: …to me, the benefits far outweigh any possible disadvantages; it was enormously beneficial. . . the music curriculum is pretty nebulous isn't it (*chuckles*) […] anything can fit the Music National Curriculum if you're creative enough with it.

Faye, with considerable experience of integrative projects, highlighted the importance of not seeking the same outcomes for the two pupil groups: 'We always work that it's a different set of aims and objectives for both establishments…if you go into something like this with the wrong aims and objectives, you're going to fail.' Set against the congruence of Project B's schools' ethos was the limited freedom in mainstream schools to undertake such projects:

> There was willingness by <u>both</u> heads…to open the doors and welcome us in both directions.…it's easier in special, for me to go 'I want to do this, this excites me, I love this…so I'm doing it.' It's harder in a mainstream setting to say 'I'm gonna take a whole term out here….there actually isn't gonna be much progress that you can mark off in an academic sense, but trust me, 'cause I think the social side of this will go 'whoosh'! Not every head will buy into that.

Logistical factors such as pupils' transport between schools required extra time, adding to the pressures upon staff:

> **Faye**: …we have to look at the wider picture. What is the actual benefit? It makes me sad that often we're not able to make those choices, because <u>e</u>verybody's so time-pressured to get so many things done.

TAs and supplementary staff from both schools in Project B willingly contributed their skills. The two NQTs from MB academy, 'just threw themselves into it!' said Molly. Glenys, a TA without any musical background but considerable special education experience, never hesitated to play a full part in helping pupils from both schools to work together musically.

In her last interview, Faye was clear that mere co-location was insufficient to bring such projects about. It was nevertheless important: 'If that building there (*pointing to the school co-located with SB school*) belonged to MB academy, there would just be <u>such</u> a way in'. However, she was very clear in stating that willingness, energy, and drive were perhaps more important than anything else to the success of similar projects:

> I could categorically state this: school relationships are completely dependent upon the characters within them having the willingness to want a project to continue even when it's that close as being attached with bricks and mortar. If that willpower and that urgency is not there it will not happen.

Her seniority, and the trust of her outward-looking head teacher were further important factors in Project B's implementation:

There is no point in committing, going 'Yeah, yeah, we'll do that, yep, no, that'll be no problem,' when you haven't actually got the seniority to know that is definitely the case. Both Molly and I were trusted, I feel, to do this. [...] so long as [an individual] can justify something, on an academic and on a social basis, [my head teacher] will agree to things.

Project implementation: pupils' views

Before the project, MA school key pupil Jo expressed diffidence about performing in front of people other than close friends and family: 'My confidence goes down in music…other subjects I have a bit more confidence in.' On a personal/social level, Jo expressed concern after Jenny's comment in her Phase 1 talk that some pupils with Down's syndrome were very 'loving': 'What if someone goes to hug you? Like, I'm really shy I won't wanna ask 'em to stop but I don't like it when strangers hug me'.

Pupils' feelings about their respective projects were likely to affect the latter's future feasibility, and for this reason mainstream pupils' questionnaire responses revealing these are now presented. One question required pupils to think of three words they associated with disability or learning difficulty. In Project A, MA school pupils' responses showed a lessening of negative associations and an increase in pupils' positive perceptions of disability/special needs between Phases 1 and 2. Positive associations chosen by pupils were 'kind', 'caring', 'happy'; neutral words: 'different', 'just the same'; negative words: 'sad', 'sorry for them', 'unadvantaged'. Not every pupil chose three words as requested.

	Negative	Neutral	Positive	non-response	
Phase 1	20	28	2	7	$n = 19$
Phase 2	7	27	10	16	$n = 20$

Table 18: MA school pupils' associations with disability / special needs

In Project A's Phase 1 questionnaire, two MA school pupils said they were not looking forward to the project, and four were reluctant to perform musically. Six pupils expressed a keenness to learn 'new things' and 13 felt that they would learn more about disabilities, three felt they would not learn a lot from the project. Seven pupils responded to the question, 'What do you think might be difficult in the project for you?' by saying that communication with the special school pupils might be difficult; six were concerned about how they would work with them. The question, 'What do you think might be difficult in the project for your partner school students?' received no responses. One pupil mentioned the word 'fun'.

After the project, in Phase 2, nine pupils agreed or strongly agreed that they enjoyed working with the pupils from SA school; seven said the project was 'OK'. Several enjoyed the project but strongly disliked the musical topic. Two disliked the project, and seven said they learnt nothing from it. However, 13 pupils said they learnt, variously: sign language, to 'treat people the same no matter what they look like', 'understanding', 'social skills' and 'patience'. Particularly disliked by just over two-thirds of the class was the performance aspect of Project A. Somewhat contradictorily, 12 pupils said they enjoyed working with the SA school pupils, and nine 'liked performing'. Nine pupils agreed or strongly agreed they wanted to work with special school pupils again; five disagreed.

Phase 1's (mixed) focus group provided limited data, with the pupils being distracted by the noisy comings and goings of others in the breakout space where the discussion was conducted. Separate male and female focus groups in Phase 2 were easier to facilitate and provided more useful information. The girls' focus group complained about being 'forced to

sing', and 'made to perform', one saying 'I did wanna play the piano, but no one let me.'

They enjoyed being in friendship groups to work, but felt they had no chance to choose their

instrument, often referring to Lizzie (perhaps Jenny, too) as 'they' or 'she':

> **Pupil 1**: It was like…quite different to what they told us.
>
> **Pupil 3**: We got forced to do something we didn't wanna do and she didn't explain everything properly…all she said was hip hop and we're gonna be seeing SA school – a few weeks later she said we had to go to concerts and then we only got a week to sort that out.

A key pupil echoed this:

> **Gemma**: We were all <u>put</u> in one [group], it was not like…either rhythm or singing or keyboard or drums. It'd be good if you could pick which one you wanted to do.

MA school pupils preferred the idea of performing in class to performance before an

audience of pupils from other schools. However, they enjoyed working with and meeting the

pupils from SA school, some expressing the following wish: 'I would like to see SA school

as well. We didn't even get to see that'.

The boys' focus group revealed similar concerns:

> **Pupil 1**: The one bad thing is we didn't get to choose what we wanted to do within the topic.
> **Pupil 2**: No - as in, we were just put in the piano list…
> **Pupil 3**: She wouldn't let us go into our group which we're actually good at.

Key pupil Sabir echoed the dislike of performing, particularly in the school concert: 'When

it was at night some students got really scared about doing it', and of hip hop: 'We needed

some music style that we would have felt really into'. Jo added, 'I hate the music that we

were doing'. Although Gemma felt she had not 'really learned about music', she learned the following:

> I'll think twice before I say something now, and slow down when I'm talking to [an SA school pupil]. I wouldn't say 'Oh you did that wrong', I'd go, 'Do you wanna try that again?'

In the 'Diamond 9' ranking activity, the girls' focus group and key pupils felt they learned most about 'disability and learning difficulty'. 'Understanding others' and 'working together' were also placed in high positions. The boys' focus group placed 'gaining confidence', 'understanding others' and 'working together' highest.

Film elicitation was less successful in eliciting the views of SA school's key pupils than I had hoped, although my expectations of this method were somewhat tentative, having found no examples of research concerning the use of this technique for young people in this group. The feelings and opinions of pupils who neither communicated verbally nor used signing were particularly difficult to ascertain. Andrew watched the film with interest, saying he enjoyed the dancing, keyboard playing and signing. Henry also appeared to enjoy watching the film, pointing and smiling at points where he or his friend appeared on-screen. He used his i-pad to help him answer questions; ordinarily it was difficult to decipher what he was saying. Through this, he told me that he felt 'excited' playing keyboard, and 'happy' playing drums. Asked if he would like to do another project, he beamed, nodded, and said 'Yes'.

In Project B, classroom questionnaires conducted in Phase 1 and then Phase 2 indicated some lessening of the MB academy pupils' negative associations with disability/special needs. After the project, these appeared nearer neutral. As before, pupils wrote down three

words they associated with disability or learning difficulty. Positive words chosen included, 'special', 'talented', 'unique'; neutral words: 'different', 'behaviour', 'care'; negative words: 'aggressive', 'depressed', 'difficult', 'sad'. Not every pupil responded with three choices.

	Negative	Neutral	Positive	non-response	
Phase 1	31	20	11	7	$n = 23$
Phase 2	24	29	8	8	$n = 23$

Table 19: MB academy pupils' associations with disability / special needs

Before the project, five pupils had expressed nervousness, six, excitement, while ten looked forward to meeting and working with new people. Many looked forward to learning sign language and working alongside children with different abilities, some indicating that their perceptions might be changed:

> I think we will learn that people with disabilities aren't always how you may think they are.
> I would learn that people with disabilities could do things like normal people.
> I would learn…that they're human as well but they're just a little different.

Just over half of the pupils were concerned about communication, three believing that sign language was difficult to understand. Eight felt their special school peers might find communication difficult. Asked what special school pupils might find difficult about the project, three showed considerable empathy: 'going to a different building', 'it might be difficult because it is there [*sic*] first time', 'trying to adapt to our ways and body language'.

In Phase 2, 22 out of 23 MB academy pupils strongly agreed or agreed that they enjoyed the project. Eight pupils found the project 'fun, good experience', six enjoyed learning or

experiencing 'something new'. Almost two-thirds of the pupils (14 out of 23) found no difficulties with the project. Of those that did, five cited communication difficulties, and four, a dislike or discomfort concerning performing. However, seven enjoyed watching the project performances, five, the group work, and four enjoyed making friends with the special school pupils and visiting other schools. Three said their perceptions had changed toward people who had learning difficulties in that they felt 'more confident', 'less tense', or 'happy working with them.' Every pupil agreed or strongly agreed that they would like to work on a similar music project again.

The girls' focus group commented that they had learnt sign language, and 'how to work together and cooperate.' Raisa realised that some of the SB school pupils needed time to settle:

> I think [Mattie] was a bit upset 'cause he kept putting his head down but after a few weeks he got used to everyone, then he started like, playing the drums and…clapping and that.

Asked what they would tell a group of pupils their age about working with pupils with special needs, Sabi said,

> They're gonna have to have patience and work well with them and like…don't push them into doing things that they don't wanna do.

The boys' focus group echoed this:

> Tell them…all the difficulties that you found in the project…what they could do to prevent [special school pupils] acting in a way that when they get frustrated you don't force them into anything.

Several pupils wished the project had been longer, allowing more time to get to know SB school's pupils, to their mutual advantage:

> …we had only had them for an hour and like, if we had them for like a whole day then it would have been better cause we'd have got to know them more and they would have been more comfortable with us.

One boy welcomed being given responsibility:

> It was really good, 'cause we had more responsibilities working towards the special needs children, from the…the teachers like Faye.

Having thought beforehand that '…there'd be loads of writing involved but there wasn't cause we did loads of practical work', Tali found the project to be better than he expected. Hami expected special school pupils not to be able to listen or pay attention, but as Tali said:

> …the special needs children were good with the listening and they helped us with the work that we needed to do[…] my first views about them would be like…they'd be unable to do the work that we are doing, but then when we worked with them I got to know that they actually could do the stuff that we could do.

MB academy's key pupils were especially impressed with the pantomime. In Faye's movement group, Kifat enjoyed the short discussions the group had before starting work each week; it helped them learn 'how to understand [the SB school] pupils and how we should behave towards them.' Others learned to understand the emotions of others through body language. Most often expressed was pupils' increased confidence in meeting, working with, and understanding pupils with learning difficulties and disabilities:

> …the first time we were meeting I was kind of scared but after meeting them…I gained confidence, like, it was OK, and it worked really well, knowing the people and how they feel.

> …at first I didn't; really understand what to do but then later on I could help [Abu] and it was better.

Faiza remarked that she was 'not good at music', adding, 'I find it hard but then I could do that project 'cause you find anything you can do and then just use it.' Kifat agreed, saying that music was 'practical' and that he had learned to allow extra time for pupils to respond:

> You don't have to be good at music to work with the [SB school] students you just need to communicate with them, understand their feelings and know the timing…know how to talk to them and when to talk to them.

In MB academy's Diamond 9 activity, 'performance enjoyment', 'meeting challenges', and 'gaining confidence' were ranked in positions 1-3 by all key pupils and both focus groups. Molly asked pupils to complete evaluations a few weeks later. Every pupil expressed enjoyment. To her question, 'Now that the project is over, what would you like to do next in music lessons?' 12 pupils replied that they wanted to do another similar project, either with pupils from SB or another special school, and five, to learn more sign language. Others said they had learned how to listen better, to be more patient, and to express their feelings through body language and facial expression. Musical learning was mentioned by six pupils.

During the project, the special school pupils' body language and facial expressions often revealed what they enjoyed, bringing to mind the notion of ongoing assent of their willingness to participate. Abu was most engaged in whole-group singing and signing, while Haruna clearly relished playing with typically developing peers, as did Mattie. The practical music making markedly increased his engagement in, and enjoyment of, the project.

INCLUSIVE MUSIC EDUCATION RESEARCH

I turn now to the research question concerning the feasibility of inclusive music education research. Time pressures meant that the lead teachers in Project A chose to share lesson evaluations via email. For my part, I attended Jenny and Lizzie's planning meetings every other week, sent summaries of these to them, issued reminders for lesson evaluations, and suggested ideas. I arrived early at MA school each week to help Lizzie prepare the classroom, aiming to minimise demands on her and foster a positive relationship. Twice Lizzie was late, and the classroom in disarray; in these sessions valuable time was lost searching for equipment. Her planned absence (see p.136) from the first scheduled meeting of the pupil groups necessitated my teaching the lesson, with a consequent loss of data. Throughout Project A, there were two recurring constraints. Firstly, SA school's pupils had to return to school for lunch earlier than the scheduled lesson finish. Secondly, MA school worked to a two-week timetable, the sessions alternating between Thursdays and Fridays. Four girls from SA school were only able to attend every other project session because of conflicts in timetabling.

The project performances were usually mentioned by Lizzie in passing as 'concerts'. However, these included the preceding evening school concert. All of them involved the integrated group, and some MA school pupils conflated the evening concert with the project performances, possibly transferring their dislike of one to the other:

> **Focus group pupil 1 (female)**: I don't think we should have like concerts….
>
> **Focus group pupil 2 (female)**: Like…if we were just performing to (Project B) students [and] we didn't do the creepy concerts in the background.
>
> **Focus group pupil 3 (female)**: …yeah the evening one I had to do that nobody else went to.

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In Project B, SB school was accustomed to frequent visitors, student teachers and outreach projects. All staff were forthcoming and helpful whenever I had questions to ask. Faye taught me much that informed my data collection through regularly taking time to share her knowledge with me about pupils with SLD. On one occasion, she used feeling cushions, with sad or happy face images on them, to ask Mattie if he liked or did not like a certain song. Swapping the cushions' positions, she repeated the question. Both times, he chose the left-hand cushion. Asking him the same question still later, after changing the cushions' positions, he still chose the cushion on the left. Faye taught reflexively, and as she did so, shared her knowledge in this way. She constantly questioned her approach, often rhetorically and sometimes directly, stimulating new ideas and possibilities. Both Faye and Molly gave willingly of their time and skills, first and foremost to their pupils but also to me as a researcher. Molly provided me with pupils' letters and evaluations which were valuable adjuncts to MB academy's dataset, while Faye told me I was 'always welcome' at SB school. Molly was equally welcoming at MB academy.

Findings: broad synthesis

Table 20 contains coding references for all parent nodes across both projects, indicating the main themes emerging from the study.
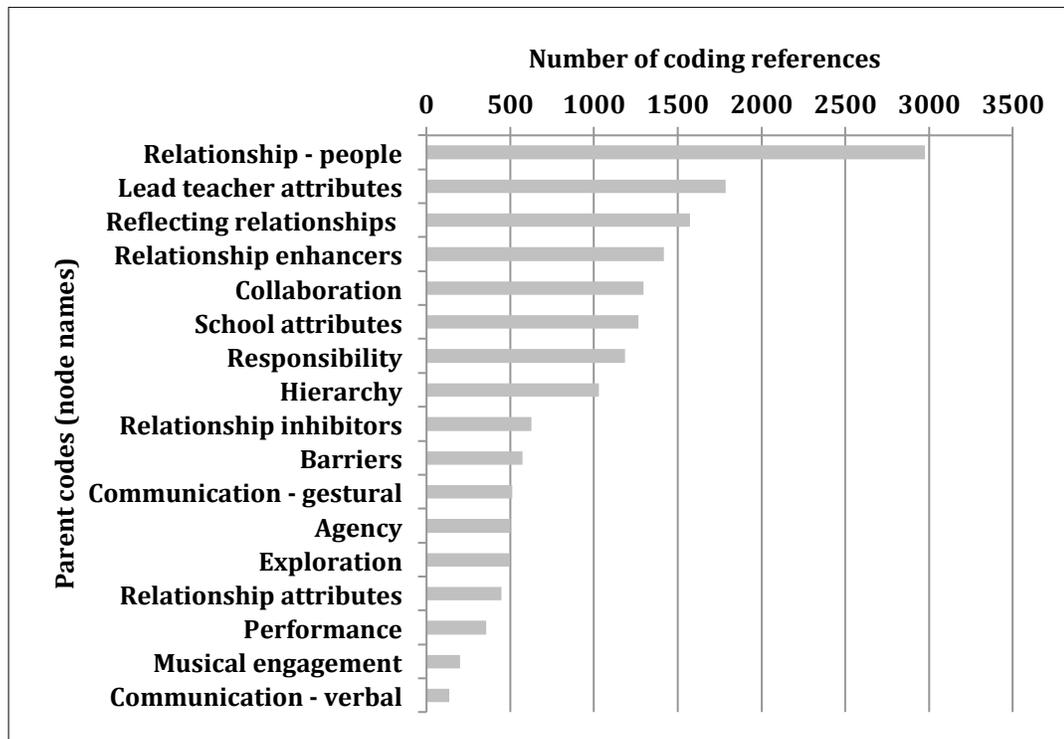
Table 20: Coding reference distribution across all parent nodes, both projects

At this point, with the information on the table above, and the ones following, I begin to draw the concept of musicking (Small, 1998) together with the data. Musicking is:

> …about relationships, not so much about those which actually exist in our lives as about those that we desire to exist and long to experience: relationships among people as well as those between people…and also perhaps with ourselves and with our bodies…(Small, 1998: 183).

As described on pp.109-110, early data coding involved the tagging of text using open codes (derived from the data) and codes developed prior to data collection. Some of these *a priori* codes reflected the research questions, while others reflected Small's framework. Table 20's large number of coding references linked with interpersonal relationships would appear to indicate the aptness of his framework in the context of these projects.

In Table 21 overleaf, codes such as 'reflecting relationships' incorporated possible indicators of intra- and inter-personal relationships in the project classrooms, including perceived project outcomes, the modelling of behaviour, and the ways in which the lead teachers presented the projects to pupils. All were linked with various aspects of their lead teachers' engagement. Their attitudes towards collaboration, their expectations, their ability to reflect on practice and their teaching values, also connected with their engagement, were included within 'lead teacher attributes'. Three further codes were concerned with feasibility. Firstly, 'Barriers' considered the logistics and constraints of their implementation. Secondly, 'School Attributes' described the ethos of each project school, its resources and the deployment of supporting staff during the projects. Thirdly, 'Collaboration' took into account the staffing, pupil selection, and the expectations and perceptions of all participants. Two further parent codes carried over 1000 references each. 'Responsibility' examined the ways in which teachers and pupils chose to take, assign or sidestep responsibility; the second, 'Hierarchy', demonstrated what teacher and pupil participants viewed (evidenced both from observation and self-report) as most important to them in the projects. Table 21 shows the most-coded parent nodes (>1000 references) and their most-coded second-level nodes (>100 references) across the projects, pointing towards what was being explored, affirmed or celebrated (Small, 1998) in participants' relationships:

Number of coding references

REL'SHIP - PEOPLE	
Inter-personal	
Intra-personal	
LEAD TEACHER ATTRIBUTES	
alertness to context	
appreciativeness	
attitude to collaboration	
teaching values	
REFLECTING RELATIONSHIPS	
modelling	
outcomes	
teaching styles	
RELATIONSHIP ENHANCERS	
engagement and participation	
positive affect	
pro-social behaviour	
sharing	
COLLABORATION	
peer tutoring	
pre-project preparation	
prior expectations	
working together	
SCHOOL ATTRIBUTES	
project content	
resources	
school ethos	
supporting staff	
RESPONSIBILITY	
responsibility - staff	
HIERARCHY	
parity and similarity	
reciprocity	
teacher expectations of pupils	

Parent (upper case) and second-level (lower case) nodes

Table 21: Parent nodes >1000 coding references and most-coded second-level nodes, both projects

Table 22 below shows the remaining parent codes receiving between 100-999 references and their most-coded (>100) second-level references. Both of these provided more detailed information concerning the feasibility of the study's two projects and music's role within them.
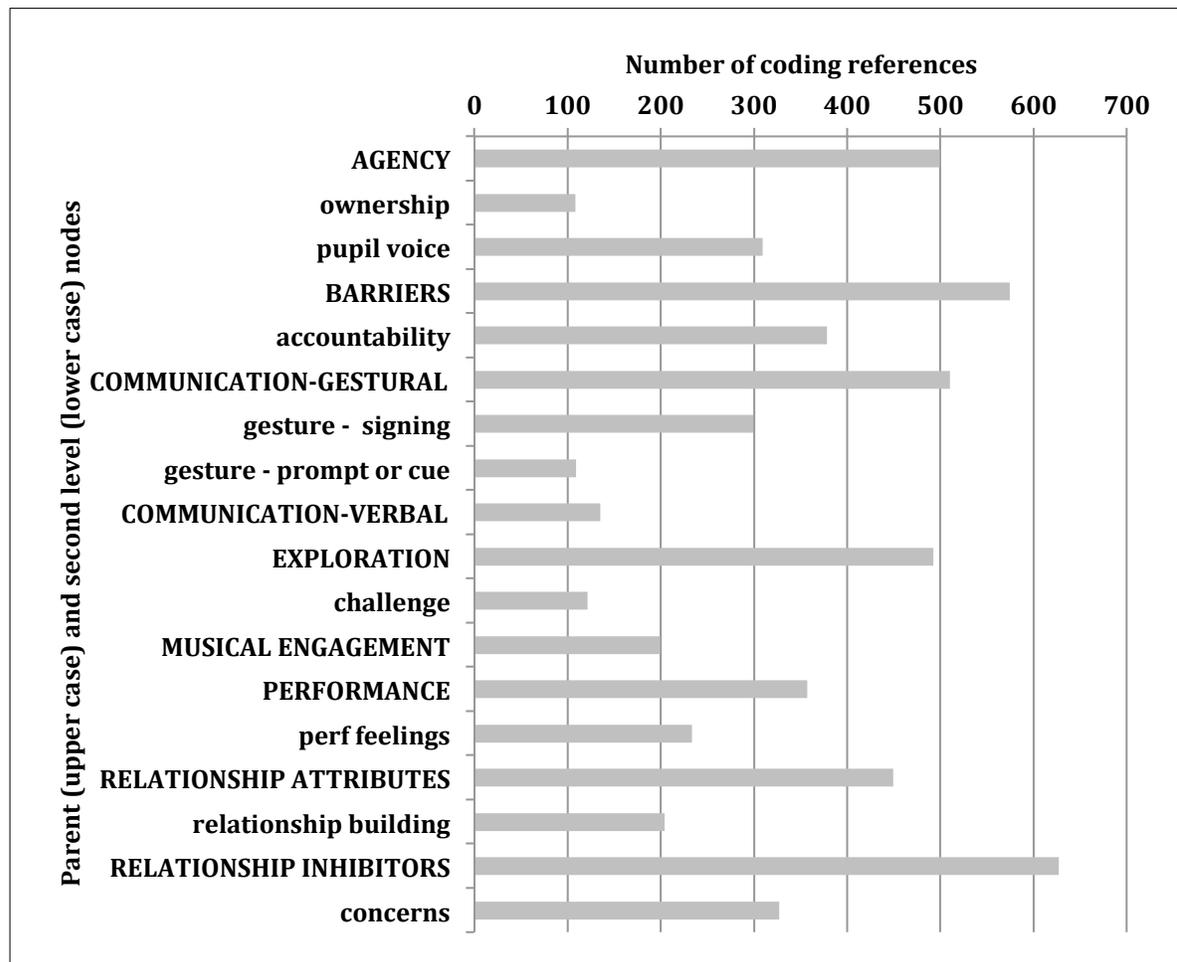
Table 22: Parent nodes receiving 100-999 coding references and their most-coded second-level nodes, both projects

Some findings, such as the constraints of accountability and the privileging of gestural over verbal communication were unsurprising. 'Musical engagement' received fewer coding

references than expected, and was deemed less important in Project B than in Project A. This might be expected, given Lizzie's concerns over her pupils' musical attainment.

Projects A and B: further comparisons

Phase 3's interviews enabled lead teachers to reflect upon their own and their pupils' engagement with the projects at three and six months' 'distance'. Broad themes emerging from the findings which were most revealing, upon analysis, of the differences between the projects included ownership, relationship, and hierarchy. Indicators of teachers' overall ownership of their projects were provided by the ways in which they took, assigned, shared or assumed responsibility for example, for project teaching, planning or content.

In Project B, Faye emphasised the equality of effort from all staff, which avoided one person being largely responsible for the project's implementation. Both hierarchy and responsibility/ownership were implicated here. Faye stated, 'There was a 'parity that existed across the board and no one had rank on anyone in any of it.' In contrast, Lizzie asserted that the ownership of the project came to lie with her partly because of Jenny's often-stated lack of confidence in her own musical ability:

> …the message that [Jenny] was sending off to me is that she's not a music specialist, therefore she wanted to be guided by me. . . she didn't feel confident about writing a scheme of work for music….I'm looking to explain why I seemed to be taking the lead in it because I didn't necessarily want to take the lead in it.

Molly felt that 'owning' the project through taking, assigning or sharing responsibility for its various aspects had helped her, Faye and the pupils connect more closely with its aims. Faye

too, saw ownership as a sharing of responsibility through 'huge mutual respect and understanding that you brought to the table, your own areas of education that the other [partner teacher] wouldn't question.' Each teacher cited reciprocity and the use of gesture: different but harmonious aspects of communication as contributing to this understanding:

> **Faye**: You have to have communication going throughout it. <u>That</u> goes vertical <u>and</u> horizontal across <u>every</u> single area. . .Molly had to listen to me; I had to listen to Molly. There was very good listening and communication from the outset on both sides.
>
> **Molly**: …you hear people say, 'they don't speak the language'…it's surprising how much you can communicate through hands and gesture and facial expressions. I think adults need that nonverbal communication as much as children do.

Molly thus echoed Faye's allusion to the importance of non-verbal communication for every one of us (p.176). The way in which Faye and Molly worked brought to mind the idea of common-sense wisdom, gained from experience and embodied through putting personal ethics into practice. Certainly, both appeared to know what was likely to work in their projects, and acted upon this knowledge.

In Project A, Lizzie and Jenny tended to mention communication between pupils rather than that between themselves. Jenny remarked that communication was generally 'good' between her and Lizzie's pupils, but did not elaborate further. However, I saw little interaction occurring between mainstream and special school pupils in the percussion and vocal groups, although those in the keyboard group worked together co-operatively for the most part. Lizzie commented she had chosen the class she had 'because I thought they were a good class who communicated well with each other and would be open to having and working with other students.'

Further differences between the projects became apparent when each teacher's name was cross-tabulated with various first, second and third level nodes, using data sources from Phase 2. Some of these differences are now illustrated in the following tables. Full node tables with definitions are to be found in Appendix 5.1 and further examples of similar tables to the following ones, in Appendix 7.

Lead Teacher	ACCOUNTABILITY assessment and evidence	HIERARCHY > pupil-pupil	HIERARCHY > importance of music specialist
Faye	0	2	4
Jenny	6	3	6
Lizzie	36	35	21
Molly	1	4	1
Lead Teacher	HIERARCHY > reciprocity	HIERARCHY > teacher expectations of pupils > high	HIERARCHY > teacher expectations of pupils > average / low
Faye	24	6	1
Jenny	10	1	4
Lizzie	7	2	29
Molly	24	19	0

Key:

	Project A	RESPONSIBILITY	parent node
	Project B	responsibility	second level node
		responsibility	third level node

Table 23: Lead teachers - accountability and hierarchy comparisons

Table 23 illustrates Project A's emphasis on accountability and the importance of a music specialist, together with its lead teachers' tendency to maintain a difference between the mainstream and special school pupils (the 'HIERARCHY>pupil-pupil' node). In Project B, instances of reciprocity were significantly more frequent. The lead teachers' expectations of their pupils were noticeably different in Projects A and B.

Table 24 indicates instances of passivity and proactivity across the projects, and how each lead teacher handled responsibility. The numbers of references relating to assuming and sharing responsibility indicate that Molly and Faye took clear ownership of their projects.

Lead Teacher	RESPONSIBILITY > staff > personal > *modelling positive behaviour*	RESPONSIBILITY > staff > collegial > *assumes responsibility*	RESPONSIBILITY > staff > collegial > *shared responsibility*
Faye	5	16	10
Jenny	0	1	1
Lizzie	2	5	1
Molly	15	13	10
Lead Teacher	RESPONSIBILITY > staff > personal > *passivity*	RESPONSIBILITY > staff > personal > *proactivity*	RESPONSIBILITY > staff > teaching > *clarity*
Faye	0	10	10
Jenny	16	0	1
Lizzie	14	0	2
Molly	0	7	10

Key:

	Project A	RESPONSIBILITY	parent node
	Project B	responsibility	second level node
		responsibility	third level node
		responsibility	fourth level node

Table 24: Lead teachers' ownership of projects in terms of their responsibilities

Table 25 below provides a comparative summary of each project's participants:

	Project A	**Project B**
n **mainstream school pupils**	20	25
age, mainstream school pupils	12 to 13	12 to 13
n **special school pupils**	10	10
age special school pupils	14 to 15	13 to 14
nature of special school pupils' learning difficulties/disabilities	autism; global developmental delay; Down's syndrome	autism; Down's syndrome; cerebral palsy;global developmental delay; diabetes
distance between schools	co-located	3 miles

Table 25: Summary of Project A and B's participants

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Table 26 provides an overview of the work and outcomes of each project, leading towards a discussion of the findings.

	Project A	Project B
work in both school settings?	no	yes
nature and amount of preparation	20 mins semi-formal disability awareness talk	visit to special school's pantomime; one hour's interactive disability awareness talk; one hour's interactive signing lesson
music-trained special school teacher?	no	no
lead teacher's priority - mainstream school	musical assessment and progress of mainstream pupils; music specialist necessary	fun, learning, mutual enjoyment and benefit; social outcomes; musical experience useful but not essential
lead teacher's priority - special school	welbeing and safety of pupils	fun, learning, disability awareness; mixed outcomes
broad perceived outcomes for pupils	lack of musical progress for own pupils (Lizzie); enjoyment, increased confidence (Jenny)	engagement of less engaged pupils, general enjoyment, learning, awareness (Molly); positive social outcomes, increased confidence (Faye)
mainstream school lead teacher - perceived outcomes	disappointment; too little information on teaching pupils with SEN	professional development, increased confidence in working with pupils with SLD
special school lead teacher - perceived outcomes	increased confidence in teaching musical topics	'the most successful project I've done with teaching colleagues'
support staff: broad characteristics	different each week; variable proactivity	the same each week; proactive and autonomous

Table 26: Comparative overview of Projects A and B

Two points in the tables above are worth mentioning. Firstly, MA and SA schools were co-located while MB academy and SB school were three miles distant. In Project B, all

participating pupils worked in both schools at some point, while all Project A's sessions took place at MA school. Secondly, the preparation before each project differed markedly. This is discussed further in the next chapter.

In closing this one, I acknowledge the challenges encountered in the collection of data (and consequent limited use of these data) concerning the nature of the special and mainstream pupils' interactions, and the views of pupils with limited verbal communication. These limitations though, are valuable in themselves, for they have implications for the conduct of school-based inclusive or integrative research. In this study, they prompted an even more strongly qualitative approach than the one initially proposed. The following chapter discusses the project relationships and the hierarchies operating in them and the feasibility of implementing the projects. It goes on to consider the above challenges which may be present in research exploring the social aspects of integrated music classrooms, in which typically developing pupils work together with their special school peers.

6. DISCUSSION

What does it mean when this performance (of this work) takes place at this time, in this place, with these participants? (Small, 1998:10).

Moving on from the description of the previous chapter, I now present a thematic discussion and interpretation of the relationships between the project participants, and discuss the hierarchies at work within each project. As will be seen, both of these concepts were linked with the lead teachers' engagement in their projects and with the latter's feasibility. The aptness of Small's musicking framework was reflected by the large number of coding references connected with the idea of 'relationship'. Parent nodes entitled 'lead teacher attributes' concerned the engagement of these key participants, 'school attributes' were relevant to feasibility, and 'collaboration' took into account the lead teachers' and pupils' perceptions of working together in the projects. These, with further parent nodes 'responsibility' and 'hierarchy' each received over 1000 coding references in the textual data across the two projects.

Numbers alone provide only a broad picture. The above coding references were considered as falling within three broad themes, namely relationship, hierarchy and feasibility. Interestingly, perhaps even remarkably, these three themes have been linked by Small:

> In non-literate […] performance the power relationships among those taking part are diffuse, uncentralized; all will have some authority and bear some responsibility (Small, 1998:115).

As each theme is discussed in this chapter it is linked with its relevant research question. As an example, lead teachers' relationships with colleagues and pupils are linked with their engagement in the projects: the subject of the first research question. Individual teachers' attitudes, values, and relationships with their teaching also contribute to this engagement. The hierarchies (e.g. ordering of priorities, or power relationships) operating within each project further illuminate the lead teachers' engagement and furnish answers to the third and fourth research questions concerning feasibility. I now begin the discussion with the theme that Small asserts as central to any kind of musical performance: that of 'relationships'.

I. RELATIONSHIPS

Each participant in this study was unique in their experiences of music making, listening, feeling, knowing, teaching and learning. In the project schools, ways of working, attitudes, expectations, relationships, and relationships-within-relationships were already in existence before the projects began. In this study, these included the inter-personal relationships between teachers and teachers, teachers and pupils, and teachers' individual, personal relationships with their teaching. All contributed to the social-emotional climate of the weekly project sessions, which is a product of external structures (the traditions and current constraints of music education), teacher-pupil interaction, and the perceptions both hold of those interactions (Cameron and Carlisle, 2004).

By consenting to be involved in this study, the four lead teachers chose to plan and teach a series of music lessons in which the outcomes were uncertain, and to place themselves and

their pupils in classroom situations that were unfamiliar to them all. Moreover, the project

sessions involved the addition of a number of pupils who significantly extended the ability

range of each teacher's regular class. In participating, these four teachers demonstrated, in a

climate of accountability, a degree of openness to broadening their ideas concerning music

education. Their engagement in the projects meant that they were willing to venture into

little known, un-researched territory, while the mainstream school teachers, potentially at

least, were prepared to step temporarily away from standards-based musical assessment.

Because the projects were so unusual, and the lead teachers had not participated in similar

projects before, I considered them as co-learners with their pupils. As discussed, this enabled

many of the constructs concerned with pupil engagement to be related to their engagement

(Table 5, p.115). These constructs included their participation and involvement, their

relationships with, and attitudes towards, their colleagues and pupils, and the willingness,

commitment and thoughtfulness that they brought to their work (Fredricks et al., 2004).

I begin by exploring the lead teachers' 'intrapersonal' relationships with their teaching

practice. This encompassed their attitudes and values concerning the purpose of education

and music education, which in turn influenced the ways in which they worked with

colleagues and pupils.

Intrapersonal relationships

Teachers' attitudes, key in the implementation of integrated education of children with and

without disabilities (Jenkinson, 1997) are linked with emotional engagement (p.78 above).

As van Vuuren and Cooren (2010) assert that attitudes[38] guide actions but do not determine them, those of the lead teachers were likely to influence their conduct and teaching (both linked with their engagement) within each project. Thus, each lead teacher bore a degree of responsibility for her project's outcomes as she perceived them. Whilst these teachers' inner thoughts and feelings concerning their work with the integrated classes were not directly accessible, their verbal and gestural responses, lesson observations and the views of colleagues working with them all provided insight, and are drawn upon below.

According to SB school's head teacher, integrative projects similar to those described here take 'people that bit beyond the comfort zone…people have to rethink how they work.' The connection between teachers' comfort levels and their confidence was highlighted by Forlin et al. (2011). In this study, it was not only the mainstream teachers who left their personal comfort zones. Faye, with several years' primary mainstream teaching experience before working at SB school, remarked:

> From a special needs teacher point of view, what took me out of my comfort zone….is teaching mainstream secondary age children. They judge you differently. They judge you differently socially and content-wise.

Despite having learnt to play a musical instrument in her teens, and with teaching experience as a drama specialist, Jenny still approached teaching music with caution, as do many non-music specialists (highlighted on p.22). She felt music was further outside her area of expertise than teaching mainstream pupils, of which she had previous experience. With her small class at SA school she concentrated on music performance, composition and listening individually, rather than integrating them through making music with her pupils. The

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[38] The notion of 'attitudes' here includes values, defined as 'attitudes towards relatively abstract goals' (Eagly and Chaiken, 1993: 5).

school's lack of instrumental resources compounded this problem. Moreover, the very low budget accorded to music possibly carried an implicit message about the value SA school accorded to music. Meanwhile, as if to confirm her poor self-belief in her own, innate musical ability, Jenny regularly re-affirmed it in planning meetings, informal conversations, and interviews:

> I was asked to take over music [at SA school]…as a non-specialist that was a very scary thought.
> I'm not a music specialist but I'm willing to learn.
> I think at the start my confidence was quite low, because I'm not a music specialist.

It may have led to her relative passivity in project sessions, described on pp.137-8. Although she never mentioned early experiences in her music learning, perhaps in school, these may have contributed to her feelings of being 'unmusical' (Small, 1998; Ruddock and Leong, 2005). In contrast, Faye, also without formal music training, reasoned cheerfully:

> …my musicality is minimal. I put myself up there, I will sing, whether I <u>can</u> sing is someone else's opinion. I would always say I'm a million steps ahead of my children, and I do believe I am creative but…I don't play anything.

Through focusing on her colleagues as well as her pupils, Faye sympathised with the diffidence felt by many of SB school's TAs towards teaching musical topics. In Phase 1, she shared what abilities she had, often displaying music lesson plans on the whiteboard for them:

> I have to have a way of explaining to them [TAs] what I'm trying to do. And it has to be quite simplistic in music really 'cause it's an area so many people are <u>un</u>confident in.

Despite Faye's slight concerns about being 'judged' (p.219) by mainstream school pupils, she unselfconsciously used comic theatricality to bring her disability awareness session

vividly to life for MB academy's pupils (see p.148). It was a project session for which she

felt strongly and personally responsible. She felt the success of the project depended upon it:

> I think getting the disability awareness spot-on is really, really important. I have to deliver a
> really strong lesson. For some of those young people, my presence, that lesson and how I deliver
> it could be the difference for some children in buying into this and not.

Consistent with Faye's instinct, Batt-Rawden and DeNora (2005: 296) have commented that

'music's affordances are constituted through the ways music is framed or prepared for use'.

Lizzie's introduction of Jenny to the MA school project class, although friendly and

welcoming, did not appear to reflect either anticipation or excitement:

> Miss [Jenny] teaches the class at [SA] school who are going to come over to do some music stuff
> with you, next term, OK, and she's here to tell you all about them. So, over to Miss.

At a similar point in Project B, Molly had told her class, using Faye's first name,

> Faye has come . . .to talk to us about the students that she works with and to give us some ideas
> of how we can really get engaged with this project and working with the students from her
> school…I'm really excited today; I'm gonna sit over there and be a student in the school, just
> like you, and I'm gonna listen and learn as well. Let us enjoy. Welcome.

After thanking her, Faye spoke simply and directly to the class, telling them about the

following two sessions and emphasising that their preparation for Phase 2 of Project B was

going to be fun:

> I'm going to come in twice before our young people come in. Today, I'm going to talk a little
> bit about disability awareness and then next time, we're going to do a whole session on
> teaching you loads of signing and make it really fun, OK?

Faye's ensuing pre-project preparation was considerably more than the 'adequate'

preparation deemed necessary by Frederickson et al. (2007). Faye left the MB academy

pupils in no doubt about her expectations of them (pp.148-149). Their letters, written to

Faye after they saw SB school's pantomime, typically contained phrases like, 'I [*sic*] looking forward to seeing you lot again!'. The joy, banter, music and colour of traditional pantomime excited them, fostering their positive anticipation of the coming project.

Jenny's proxy introduction of the SA school pupils to the MA project class before they all met was less than 20 minutes in length. On the last day of term, pupils' minds were on their impending holiday, not the next term's work. This lesson was crucially important, ultimately proving to be the only chance that the MA school project class had to ask Jenny questions and learn something about their special school peers before meeting them. Jenny, standing in front of the rows of pupils, seemed slightly uncomfortable: puzzling, given her teaching background. Smiling, Lizzie listened with the class, but there was little interaction, no playfulness, and only an occasional flash of humour evident. Rather than the beginnings of relationship building and the construction of knowledge through shared experience and dialogue, the 'traditional' model of knowledge transmission prevailed. As Jenny asked the class if they had any questions, before anyone could speak Lizzie had begun outlining the musical content of the project.

Lizzies' scheme of work on 'rap and hip hop' for all Year 8 pupils was contained within a carefully produced, detailed 26-page booklet which she had used for several years. It described the history of hip hop and its stylistic features, and provided space for pupils' assessment of their own and others' work, thus fulfilling Ofsted's requirements for assessment and 'the passing of snippets of information about music' (Small, 1977/1996: 195). All pupils were given a booklet to complete throughout the term. This was the domain where Lizzie appeared most at ease. She suggested hip hop as the project's topic to Jenny

who, thinking her pupils would enjoy it, readily agreed. Having effectively chosen the project content, Lizzie worked hard to prevent her pupils losing momentum in their progress:

> What I worry about this term for my students is that they're not gonna be getting the levels they're aiming for because they haven't got the detailed advice.

I suggest that she also wanted to ensure that Project A could both proceed and succeed (in her eyes) because she saw it, principally, as music-based.

Molly, on the other hand, saw no conflict between Ofsted's view and hers of what constituted a good secondary music education. She was less happy with MB academy's continual demands for evidence of pupils' progress. Her words, already quoted on p.193, are worth reiterating:

> Far too much time is spent with children writing unnecessary things to meet other objectives of the school which might be perfectly laudable and marvellous, but actually don't move the child's music education forward one jot.

Having been forced to focus so much on assessment in 'regular' music lessons, she assumed a different stance from Lizzie. Molly frequently used the word 'opportunity' in relation to the pupils she taught, and her own professional development. For her, the project provided an opportunity to move her pupils away from assessment and instead, steer them in creative directions, utilising the expertise of other, eager staff:

> **Molly**: The film is a definite goer. I think Mike should definitely do the film thing - that's your bag isn't it?
> **Mike**: No problem.
> **Molly**: If [the pupils] don't contribute much to the making of the music they can contribute more to the making of the video can't they?

Molly wanted to enable everyone's participation according to their abilities, bringing to mind this fundamental tenet of inclusion (see p.25) and Small's idea of the importance of every participant's role in musical performance. She saw the roles of pupils unable to make musical contributions as equal to but different from the roles of those with 'talent' deemed, in more traditional settings, to be necessary to 'good musical performance'. What was important to Molly was that every pupil could contribute and that each one might realise this according to their capacity to do so. In early planning meetings, as Molly and Faye animatedly discussed initial ideas for Project B, Faye's ideas stimulated others from Molly and vice versa; their excitement and enthusiasm were palpable.

After the projects finished, I asked the four teachers separately how they felt about improvising a lesson with pupils if the necessity arose. Planning and teaching carefully structured lessons make up a large part of any teacher's regular workload, but project lessons had not always 'gone to plan':

> **Faye** (SB school) Oh yeah. It doesn't bother me at all…I'm always going to be able to pull the rabbit out of the hat with our children. Always. (*loudly*) I can fling the door open, come up with a fib, 'We've gotta find so and so…QUIIICK! GET OUT! (*more quietly*) because my children have a developmental age of three…or eighteen months.
>
> **Jenny** (SA school) (*smiling*) I have to do it on a daily basis quite often…years ago I would've probably been horrified at the fact of just thinking, but now I'd just manage to do it…You always have to think on your feet, especially in this type of setting.
>
> **Lizzie** (MA school) Fine. No problem.
>
> **Molly** (MB academy) I'm not a very good…ideas person but if someone gives me an idea, I think I'm quite good at running with that. So, em..I'm not frightened of something new, definitely not, in fact I'm more frightened of sameness…

Three teachers spoke thoughtfully, readily broadening their answers. Lizzie raised one eyebrow unsmilingly as she answered. From that point in her interviews, some

defensiveness, even brusqueness, in her responses was evident. Yet SB school's head teacher had strongly suggested that allowing pupils some part in lesson construction was potentially useful: '...a really important trick with inclusion is don't plan to the point where you tie everything down. Leave the young people problems to solve, let them become the experts, at least in part'. This idea of teachers as co-learners, with pupils occasionally playing the part of 'experts' brings to mind my second theme of 'hierarchy', which will be discussed later in this chapter.

I would like now though, to discuss the idea of pupils playing the role of 'experts' briefly, in the context of Lizzie's view of peer tutoring. She felt it was not possible for the SA school pupils to teach hers anything and did not see the usefulness of their taking a teaching role (see p.170). It is possible that experience of another, different set of MA school pupils working at SA school had coloured her view of future exchanges, and that, feeling threatened by the prospect of departing from her usual teaching practice, she sought to justify her position. Lizzie's musical background was a traditional one, and this project was far from traditional. It is possible she had, over time, become locked into a particular way of teaching. This imprisonment 'within a model of learning' (Cambourne, 1988: 17) may have led to her response. Cameron and Carlisle (2004: 24) provide further clues:

> When non-traditional methods of instruction and structures are practiced in classrooms, many of us become suspicious, defensive, critical and even hostile.

Seeing herself as a subject specialist first and a teacher second, Lizzie may have been unable or unwilling to relax this stance in her time-limited project. Engagement in the project, as she saw it, may have limited her effectiveness as a teacher, which focuses upon standards-

based outcomes (Rinks, 2014). Neither Lizzie nor Jenny demonstrated strong cognitive engagement in their efforts to learn from each other, although Jenny did learn some music teaching skills through her own observation during the project.

All teachers participated from beginning to end of the projects, reflecting a degree of behavioural engagement. Faye and Molly demonstrated high levels of behavioural, emotional and cognitive engagement through their actions and in their unwavering positive attitudes towards the project, their pupils, and their relationships with support staff and colleagues. This was mirrored by equally high levels of engagement in their support staff.

Interpersonal relationships

In the project sessions, all participants explored, affirmed and in some cases, celebrated the concepts of relationships that were the ones *they* wanted at that particular time (Small, 1998). These relationships all potentially affected teacher engagement, pupil interaction and the projects' feasibility. Interpersonal relationships, concerned with two-way communication, may consist of many different feelings and emotions. The projects' relationships were reflected by the social-emotional climate of the project classrooms (defined on p.217), which are now considered in terms of the relationships within them.

Teacher-pupil relationships

The ways in which the lead teachers engaged in the projects influenced classroom relationships and thus the classrooms' social climate. Much information about these relationships was conveyed by the paralanguage of gesture, which far from merely

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supporting language, was highly informative despite its devaluation as a mode of communication (Small, 1998). Participants' gestures complemented or contradicted their spoken words, revealing much about their relationships and the real meaning of their encounters. Examples of the effect of gesture are provided in the vignettes on pp.139-40 and 155-6.

Several writers allude to the importance of 'relationship', informality, and reciprocity in music classrooms. Teachers determine the quality of relationships with their pupils (Bartel et al., 2004), and are responsible for fostering a sense of community by encouraging sharing, and allowing pupils to practise together and help each other (Noddings, 1992). Small (1998: 208) challenges music educators to provide social contexts for informal (as well as formal) musical interaction, leading to 'real development and to the musicalizing of society as a whole.' Such development demands mutual trust and relationships that involve giving and taking, thus enabling pupils to 'find something of personal *and public value'* (Finney, 2011: 43; emphasis added). It was likely that many pupils realised implicitly what Molly, Faye, Lizzie and Jenny valued in their own teaching and their pupils' learning through the relationships that these teachers fostered.

In the project sessions, the lead teachers demonstrated strikingly different approaches to building relationships with the pupils, these differences being more marked across the projects than within them. Molly, a strict teacher with a 'no-nonsense' attitude, had high expectations of pupils and did not hesitate to articulate them. Nevertheless, her manner was positive and her speech peppered with dry, humorous, and often self-deprecating asides. She voiced her opinion freely, and where necessary spoke in no uncertain terms to pupils about

their behaviour, softening her words by cheerfully calling them a 'dozy moose'. Pupils appeared to take this in good part, accepting it; her empathic care for them, and their personal and academic development was clear in her actions and words:

> If you don't <u>love</u> the children, if you don't have that desire to <u>see</u> them do something they couldn't do before, if that's not your heart for teaching, then you're in the wrong job aren't you? I think teachers sometimes exp<u>ect</u> children to always want to learn and they don't always appreciate that actually coming to school and learning for some of them is the last thing they're thinking about because of what's going on in [their] life...you have to understand that about them as well.

Such a pupil-centred teacher contributed significantly to every pupil's feelings of security in Project B. This was especially important as all of them were, at least at the beginning of the projects, in an unfamiliar situation within a large group of unknown peers. Faye, an equally strong presence, was unfailingly cheerful, even 'loud' with the pupils, reinforcing a social and happy climate in the classroom that nevertheless, challenged pupils to think for themselves.

The following extract, a verbatim transcription of Lizzie's introduction of the project to her pupils, illustrates her expectations of her pupils. The teambuilding described below, as we know, did not eventually happen.

> [SC] here and another member of staff [from SA school] is gonna go with you, take you over there...you're gonna <u>meet</u> them, you're gonna do some sort of icebreaking, teambuilding type activities with them (*half of the class listens. One boy, his blazer over his head shielding his face from the video camera, is busily playing notes on a keyboard, which is switched off. Without commenting, she continues*): The week after, they're gonna come here...

The presence of pupils with SLD in the project sessions significantly extended the ability range that the mainstream school teachers were used to teaching. In Project A, Lizzie made use of a 'transmission style' of teaching, possibly as a coping strategy to manage behaviour

and communicate information (Mercer and Dawes, 2014). Lizzie's focus on her pupils' musical attainment during the project is likely to have resulted in an inadvertent diminishment of the important social gains all pupils might have made, while Jenny's focus on her own limitations severely limited her teaching contribution. In Project B, Faye and Molly had high expectations of all pupils and ensured that all were aware of them. The choices that the four lead teachers made set the conditions for learning in each project, contributing to pupils' engagement or disengagement (Bartel and Cameron, 2004). Both mainstream teachers reduced their academic expectations, suggested by Bartel and Cameron as helpful in increasing pupils' enjoyment (ibid.). Molly did this willingly in order to increase participation, and Lizzie, with some reluctance. Also enhancing participation and creating an environment in which all pupils felt that they belonged, Molly and Faye learned and used their partner school pupils' names in every session. They also gave every pupil the opportunity to work in both their own and their partner school, even though these were three miles distant from each other. Integration was thus reciprocal.

Because of the almost inevitable 'labelling' of the special school pupils by their conditions or impairments, categories such as 'speech and language difficulty', 'global delay' or 'autism' may have contributed to their identities. Although possibly instructive in the period before the two pupil groups met, labelling may have engendered certain expectations in teachers (Hjörne and Säljö, 2014). At least initially, the mainstream school teachers may have expected certain behaviours from the special school pupils from their own general (and perhaps incorrect) knowledge of, for example, Down's syndrome or autism. Lizzie told her pupils at the beginning of the project:

I am not putting the [SA school] kids by the keyboards because you have the wherewithal to sit by the keyboards without fiddling with them.

Considering notions of affect,[39] the social-emotional climate of the project sessions was significantly more positive in Project B. Kindness and humour were apparent in whole-class and group work, teachers and pupils clearly enjoying their new-style music lessons. All enjoyed the practical work and meeting pupils from another school. MB academy pupils engaged readily with Makaton sign language, using it frequently with the SB school pupils. All pupils taking part understood, within the bounds of good behavior and respect (ensured by teachers and TAs) that whatever opinions they expressed, they were valued; there was no 'right or wrong'. I suggest, too, that the camaraderie and respect between Molly and Faye was reflected in the MB academy pupils' interest and pro-social behaviour; staff and pupils alike contributed to the positive affect in Project B's sessions:

> **Faye**: I've never stood in front of a class that's as attentive as this (*laughs, clearly pleased*). You're amazing, guys!
>
> **MB academy pupil to Faye**: Miss, what made you like…want to help them and teach in these schools?
>
> **Glenys**: I was so impressed with [the MB academy pupils'] enthusiasm and willingness to help the [SB] students.

Faye's and Molly's concentration on what each pupil could do rather than on what was not possible challenged any assumptions of deficit the MB academy pupils may have had regarding SB school's pupils and facilitated interaction between the two pupil groups.

Linked with feasibility, Project A's sessions were twenty minutes shorter than those of Project B because of the earlier lunch break at SA school and MA school's lessons being ten

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[39] 'Affect' refers to the expressed emotions that are observable by others (Kaplan, Sadock and Greb, 1994).

minutes shorter than MB academy's. This increased time pressure on Lizzie and Jenny to achieve their weekly objectives. Both were unfailingly kind towards SA school's pupils, but the lack of enthusiasm and musical engagement manifested in the body language, facial expressions, gestures and actions of several MA school pupils gave rise to some negativity. In Project A's later stages, Lizzie appeared to be struggling with leading the teaching of such a mixed class, and immediately before their performance at MA school, openly expressed her disappointment in her pupils' lack of enthusiasm and effort to them (described on pp.141-2). Unfortunately, those pupils who were committed enough to attend heard her words, while the absentees were the very ones arguably deserving her displeasure. It diminished the likelihood, for MA school pupils, of their forthcoming performance affirming and celebrating their project. Key pupil Jo later alluded to one possible reason for her non-appearance at both project performances:

> I did like when you recorded our singing…but then Miss [Lizzie] played it and it made the progress like…disappear because she promised she wouldn't play it and then she played it so it kinda like broke trust with Miss. I was like, 'I'm not gonna do that again', there's no point really.

Music teachers play an important part in the realm of affect, helping children to learn to communicate musically and emotionally with others so that all may become aware of their interrelationship (John, 2004). The affect of disappointment, and the perception - or perhaps more correctly, percept (Deleuze and Guattari, 1991) of broken trust - remained with Jo long enough for her to decide to keep her participation to a minimum. It is likely that Lizzie and Jenny had too little time to consider the effect of their thoughts, feelings and actions (i.e. their cognitive, emotional and behavioural engagement) on their pupils during Phase 2. Some shared reflection might have made the essential requirements of their projects clearer to them so that they could act correspondingly (Lunenberg and Korthagen, 2009).

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Teacher-teacher relationships

Turning to explore and interpret the relationships of the mainstream and special school teachers (i.e. their engagement with each other) as they worked together for ten weeks on their respective music-based projects, I discuss the tenor of their relationships and the manner in which any sharing of practice occurred. Such an exploration, after recurrent searches, appears to be absent in both music education and special education literature. The few studies describing performing arts-based mainstream-special school link-schemes focus upon pupils: their views of such schemes, and their sensitivity towards or changed perceptions of those with learning difficulties/disabilities (Moger and Coates, 1992; Whitehurst and Howells, 2006; Curran, 2009), perceived ability to dance (Zitomer and Reid, 2011), and social skills (Kempe and Tissot, 2012).

In addition to the relationships between the lead teachers, colleagues contributed to the perceived success of each project. Molly was quick to cite her head teacher's support ('If she thinks it's good for the students then that's it, it happens') and that of the pupils' form tutors. Her working relationship with Mike appeared mutually supportive and friendly. Although they were separated by twenty years in age and teaching experience, much jovial banter and laughter was evident between them. Molly valued Mike's music technology skills; he valued Molly's wisdom. Two additional MB academy teachers expressing keen interest in being involved with Project B were warmly welcomed by Molly, while SB school's speech and language therapist willingly spoke to MB academy's pupils by way of extra preparation. SB school's head, deputy and assistant (Faye) head teachers' experience of several integrative

projects was undoubtedly helpful. While Project A's schools' head teachers were supportive, interested and encouraging, no additional teachers asked to participate.

Jenny, in SA school, was the youngest and most junior lead teacher. Dubious, even fearful, about her musical capability from the beginning although keen to take part, she made this telling remark:

> I'm not musically trained so [the pupils] might ask me something and I might not know the answer. . . it's almost gonna put more pressure on Lizzie.

This may partly explain her reluctance to make her presence felt more than she did. Her apparent lack of behavioural engagement reflected Mills' (2005: 29) assertion that teachers 'who do not see themselves as musicians often greatly overestimate the range of musical skills…that music graduates possess.' Lizzie was aware of Jenny's feelings:

> I was getting from her that she didn't feel confident about writing a scheme of work for music which is understandable if she's not a music specialist. My perception of it was that she wasn't confident to lead the activities and she did say that on a number of occasions and that's fair enough if she said so then.

Thus, there was little collaborative musical planning; the scheme of work was Lizzie's:

> To include [SA school] students into a lesson that my Year 8s would normally do means not dumbing it down for my Year 8s. So therefore when we were choosing the topic I explained what my Year 8s were doing to Jenny and she thought that her students in particular would enjoy doing the rap and hip hop project; that's how we chose the projects.

Thus, there was no joint decision. Jenny, seeing herself as much less musically experienced than Lizzie, who repeatedly asserted the importance of 'a music specialist' in meetings and interviews, did not suggest any alternative musical or performing arts-related ideas. Lizzie thus assumed ownership of the project.

Jenny, perceiving herself more and more to be lacking in musical knowledge, gradually relinquished teaching music-related matters, leaving Lizzie to undertake this. There were many video-recorded instances of Jenny sitting quietly, even passively in project sessions. Her lack of motivation to contribute any musical initiative, coupled with Lizzie's insistence on the necessity for musical expertise, arguably contributed to or even caused this. Moreover, Lizzie may have inadvertently reinforced Jenny's perceived musical inadequacy by these comments, made in Jenny's presence during one planning meeting:

> …what I'm finding hard about [the project] as *the* music specialist is I just don't get classes that are that size…(*emphasis added*)
>
> I overestimated people's knowledge and experience musically…I live in a world where in my little zone everyone's either a music teacher or a dance teacher.
>
> I've got two tasks going on there that actually require a music teacher, you know…

Whilst I have no doubt that the comments were made without malicious intention, they were potentially damaging; as Small (1998: 212) says, 'The voice is at the center of all musical activity, but it is all too easy to silence and very hard to reactivate...' Bandura, writing about self-efficacy, reinforces this:

> Weak expectations are easily extinguishable by disconfirming experiences, whereas individuals who possess strong expectations of mastery will persevere in their coping efforts despite disconfirming experiences (Bandura 1977: 194).

The constructs of self-efficacy and engagement (p.41 and pp.77-8 respectively) both relate to individuals' perceptions of their capabilities, and provide insight into Jenny's lack of active participation. Immediately after the project, she said,

> I'm not completely confident to do more technical stuff in terms of music…I'm trying to push myself rather than thinking 'I can't do it, I can't do it'.

Jenny viewed Lizzie as an 'expert': someone with specialist knowledge that she did not possess. On one occasion, having modelled a drum rhythm to the class, Lizzie asked Jenny to work in a practice room with the percussion group. Upon their return, they showed what they had done, but Lizzie, from her body language and her correction of the group's rhythm, was clearly unhappy with it, later saying:

> I expected that by…doing it as a whole class, that when [the group] went with Jenny she'd be able to guide them into doing the rhythm correctly and she wasn't able to…my expectation was that she would have picked up on that rhythm, that she would have been able to do it accurately, and that wasn't the case.

Her action may well have deflated Jenny's confidence further. Had Lizzie suggested instead that the group try and move so that the beat and their body movement became intertwined, their rhythm might have corrected itself, although this would have demanded a degree of unselfconsciousness among the mainstream pupils and, of course, Lizzie. Secondary mainstream school pupils and teachers rarely learn together to enjoy the physicality of moving with their instrument or as part of a group; it is outside the comfort zone of many music teachers, traditionally trained as they are, and moreover, that of many adolescents. However, pupils' enjoyment of lessons is fostered by teachers' willingness to look 'silly' occasionally (Marsh, 2012). It is likely that SA school's pupils would have enjoyed participating like this, doing so with unbridled enthusiasm.

Rouse (2008) describes how teachers, seeing a colleague's expertise in a particular field, are sometimes less likely to see that field as their responsibility, leading to a kind of learned helplessness (Seligman and Maier, 1967). Because of the effect of what was likely to be

perceived, but not sought, by Jenny as feedback[40] from Lizzie, namely, that she was not musically competent, I suggest that Jenny learned to be musically helpless in the project's context, especially as she was working alongside someone who repeatedly affirmed the necessity of musical skills. Although it can be argued that Lizzie's comments may not necessarily have reinforced Jenny's feelings, because feedback may be modified or rejected (Kulhavy, 1977), Jenny's confidence in her musical ability was likely to have been insufficient to challenge them. She wrote later, '...my group did seem to need a lot of guidance and kept saying they "couldn't do it", or "I can't play I've got no rhythm" [*sic*]'. It was as though the group were reflecting Jenny's perception of her own musicality. Extending Small's idea of people being 'actively taught to be unmusical' (Small (1998: 210), Jenny may even have taught herself to be unmusical through some process of autosuggestion and self–fulfilling prophecy.

Learned helplessness is linked with self-efficacy, and so Jenny's belief in her capability to teach musical activities was likely to have been further diminished. Over the weeks, she increasingly left Lizzie to deal with musical matters until her involvement with them was minimal. Although Jenny believed that certain actions (performed by an 'expert') would lead to specific outcomes, self-doubt possibly prevented her enacting them herself (Bandura, 1977). Jenny evidently came to expect that her actions did not influence outcomes, and therefore no longer acted, even though she could have played a part in influencing pupils' responses and ultimately, the project's outcomes.

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[40] Feedback: '…information provided by an agent…regarding aspects of one's performance or understanding' (Hattie and Timperley, 2007: 81).

Jenny, despite this narrative of apparent demusicalisation and progressive withdrawal, in Lizzie's presence, from making any musical contribution to the project, nonetheless claimed an *increase* of musical confidence as Project A ended, contradicting what might be expected. In fact, she now felt able to risk tackling something that was previously completely outside her scope. She began work with her own pupils on a musical:

> I think my confidence has grown, and I'm not afraid to model things to [my pupils]…having the confidence to put something on like Joseph…I might not be the best singer in the world but at least I can try and teach…before, I wouldn't sing in front of anybody.

Although her participation in the project had been weakened by preoccupation with her own inadequacies, Jenny was nevertheless able to learn from her experience and observation, gaining skills and eventually, enhanced self-efficacy to the extent that she was able to embark upon an activity she had not previously considered. Molly, similarly, was out of her 'comfort zone' at the beginning of Project B. After its conclusion, she found she had gained in confidence through teaching pupils with SLD:

> We'd actually been asked to take our choir over to another special school, and I was a bit sort of, 'Ooooh, shall we go or not?' - now I'm like, 'Bring it on – let's go!'

For both teachers, their persistence in pursuing activities that were safe but subjectively discomfiting led to their learning new skills, enhancing their perceived self-efficacy and lessening any defensive thinking (Bandura, 1977).

As Project B's mainstream school lead teacher, Molly was adamant that not taking ownership of the project would have been a loss in terms of her and Faye's learning, although she alluded to the extra work that the projects involved:

It would have been easy for us not own the projects, if you'd come in and said 'I'm gonna do everything for 8 set 2 for a whole year, we'd have gone 'Hurrah'! But actually we wouldn't have had our engagement with it then and I think we wouldn't have gained ourselves, we would've been passengers.

She commented on the 'incredible' importance of the concept of ownership in any project:

If you don't feel an ownership of something, then I don't think you necessarily connect with its aims, and therefore you're not necessarily so interested in the outcomes. It was our project, it wasn't your project.

Little went unnoticed by Molly and Faye in their project sessions, each observing and learning from the other. Although it could be surmised that sharing of practice was essential to the smooth running of an integrative music project, there was no formal or verbal sharing between Molly and Fay. Instead, empathy and instinct appeared to enable this. Their seemingly tacit communication might at least partly be explained through their unconscious use of gesture which, according to Small, provides the most significant clue to our real nature. It is likely that Molly and Faye interpreted each other's patterns of movement, posture, facial expression, vocal intonation and timbre, without any conscious realisation of doing so:

Faye: I think it was a telepathic communication. There was very good listening and communication from the outset on both sides. I think this shared ethos was very important.

Molly: It's surprising how much you can communicate through hands and gesture and facial expressions. These are international things aren't they? You do as a teacher home in on those things.

In this way, empathy, sympathy, pleasure or satisfaction with the other's way of being with the pupils and each other were mutually distinguished, interpreted and acted upon. A remarkable congruence existed between them. Faye described Molly:

She's just got that joie de vivre…She recognises the place of performing arts throughout all educational establishments and is very passionate about it.

These words could have described Faye herself, so closely did they match her own personality, values and teaching practice as I observed them.

Their empathy became more apparent during data transcription and coding. Molly, when talking about Faye and the project, used the words, 'we, 'us', and 'our', whereas Lizzie most often used 'my', 'I' and 'your'. An example of this is provided on p.175. The former tend to emphasise 'we' consciousness, collective identity, and group solidarity, and the latter, 'I' consciousness, independence, and individual initiative (Kim et al., 1994). Earley (1993) points out that managers from generally collectivist cultures appear to express the highest levels of efficacy beliefs when they believe they are working with an in-group. Molly and Faye's empathic relationship within Project B made this 'in-grouping' a distinct possibility. Earley (1993) also comments that managers from predominantly individualist cultural backgrounds express higher self-efficacy beliefs when they believe they are working alone. Although Lizzie said she was reluctant to lead the project, she seemed disinclined to share her musical expertise, thus tending to work alone. It is possible she may have preferred this, but it came at a cost: her disappointment.

Reflecting upon the communication between the partnered teachers, Molly and Faye openly discussed their strengths and anxieties about the project and shared their thoughts concerning activities they felt would work well (or not), both deemed necessary to implementing a shared curriculum (Ploessl et al., 2010). Lizzie and Jenny planned project sessions carefully but shared their goals and objectives to a much lesser extent. It is possible that Lizzie, feeling more capable of teaching music than about teaching children with

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complex needs, stressed the importance of musical expertise, and tended occasionally to be defensive about the way she had approached the project.

Self-efficacy and the projects

In the context of music education, the concept of self-efficacy usually refers to pupils' perceptions of their ability to perform, sing or play a musical instrument (Bibby, 2013). The same concept, applied to music teachers, is potentially highly contentious, striking at the heart of not only their capacity to teach but possibly their very identity as musicians. Yet, this research indicated that the self-efficacy of the projects' lead teachers was highly important to the success of the integrative projects. As previously indicated, generalist teachers often lack confidence in teaching music, while mainstream school music teachers express reservations about accepting children SLD into their classes. In Project B, Faye had no musical training or background and Molly had never worked with children with SLD before. However, their strong efficacy beliefs and optimism exerted a compelling influence on their project, fostering a sense of wellbeing in pupils and colleagues in a similar manner to that suggested by Bandura (1995: 13). In addition, the concept of 'collective efficacy', defined as 'a group's shared belief in its conjoint capabilities to organize and execute the courses of action required to produce given levels of attainments' (Bandura, 1997: 477), is likely also to have played a part. Collective efficacy is a separate, group-orientated attribute that acts in addition to individual self-efficacy, and is, moreover, grounded in this concept (Bandura, 1997). Molly and Faye's motivation, openness, mutual trust, preparedness to listen, curiosity and respect, highlighted below are all, according to Awbery (2014) linked with educational leadership.

Faye: (*after the project ended*) …there was a level of trust….I know my ethos.

Molly: Our involvement with the staff has been great, I feel that they're our friends. That was enormously positive…coming back the next week having done what they said they were gonna do. That's what you want from <u>any</u> colleague, don't you? An honesty, rather than 'Yeah yeah' and not really listening.

Their leadership, together with the firm but fair boundaries set by both of them not only throughout the projects but also long before these began, is likely to have promoted feelings of safety and security in Project B's pupils, enabling them to leave their 'comfort zones' to learn something new. This is likely to have had a direct influence upon pupil interaction. As far as Faye was concerned, her collegial relationship with Molly was 'the closest [she had] ever come, without a doubt' to her ideal working relationship with a music teacher.

Teacher-support staff relationships

The two special schools differed markedly in their deployment of TA support. Its variability and lack of continuity in Project A limited the TAs' roles in building relationships between the two pupil groups, and meant that support for Lizzie and Jenny was inconsistent at best. Jenny seemed resigned to this. In Project B, Faye made a point of choosing TAs whom she knew were both dependable and keen to participate:

They really had a huge commitment…every single one of them bought into it…two weeks in they were doing it all, they were pre-empting everything, they got the lunches ready…(Faye, Phase 3 interview).

Faye knew that the TAs had a crucial role to play, and that she was asking a lot of them. Because of this, she felt a responsibility towards them: 'We had to cover all bases at all times, and that included making sure your staff were looked after.'

Pupil-pupil relationships

While lead teachers planned their project's teaching and content carefully, they gave less consideration to the mainstream and special school pupils' interactions. Pupils' seating positions at the beginning of each project often lessened the potential for their interaction. Mainstream teachers regularly use seating plans, usually with the purpose of limiting rather than promoting social interaction, or of improving the learning of one pupil through their proximity and communication with a more able peer: academic rather than social objectives. Seeing minimal interaction between the mainstream and special school pupils in the early stages of both projects, I raised this concern in planning meetings with the lead teachers:

> [*excerpt*] **SC** Try to encourage all students out of their comfort zones whatever these are, increasing interaction, mutual help and chat wherever possible between [special] and [mainstream school] students.

Two weeks later:

> [*excerpt*] **SC** Please can we all encourage as much interaction from now on between the two sets of students, e.g. where they sit or stand in the whole class will provide opportunities for this or limit them.

To some extent, the small group work in each project facilitated interaction between the pupils. In Project A, pupils' paired work on keyboards made some conversation possible between the MA and SA school pupils; in other groups, however, the latter were largely ignored by their mainstream peers. Lizzie later commented:

> I think that the students, quite wrongly on their part…tolerated the singers from [SA school] in there but I don't think they showed particular understanding or empathy to them to be honest. The percussion group…are [*sic*] the same really.

Project B's lead and supplementary teachers' use of every pupil's name may have reduced

perceptions of 'difference' in the mainstream pupils, enabling them to see their special school companions as peers and not 'the kids from the special school', akin to 'the inclusion kid', one of the frames of friendship described by Meyer et al. (1998). Almost all MB academy's pupils, having worked alongside SB school's pupils, typically concluded that, 'They're just the same as us; they just need a little more time'. They had seen beyond the visible differences between themselves and many of the SB school pupils, to their different learning abilities and capacities - which after all, every one of us possesses. Perhaps they had indeed, to paraphrase Molly's words (quoted on p.165), learned much about themselves and about how other people worked, through their project.

Project B's pupils, for the most part, had truly grasped the opportunity to interact with their partner school peers. As might be expected, their engagement and participation varied both within and across the projects; as Small (1998) suggests, musicking includes all participation in a musical performance, whether it is enjoyed or not, or found interesting or boring. As a participant in the musicking, my own feelings were difficult to put aside when watching Nazia and another SA school pupil in Project A's percussion group, looking from one mainstream pupil to another, apparently puzzled at being ignored. They were the 'ghosts and guests' (see p.82), the least interactive frame of friendship described by Meyer et al. (1998): not really part of the group, and tolerated politely for the most part. It may have been a group for the duration of each project session, but it was no community. There was little support or enjoyment evident, and as Cameron and Carlisle (2004: 29) intimate, 'The "group" can make or break the [group's] learning potential and indeed, the person'. The learning potential of both sets of pupils was diminished here. The MA school pupils in the percussion group could have used visual cues and body language to help their group's musicking, or

could, to provide more challenge, have learned to anticipate the beat, allowing Nazia extra response time and enabling her to play in time with her mainstream school peers.

Many secondary-age pupils behave in certain ways to gain acceptance by their classmates (Chan and Chan, 2013), and yet in both projects it was often those mainstream school pupils whom teachers euphemistically referred to as the class 'characters' who took great interest in their special school peers. SB school's head teacher provided a possible reason:

> …it is that thing of [a disaffected pupil] walking through a door, looking around for the peer pressure, and within a couple of hours sensing…there's none.

Elements of fun and playfulness, which help to make group work productive, and contribute to a positive affect in the classroom, were often missing in Project A. To explore affect in both projects further, nodes were grouped into sets which fell within 'umbrella' concepts such as 'affect'. Several nodes, including teacher confidence, pupil confidence, humour, encouragement, safety and trust, were grouped into a set entitled 'Positive Affect' and others, into a set called 'Negative Affect' (see Appendix 8 for a list of the nodes in these and other sets). The following table shows the sets cross-tabulated with case nodes 'Project A' and 'Project B'.

	Project A	Project B
Positive affect	108	246
Negative affect	151	14

Table 27: Affect and humour, both projects

Sources used, all from Phase 2, were field notes, lead teachers' and key pupils' immediate post-project interviews, questionnaire responses and focus group discussions. The following quotes help to illustrate Project A's social-emotional climate further:

> **Lizzie:** I was disappointed with (*she names five pupils*)…all of them underperformed compared to how they'd done before really.
>
> **Jenny:** I said to one of [the MA school pupils] 'Can you just help Nazia [SB school pupil] to do her drum part?' They just looked at me and went…. (*she looks sideways with a derisory expression*).
>
> **MA school pupil:** …they [Lizzie] gave me a day to learn [the drummer's] bit…the thing is, she [the original drummer] weren't there on the day - they just sort of like thrusted me into it.

Until the second performance, Lizzie had appeared more concerned about her pupils' lack of attainment than their general behaviour and interaction during project sessions. Project B had emphasised humour and fun:

> **Molly:** (*from field notes*) Mattie looks at Molly and laughs; she gently, playfully, but calmly pokes him in the ribs. Many pupils laugh. She signs 'Stop' saying, "OK stop for now' and gets immediate quiet.
>
> **Faye:** (*from field notes*) Dougie can clearly be heard saying "Oi! Pack it in! Pack it in!" Faye chuckles, saying to the class, "He's never been told '"well done" for being rude before!"
> **MB academy pupil:** I really liked the facial expressions [an SB school pupil] did…we really enjoyed it. Can't wait to see the SB school pupils and Faye again.

It is possible that few of Project A's pupils had experienced music making 'as a *social* activity where open interaction with other people is integral with interaction with sound' (Cameron and Carlisle, 2004: 35). This brings us back to Small and the other kinds of relationships that he contends also constitute the meaning of musicking: those that are sonic.

Sonic relationships

Small suggests that the relationships between the musical sounds stand as a metaphor for the interpersonal relationships between the participants, while different meanings are generated within each performance (Small, 1998). This could be discerned in each project session, in which useful insights arose from the way in which the music itself was constructed, practised and performed in the final rehearsals and the project performances, taking place at MB academy and MA school.

According to Small, emotional states aroused during a performance are a sign that the performance is doing its job, namely bringing into existence, during its course, relationships (between sounds and between those participating) that are considered to be ideal at that time (pp.59-60 contain an extended discussion of 'ideal' in this context). The existence of positive and negative responses in the mainstream pupil participants in the projects' later performances indicated that the relationships they were bringing into existence were (or in some cases, *not*) those that pupils felt were desirable. Any 'social disharmony' showed itself in 'musical discord' (Small, 1998: 81). This discord had been apparent where Lizzie privileged her musical knowledge over Jenny's efforts with the percussion group (see p.235), which perhaps were inadequate in her eyes, even though in hip hop music, 'feel' is more important than total accuracy. Musical discord was also particularly visible in Project A's last rehearsal and first performance, described on pp.139 and 140 respectively.

All ways of musicking have a musical 'syntax': the way in which sounds and sometimes words are put together. Project A's song, *See You When You Get There*, used the ground

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bass[41] of Pachelbel's *Canon in D*. The song featured a drum machine providing a simple rhythm with a relaxed 'feel', synthesiser bass, electronic handclaps and other pitched electronic sounds. The vocal parts consisted of solo rapped verses (male) and a female chorus. Towards the end, decorative string parts were added. There was potential for all pupils to learn their part by ear and contribute to the song according to their own abilities. The string parts required some keyboard facility, and there were opportunities for the more musically able pupils to lead their 'section'. *See You When You Get There* was a pop song, because of the rhythm of the bass part, the rap, and the catchy, gospel-influenced chorus.

Lizzie had decided to use an acoustic drum kit, with tambourine, bongos and snare drum as extra percussion. Pupils' booklets contained a notated grid for the rhythm and used staff notation for the pitched instruments. It was a simple, classically orientated arrangement of the *Canon*, where pupils would use string sounds on their keyboards. Opportunities were missed for pupils to experiment with different sounds and the effects they produced, and the end result was an uneasy amalgamation of pop and classical genres. The syncopated rhythm would have been easier to learn by ear than through notation. Although Lizzie regarded Jenny's version of the drum pattern as inaccurate, western popular music genres do not concern themselves with notions of 'correctness.' The traditional 'rehearsal model' of music education, however, was most familiar and comfortable to Lizzie, who strove to get the pupils to make music together with as few mistakes as possible. Knowledge 'about' music, a good performance and the use of notation were worthwhile musical objectives to Lizzie.

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[41] A short, recurring pattern in the bass part of a musical composition.

Project A's last rehearsal took place in the classroom rather than in the proposed performance space. Lizzie, concerned about what she saw as an impending 'poor' performance in the forthcoming evening concert, looked tense. In contrast, the overriding atmosphere of Project B's last rehearsal was one of goodwill, humour, and acceptance, enhanced by Glenys' celebratory cakes. Teaching and support staff worked as a team and pupils practised their parts or chatted quietly as they waited to rehearse. Their performance celebrated the positive things that had been learnt; wrong notes or timings did not matter overmuch. There was full acceptance of imperfection:

> **Faye**: It's only for us. We're not at the Royal Albert are we? We're just doing what we wanted to do and actually this [rehearsal] is as much part of it as anything else.

This brought to mind Small's comment about the best performance being one that enabled those taking part to explore, affirm and celebrate their idea of what they wanted their relationships to be, most comprehensively. Teachers and pupils alike were doing the 'best they can' with what they had (see p.60 above), not by 'making do' but by moving into new territory, discovering new relationships, and developing and refining the skills to articulate these (Small, 1998: 215). Participants' care and patience, cited by Small as a requirement for this to happen, were present in abundance. It was the performance, not the correctness of the piece that was treasured, and the bringing together of two groups of pupils who do not, in usual circumstances, meet:

> …the aim of performance is not to present the piece but to play in such a manner as will be appropriate to the event at which it takes place, so that it will enhance the human encounter, order it and make it memorable (Small, 1998: 114).

Project B's musicking drew out the following: the similarities between the mainstream and special school pupils, respect, joy in performance, and reciprocity:

> **Molly**: 'They're Year 8s, they're just the same…and they've <u>loved</u> it. They've loved learning the signing…a hundred per cent. You'd <u>think</u>, with great respect for this kind of thing, that we'd be giving to them. It hasn't been like that at all. They've [SB school pupils] been giving back to us, they've been fantastic.

The first project performance took place at MB academy two days after MA school's evening concert. For the first time, work from both projects was heard by all participants within the same space, strongly illustrating the following:

> …a musical performance, while it lasts, brings into existence, relationships that model in metaphoric form those that [participants] would like to see in the wider society of their everyday lives' (Small, 1998: 46).

The musical relationships in Project B's performance were far from 'perfect', with rhythmic slips and inaccuracies, the odd missed cue, and occasional microphone feedback. It did not matter. Nothing spoiled the joy, enthusiasm, concentration and exuberance of the playing, dancing, and singing. The percussion group concentrated hard, looking at each other, playing in time, integrated musically and metaphorically. Mattie played the final 'crash' which ended the group's performance, and the audience applauded warmly. He uttered a loud and deep grunt, just decipherable as 'Happy!' Using Smallian thinking, we can understand the lightness and lack of constraint in Project B's pupils and teachers as a metaphor for their natural way of being and behaving at that time, with those people, in that place.

Project A's performance was a less happy affair, with some glum faces among MA school's performers, although none of the SA school pupils looked unhappy, several of them beaming throughout. This project's often uneasy relationships were reflected by a near-cacophony of sound at times, with false starts because the drums and keyboards could not keep together, and singing that although strong, was flat and harsh. However, one MA school pupil, normally disengaged from music, rapped his verses with considerable style. For the second performance at MA school, three days later, Lizzie decided to use programmed drums to begin the song, presumably seeing it as providing a more reliable start than one of her pupils playing drums. It may also have reflected a lack of confidence in her pupils. Her decision was reasonable; the original drummer was absent, and a different drummer in place. In this performance's closing moments, it was Janie, from SA school, who communicated her enjoyment most by singing and signing the finale's song more loudly and enthusiastically than anyone.

Both performances affirmed and celebrated some degree of unity. Every participant had the chance to listen to and applaud the other schools' performance, there was audience participation and warm applause in each, with everybody singing and signing *We Are the World* to close each one.

Gesture in the project relationships

The theatricality of exaggerated gestures demands considerable confidence in execution. Faye and Molly, both extrovert personalities, clearly found this theatricality easier than did Lizzie and Jenny. Through their musicking, each teacher affirmed their relationships with

others as they wished them to be, their gestures and body language revealing much about their way of knowing their world (Small, 1998).

Non-verbal behaviours are crucial contributors to communication and relationships, particularly where children are concerned (Hostetter, 2011). The notion of gesture therefore assumed even greater importance for the special school pupils, in the very early stages of cognitive, sensory, social and emotional development. Visual and physical cues such as beating time, indicating an instrument's entry, or signing 'stop' were particularly helpful; gestures depicting motor actions are more communicative than those depicting abstract topics (ibid.).

Whenever teachers and pupils used musical gestures clearly, to count in, stop or start, a clear visual and mental connection was made between the giver and the recipient/s of those gestures. This not only provided clear evidence of teachers' engagement, but also of pupils' interaction.[42] The outward sign of this musical interconnection was a co-ordinated, blended sound, affirming the unity between giver and recipient in those moments. When a gesture was unclear or unseen (for example, as on p.140), it was misinterpreted or missed by its intended recipient, resulting in piecemeal vocal or instrumental entries, or ragged, disjointed music. Thus, the apparent effort made by the person making the gesture was crucial to the quality of the ensuing music.

Often, Lizzie did not provide clear visual cues for pupils, resulting in general frustration. Frequently, she did not establish eye contact sufficiently to ensure pupils' complete attention

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[42] Teacher engagement and pupil interaction are the subjects of the first and second research questions.

before counting them in. Important in any music teacher's work, these visual cues were vital when working with pupils with SLD. I explained to Lizzie how important clear visual signals, exaggerated facial expression and body movement were to such pupils, hoping she might find it helpful. Subsequently, there was no indication that she had found it so; in her role of 'expert', she may have been reluctant to acknowledge this.

Posture, facial expression and vocal intonation, included in Small's thinking about gesture, provide a wide repertory of gestures and responses. Facial expressions in particular were a quick and valuable guide to the classrooms' social climate, pupils' keenness to participate or a group's feelings during performance, which were generally bright and positive in Project B. However, as a musician and teacher, it was hard to watch a group of glum, bored-looking youngsters from MA school listlessly hitting drums, ignoring the boy and girl beside them from the special school who appeared longing to be included.

Small (1998: 95) asserts that the significance of words lies less in semantics than 'in the gesture of uttering them.' This may be seen as the gesture of putting someone else first in order to foster a good relationship. After all, people 'never say or hear words, we say and hear what is true or false, good or bad, important or unimportant, pleasant or unpleasant, and so on' (Voloshinov, 1986: 70). MB academy pupils' readiness to use Makaton signing was one demonstration of this type of gesture; another was Molly's suggestion to Faye of working in both schools because of the challenges of transporting pupils and a wheelchair from SB school to MB academy every week. Both may be indicative of hierarchy: the second theme, now discussed.

II. HIERARCHIES

We may be sure that somebody's values are being explored, affirmed, and celebrated in every musical performance, at any time, anywhere (Small 1998: 77).

The notion of hierarchy is now considered as it was seen to relate to the first research question: the lead teachers' engagement in their projects. Through their ownership of these, they took responsibility for choosing the project content, activities and locations. Their evaluation and prioritisation of whatever they viewed as, for example, a 'preferred location' or 'most appropriate activity' linked responsibility with hierarchy. With time and reflection, it became clear that the lead teachers' priorities differed considerably across the two projects. Each one's ideas, attitudes and professional practices reflected her values. The notion of 'hierarchy' provided a way of associating how each teacher reconciled these personal values with the external demands of accountability and the interpersonal requisites of relationship.

Small's important statement at the head of this section, reiterated from p.59 and slightly extended, is definitive and without exception. It concerns the notion of hierarchy in its implication that somebody's values are being affirmed, perhaps even privileged, over those of others. The ranking of things or people in order of importance is necessary, inevitable and apparent in any school setting. Within the projects, hierarchies could be found in the ways support staff were deployed, or in the prioritisation of responsibilities or activities. The outcomes of these hierarchies depended upon the balance between one set of perspectives and another, e.g. the influence of the educational climate upon teachers' practice. Careful reflection concerning the hierarchical thinking at work within each lead teacher (as much as this might be known) provoked many rhetorical questions: What was their principal aim in

undertaking the project? What outcomes did they consider important? What did they hold to be of most value in their teaching practice?

HIERARCHIES OPERATING IN THE PROJECTS

Power relationships in schools can tend either to diminish or enhance equality. Even before a note of music was played, many relationships were in place. I now explore a number of areas that illustrate the hierarchical structures already in existence, and those brought into being or highlighted during the projects.

Staff seniority

Both Faye and Molly had the unequivocal support and trust of their respective head teachers (see pp.195-6). It was highly likely that this trust was gained through seniority and years of successful classroom teaching. Faye's seniority, as assistant head teacher at SB school, enabled her to choose (and keep) the TAs she wanted to participate, while Jenny's relatively junior status may not have enabled her to do this. One possible outcome of this was that different TAs attended each session in Project A, resulting in discontinuous and often inconsistent TA support; in Project B, the same TAs attended every week, as described on p.180. Of these, Glenys was unusually vocal and proactive, commanding a considerable presence in the classroom and intolerant of minor behavioural infractions in any pupil if she knew they were capable of better. Pupils from both schools appeared to like and respect her. It is likely that the varied input of Project A's support staff was further limited by Jenny. Although she regularly spoke with them, she did not appear to direct their work, and they were not generally proactive in their classroom practice (see p.192).

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Knowledge, curriculum, space

Knowledge

It is well documented that music teachers' identities fall on a continuum between 'musician/performer' and 'teacher', with most identifying themselves primarily as performing musicians (Pellegrino, 2009; Ballantyne and Grootenboer, 2012). Wherever Lizzie and Molly placed themselves on this continuum had significant implications for their teaching practice and influenced the actions they chose to take (Froehlich, 2007). This was particularly likely in the less familiar environment of the project sessions, where each teacher had stated in her own way that she was out of her 'comfort zone'. In Project A, Lizzie classed herself as a music specialist and Jenny as 'a non-music specialist', establishing immediately an unequal power relationship within a project that Lizzie, in particular, considered as defined by its musical nature. Jenny appeared to mirror this view, referring to herself as 'non-music trained' and never mentioning her own abilities, as though these were less important. It was rare that I heard Lizzie refer or allude to Jenny's (specialist) knowledge of teaching children with SLD. Lizzie thus prioritised subject specialism over the wider educational development of her pupils through her subject: another layer of hierarchy.

In Project B, Molly and Faye saw curricular music's primary role as helping to increase pupils' confidence, developing such skills as problem solving, teamwork and co-operation. The matter of 'musical expertise' did not arise. The prioritisation of music performer over educator is not new (Roberts, 1991). However, musicianship on its own is an insufficient basis 'for informed and reflective praxis' (Bowman, 2010: 12). These projects thus incorporated two distinct strands. One of these was music and the other, education itself.

In Project A it was possible to see a clear differential in perceived expertise despite both lead teachers having much to offer each other in terms of their respective bases of knowledge. Strikingly, neither sought the knowledge they lacked from the other. This was especially surprising in view of Lizzie remarking, after Project A ended, that she had felt underprepared both for working musically with such a wide ability range and teaching such a large class (p.168). During the project she had alluded to the challenges of teaching a class with such 'diverse needs' (see p.193), but after it finished, she commented on separate occasions that she would have liked more advice which had not been provided, and that she felt 'dropped in the deep end'. This last comment is discussed further in the section concerning my relationship with the lead teachers.[43] Although both teachers cited 'lack of time' as their reason for not seeking help, if Lizzie saw herself as 'expert', she may have been unwilling to ask a younger, less experienced teacher for advice. Considered with this, Jenny's remark in her final interview was striking in its hierarchical implication: 'I really wanted [the project] to unfold as it would do naturally with you and Lizzie in charge.'

Curriculum

In instructional forms of classroom discourse, 'knowledge is never transmitted without the transmission of values' (Wright, 2014: 17). Many implicit and subtle messages may be received by pupils in music lessons from their teachers. For example, the evaluation of *I'll See You When You Get There* in Project A used the vocabulary of western classical music. It was therefore likely to have carried with it the implicit idea that western classical music forms were the reference criterion and therefore superior. The arrangement of the song itself was an uneasy juxtaposition of classical and pop music. String parts predominated, notation

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[43] See section entitled, 'Researcher's relationship with the lead teachers', p.280.

was used, and 'correctness' was the aim: all inappropriate when considering a hip hop-influenced pop song, and redolent of the continued predominance of the values attached to Western classical music in music education. It was unsurprising that many MA school pupils disengaged from the topic. Had the question, 'What were they really learning?' been posed, at least part of the answer surely lay in the (unwritten) hidden curriculum: a powerful influence in the classroom (Wänke et al., 1996).

Musical 'talent' is often spoken of but its meaning is unclear. Our culture makes it acceptable for people to say, 'I have no musical ability' or, 'I can't sing/dance'. Furthermore, there is an assumption that 'this talent possessed by a few can only be demonstrated through perfect performance' (Zenker, 2004: 125). Lizzie appeared to reflect this through her implicit preference for a class to be set by ability:

> Because the ability range was so vast, I go back to…it shouldn't be dumbed down for my students, so therefore I've pitched it right for my students.

Her language demonstrated the market values so prominent in education, where pupils' needs and a caring ethos come second (a further hierarchical structuring) to the necessity for high academic performance (Gewirtz, 2002). This is not to suggest that Lizzie did not care, merely that she tended to privilege one ethos over another. She often used the word 'little' when suggesting ideas or describing activities to her pupils, possibly endeavouring to foster informality in her lessons:

> Why don't you put some little trills in here and there if you want to?
> It's this little pattern and you start on the D…it goes down to an A then it just goes up to B...
> Do a little practice of that, OK?
> We're gonna have a little go at putting it together; let's have a little listen to everyone's part first.

While the previous quotes may be viewed as examples of a figure of speech, this very figure may have had the subliminal effect of devaluing an activity or worse, devaluing music itself. At best, 'little' was superfluous. It may have also indicated a lack of confidence in Lizzie herself, as if its employment made activities or tasks less arduous for pupils and therefore less unappealing. In belittling the amount of effort necessary to achieve their goals, it may have also reflected her low expectations of them.

Space

Architectural designs, whether big or smaller scale, reflect their builder's assumptions. Thus, the classroom designs can be linked with pupil interaction, the feasibility of the projects themselves, and the conduct of research therein[44] because they facilitate or constrain what goes on inside them (Small, 1998). The classrooms used for whole-class work in the projects contributed significantly to each one's character and ambience. Due to the newness of both mainstream project schools, Lizzie and Molly as established subject leaders had contributed to the design of their respective music departments. MA school's classroom, a diagram of which is shown below, was heavily furnished with tables, computer workstations, musical instruments and equipment, restricting the free movement of teachers or pupils and encouraging a static manner of use. It would have been difficult to accommodate a wheelchair in it or have a large group rehearsing there.

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[44] The subjects of the second, third and fourth research questions.
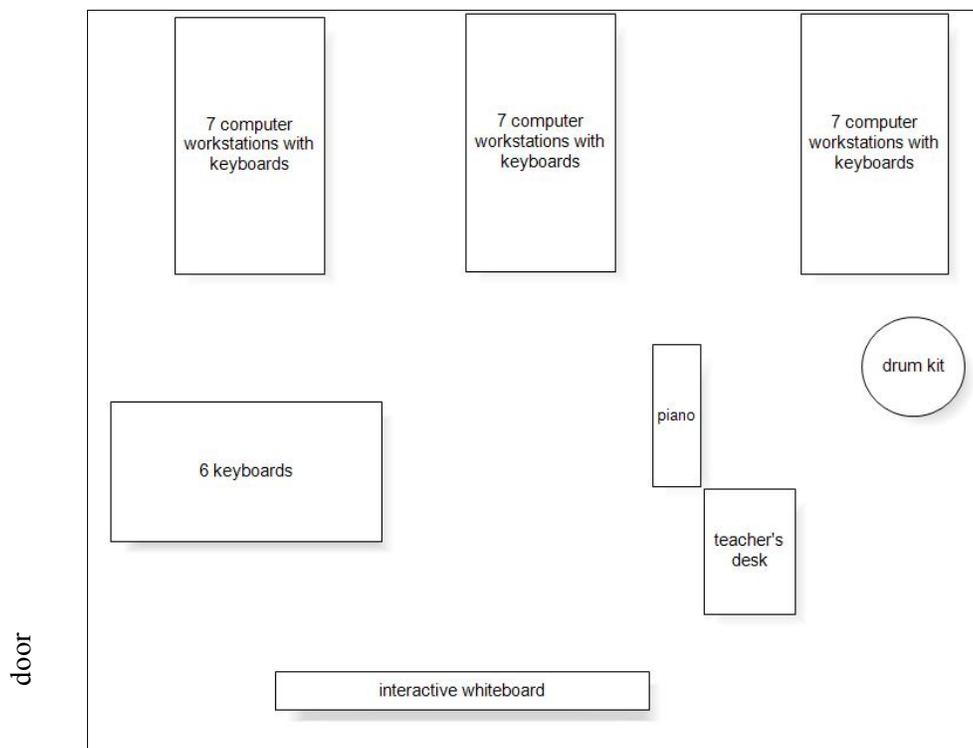
Figure 6: Project A classroom

Project A's classroom structure and Lizzie's focus on assessment tended to support transmission approaches to teaching (Skidmore, 2006), constraining relationship building. This classroom structure afforded little attention to the affective conditions for learning, or the consideration of other longer-term benefits which are often problematic to measure. Mainstream music education is embroiled in performance, assessment (levels being a form of hierarchy) and comparison, and so music teachers are likewise enmeshed, especially if they teach in state-funded schools. Lizzie's concern with levels, and her sometimes low expectations of some pupils, meant that an opportunity for increasing the musical and social relationships between the pupils from both schools was missed, diminishing the SA school pupils' participation in the process.

In contrast, the large free space in Project B's classroom at MB academy permitted extensive movement and freedom of use.
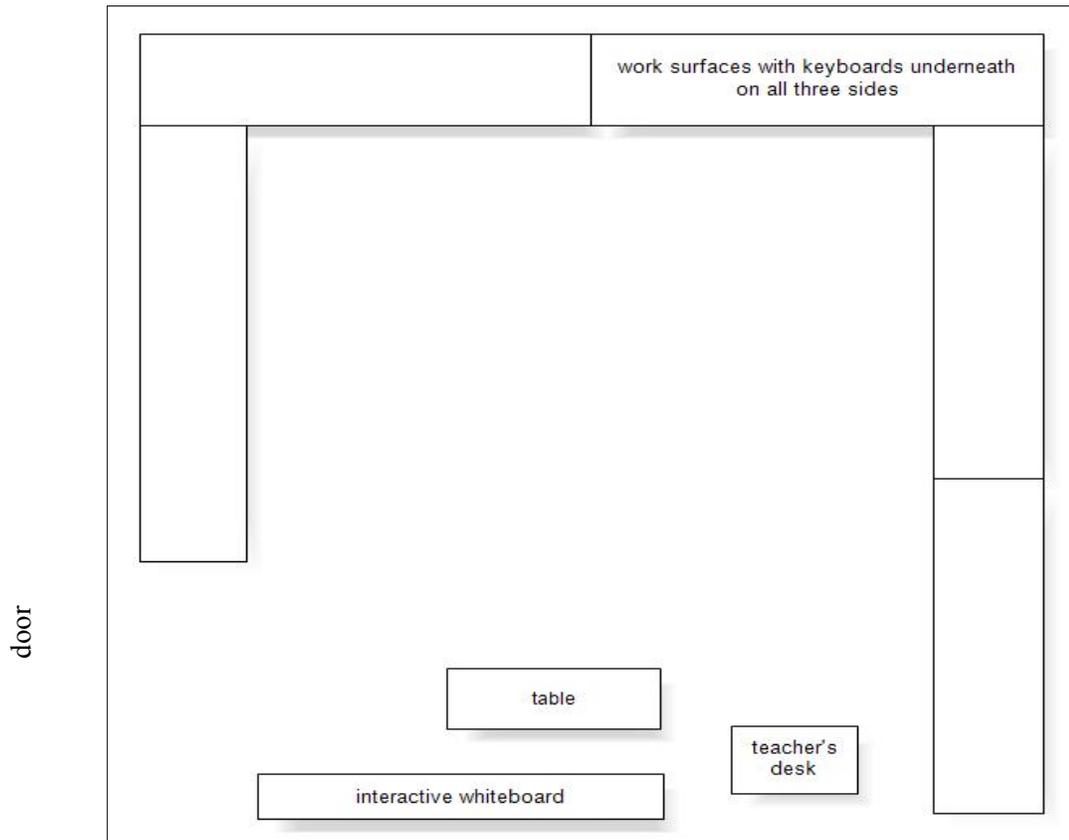
Figure 7: Project B classroom

During Project B, Molly was able to lay aside assessment aside in favour of a way of musicking that privileged understanding and insight, both of which were facilitated by enabling such a large group of children to work together with minimum physical constraint. Like Project B's pupil participants, they were also able to work in small groups in nearby practice rooms.

Teaching approaches

As Jenny came to the end of her introductory talk to the MA school project class, she said,

> It's meant to be a joint project so that you can make progress and hopefully mentor someone who can look up to you. For [SA school pupils] to have a role model or someone to look up to is really important for them, and they will look up to you.

At the very same point in Project B, Faye had said something similar, with less implicit ranking: '…they <u>will</u> ask for help' (see p.182). In Project A, the hierarchy was reinforced as Lizzie began outlining the project to her pupils immediately after Jenny's talk; she clearly saw her pupils' roles would be those of tutors.

> **Lizzie:** …you'll be able to do your own musical bit which will develop your levels as well and you'll also be able to do a little bit of coaching with the other students, perhaps model things out to them, you know, show them how to do stuff and help them with their musical skills.

Speaking to her own pupils in the percussion group during a later project session, Lizzie outlined how to improve aspects of their musical performance in order to gain a higher attainment level. Without showing the two SA school pupils in the group how they could improve, she moved to another group, acknowledging them with a smile. Her apparent indifference may have reflected a lack of knowledge regarding the pupils' communication style or their disability, not a lack of consideration (Cook et al., 2000). In Project B, full use was made of visual cues, simple language, gesture and signing, initiated by Faye and Glenys and quickly learned and adopted by Molly. In turn, most of the mainstream school pupils became engaged in learning and using Makaton sign language, to everybody's advantage.

While some (e.g. Kauffman et al., 2005) argue that specialist teaching approaches and training are needed for children with complex needs, such views may result in the

unintended consequence of mainstream teachers believing that they lack the skills and knowledge to do this kind of work (Rouse, 2008). Certainly, few teachers have specific training in working with children with SLD; general training does not prepare them for this work (Carpenter, 2007; Anderson, 2011). Moreover, Lawson et al. (2015) believe that division by subject as defined in the National Curriculum is inappropriate for learners with SLD/PMLD. Appropriate support and gradual immersion in the complex environment of special schools is important and necessary to foster the emotional wellbeing of trainees and NQTs in special education (Peter, 2015). This applies even more to mainstream teachers, where the focus on initial teacher education is upon pedagogical skill rather than humanistic models of teaching (ibid.). There is thus the necessity for adequate and appropriate pre-project preparation, not only for mainstream school pupils but also, teachers. Molly was perhaps unusual in envisaging outcomes other than musical ones as her prime concern:

> Maybe the musical outcomes might have been higher but I think that was never for me the main goal...[which was] thinking about them working together and breaking those barriers down. And producing something that the students were proud of.

Molly readily jettisoned a regular scheme of work in order to foster creativity, accepting unknown outcomes whilst believing, nonetheless, that they would be positive. Lizzie held fast to her usual way of working:

> **Molly**: I'm not scared of new ideas…"Let's do it because we've always done it?" Ohh, horrible! (*laughs*)
>
> **Lizzie**: …if it was music and inclusion, and the scheme of work that we did was what that class would have done normally, then that's the inclusivity of it.

Lizzie later added,

> If I was to do it again, I would do a completely different scheme of work, but then my students still wouldn't get anything from it, progression-wise.

These words hint strongly at Lizzie's priorities. It is at this point that I turn to consider what the lead teacher appeared to consider most important in their projects, beginning by looking at the notion of teacher competence in relation to pupil diversity.

Lead teachers' responses to their project class

In an effort to increase teacher educators' capacities for responding to diversity, Allan, on behalf of the Council of Europe, drew upon the thinking of Levinas (1969) in her development of a framework of competences orientated towards ethical concerns, including those of responsibility (Council of Europe, 2010). Allan placed the notion of teacher competence concerning diversity within the ethics of Levinas, as follows:

> …a relationship of responsibility, directed at all students within the classroom . . .especially that Other who is different in some way… (Allan, 2011: 132)

According to Levinas, the nature of responsibility is only satisfied by the decrease of the self and the increase of concern for the Other:

> To be responsible before another…is to put oneself in his place…to bear the burden of his existence and supply for its wants (Levinas: 1981: xiv).

This involves a re-balancing, a working towards equalisation, as the needs of the Other come to the fore and the needs of the self recede.

Each lead teacher's responsibility and orientation towards the pupils in their respective projects manifested itself differently in the ways in which they responded to their pupils' needs, reflected upon their own practice, and established a positive learning environment in their classes, all aspects of their engagement in their projects. As we will now see, two of the four lead teachers engaged in their projects by sometimes altering the teacher/pupil knowledge-power differential, becoming co-learners with their pupils according to the individual needs of each. These teachers were open to difference, not only in their pupils but also in their own teaching.

Lizzie was capable of reflecting on the ways in which she shaped the project, but appeared not to reflect upon or consider exactly why she was disappointed in her pupils' engagement with the SA school pupils (described on pp.141-2). Knowing that Project B's lead teachers had not used pre-written schemes of work,[45] she sought to justify what she had done:

> ….for me to write [the project content] then I would be lowering the expectations, the outcomes for <u>my</u> students, the musical outcomes for my students and then, I don't think it's inclusive because if my students can't achieve, at the upper end, then it's not inclusive for them.

Her 'storying' of her role justified what she did and did not do. In other words, her behavioural engagement was explained with little, if any, acceptance of personal responsibility (von Lupke, 2009). Lizzie saw music education policy as the justification for working as she had done; undoubtedly, it exerted some influence:

> Schools and inspection process are <u>so</u> concerned on students' continual progress and how schools <u>evidence</u> that. I think until that stops being the case then musical progress is always going to be the concern for a music teacher. I have to demonstrate that my students are making progress throughout the year. <u>Mus</u>ical progress.

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[45] Lizzie knew that the Project B schools had disregarded schemes of work in favour of creating their project 'from scratch' because she had spoken to Molly at the first project performance at MB academy.

In Project A, each lead teacher's personal ethos did not, I would claim, fully explain their action (or inaction). Drawing on Milgram's comments on obedience to authority (Milgram, 1974) the way in which they viewed their respective responsibilities was possibly due to Jenny attributing much of the initiative to Lizzie as 'expert,' and Lizzie, to me as the researcher, an 'agent of external authority' (ibid: 7-8): there was an implicit hierarchy at work.

Two factors adversely affected Lizzie's pupils' engagement: their dislike of rap music, and 'being made to perform', as several of them put it. Their motivation might have improved had they felt that they had some choice in the topic (Ryan and Deci, 2000), but their voice had been relegated to a lower level, remaining relatively unheard, until it was too late. Lizzie's obvious concern with the evening school concert, referred to so frequently in project sessions, may have led to some pupils conflating it and its associated tensions with the project performances. Although their school attendance was of course compulsory, half of them ultimately made their collective voice heard, reversing the above relegation, by not attending the evening concert or the project performance at MB academy.

Whilst Lizzie perceived musical attainment as absolutely necessary to the success of Project A (Jenny willingly working within this criterion), Molly and Faye took a relationship-orientated approach in Project B. It is likely that Lizzie felt that the musical achievements of her pupils reflected her capabilities as MA school's head of music for good or ill, especially at a school concert. I suggest she prioritised these two ideas. She had been so keen for the evening performance (in front of parents) to be one she deemed 'good', that the atmosphere in the lesson immediately before it became tense as she worked to help pupils improve a

performance that by this time was growing increasingly ragged. The video recording of this lesson was hard to watch at times.

In regular lessons, Lizzie's manner towards the pupils was friendly, but she often allowed low-level chatter to continue while she spoke. As the volume of chat increased, so did her frustration. Thus, pupil talk, essential to the construction of knowledge and to relationship building, may have been linked in her mind with a loss of control. Compounding this, Jenny, while strongly focused upon her own pupils, provided few ideas and limited support for Lizzie because of her perception of her own lack of musical ability and perhaps, as she perceived it, lower status. It adversely affected Project A's outcomes for teachers and pupils.

In Project B, Faye was succinct about her own and Molly's commitment:

> I think what we both hold true is, it's not about "Me-me-me-me-me (*in a sing-song voice*) but it's kids-kids-kids" (*laughs*)…that isn't always the case...

There is no suggestion that Faye and Molly were completely pupil-centred and Lizzie and Jenny focused only upon themselves. However, Molly and Faye's shared passion for education generally, performing arts in particular, and most importantly, their pupils, was crystallised in each week's project session.

PARITY and RECIPROCITY

We can learn much about what is by considering what is not (Small, 1998: 28).

Where forms of hierarchy are less visible or even absent, notions of parity and reciprocity come to the fore, and as we shall see, the notion of 'parity' was articulated strongly in Faye's reflective comments. As Small intimates, much was learnt about 'hierarchy' in Project B through its very absence: the parity of effort made by partnered lead teachers, the similarity of their engagement, and their 'give and take' as they worked during the projects.

Project B featured far fewer instances of apparent hierarchy than Project A. Molly felt that the responsibilities were 'very shared', saying, 'I never felt, "Oh gosh it's all on me, it's a big stress"; I never felt that <u>at</u> all'. She clearly enjoyed working with Faye, acknowledging Faye's positive attitude and expectation of ideas in return:

> I think she's the kind of person who has a great idea [and says], "Well why wouldn't we wanna do this?" That's brilliant. Faye will say, "I've got the ideas to do it but what have you got as well and let's work together".

Each expected the other's creative input, listening to and incorporating two sets of ideas into their project. Enthusiasm and energy featured strongly as they worked together:

> **Molly**: …there was never a sense that it was in danger of not…proceeding…there was willingness, openness for the thing to h<u>appen</u> and I think after those f<u>irst</u> initial meetings we realised that actually it w<u>as</u> going to work in some level, and worked really well.

Molly and Faye appreciated each other, the constraints they were working within, and their individual expertise:

Molly: the planning together was fantastic….massive gratitude to Faye for that because she led on that[…] right from the start with such enthusiasm and so many ideas…..
[*to Faye, concerning the location of the project each week*] Well it's a helluva thing for you to have to move those kids every week. I think it would be nice for our kids to come to you, at least.

Faye: [Molly]'s quite a unique person I would say (*laughs*). It's finely honed how she works with her pupils in the banter that she has. She said, "To hell with the National Curriculum and all its expectations…we will get out of this what we will get out of it but I know it will be something." I think personally that was a very brave thing to do.

Ideas of reciprocity and parity were also extended to the pupils, as Faye told Molly's class with a smile:

I want to make you more aware of what my students are like, to talk to you about what <u>you</u> think they might be like, and see if we can meet somewhere in the middle. […] today is actually about making you […] have a better knowledge base than you might have done before you walked through the door.

In Smallian terms, the working relationship between Faye and Molly (i.e. their engagement with each other) was one that initially explored, then swiftly affirmed mutual consideration, good teaching, and cooperation. Empathic, thoughtful appreciation of others and above all, collegial equality, were all celebrated. Faye summarised what Project B meant for her:

Quite often, when you do a project, somebody comes to the fore, the person that actually leads it, and actually then ends up bearing the brunt of it…may have a sense of resentment that 'I thought this was an equal status and suddenly I'm the one doing this, this, this and this.' There isn't that, at all in this; this really is equal terms with every colleague working with a group, without a doubt.

Faye spoke about the parity between herself and the TAs she had chosen, even though in 'regular' school time their ordered status remained, indicating that hierarchies are, to a large extent, situational:

[TAs] have as big a part to play as I do . . .those TAs were totally on board because there was a parity between the four of us. . . that existed across the board and no-one had rank on anyone in any of it. There was a [*sic*] parity for me. There was a parity of effort. At no point did I think, 'Hang on a minute I feel like I'm carrying the can here', nor do I think [Molly] felt that.

I asked Faye how this had come about in SB school. She made a serious point using humour, as she had often done during the project: 'The secret's in the toileting!' She continued:

> If one is willing…to show that I'm not somebody who considers myself to be so important that I can no longer do the tasks that at one point in my life I was willing to do…that gets you an <u>a</u>wful lot of respect. I do it 'cause the young person needs support. If you show you are somebody willing to do the tasks everybody else is asked to do, you immediately create a parity in the team.

Faye regularly took on this responsibility, earning the respect of her TA colleagues Glenys, Aneeta and Jon. In making herself no less responsible in this regard than a junior teacher would have been, paradoxically, she gained status in their eyes. Consequently, the TAs gave themselves unstintingly to the projects and their participants. Molly and Faye further weakened hierarchical boundaries by allowing pupils to use their first names for the project's duration.

In Phase 1, Molly worked as a co-learner alongside her pupils (p.166). Working with TA Glenys and the pupils in the percussion group, she continued her learning by asking questions, such as 'What's the sign for angry?' finding out what she needed to know in a natural, unforced manner. There was no notion of Molly as 'expert' or 'teacher', and Glenys as 'assistant'. Instead, Molly's questioning and respectful listening to Glenys' replies showed her tacit acknowledgement of the latter's experience and expertise. Faye had stated that SB school's TAs were nothing less than essential to the project's smooth running. Their roles, although different from hers, were without obvious hierarchy; she supported them through giving them responsibility and encouraging autonomy. This illustrated effective collaboration and leadership (Devecchi et al., 2012; Awbery, 2014).

When Molly missed the beginning of one project session, Glenys quietly took over, revising sign language with the group, speaking to all pupils in the same way and providing simple visual cues so that they started playing together. She was clear in her expectations, saying sternly to an SB school pupil who started to become over-playful, 'Haruna! I want sensible Haruna today, I do not want silly Haruna'. The MB academy pupils, looking at one another, clearly saw her as another teacher. Molly came in, and looked at Mattie, who was losing focus; she teased him gently: 'You all right Mattie? Are we keeping you up? Are you tired?' She understood that some of the SB school pupils might sometimes feel below par, and was sympathetic.

Parity of pupils

Molly considered the wellbeing of the SB school pupils to be on an equal level with that of her pupils (p.171). Her aim that everyone could - and would - be understood as a participant can be seen as reflecting Smallian thinking. All pupils had roles:

> It's for <u>our</u> children to break down barriers, but also for the SB children – to those that can comprehend that – that they have interacted and worked with children in a mainstream school as equals on some level.

Molly's aim, congruent with Faye's, was thus primarily a social not a musical one. Faye, as she introduced the project to her pupils at SB school, told me she was aiming to let them know that that they too, had something to give:

> We're trying to see how <u>you</u> help the children over there with their music, and how the children over <u>there</u> can <u>help</u> you lot with <u>your</u> music! When our project's finished we're going to do something really special here …We. Are. Going. To. Perform!

> That's who we're going to work with. . One last thing…I thought it would be really nice if your <u>new</u> friends you're going to be working with <u>came</u> to us (*lowering her voice*) to watch Aladdin. (*More loudly*) What do you think? Shall we invite them (*an enthusiastic* 'Yeah!' *from the class*)?

Reflecting upon the projects later, Molly said that she hoped [the SB school pupils] had felt accepted and had understood 'at whatever level they could, that they were working with children who were the same as them, in an ordinary kind of school'. Noticing SB school staff's high expectations of pupil behaviour, she commented,

> I loved seeing the way that the staff at SB school don't treat them as if they're gonna break if they touch them…they just treat them as normal people which of course they are, that was really key.

Molly discovered that the management of pupils with SLD was more similar to that of mainstream pupils than she had previously realised. Throughout the project, she chose to appreciate rather than manage the 'differences' inherent in every pupil, seeing where similarities occurred. Acknowledging that peer teaching, with special school pupils in the role of tutors, was 'tricky', she nonetheless saw her own pupils learning something invaluable:

> Our students are learning acceptance and understanding...[the SB school students] are just like us, they like a laugh, they like to have a joke, they like to learn, they like to do well.

III. FEASIBILITY

The lead teachers' engagement and pupils' interactions were indirectly linked with feasibility, for had the former failed to engage proactively with their project, or the pupils' interactions been generally negative or unconstructive, a repetition of a similar project was unlikely. I now explore the constraining and enhancing factors that directly affected the projects' implementation, and the challenges inherent in inclusive school-based music

education research. Critical reflections on my role in the projects, the study's methodology, and my relationship with the lead teachers are also included here.

The first stage of project implementation, namely the recruitment of two pairs of partnered mainstream and special schools, was challenging, demanding effort and commitment. Although the participating schools effectively selected themselves, this very self-selection may have made possible something that many might ordinarily deem 'unachievable':

> **Faye**: For me, success started way before the kids ever came into contact with each other. We always said, 'Yeah we'll do this', so you [SC] then had to go on that journey to find somebody. You were met by somebody who went, 'Yeah I'm up for that.' So you were already on to a winner in that sense.

In the partnering of schools, Faye alluded to the notion of 'instinct': something that is generally shunned in research. I would argue it should not be ignored merely because it is immeasurable. Upon meeting Molly for the first time, my instinct had been that she and Faye would work well together. Even at that early stage, it provoked the idea the feasibility of any future projects would be enhanced by someone acting as a facilitator. Project B's schools were not co-located, unlike those in Project A. Molly and Faye had never met before, and yet the communication between them throughout the project was instinctive, and lessened the potentially significant barrier of geographical distance.

Project implementation

Three of the four lead teachers freely admitted to leaving their 'comfort zones' in working with pupils with significantly different abilities in a less-than-conventional (in current secondary educational terms) music-based project, while pupils' 'regular' music lessons

took on a very different guise. Thus, the projects provided unfamiliar territory for almost all participants. I was conscious of this throughout fieldwork, notwithstanding the sweeping claim made in a document evaluating mainstream-special school link projects in Northern Ireland, '…without exception, the pupils and staff in both sectors benefit positively and lastingly from the experience of learning alongside one another' (Education and Training Inspectorate for Northern Ireland, 2012: 2). Ethically, these projects appeared to stand on reasonably solid ground, even if it was unexplored territory within the current remit of secondary music education.

The pre-existing relationships between the lead teachers and their colleagues in their individual schools played a significant part in the projects. Faye had gained the respect of her TA colleagues through her willingness to tackle jobs many senior teachers might find menial. In turn, she received commitment from the TAs involved in the project who went without lunch breaks for several weeks because of the value that they, too, attached to it. In contrast, Jenny in Project A was unable to bring the same TAs with her each week; moreover, they lacked clear direction from her. Whether their (sometimes) near-indifferent engagement mirrored Jenny's quietude in lessons is difficult to ascertain. There was, however, a marked difference between the TAs' contributions to each project, Project B's TAs being constantly alert to what was going on around them in every project session.

Accountability

Realistically, schools' accountability to government and stakeholders, arguably one of the main priorities of school senior leadership teams, easily outweighs the (occasional) inclusion

of pupils with SLD in music lessons, and accountability certainly influenced the implementation of these two integrative projects. The ongoing emphasis on testing, the publication of league tables, target setting and performance monitoring are powerful influences upon the way schools function. Given the potential struggles between social and educational concerns, concerns over examination results or reputations, and perceptions of 'otherness' (all of which arose in the projects to differing extents), it is extremely difficult for schools 'to resist the discipline imposed by the market' (Gewirtz, 2002: 71). Almost forty years ago, Small (1977: 182) positioned children as 'consumers' of knowledge and curricula transmitted by teacher 'experts'. As at that time, teachers are pressured to work in similar ways, consuming current educational policies and reproducing them faithfully in the classroom; this arguably hampers their creative teaching abilities. It is a courageous teacher who, deprived in this way of using her professional judgement, departs from being compliant and goes beyond familiar territory. Faye appreciated Molly's courage in doing this (see p.268). Molly, typically for a mainstream school music teacher, usually taught most of MB academy's pupils each week, but was heavily constrained by paperwork:

> I'm buried in marking, I'm…Buried. In. Marking. We mark. So. Much. I have to write 170 written targets every week, and it's just too much. It's too. Much.

However, this did not stop her, with the support of her head teacher, temporarily forsaking the 'regular' music curriculum so that special and mainstream pupils could work together on their music project, believing wholeheartedly that the outcomes, although uncertain, were likely to be positive in some way for all concerned.

Given the current focus on accountability, it is understandable that head teachers and teacher-educators would see inclusion/integration and academic attainment in conflict. Molly and Faye were able to take their stance because of their own values, their seniority, and their head teachers' unwavering support. SB school's head teacher, asked whether the achievement of mainstream schools pupils suffered because of integrative projects, was clear:

> Absolutely the opposite I would say; a lot comes down to how you measure achievement. Employers say [education] is an insufficient preparation for skilled employees of the future in terms of their adaptability-flexibility-communication skills-problem-solving. You would find all that in inclusive projects. The problem is, how do you depict that in terms of data in a very quantitative system?

The congruence of ethos between Project B's schools and between their lead teachers was remarkable. MB academy's head teacher expressed her strong belief in providing pupils with as many experiences as possible that otherwise they might have in their local neighbourhood, remarking, 'There <u>has</u> to be more to education than just the National Curriculum'.

The major constraint in both projects was one of time, and for Project B's schools, the additional one of distance. Faye and Molly both recognised the need to be, as Faye said, 'short, sharp and to-the-point decisive'. The ways in which the lead teachers and their colleagues reacted to the challenges posed from week to week in each project added to the overall positive or negative affect of each project. Project A's first project session was particularly difficult: Lizzie's absence and a special school pupil in crisis provided an unfortunate introduction for the mainstream school pupils, especially in view of their limited prior preparation.

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Faye cited the genuine and proactive engagement of her 'team' (as she called it) of TAs as preventing any significant increase in her workload. In addition, she said that in her experience, willpower, which is associated with strong cognitive engagement (Fredricks et al., 2004), was highly significant in enhancing such projects (p.195). Honesty was also key: Molly appreciated Faye's directness in saying what she could or could not do in the time allotted between sessions. Faye in turn, commented upon Molly's 'genuine interest, honesty and openness' when confronted with unexpected reactions or situations.

Perceived outcomes

Outcomes such as the chance for the special school TAs to work in a mainstream school (mentioned by Faye), the increased confidence in working with pupils with SLD (Molly) or in teaching music (Jenny), and the rewarding nature of the project (Lizzie) potentially enhanced these teachers' perceptions of the feasibility of similar projects. However, Molly's and Lizzie's perceptions of the project outcomes were otherwise polarised, save for their broad agreement that musical outcomes were limited and that the main educational value of the projects was personal and social. I asked them if similar projects could fit into the school curriculum. Lizzie replied, 'I'd say "No"…for the mainstream students, it didn't work.' Molly's view on the value of such projects, cited on p.194, strongly contradict this view.

It is likely that the lead teachers' views of their respective projects reflected their thinking concerning the role of music education and possibly their own learning. Their individual responses to the challenge of teaching pupils with SLD and their collegial relationships

provided strong indicators of their engagement. Positive responses to challenge and strong relationships with colleagues were both necessary to gain the kind of outcomes that would make repetition of similar projects likely. While it is impossible to compile a list of 'necessary music teacher attributes' that might increase the likelihood of success in similar projects, Molly's and Lizzie's differences in outlook provided the strongest clues to the conclusions that they ultimately drew.

Molly saw similarity,

> …not just in the way the students w<u>o</u>rk but the way they enjoy working together and meeting new people, but also the way that the management of them is actually m<u>uc</u>h more similar than you think.
>
> …the strategies that we use with our students…it's very similar. Nobody I'm sure from [SB] school goes into that class [not knowing] about their different needs…it's ex<u>act</u>ly the same: "This is what you do if so and so does this…."

Lizzie was challenged by the numbers of pupils, often inflating the class size (see p.169) in conversation. Although acknowledging the extra staff available, she still perceived there were too many pupils for 'one music specialist' to manage alone because of their wide range of ability. Molly quickly learned how to work with the special school pupils, saying 'We learnt l<u>oad</u>s from [SB staff] by the ways they managed the students.' Lizzie, aiming for a musical outcome and with limited teaching support, felt overburdened. Their opinions on the outcomes are revealing:

> **Molly**: The outcomes…were b<u>ett</u>er than the ones we expected. I think the outcomes for them personally far outweighed the musical outcomes.
>
> **Lizzie**: I do think it's got educational value, but not for musical skills. I think it would work well for a PHSE project, or something like that.

There is little doubt that the MA school pupils' disengagement and non-attendance at the

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performances, and the (contrasting) enjoyment of the project expressed by almost every MB academy pupil influenced Lizzie's and Molly's respective views. Jenny's view of her own self-efficacy concerning teaching music improved slightly, partly through her own enactive experience (the strongest source of self-efficacy beliefs according to Bandura, 1995) and partly through repeated observation of music teachers at work: She said, '…by the end of it, it gave me the confidence to think that I can do something like that'.

Some of the potential outcomes of these two projects cannot be discussed here because they lie in the future. Molly suggested that in some pupils' minds, the germ of an idea or of a changing perspective had already been sown. Faye concurred:

> …ten years from now, if one of those as adults meets a young person in the community with learning disabilities, and something we've done just pricks their conscience, their memory, that they stand up for somebody, then I feel like I've done my job and this effort's been worthwhile.

All of us work out our own way of making sense of the world and the relationships we foster within it (Small, 1998). We learn about the relationships that are of value to us and about those that matter less, what to remember or what to forget, as a result of active engagement with the world around us. The possibilities of shaping these relationships are greatest for pupils in school. Their personal histories and experiences there have a profound effect upon the neural pathways embodying memory and the formation of categories (Edelman, 1992, cited in Small, 1998: 131). Drawing further on Edelman's ideas, Small contends that the physical development of the brain depends on what we learn to value, and that the way in which it develops is irreversible. Through a process not dissimilar to natural selection, those neural pathways that are used, consolidate; those left unused, atrophy (Edelman, 1992).

Small states:

> …by the end of their period of schooling, many young people may know little of those "subjects" which the school is ostensibly set up to teach them, but they all know very well indeed what it is that society values (Small, 1998:131).

In all forms of human musicking, we construct stories about ourselves and our relationships that are brought into being as musical performances evolve (Small, 1998). In the projects, as the performances evolved, the participants' relationships changed. Certain ways of musicking can 'involve people in a powerful shared experience and thereby make them more aware of their responsibilities towards one another' (Blacking, 1974: 28). Project A's musicking however, had left some participants with negative feelings, likely to affect their views of the feasibility of such projects adversely.

Inclusive music education research in secondary schools

In connection with the fourth research question, concerned with the feasibility of inclusive music education research in secondary school contexts, I now turn to the challenges arising during the research, beginning with a reflective discussion of the relationships in the field between the lead teachers and myself as researcher. Because 'all musicking is serious musicking' (Small, 1998: 212), any kind of musicking is judged on its success in exploring, affirming and celebrating the concepts of relationships of those taking part (ibid.). Some of the relationships, as I saw them, were not always positive. However, I needed to remember that I was passing an opinion on relationships that were wanted by the study's participants at that time, and were being articulated by the musical performance. Therefore I also reflect upon the personal relationships generated by the performance events making up the projects,

remembering that people look for different kinds of relationships and that the ideals of one performance may not be the same as those of another.

i) Researcher's relationship with the lead teachers

For me, as a researcher and erstwhile music teacher, the negotiation of the amount of proximity and distance between the participants and me (Flick, 2009) was significant in terms of the fourth research question, as this proximity/distance changed as fieldwork progressed. Many of the activities and teachers' ways of working were known to me, so my efforts to 'make the familiar strange' were necessarily ongoing. My presence over time in the schools may have helped participants become used to me in class, but at the same time, is likely to have influenced their behaviour and responses (Matthews and Ross, 2010).

Expecting teachers to be innovative and creative in an environment where at least one third of the pupils are new, and moreover, have significantly different abilities from the children they are used to teaching is a tall order. From the study's outset, I worked to build co-operative and positive relationships with the lead teachers and pupils and to gather valid and dependable data (Flick, 2009). With the wish to be open and collaborative, I shared my experiences as a secondary school music teacher and the reasons for doing the research with teaching staff. Having knowledge of the demands of their job was an advantage, for I appreciated their concerns over assessment, lack of time, and the 'problem' of music in school. Wanting to minimise extra demands on them, and as a 'thank you' for their participation, I offered to provide occasional practical help in project sessions. This was welcomed by the teachers, and helped me to get to know the pupils better. However, as the

projects progressed, I discovered that a music teacher-researcher working with music teacher-subjects might not only create empathic relationships but also encounter certain challenges. My openness about my background may have led to Lizzie feeling that either she, or the outcomes of 'her' project, was being 'assessed.' This is illustrated below (pp.284-5) in Jenny and Lizzie's reactions to the final project performances.

Although teachers are accustomed to performance management measures as part of their job, I tried to separate the research from any 'performance expectation', regularly emphasising my interest in what was happening in their project, what they thought of it, its feasibility, and the interactions between the pupil groups. I soon realised that they needed reminders about meetings or interview dates, and so sometimes, in effect, I facilitated both projects. Regular back-and-forth email communication not only helped to enhance positive relationships and interim contact between us all, but also provided further data. When I asked each lead teacher what she felt my role had been in the projects, Molly replied:

> **Molly:** ...the facilitation and the communication, and I think the fact that you've always been very calm and cheery over it. Constantly positive and appreciative of what we were doing, you didn't make any excessive demands on us, you were constantly ready to pick up anything that we didn't feel we could do. So, it didn't feel like a burden, which was great.

She said the pupils appreciated my learning their names quickly, and when, half way through the projects I decided that I needed to withdraw from providing practical help in the sessions, she completely understood the reasons behind this decision:

> ...you needed to be able to sort of circulate and I think that was the right decision wasn't it, 'cause you were able to get into that role.

I asked what she felt would have happened had I stood back completely:

> I think we'd have run out of steam probably earlier…we wanted to make it good as well, and because you didn't keep coming with a list of demands and 'this is what I need this week', even though we were completely hopeless at keeping the diaries. I think that made a difference to the relationship that we all had between us.

At regular intervals, I assessed what was necessary to the successful completion of the research. Sometimes it was essential that specific data were collected 'on time'; at others, as a teacher myself, I understood completely why teachers were sometimes too busy to think about, let alone complete, research diary entries. Insistence would have been unhelpful.

Concerning Lizzie's apparent reluctance to engage fully with SA school's pupils, there is little doubt that she felt she lacked the 'expertise' to work with them, as suggested on p.256. After Project A ended, she said:

> …it's something that I expected to gain from the project, that I would have more explicit knowledge about how to work musically with special needs students. I suppose I feel like, if I'm going to be brutally honest, that I was dropped in the deep end.

Although I knew Lizzie privileged musical attainment over other outcomes, this came as a shock for me as instigator of the projects and sole researcher. It provoked considerable self-examination, as it should. My reflections written immediately after the above interview and before transcription read as follows:

> I got the distinct feeling…that she was trying to put Project A's shortcomings, as she saw them, on to my shoulders. Obviously I will consider this carefully but I think I made every effort to ask her and Jenny to let me know if there was anything I could do to help 'off-site'. I am still puzzling why neither [teacher] asked for or offered any advice to the other on their respective areas of expertise…her comment 'dropped in the deep end'– WHY did she say this?

Because of the research topic, Lizzie had somehow seen me as an 'expert' on SEN, despite my refutation of this. A further clue to the reason she had not asked Jenny for advice was provided by her reply to an interview question I posed:

SC: What could [your pupils] expect from you as 'the ideal music teacher'?

Lizzie: I think the teacher is guide and the teacher is facilitator and also the teacher is expert when required.

This seemed a somewhat hierarchical ideal (perhaps Lizzie's 'ideal relationship' to her work). The word 'co-learner' or 'learner' did not feature in her answer, even though she had considerable teaching experience and theoretical educational knowledge. Seeing herself as 'driving the project', it is possible that she saw any acknowledgement of a lack of expertise on her part as a sign of weakness. Another interpretation suggests that because she perceived she lacked the requisite skills to teach pupils with SLD, she adopted instead a comfortable and assured way (for her) of acting in the project sessions that privileged her musical expertise. Bandura (1977: 194) suggests:

> People fear and tend to avoid threatening situations they believe exceed their coping skills, whereas they get involved in activities and behave assuredly when they judge themselves capable of handling situations that would otherwise be intimidating.

I carefully considered the possibility that I might be attempting to attribute responsibility to *her*, for her inactivity in seeking help, for her apparent lack of effort with the SA school pupils, or even for the traditionally-leaning way she taught music because of its mismatch with my ideas: difficult to admit but necessary to acknowledge. It brought to mind Small's advice:

> We need not, however, despise performances that merely serve to confirm those habitual patterns. They are needed if we are to reassure ourselves that *this* is how the world really is and that *this* is our place in it, that our values […] are real and valid (Small, 1998: 216).

Lizzie's view of music education was valid to her, and as valid as mine. However, as Small suggests, it is also important to attempt to expand our own views in order to see things with

new and different eyes. Lizzie had neither taken opportunities to reflect on her practice in the project, nor acknowledged that, as a fellow music teacher, I had been available to her to deploy as she wished during the first half of Phase 2.

Attributing responsibility to one individual is problematic, because outside factors such as accountability affect and shape the choices available to teachers within school contexts. What one teacher may see as 'necessary' will differ from another's view. As a musician favouring aural approaches, I did find some of Lizzie's decisions difficult to understand, especially where covers of popular music songs were concerned, and in particular where it was clear that many of the pupils would find staff notation an obstacle to their music making. As Lizzie felt inadequately prepared for teaching pupils with complex needs, she was able only to manage rather than engage fully with this challenge (Allan, 2011). This is likely to have been disheartening for her.

However, I suggest that Jenny could have participated more fully than she did. Her expertise as a drama teacher could have been put to much better use than it was, and her knowledge of useful strategies for her own pupils shared with Lizzie. However, as they began working together, it became clear that Lizzie saw the project as prioritising music; there was no discussion of project content, and only one musical suggestion was made by Jenny and accepted by Lizzie.

After Lizzie and Jenny saw both Project A and B's performances side by side at the end of the projects at MB academy, they reacted very differently. Jenny commented:

I thought [Project B's] kids seemed to have gelled more, that's the impression that I got…they seems [*sic*] to really look after them…[Project B's schools] really knew what they were doing and they worked together.

However, I perceived a slight but distinct change in Lizzie's attitude towards me. She told me that she felt that 'the project had switched [her pupils] off', and her former co-operative attitude became one that was tacitly challenging, reflecting her opinions concerning the project's limited usefulness in her eyes. It is possible that having seen Project B and the 'nurturing' (Jenny's word) relationships therein, she had compared the two and seen Project A in a less favourable light, or found it wanting in some way.

This raises an important question concerning future research in this field: How may teachers be helped to deal with the pressures they encounter in such projects, both while the projects are in progress and after they end, especially if they view the outcomes as being 'unsuccessful'? Might there be a risk that they become closed to possibilities for future integrative projects? This was something I reflected upon particularly where Lizzie was concerned; Jenny saw the project outcomes as broadly positive for her and her pupils, making her future motivation less uncertain. My relationships with the other teachers were positive and constructive. While, on the surface, Lizzie and Jenny were always polite and considerate, at one point I suspected that Lizzie was thinking of withdrawing. To her credit she saw Project A through to completion.

ii) Methodological reflections

As I attempted to balance observational detachment with the (inevitably) affective aspect of my relationships with the study's participants, some tensions surfaced. As my research

participation was 'active and known' (Newby, 2010), I worked to establish and maintain a degree of trust between myself and all participants, and was particularly careful to attempt to maintain non-hierarchical relationships with the mainstream music teachers. Where imbalances arose, I worked to equalise these. In seeking to minimise subjectivity and bias, because knowledge is 'as much a product of the knower as of the thing known' (Small, 1998: 55), I acknowledge my own worldview in interpreting the findings. Although wanting to obtain an insider's perspective of the projects, in some ways more distance than I started out with might have served the research better. As data collection progressed, the journey from the formulation of my initial research questions and the beginning of fieldwork to the point where I began data analysis involved a series of gradual epistemological changes. I had set out not only to explore and interpret participants' perspectives but also to measure the development of the special and mainstream school pupils' interactions. As the project neared its halfway mark, I realised that my role as participant-observer had altered the quality of the data the concerning the latter, where structured video recorded observations were involved.

Although quantitative video data on the interactions between special school key pupils and their mainstream peers were limited, field notes, video recordings, focus group discussions and interviews all provided significant qualitative information concerning these. Challenges encountered in video recording specific pupils were pertinent to the fourth research question concerning the feasibility of inclusive music education research in school settings. These challenges lead me to question the validity of quantitatively orientated school-based research studies that provide apparently neatly defined results without fully acknowledging the challenges encountered during data collection in these settings, or authors who present their

findings without honest, open caveats or reflections. Findings from the film elicitation technique used to ascertain special school key pupils' views provided some key special school pupil data and at the same time prompted several ideas for further work concerning pupil voice. The data collected through this method also contributed to the analysis of pupil relationships and assessment of the projects' outcomes (which are linked with their feasibility).

Whilst I could make reasoned interpretations of participants' perspectives, I had discovered through trial and failure that methods involving structured, timed, and closely-observed measurements were inappropriate in the context I was working in. They were difficult to conduct and affected the naturalism of the setting. I tried two alternatives: firstly, video recording the special school key pupils as they interacted with their mainstream peers, and secondly, recording general classroom interactions between special and mainstream school pupils. Neither was satisfactory, due to pupils' constant movement or lack of camera focus. Time was thus spent in gathering inadequate video data for quantitative analysis: the inevitable noise and unpredictable movements of 30-40 staff and pupils made clear, uninterrupted video recording impossible. Had I attempted to introduce microphones or other recording devices, the naturalism of the setting would have been completely lost. I had realised at the outset that any claims concerning 'outcome effects' would be weak due to the tiny sample size, but because of the number of observations that were interrupted, obstructed, curtailed or completely missing due to pupil absence or session cancellation, the data were unusable. However, as previously stated, they were not redundant, acting as an important aide-memoire to the field notes.

The challenges mentioned above have implications for research into future projects, and for school-based research generally. Data concerning pupils' interactions obtained through the sole use of measurement-based, 'objective' observations are likely to be seriously compromised at best due to the loss of a setting's naturalism and the lack of vital information surrounding each interaction. Although I explored pupils' interactions by simultaneously collecting qualitative and quantitative visual data, a methodology developed specifically for this in the context of the projects was needed in order to answer the second research question fully, thus meriting consideration on its own. However, it was difficult to obtain the tight focus necessary when I simultaneously had to consider the other research questions. More positively, this study itself has made knowledge of a hitherto relatively unknown context more widely available, and perhaps provided its lead teachers and pupils with several new ideas to reflect upon.

When I informed all lead teachers that I needed to concentrate completely upon data collection, all of them were understanding. Molly welcomed the 'extra' special school pupils she now had to work with in her group, and Faye laughingly remarked how well Lou made the transition from one group to another, swiftly asserting herself as 'alpha female' in her new group. In Project A, Lizzie asked a music teacher colleague to provide occasional help.

Having been firmly committed to ascertaining the views of the special school key pupils, I was disappointed at the limited success of the film elicitation technique I used with them. However, the effort was essential, worthwhile and thought provoking. Film elicitation, despite the challenges likely to be inherent in further research, possesses significant potential for further development. As the collection of data on pupils' interactions requires attention

to the individuality of context (as already stated), so attention to individuality is paramount in future research on film elicitation, in the form of each pupil's unique communication styles and behaviour patterns. As a first step to developing this technique for pupils with SLD, these would first need careful and detailed mapping because of the particular heterogeneity of this group. There are exciting prospects for developing a research methodology that potentially expands the use of film elicitation techniques that are as yet apparently unused for children and young people with SLD. There is every reason to persevere: every research participant has the right to have their views considered, and not by proxy through parents, carers or teachers, no matter how well-intentioned. As a researcher in the field of inclusive music education, it was an ethical responsibility of mine (and of researchers in this field in general) to work towards enabling greater authenticity of the views of people with communication difficulties. How else can their data be considered accurate, and most importantly, valid? While much research has been carried out to try and ascertain the views of children and young people with SLD or PMLD, much work remains.

Slanting the research approach more strongly towards qualitative, interpretative methods provided a wealth of rich data enabling the construction of knowledge from several perspectives. From my experiences in these schools, I learned that attempting to gather valid quantitative data at the same time as gathering data relying upon the naturalism of the setting was unwise for one researcher. Subsequent changes to my methodology were made because of insufficient quantitative data and because answering every research question was, despite great enthusiasm and commitment, not possible. The abundance of rich data in both projects provided far more insight than any 'scientific' or 'objective' numerically-based measurement could have done.

Looking back and considering the MA pupils' reluctance to perform in front of an invited audience, which manifested itself more and more as Project A progressed, my request for a final performance 'if possible' was perhaps not a good idea. It created tension in some participants when my intention had been to enable some comparison of the culmination of everyone's work. While the performances were celebratory occasions in Project B, in Project A they seemed to alienate the pupils and put further pressure on Lizzie.

Turning to the question of theory-building from these two case studies, Faye made an important and telling comment, stating clearly that that even given good planning, logistics and willing pupil participants, such a project could 'fall flat', and that there was no 'recipe for success':

> You can prepare, plan everything to the nth degree; outside looking in, it looks like a recipe for win-win-win, and you engage with something and it's a total flop. And why? Why?

She continued:

> This just had that extra factor the day that Molly and Mike walked in this building. I just thought, "Here's people I can work with." Not jaded, totally engaged with both their subject area, their children and they wanted that relationship with our children.

Her comments point to and indeed acknowledge much that was tacit and intuitive. I suggest that, because of her own acquired experience, wisdom and ethos, Faye immediately and instinctively recognised these as mirrored in Molly, in particular. Faye and Molly's collegial and mutual engagement quickly built upon itself, contributing to several positive outcomes for all participants. Because of the differences between the projects that became apparent over time, significantly more was learned than would have been possible from one project alone; Project A or B, studied alone, would have provided highly skewed results.

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Of the four lead teachers, Molly and Faye were arguably the most experienced. They held senior positions in their schools and broadly speaking, appeared to be more 'successful' than Lizzie and Jenny in terms of the nature of their respective project's outcomes. Knowledge about the most fitting ways to act or speak on specific occasions (in this case, in the two integrative projects) implicitly requires experience, while ideas of craft, pragmatism, experiential and tacit knowledge may provide some explanation for the outcomes of each project, in particular, those of Project B. These ideas are now explored.

Faye was the only lead teacher with significant experience of working in performing arts with children with SLD, and of arts education partnerships between her school and outside organisations. She therefore had a considerable fund of relevant knowledge to draw upon. Molly, without this fund, acknowledged her fears to Faye during an early planning meeting:

> I hate myself for it, try not to beat myself up over it…the possible unpredictability of the children scares me a bit. I suppose that it's a lack of experience and a lack of understanding and knowledge as well as much as anything else.

Taking Molly's concern seriously, Faye described each SB school pupil to her and how each one engaged with music without glossing over their behaviour:

> Abu…profoundly autistic, has bought into the music big-style. He used to spit in my face; he's got a lot better. The way he communicates is he barks, he goes BWAHH! […] He barks a song but he's got the intonation much better than a lot of the others.

She took a similar pragmatic approach with MB academy's pupils in their disability awareness session:

> What do you think you're gonna do? Do you think you're gonna laugh at [SB school's pupils]? It's OK, and it's OK not to want to touch someone that's got snot all round their face because they don't know how to blow their nose.

In making clear her empathic understanding of their possible feelings towards 'her' pupils, Faye contributed positively to the mainstream pupils' motivation. They knew what was expected of them, what to expect, and that Faye would make allowances for their reactions as long as these were respectful. Molly, for her part, learned how to work with pupils with SLD through direct, practical experience followed by self-reflection. Both teachers possessed the characteristic of being highly alert to everything happening in the space around them, and were proactive in doing what needed to be done or delegating this to a TA.

Neither Jenny nor Lizzie had such reserves of experience and knowledge, although each possessed knowledge and skills that were potentially helpful to the other. Both of them appeared to struggle, with Lizzie finding herself unable to relinquish the necessity for pupils' assessment and achievement, and Jenny being reluctant to come forward to contribute her own skills because she felt they were not held to be important in the project.

Faith, hope and confidence were strongly apparent in many of Project B's lead teachers' actions. They told me that they believed what they were doing benefited each pupil in some way, and carried the hope that at least some mainstream pupils' perspectives might have altered positively through their taking part, even if this were not immediately apparent. I suggest that much of Project B's perceived success was due to the force of personality, dedication and drive of its lead teachers, derived from a wisdom gained through years of experience and reflection. Several immeasurable and complex concepts, made up of many individual elements including that of leadership, exerted their own 'pull' on every participant in that project.

Both Molly and Faye, driven by shared values, were educationally and ethically motivated to engage in and learn from the experience of their project. They worked synergistically as paired peers, sharing their knowledge and experience and an interest in the project's outcomes knowing that these would not be the same for the two pupil groups. They dissociated pupils' work from the usual assessment-feedback spiral so often encountered in music (and other) lessons, and it is likely that this lessened any fear of failure which, I suggest, was an unacknowledged but definite presence in Project A. Molly and Faye fulfilled Story and Butts' (2010) four criteria for transforming the learning process: caring, comedy, creativity and challenge. They modelled a thoughtful, caring approach in their teaching throughout Project B, and several MB academy pupils reflected this care towards SB school's pupils by, for instance, engaging with sign language. Their classroom talk revealed a concern for every pupil, while Faye's encouragement of interaction and dialogue in her 'disability awareness' talk began the building of open communication between teachers and pupils. Both showed fairness, another element of caring (Story and Butts, 2010), by treating all pupils exactly the same. Challenge was provided by their consistently high expectations and clear boundaries set not only by Molly and Faye but support staff too. Molly did not merely welcome the opportunity for creativity but relished it (see p.262), while Faye's occasional use of comedic interludes enriched pupils' - and Molly's - learning. These interludes demystified the topic (working with pupils with complex needs) provoked pupils' interest and decreased any anxiety they may have had (Story and Butts, 2010). SB school's pantomime too, brought not only comedy and interest, but also joy to Project B.

Project B, without the singular concern of achieving specific curricular goals, had the broader aim of promoting the flourishing of teacher, pupils and school, and in the long term,

their immediate, and perhaps even wider society. Recently, a music education that is guided educationally and ethically, i.e. an education *through* music, with the goals of promoting people's fulfilment, wellbeing and happiness has been outlined by Elliott and Silverman (2014). Project B provided an example of this, where children were educated for productive responsibility in community life, and teachers and pupils alike flourished as they worked together. Notions of flourishing are connected with the Aristotelian concept of *eudaimonia*, while tacit knowledge, practical wisdom and pragmatism, found abundantly in Project B, are elements of another: *phronesis* (Kinsella and Pitman, 2012).

Practical wisdom, theory, and experience are interconnected, and practical wisdom itself may only be developed through the interaction of all three (Lunenberg and Korthagen, 2009). Every lead teacher possessed specific theoretical knowledge and experience, but arguably, Faye possessed the most practical wisdom concerning the working together of mainstream and special school pupils. However, all four teachers' knowledge of what to do (and perhaps what not to do) in the context of their project increased. This, with their existing knowledge and experience, helped to increase their practical wisdom, 'intrinsically connected to specific phenomena occurring in the here-and-now' (ibid.: 227). It is hoped that all of them became aware of at least some of the essentials needed in this field of work.

Returning to Elliott and Silverman's ideas, integrative projects are one way of carrying out an educative, ethically-guided form of musicking based on a praxial philosophy of music education, whereby musical actions are taught, understood and guided with the aim of improving pupils' personal, musical and social lives (Elliott and Silverman, 2014). By teaching 'through' music, pupils' musical knowledge bases may not only be increased but

also their flourishing as people, achieving eudaimonia, considered by Aristotle as the highest human 'good' or value. It comprises ideas of well-being, fellowship, self-worth, and happiness for the benefit of oneself and others (ibid.). Far from being 'soft' or irrelevant, it is reasonable to argue that they are self-evident as being essential to a well-lived life.

Happiness has been conceived as consisting of five major dimensions, the most important of which is connectness: a feeling of security and being cared for by others (Hallowell, 2002). Connectedness fosters personal optimism and a 'can-do' attitude: both demonstrated not only by Molly and Faye but also their school colleagues. In Project B it was a model for all pupils to follow, possibly influencing their willingness to interact with their age-related special school peers who sometimes communicated or behaved in unfamiliar ways. Further dimensions, play and practice, provide opportunities to act creatively, to experiment, no 'right or wrong' answers (as Faye frequently stated, e.g. p.147; 176), to fail, and to try again. Some pupils may not have tried because there was not enough play. Another dimension, achievement, can lead to recognition, not only of performance but of a far more important point: 'that the child feel valued and recognized for who he or she actually is' (Hallowell, 2002: 65). Is this not the most important ethical responsibility of any teacher, whatever the subject?

Educative music educators (those who consider the broader educational implications of their practice) are mindful that their pupils' personal development is as important as the musical abilities they are working towards. There is thus a balance to be struck between fostering the growth and positive transformation of pupils with teaching strategies that only concern musical learning or performance (Elliott and Silverman, 2014). These authors' views of

music education echo Small's thinking concerning the relationships engendered in music-making:[46]

> All forms of music, education, and community music pivot on personal-social endeavours and encounters. Music making and listening involve personal and social-sonic actions and events, interpersonal engagements, personal and collective emotions, and the relationships of all of these to the individual circumstances and needs of persons living with and for other persons (Elliott and Silverman, 2014: 62).

The musicking in these projects aroused different emotions and different kinds of musical learning. Potentially, and at best, similar projects can make social, ethical, and perhaps even political differences in people's lives. In Project B, both Molly and Faye were ethically and educationally guided (it might even be expressed as 'led') by their values. The requirements of accountability tended to override notions of ethics in Project A, guiding Lizzie's engagement and that of Jenny, who tended to look up to Lizzie as the 'expert.' It is important to emphasise here that there is no intention to shed any personal blame, but rather to demonstrate an educational 'system failure', for music at least. Where teachers are given the freedom, even for a while, to teach pupils through music, opportunities are increased to work towards and achieve some of the many dimensions of eudaimonia. This is but one direction for future research, outlined in the next chapter.

Summary

The lead teachers' engagement in their respective projects indicated strongly where the real ownership of each project lay. In Project A, Lizzie conscientiously continued with some adaptation to her normal curriculum and way of working, but because the musical outcomes for her students were her priority, she felt the lack of additional musical expertise in Jenny

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[46] Surprisingly, Small receives no mention or citation in Elliott and Silverman (2014).

more keenly that she might have done had the content been less strongly slanted towards music, and Jenny been more proactive and forthright. Jenny's musical inexperience and lack of confidence is likely to have limited her participation in classroom project sessions. In Project B, Molly and Faye's individual teaching values were similar and complementary. Both possessed a strong classroom presence and had high expectations of their pupils; they were convinced of the project's worth and worked with a seemingly empathic synergy and complete commitment. Molly forsook the National Curriculum, which Faye acknowledged as courageous, knowing the pressures that mainstream teachers worked under. The nature of their engagement was thus equally strong cognitively, behaviourally and affectively.

All lead teachers were subject to the same systemic pressure of accountability; this was a point of departure from which each teacher became responsible for her choices. Lizzie in Project A, working within her field of musical expertise, was not able to step far enough outside her usual way of working to avoid being strongly disappointed in Project A's outcomes as she saw them. In attempting to work 'within the rules' (and it is important to emphasise here that only individual participants had full knowledge of their own intentions) her cognitive engagement in the project was limited. Equally, Jenny, a drama specialist, had not offered, or been asked to offer, narrative or theatrical ideas which all pupils might have enjoyed. Thus, her behavioural engagement was weaker than it might have been. In Project B, teaching and support staff alike were proactive in working towards integrating all pupils into one unit for the project's duration, and furthermore, integrating music with drama, visual art and dance so that each pupil was able to contribute on their own terms. Much use was made of gesture in a group where approximately one in three pupils used little or no verbal communication. Every staff member went well beyond what would be considered

'following the rules' in their commitment to the children, and in this way demonstrated high levels of engagement in all its aspects.

Music may be used as a kind of reference map (Butterton, 2004) in order to highlight values and truths that are held to be important in interpersonal relationships. In these contexts, this mapping took place tacitly, and when things went less well than hoped, much was revealed (Batt-Rawden and DeNora, 2005). Related to the feasibility of these integrative projects, Project B was perceived to be more successful by its teachers, support staff, and pupils than Project A, where teachers' and pupils' opinions were mixed. In Project B, Faye and Molly tempered authority with liberal amounts of humour, enabling everyone's enjoyment of learning. In Project A, musical expertise was seen as essential, but this view, taken with Jenny's low confidence in her musical ability, possibly fostered her relative passivity. All four lead teachers agreed that the projects' musical outcomes were limited. This was relatively unimportant for three of them, given other outcomes that they perceived to be of significance. Lizzie's disappointment in the project arose principally because of the importance that she attached to her pupils' musical attainment. The essence of Project A is succinctly captured in Blacking's descriptions of different aspects of musical creativity: there was a 'Concern for the sound as an end in itself' and an emphasis on 'humanly organized sound' (Blacking 1974: 99). Project B, on the other hand, privileged the 'social means to the attainment of that end' through 'soundly organized humanity' (ibid.).

Regarding the fourth research question, much of the feasibility of the research process depended upon my establishing and fostering positive and constructive relationships with the school staff, particularly the lead teachers. As a music teacher myself, my understanding

of the demands likely to be placed upon a music teacher in a mainstream school (where most project sessions took place) was an advantage. Simultaneously, this openness may have been a possible source of tension for certain staff members. It was thus important to be mindful of the effect of the words I chose, and of my own non-verbal language throughout the period of fieldwork. Lastly, my choice of both qualitative and quantitative approaches to explore pupil interaction was somewhat over-ambitious for one researcher. This aspect of the project, although essential to include in this study because of its emphasis on the pupils, is deserving of further work.

The concluding chapter brings the themes, benefits and frailties of each project together, drawing conclusions about the factors affecting the feasibility of future projects. Several suggestions for future research in this field are considered.

7. CONCLUSION

I look forward to the day when it is ordinary to be different...when we recognize that our differences are what we all have in common (Peters, 1991, cited in Peters, 2013: 64).

This research set out to explore two integrative music projects through research questions concerning the nature of their lead teachers' engagement with them, and the interactions between special and mainstream school pupils. Two further questions considered the feasibility of implementing such projects and of conducting this kind of research. Having begun with the view that the projects might be difficult to implement in the current educational climate, I also hoped that some possibilities as yet unthought of might be illuminated through them. The findings carried implications both for the feasibility of future projects and school-based inclusive research. Small's musicking framework not only proved to be a sensitising focus during fieldwork, but a source of insight throughout data analysis. Musicking in the real world is an 'untidy reality' (Small, 1998: 45), and within individual groups, many complex, even ambivalent 'ideal relationships' were being explored, each person possibly having different ideals from others and even changing these from one moment to the next.

I first briefly synthesise the study's main findings before offering some ideas concerning music education in the context of integrative projects and raising questions for further research.

In terms of teacher engagement - the subject of the first research question - several characteristics of Project B contributed towards its perceived success and thus its likely future feasibility (the subject of the third research question). These factors included focused, enjoyable preparation, pupil-centredness, its lead teachers' learning-through-observation of their partner school colleague, and the proactive support of its TAs. The lead teachers' aim for, and acceptance of, different outcomes for the two pupil groups, and their belief in their own ability to work towards these ends, even if not fully achieved, were key. Molly temporarily relinquished notions of musical assessment in order to give her pupils the chance to explore working alongside pupils with complex needs. Her strong emotional engagement in her pupils, in music, and the project itself was fully matched by that of her special school colleague, Faye.

Regarding the second research question on pupil interaction, the strong congruence of the teaching values Faye and Molly put into practice meant that they worked with their pupils as one class, and their pupils interacted as one class, rather than two groups brought together for a limited time. Given the considerable challenge of the distance between the schools, their unfailing willingness and enthusiasm were remarkable. Molly and Faye acknowledged and valued each other's capabilities to the extent that they were able to place complete trust in the other's decision-making. In Project A, despite Lizzie' and Jenny's willing participation and conscientious discussion and planning, this mutual trust was less evident. Lizzie felt Jenny lacked musical expertise, and Jenny felt deficient in the very knowledge that was apparently essential to success. Finally, of key importance to the successful conduct and completion of the research process itself (addressing the fourth research question) was the fostering of constructive, professional and empathic understanding between me, as the

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researcher, and the teaching staff. In addition, my open and demonstrated willingness to provide practical musical help where possible was viewed positively by staff.

Update

Surprisingly, after her largely vicarious experience of music teaching in Project A, Jenny went on to work musically with her own pupils, successfully presenting two scenes from *Joseph and the Amazing Technicolour Dreamcoat.* This provided her with a form of 'mastery experience', the most effective way of enhancing self-efficacy (Bandura, 1994), and she began to establish a more secure sense of her capabilities. In MA school, five months after the project, a Year 12 Performing Arts group worked for an afternoon with some of the project pupils, a TA from SA school, and a music teacher colleague of Lizzie's. Interestingly, it was a Year 12 percussionist who provided more effective visual cues for the SA school pupils than did the qualified music teacher, perhaps belying the prime importance of formal music training in this context.

When I first met Molly at MB academy, she told me excitedly, 'There is so much more I want to do here!' Yet, one year after Project B ended, Molly had handed in her resignation. The academy sponsor's unceasing demands for assessment and written evidence of the progress of 170 pupils had finally taken their toll. Molly described this as 'sapping all my creativity'. Instead, she began working as a freelance teacher with primary school children. She and Faye had agreed that they would consider another project 'every two years', and eighteen months after Project B, Faye contacted with her with this in mind. While another project was 'not to be' between two schools who had worked so well together, a strong

relationship existed between the two teachers. It remains to be seen what new projects will come about between them. The projects clearly increased Molly's confidence in teaching children with complex needs and Jenny's confidence in teaching music. During each one, both teachers and pupils changed because relationships changed with colleagues, teachers and new classmates.

School-based music integrative projects

In summary, the reasons for schools to give serious consideration to the provision of music or performing arts integrative projects are many. In the UK, a large number of people with complex needs, despite much hard work and research in recent years, remain relatively marginalized, with a limited literal and metaphorical 'voice'. Negative public attitudes still exist. Many people feel uncomfortable talking to those who are disabled, some avoiding contact with them altogether (Aiden and McCarthy, 2014). These authors argue that surprisingly few opportunities exist for positive interactions between disabled and non-disabled people. Surely, the place to begin providing these opportunities is in schools?

All learners should be given opportunities to develop their 'creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society' (Article 24: UN, 2006). Pupils with disabilities and severe learning difficulties have a right to education on an equal basis with others in their communities, to be able to develop their 'personality, talents and creativity', and to develop their social skills to facilitate their participation within their education (ibid.). Integrative projects furnish opportunities for all teachers and pupils to learn about different communication skills, peer support and mentoring, lending further

weight to the argument for the place of such integrative projects in schools. Potentially, they benefit teachers and pupils from both settings.

Considering mainstream adolescent pupils' greater engagement with music outside school than inside it, I suggest that it is music's social side that interests them most. The projects described in this thesis focus upon music's social aspects, and make use of music's accessibility to bring pupils of all abilities together. Having seen what is possible through the musicking of mainstream pupils with their peers with SLD, I would argue for more use of such projects, or at least some discussion of these in music educational circles. Children with SLD are as much a part of society as typically developing children, but are, for the most part, excluded from it. These projects are one way of building bridges, connecting people and enabling the participation of children who richly deserve the opportunity of making music with their mainstream peers. With this in mind, I now consider how these projects may be facilitated in schools.

Recommendations for teacher education and school practice

The development of teachers' self-efficacy beliefs Most generalist teachers have little access to adequate musical training (de Vries, 2013). Moreover, limited attention is given to matters of inclusion in general initial teacher education, despite the recommendation that disability awareness should be included in the training of staff working at all levels of education (UN, 2006). Thus, generalist teachers' low confidence levels in music and mainstream music teachers' confidence in teaching children with complex needs must be addressed in order for both settings' teachers to be sufficiently confident in planning and

teaching such projects. Small's remarkable comment, 'Music is too important to be left to the musicians' (Small 1977/1996: 214) is pertinent here: his is a call to limit the 'experts' domination of music and music-making. Most people are far more capable of providing their own music than they realise. There are several documented examples of excellent music teaching in primary schools being carried out by so-called 'non-music specialists', and strikingly, many of them do not realise how well they can acquit themselves. Wiggins and Wiggins (2008) have observed outstanding music lessons being taught by a generalist teacher who could play a few guitar chords and accompany songs by ear. She did not see herself as a competent musician and so assumed that she was not a good music teacher.

Recommendations Firstly, I propose the development of partnerships between generalist special school teachers and mainstream music specialists. It has been documented that generalist teachers may gain confidence in teaching music through working with a music specialist in a relationship of equality and mutual valuing (Bremner, 2013). Equally, mainstream music teachers may be hesitant about teaching pupils with complex needs; in such partnerships they can gain confidence through learning specific strategies to use when teaching pupils with SLD. This mutual sharing of practice is also recommended as part of the preparation before any integrative project begins. Secondly, during initial teacher training and education, a minimum two-week placement in a special school for pupils with SLD, perhaps working as a TA, would be invaluable in increasing mainstream music teachers' understanding and confidence in teaching these pupils. Such placements are not only useful in the context of integrative projects: many pupils with different kinds of SEN are now included in mainstream education.

The development of teachers' improvisatory and dialogic skills Many traditionally-trained mainstream music teachers tend to rely on notation. Moreover, the idea of approaching a music lesson without a formal plan in place can be problematic for some. Considering a 'pedagogy with empty hands' (Biesta, 2008: 198) is one useful way of thinking about a music education that is responsive to diversity. The musical equivalent of this idea, 'busking', is something which many traditionally-trained music teachers might baulk at, considering its implied roughness and imperfection. However, if teachers can be prepared to meet pupils in class without any ready solutions or 'pat' answers, work as co-learners, and become used to asking, 'What do you think of it?' (ibid: 208) this might ultimately be seen by pupils as a demonstration of their teacher's willingness to engage with something that is initially strange and unfamiliar: a useful life skill to model, and to learn. Notions of 'accuracy' and 'correctness' are not useful in integrative contexts. 'If something goes wrong', SB school's deputy head teacher once remarked to me drily, 'Nobody dies!'

Recommendations Aural training should play a far bigger part in initial music teacher education and subsequent music educational practice than it does, together with more emphasis on incorporating movement in music lessons. In addition, few student teachers - and subsequently pupils - are encouraged to learn to feel (i.e. embody) a rhythm as they play or sing. As an integral part of their training, student teachers' regular attendance at informal music workshops and 'jam' sessions, where notation is conspicuous by its absence, would help to develop both of these abilities. Obtaining enjoyment from movement and music at the same time is likely to contribute significantly to pupils' and teachers' sense of wellbeing. It is particularly helpful when mainstream and special school pupils work together.

Addressing the constraints of accountability Importantly, there is no prescription for the 'right' kind of musicking to fulfil specific educational objectives (Batt-Rawden and DeNora, 2005: 299). Since September 2014, National Curriculum levels are no longer used to assess pupils' attainment and progress, but the spirit of accountability remains, revealed in a recent set of assessment principles (DfE, 2014c). The standards agenda is 'getting stronger if anything' (SB school's head teacher), making it more difficult for teachers to encourage integrated learning in music. However, teachers' and head teachers' relationships with music education can still, to some degree, be self-defined, and resist external packaging and valuation. Head teachers, in particular, are ultimately responsible for supporting the work of music education within schools (Savage, 2013). The educational values that they learn to foster in their training and practice are thus crucially important.

Recommendation In order to find ways of musicking that either work around or work creatively within the systemic constraints of accountability, a set of inclusive, relationship-orientated music educational values could – and should - be a core aim in all music teacher training.

Making time in the curriculum The diminished curricular time allotted to music by some schools is an important concern. SB school's head teacher suggested to me that the most important question concerning education is, 'What's our long term aim?' These words surely apply to all pupils, as does his next question: 'Do we see our pupils as being apart for the rest of their lives or do we see them at some point being included in their communities, and if so, what have we done to prepare them?' As pupils with complex needs should, without any doubt, be included in their communities, it is nothing less than essential to put music to work in secondary schools towards this objective as part of a rounded music and

general education. Time must be found. Interestingly, one examination board has given thought to mainstream school pupils working with those with SEND, recently releasing a specification for Post-16 mainstream pupils containing a brief with an option for working in community arts involving children in this group (Pearson Education, 2013).

Recommendations There is every reason for Key Stage 3 skeleton schemes of work towards this end to be widely developed by teachers in schools (the word 'skeleton' is used here because the projects themselves demand considerable flexibility on the part of teachers). The necessary time in mainstream school curricula can be gained through music teachers working in conjunction with a teacher of PHSE, Citizenship or SEAL. Timetabling both lessons consecutively will furnish the time needed for integrative projects.[47] Thus, given enough willingness, there *is* room for these projects in mainstream schools. They form a basis for a music education that considers social justice through learning to listen to and work with those whose voices are limited and marginalised, or who might look, learn, or act differently. Music education then becomes truly inclusive, and teacher educators, with their pupils, can become artists (Allan, 2014).

Developing a sense of musical celebration Small (1998) challenges music educators to provide the social context for informal as well as formal musical interaction that can lead to real musical development. The craft and "lay-expertise" (Batt-Rawden and DeNora, 2005: 292) characterising the musicking in these projects is nearly impossible to describe and difficult to teach because it is fleeting, tacit, and often unconscious. Music educators exploration of their own and pupils' tacit knowledge of a powerful, universally available

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[47] 'Social and Emotional Aspects of Learning (SEAL): a comprehensive, whole-school approach to promoting the social and emotional skills that underpin effective learning, positive behaviour, regular attendance, staff effectiveness and the emotional health and well-being of all who learn and work in schools' (DfE, 2010).

tool (music) may be as simple as using basic body percussion, chanting, singing as part of a large group, or vocalizing to more complex rhythms. Access to this expertise is most likely to be through positive experience of a mainstream-special school integrative project.

Recommendations Projects of short duration, with prior preparation of both sets of pupils and teachers, are likely to be most useful in gradually building this experience. In addition, these projects will be most beneficial for both teachers and pupils if teachers take all pupils' choices of music and ways of working into careful consideration during project planning.

Considerable self-reflection is required on the part of teachers considering undertaking similar projects to those described here. They are unlikely, for example, to suit teachers who are strongly attached to western classical notational approaches, or teaching music solely as an academic subject. A wider sense of what music can offer can be fostered through the way in which teachers are educated, so that teachers' and pupils' musicking affirms the value of everyone present in a lesson and celebrates everyone's participation, according to the abilities of each. This applies not only to the projects in this study but to all music teaching. If trainee and early-career secondary music teachers learn to let go of self-consciousness sometimes, to be playful and let go of their 'classical music mindset', both teachers and pupils will enjoy the music they make all the more. How this might be done through integrative forms of musicking is one of several areas requiring further study, now outlined.

Where to next? Considering future research

Although mainstream and special education teachers can work together well to produce worthwhile social outcomes through sharing their skills and rethinking their practice, such

projects will only happen if the possibilities afforded by them are disseminated in the first place. This includes the research community in general, through conferences and publications, and secondary school music educators and special school music-coordinators in particular, through direct engagement. This increases the likelihood of music subject leaders and teachers seeking out potential partners and even develop local mainstream-special school musical networks. The possibilities are boundless. The facilitation of such projects (see pp.94, 272) is likely to be the concern of the staff member (in both special and mainstream schools) in charge of fostering local networks and outreach, and it is in the shape of such local networks that vital dissemination can begin to occur.

The interaction between special and mainstream school pupils may be explored in various ways: through peer tutoring, through examining the role of music technology in mediating interaction, or through the empirical measurement of specific kinds of interaction. Several interesting possibilities for study concern film elicitation for children and young people with SLD. A reliable methodology for assessing changes in the emotions of individual children in this group during specific activities is needed, together with the development of an associated coding system. This could be based around the MAX (maximally discriminative facial movement) coding system (Izard, 1979), which can reliably identify eight fundamental emotional expressions in infants and young children. Other variables such as the length of the film clip, its content, and the optimum time to conduct this technique (i.e. during or after an intervention) are also worth investigating. An evaluation of how video analysis software such as NVivo might be best used in such contexts provides another topic for research. Film elicitation is potentially a useful additional means for eliciting all children's views, not only those with SLD or communication/language difficulties.

Studies aiming to enhance the musical outcomes for both groups of pupils might make use of peer tutoring in conjunction with specifically tailored preparation for teachers and pupils from both settings. Musical development for both pupil groups is possible; after all, as Elliott and Silverman (2014: 70) assert, '…the foundations of optimal musical accomplishment and the values of eudaimonia are, in fact, the same.' These values include confidence, happiness in accomplishment, resilience, and the personal desire to contribute musically and socially to the positive transformation of oneself and others. Many of these can be achieved through mainstream and special school pupils working together. Although space precludes an exposition of either eudaimonia or phronesis (the former discovered through recent reading and the latter an unforseen finding from this study), they are likely to constitute worthwhile foci for research in the context of such projects.

Certain characteristics in teachers from both settings may need development in order for them to participate actively in projects like the ones described here. Mainstream and special school teachers need to be open about their needs, expectations and uncertainties, which may be difficult in a performative climate. The most effective ways to develop such characteristics as self-efficacy require further exploration. Special school teachers' partnerships with music teachers may enhance the former's confidence and self-efficacy beliefs in teaching music in the context of similar music-based integrative projects. Similar concerns also apply to mainstream music teachers in terms of their perceptions of their ability to work with pupils with SLD or PMLD in an integrated classroom.

Concluding thoughts

Many secondary school music teachers may place a large question mark against the integrative projects described here. Exactly how large this question mark is for them depends upon their individual values and what they see as the purposes of music in school. In finding the 'right' kind of musicking for such projects, there is no recipe for success. This caveat should be known and accepted. Because of the high value currently attached to ever-better performance in teachers and ever-increasing attainment in pupils, the prospect of failure (or only limited success) seems unpalatable, or at best, risky. I argue that with appropriate safeguards, adequate and thoughtful preparation of teachers and pupils, the kind of musicking exemplified in Project B has much to offer. The question teachers from both settings might ask themselves is this: 'Is music only to be considered in terms of therapy or performance attainment, or could it also be put to work in more useful ways in school?'

The value of secondary school music education is too often demonstrated by its use as a vehicle for showing visitors examples of a school's 'best talent' in musical performance: a means of dressing its 'shop window'. When music can be viewed as a way of exploring, affirming and celebrating relationship, co-learning, co-operation, and the individual abilities and contributions of all those musicking *as well*, music's curricular importance may be reasserted. Secondary school music will then become more significant, relevant, and useful. No-one knows what memories *We are The World* will evoke for the study' participants in years to come, or what seeds may have been sown in influencing pupils' lives or ways of earning a living. However, the very *under*valuing of music in many secondary schools may, after all, be helpful: it can provide teachers who wish to, with their chance to innovate,

experiment, discover. Revisiting Small's words, first cited on p.55 above:

> We can turn the relative unimportance of the arts in our society and in education, and the fact that we therefore enjoy wider tolerance in innovation, to our advantage […] revealing to the pupils that learning is…the basic experience of life itself (Small, 1977/1996: 211).

Although such projects can be highly challenging, they are not impossible. They can afford significant, perhaps lasting gains for teachers and pupils alike. This research has provided many insights into the feasibility of such projects and into the kinds of teacher engagement most likely to foster positive outcomes for all taking part. The question posed on the title page, 'Why aren't we doing more with music?' like Small's question, '*What's really going on here?'* (Small, 1998: 10) is profound indeed. The answers here are partial ones and are, I hope, the beginning of something far greater.

APPENDICES

A note concerning Phase 3 video data: Video recordings made during Phase 3 were not ultimately used as special and mainstream school pupils' interaction data from Phase 2 was insufficient to draw comparisons between the two phases.

APPENDIX 1   GAINING ACCESS

Appendix 1.1 Initial Email to Schools

To: The member of staff responsible for Music at [name] School: please forward. Thank you.

Dear Sir/Madam,

As a doctoral researcher at the University of Birmingham, funded by the Economic and Social Research Council, I am writing to tell you about a research project currently being planned for the academic year 2012-13, linking mainstream and special schools. It may provide enrichment in and through music education for students and professional development for staff; it will also provide all participants with an opportunity to contribute to the evaluation of an innovative and inclusive within-school practice.

The project will investigate the potential of collaborative, informal, inclusive music making between secondary special school and mainstream school students as a way of increasing active engagement and participation in special school students and of fostering awareness of disability in mainstream students. In addition I am interested in the ways in which the professional practice of music staff may change through this way of working. There is very little work documented on secondary mainstream/special school collaborations using music, for although many link schemes are now well-established, far more take place at primary level, and most of those at secondary level use other subjects.

Might this be something you would like yourself and some of your students to be involved in?

My background includes work as a physiotherapist, private instrumental music teaching (piano), songwriting, and most recently (2007-10), secondary school music teaching. In 2009 and 2011 I undertook two pilot projects within two separate MA programmes; the findings from both of them inform this PhD research project at Birmingham.

If you wish, I can email you the findings from one of these pilot studies, together with some more details. If you are interested, may I come and see you to talk about the project in more detail, answer any questions you may have, and explore with you how it might work at [name] School for you and your students? My email address is xxx@bham.ac.uk, and my mobile number is xxx.

Whatever you decide, I will welcome hearing from you. Thank you for taking the time to read this.

Appendix 1.2 Follow-up Email

(sent two weeks after the first in the case of no response)

Dear Sir/Madam,

Following the email I sent you on xx Xxxx, I am writing to ask whether the project I mentioned in it might be of interest to you? It may provide enrichment in and through music education for students, and professional development for staff; it will also provide all participants with an opportunity to contribute to the evaluation of an innovative and inclusive within-school practice.

Here is some extra information which I hope you find useful. I have attached an outline of the findings of my 2011 study looking at special and mainstream students' views on music, disability, learning difficulty and collaborative working.

If you are interested in the new project (or if you are not quite sure), I am very willing to come and talk further with you about what the project would entail and to answer all the questions you wish to ask, as best I can. The meeting would not imply any commitment on your part, but it could be helpful to explore what would work for you, and what might be difficult or even impossible.

Broadly, I am aiming to set up at least two school partnerships, each consisting of a mainstream and a special school who are willing and able to take part in the research as individual schools in the Autumn and Summer terms, and together during the Spring term 2013.

I welcome hearing from you whatever you decide you wish to do.

Appendix 1.3 Letter to Head Teacher and Information Sheet

from: SC   [date]

to: Mr/Ms X. [name], Head teacher, [name] School

Dear Mr/Ms [name]

As an ESRC-funded doctoral researcher at the University of Birmingham, supervised by Professor [name] and Dr. [name] I am writing to ask if you would consider allowing me to meet your Head of Music to discuss the possibility of undertaking a research project concerning music and inclusion during the academic year 2012-13 at [name] School.

Aiming to foster inclusive practice through music in school settings, it examines ways in which collaborative musical partnerships between secondary mainstream and special schools may enhance student learning, engagement and participation. It may provide enrichment in and through music education for students, professional development for staff, and give participants an opportunity to explore an innovative, inclusive within-school practice.

If you wish, I am happy to come and talk further with you about what the project entails and answer any questions you wish to ask, without implying any commitment on your part. Broadly, I am aiming to set up two school partnerships, each one consisting of a mainstream and a special school. They take part in the research as four individual schools in the Autumn and Summer terms, and together as two pairs during the Spring Term 2013.

Thank you for reading this. If you need any further information, please contact me by email at the address above. I look forward to hearing from you.   *Enc: Information sheet*

An exploration of the feasibility and outcomes, for participating students and staff, of a secondary mainstream-special school collaboration using music

[name] Doctoral Researcher, School of Education,

University of Birmingham,

Edgbaston, Birmingham, B15 2TT.

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

This research aims to

- *ascertain the usefulness of such a project* in developing awareness and understanding of disability in mainstream school students, self- and social awareness in special school students
- *find out the extent to which informal music activities* foster and develop social interaction between participating students
- *assess the feasibility of such a project being extended to other schools* in terms of implementation and outcomes

A mixture of methods will be used to gather data for this study, including observations of curricular music lessons, informal interviews and focus group sessions providing a comfortable environment for students and staff to give their views and share their experiences. Video recording will be used for analysis purposes only. Participation, data collection and storage are subject to the University's ethical review procedures.

The research will be disseminated in presentations or publications to research academics and inform further work investigating the effects of musical link-schemes between partnered mainstream and special schools. Bringing students of all musical abilities together, it aims to investigate how all students' learning and participation may be enhanced. If you require any further information please contact me at (email address given)

APPENDIX 2   ETHICAL REVIEW, INFORMATION & CONSENT

Appendix 2.1 Initial Ethical Review Application
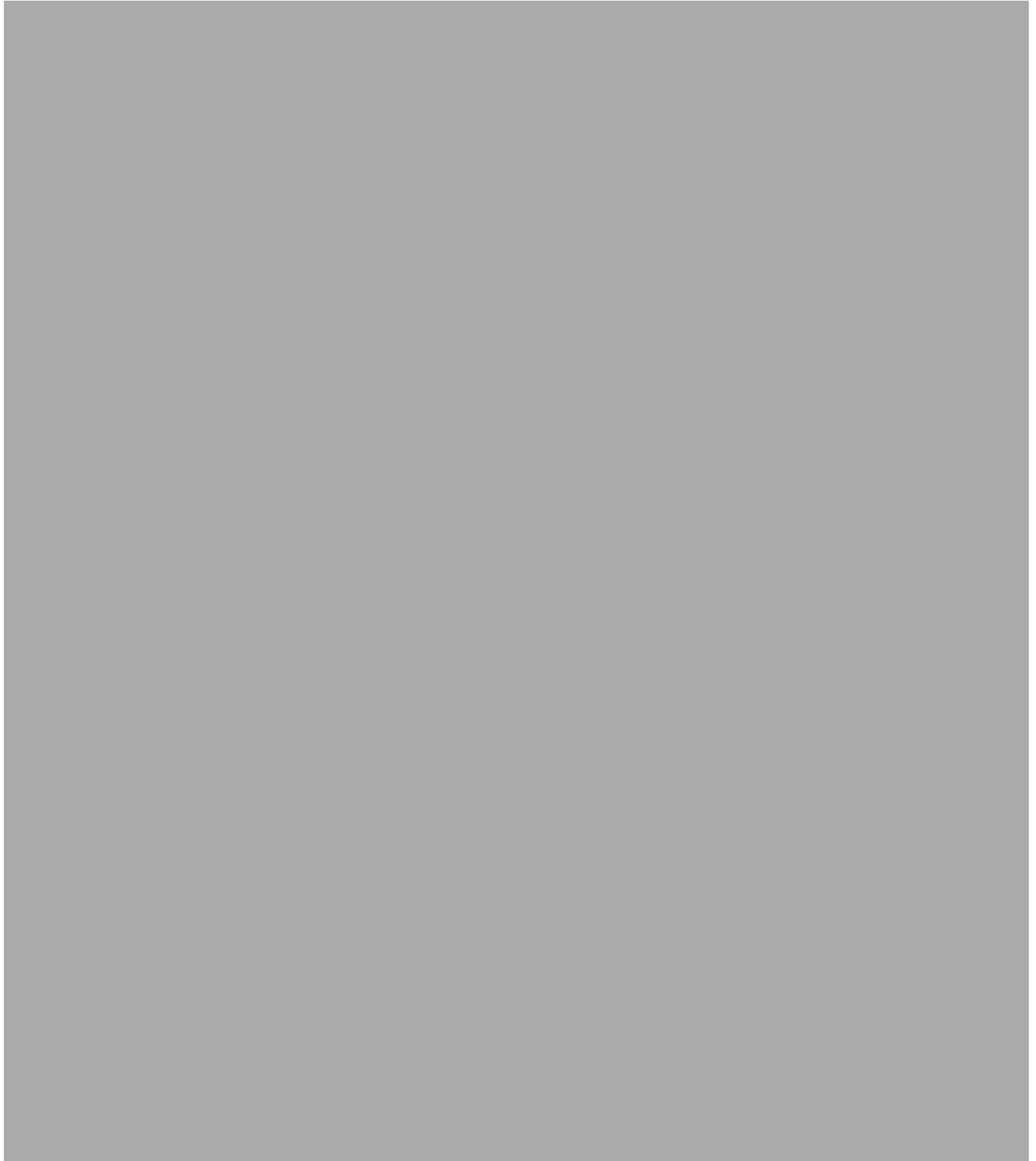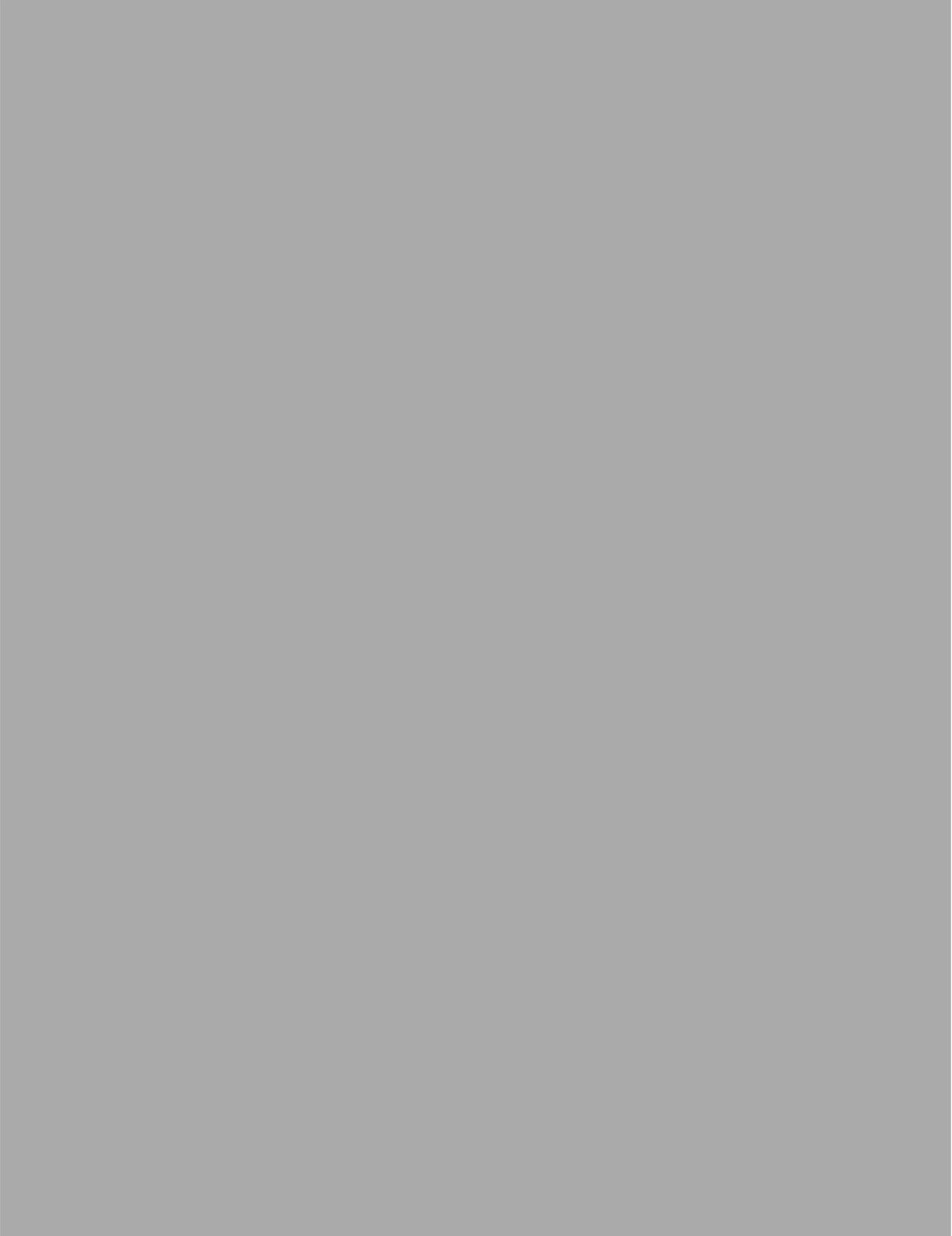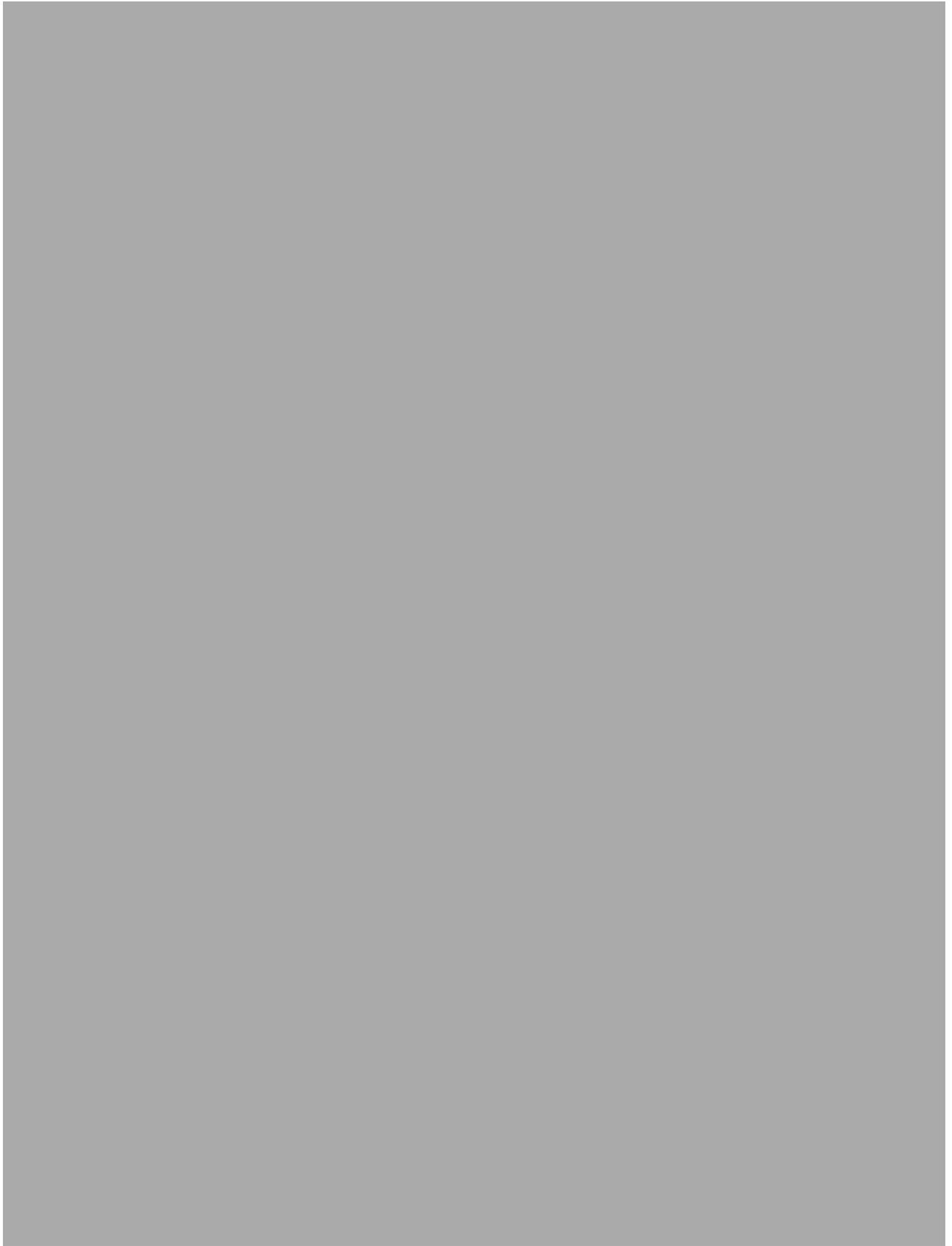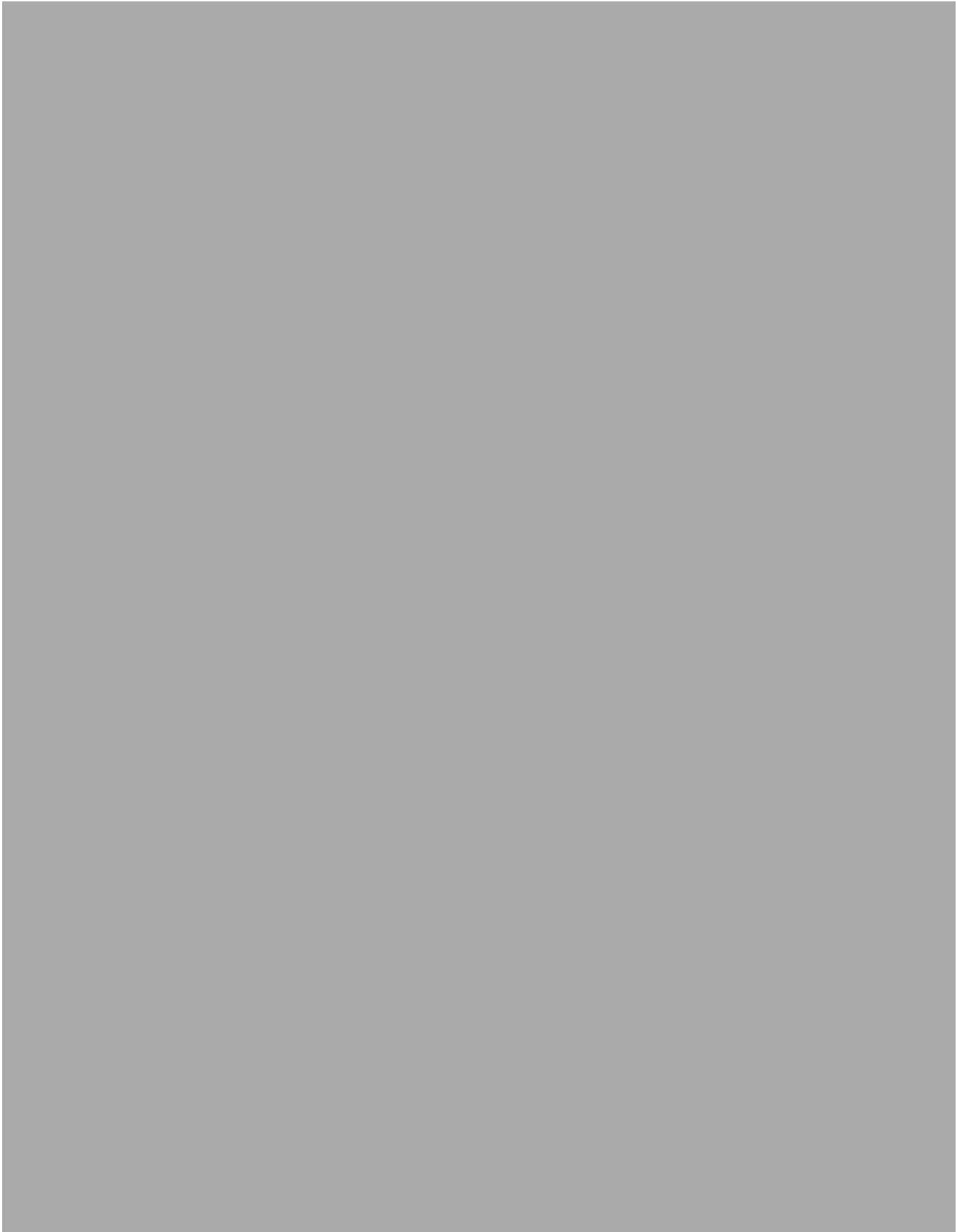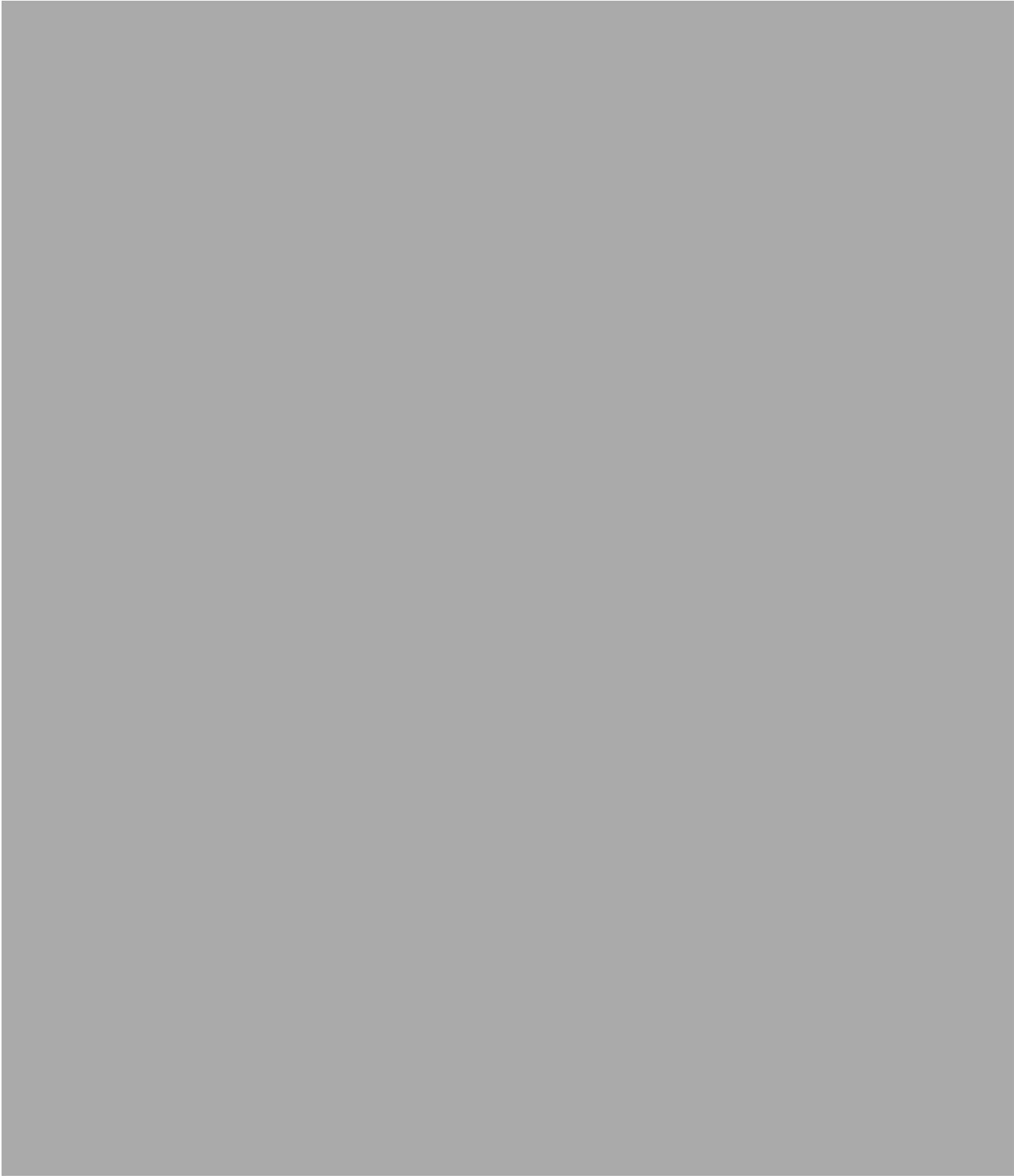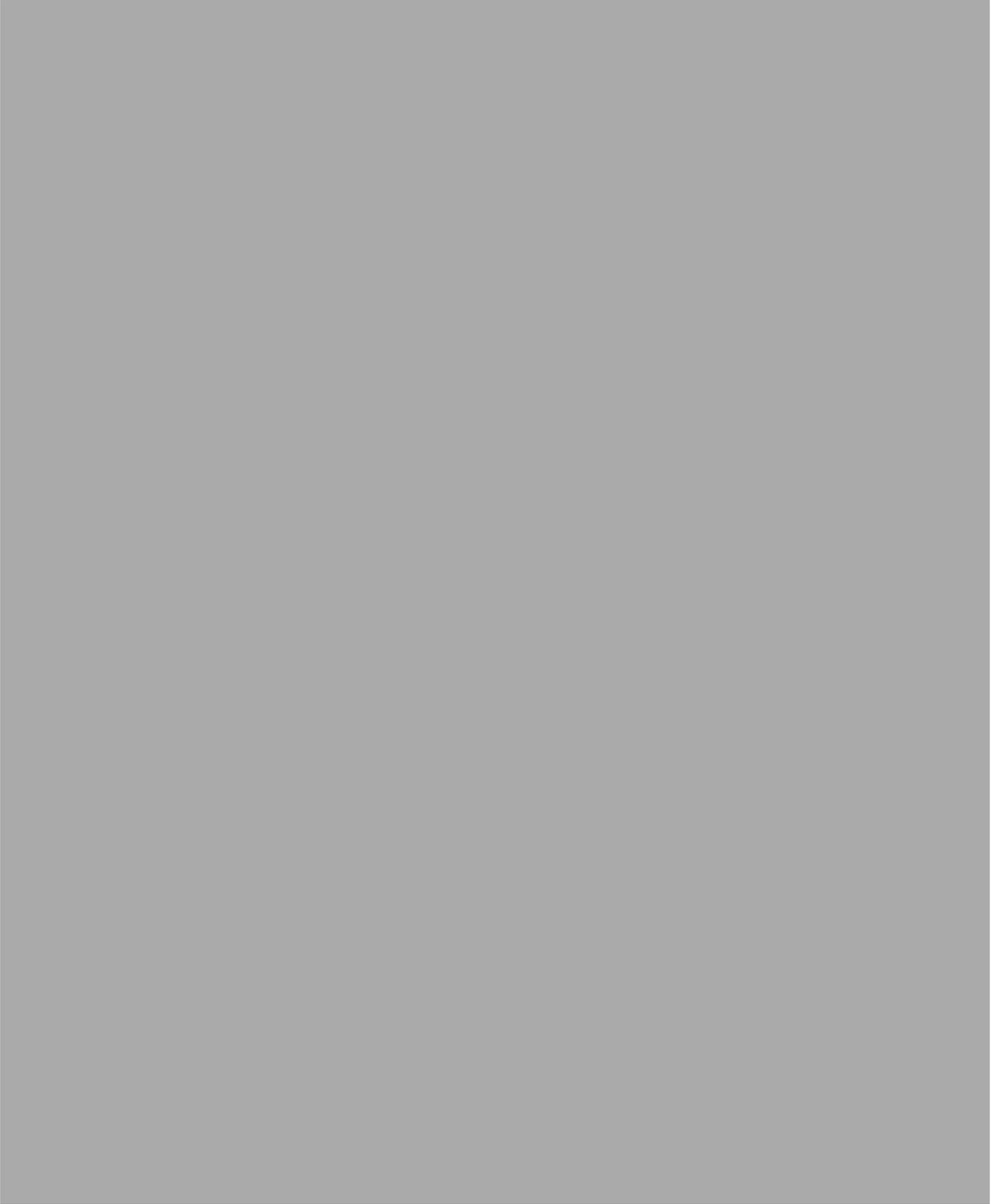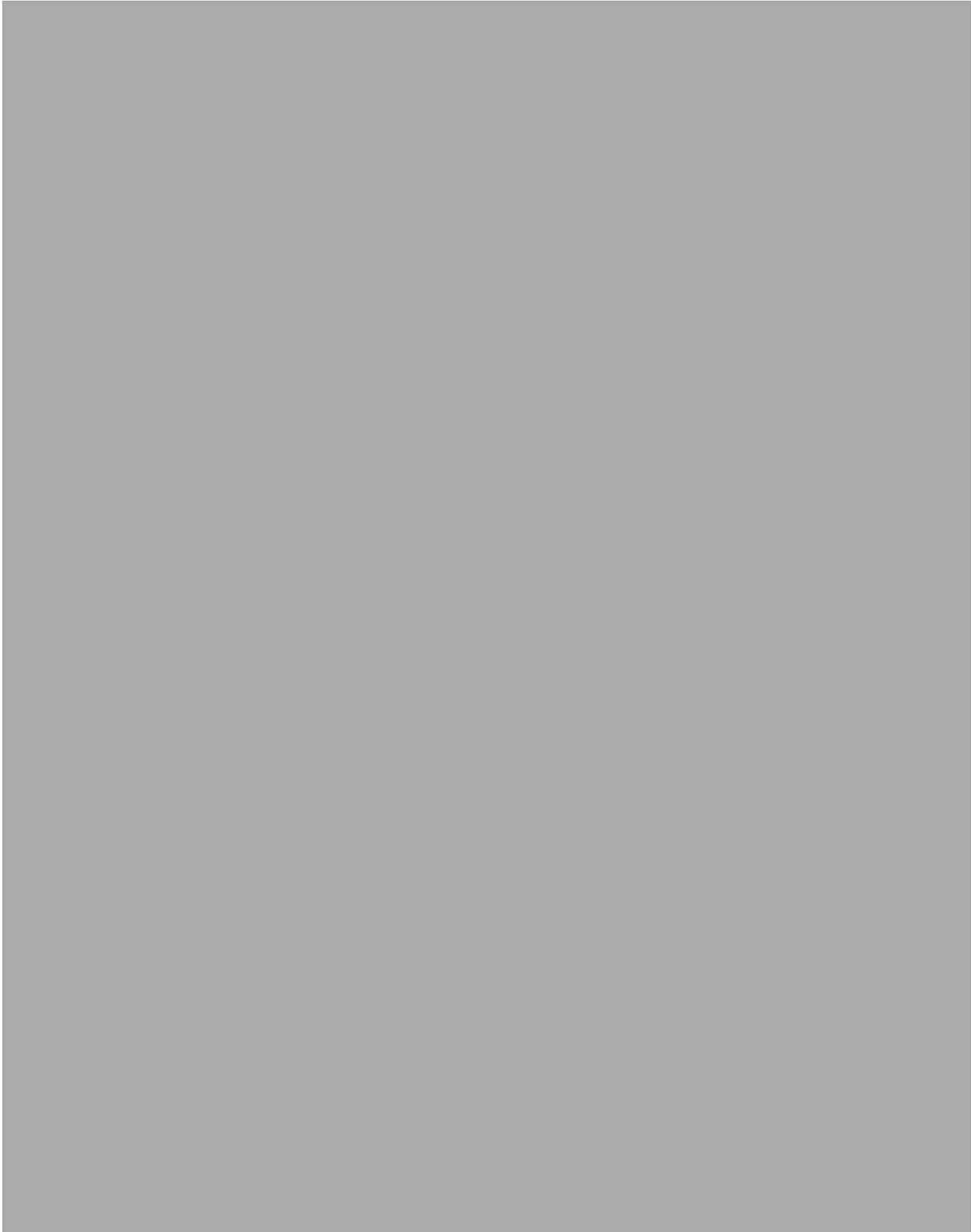
Appendix 2.2 Ethical Review: Clarifications

Application for Ethical Review ERN_12-0619 Clarifications requested "An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music."
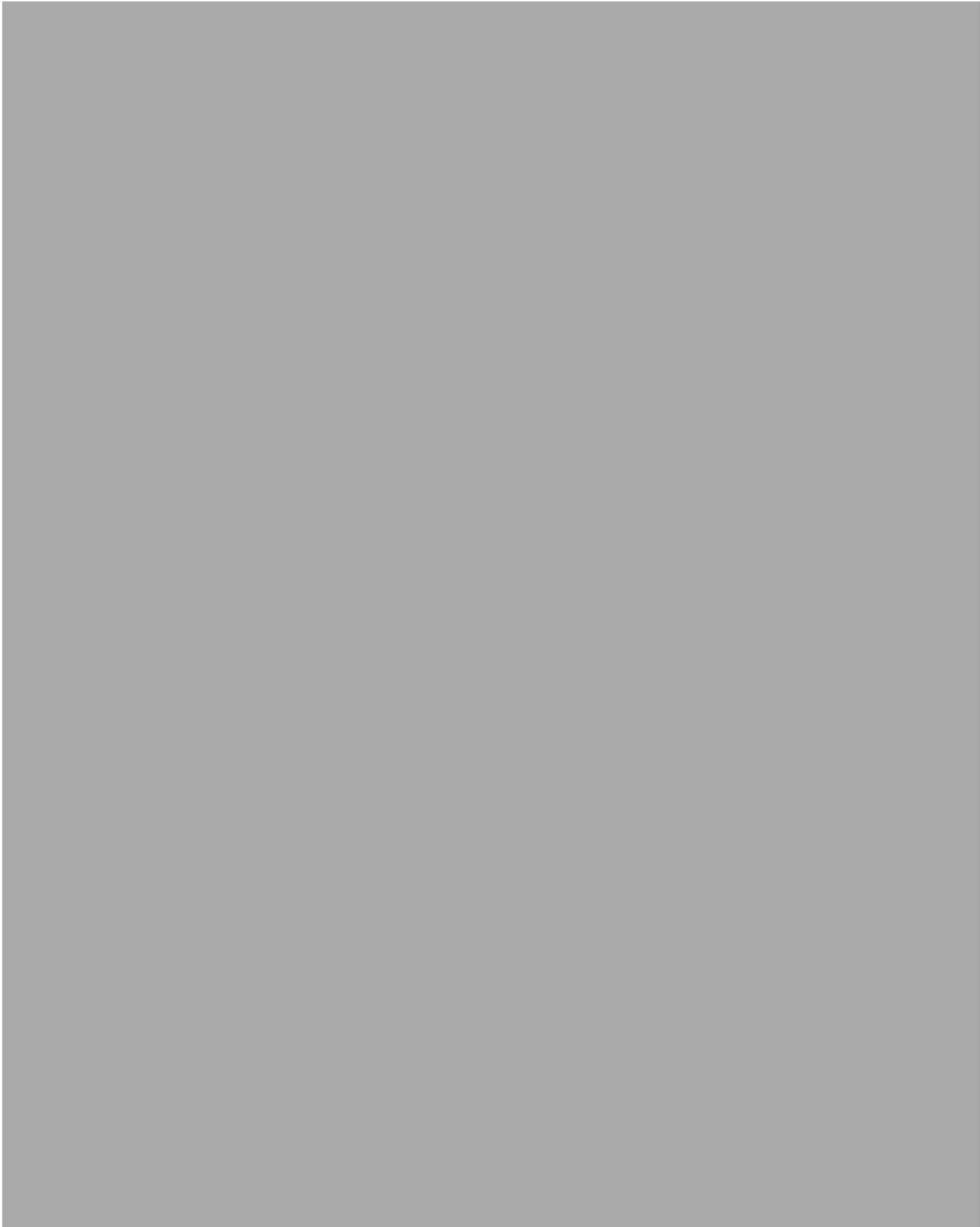
Appendix 2.3 Information and Consent Forms

2.3.1 Information and consent forms: mainstream school lead (music) teachers

UNIVERSITY^{OF}
BIRMINGHAM

School of Education,

Edgbaston,

Birmingham,

B15 2TT

from: Sara Curran xxx@bham.ac.uk   [date]

The Head of Music

[named school]

[address]

Dear [name],

Here are the information sheets, assent and consent forms for the students who will be taking part in the project and their parents/carers. There should be enough but if you need any more, please let me know. Also enclosed are information sheets and consent forms for yourself and another music teacher.

Please could you ensure that the students and their parents or carers read and sign these, and return them to you as soon as possible? I know it is often difficult giving forms out in school and getting them back. When you give me their signed forms (two from each student), I will make copies of them and give the copies back to you.

I am looking forward to working with you on this project.

Enc: Student, parent and staff information sheets & consent forms

School of Education, University of Birmingham, Edgbaston, Birmingham

Title of research : An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music

Researcher: Sara Curran   xxx@bham.ac.uk. *Ref:* ERN12-0619

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

Before you decide whether to give your consent, it is important you know why the research is being done and what it will involve. Please take a little time to read the following and if anything is unclear, or you would like further information, please contact me on the email address above.

Purposes of the research:

I wish to carry out some research into the ways in which collaborative musical partnerships between special and mainstream schools may enhance learning and increase confidence and understanding between all students. In the Autumn term, I will observe a Year 8 group's music lessons with the aim of getting to know you and your students in your weekly work together. During this term, the music project will be co-planned with myself and the music teacher from your partner school, perhaps adapting your own schemes of work for this, and teaching topics you both feel comfortable with.

The project will run in the spring term, with mainstream students working together with their special school peers. Finally, during the summer term, the same group's lessons are observed after the project. This is a little researched topic, and similar link schemes using other subjects have had broadly positive outcomes for all students, such as increased confidence and a willingness to work with and understand others.

With the above in mind, I would like to look at, and occasionally participate in, these class music lessons. Later, in the Autumn term, some students will be invited to take part in group, paired or individual interviews, with a member of staff present. I will make audio recordings of these and may ask questions like: 'What do you like best about school music lessons? Are

you interested in this project? Why do you like it? Is there anything you don't like about the project? Can you tell me about this?' I would also like to find out your views: what you see as the purposes of school music, and what the benefits and disadvantages of a music link project between special and mainstream students are, from your perspective.

After you have explained this project to the students, please could you help them sign the Assent Form and ask their parents or guardians to read their information sheet and sign the Consent Form? Once this is done, arrangements can be made for the small group discussions and interviews to take place in school.

MUSIC TEACHER CONSENT FORM

Data protection, anonymity and confidentiality

• Once I have analysed all the data, I will write a report for other education academics. If you wish, I will let you know the results of the research. The research findings will be used in presentations at academic and practitioner meetings and inform further research to be undertaken in the near future, as described in the information sheets. All data will be kept securely according to the University's Code of Practice for Research; your name will not be used. Your responses will be treated in confidence; no names, addresses or dates of birth will be kept on file with your data.

• Your participation is voluntary, and you may withdraw from the study at any time without giving a reason. Please keep this sheet for your information; if you decide to take part please fill in and sign the form below, which states that you understand the purpose of the study and agree to take part.

MUSIC TEACHER CONSENT FORM   (cont'd)

1. I confirm that I have read and understand the information sheet dated_____
provided for this study and have had the opportunity to ask questions.

<div style="text-align:right">YES   NO</div>

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

3. If I withdraw before all data are collated (I understand I will be informed of this
time) I understand my data will be removed from the study and destroyed.   ☐   ☐

4. I confirm that I understand all data will be confidential and that personal details
will not be included in reports or publications.   ☐   ☐

 5. I agree to my data being processed, collected and stored in accordance with   ☐   ☐
the Data Protection Act 1998 and that it will be destroyed after a minimum of 10
years.

6. I am willing to: *(delete as applicable)* be interviewed **Yes/No**   complete written questionnaire
Yes/No be recorded on video **Yes/No**   be recorded on audio **Yes/No**   complete online
questionnaire **Yes/No**

Name …………….. Date………………………

Signature ……………………………………………….

Researcher……………….................. Date………….Signature…………………..

One copy to be kept by participant and one by the researcher

Appendix 2.3.2 Information and consent forms: special school lead (music) teachers

UNIVERSITY^{OF} BIRMINGHAM

School of Education,

Edgbaston,

Birmingham,

B15 2TT

from: Sara Curran,   xxx@bham.ac.uk   [date]

The Music Co-Ordinator

[named school]

[address]

Dear [name]

Here are the information sheets, assent and consent forms for the students who will be taking part in the project, and their parents/carers. There should be enough but if you need any more, please let me know. Also enclosed is an information sheet and consent form for yourself.

Please could you explain a little bit about the project to the students, and help them sign the forms (if you think any of them are able to do this, with some understading)? Please would you also ask their parents or carers to read and sign their own forms, and return them to you as soon as possible? I know it is often difficult giving forms out in school and getting them back. When you give me their signed forms (one or two from each student) I will make copies of them and give the copies back to you.

I am looking forward to working with you on this project.

Enc: Student, parent and staff information sheets & consent forms

School of Education, University of Birmingham, Edgbaston, Birmingham

Title of research study: An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music

Researcher: Sara Curran xxx@bham.ac.uk. *Ref:* ERN_12-0619

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

Before you decide whether to give your consent, it is important you know why the research is being done and what it will involve. Please take a little time to read the following and if anything is unclear, or you would like further information, please contact me on the email address above.

Purposes of the research:

I wish to carry out some research into the ways in which collaborative musical partnerships between special and mainstream schools may enhance learning and increase confidence and understanding between all students. In the Autumn term, I will observe a class' music lessons with the aim of getting to know you and your students in your weekly work together. During this term, the music project will be co-planned with me and the music teacher from your partner school, perhaps adapting your own schemes of work for this, and teaching topics you both feel comfortable with.

The project will run in the Spring term, with mainstream students working together with their special school peers. Finally, during the Summer term, the autumn groups' class lessons are observed after the project. This is a little researched topic, and similar link schemes using other subjects have had broadly positive outcomes for all students, such as increased confidence and a willingness to work with and understand others.

With the above in mind, I would like to look at, and occasionally participate in, these class music lessons. I will make audio recordings of these, and for students who can communicate verbally, may ask questions like: 'What do you like best about music?' and about the project, 'Do you like it?' 'Is there anything you don't like?' I would also like to find out your views: what you see as the purposes of school music, and what the benefits and disadvantages of a music link project between special and mainstream students are, from your perspective.

After you have explained this project to the students, please could you help those who are able to, sign the Assent Form. Most importantly, please ask their parents or guardians to read their information sheet and sign the Consent Forms. Thank you.

MUSIC CO-ORDINATOR CONSENT FORM

Data protection, anonymity and confidentiality

• Once I have analysed all the data, I will write a report for other education academics. If you wish, I will let you know the results of the research. The research findings will be used in presentations at academic and practitioner meetings and inform further research to be undertaken in the near future, as described in the information sheets. All data will be kept securely according to the University's Code of Practice for Research; your name will not be used. Your responses will be treated in confidence; no names, addresses or dates of birth will be kept on file with your data.

• Your participation is voluntary, and you may withdraw from the study at any time without giving a reason. Please keep this sheet for your information; if you decide to take part please fill in and sign the form below, which states that you understand the purpose of the study and agree to take part.

MUSIC CO-ORDINATOR CONSENT FORM   (cont'd)

1. I confirm that I have read and understand the information sheet dated_____provided for this study and have had the opportunity to ask questions.

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

3. If I withdraw before all data are collated (before the end of the summer term) I understand my data will be removed from the study and destroyed.

4. I confirm that I understand all data will be confidential and that personal details will not be included in reports or publications.

5. I agree to my data being processed, collected and stored in accordance with the Data Protection Act 1998 and that it will be destroyed after a minimum of 10 years.

6. I am willing to: *(delete as applicable)* be interviewed   **Yes/No**   complete written questionnaire **Yes/No**   be recorded on video   **Yes/No**   be recorded on audio **Yes/No** complete online questionnaire **Yes/No**

Name …………….. *Date*………………………

Signature ………………………………………………..

Researcher……………….................. *Date*…………….*Signature*…………………..

One copy to be kept by participant and one by the researcher

Appendix 2.3.3 Information and consent forms: mainstream school pupils

INVITATION TO YEAR 8 STUDENTS AT [name] SCHOOL

School of Education, University of Birmingham, Edgbaston, Birmingham

Title of Research: 'An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music'.

Ref: ERN_12-0619 *Researcher: Sara Curran* xxx@bham.ac.uk.

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

Dear Student,

As part of my studies at Birmingham University, I would like to watch how you enjoy your music lessons and music in school. I would like to find out what you think about working with a group of students with different abilities from another school on a music project, and also to learn what you might discover from each other through these sessions.

During your music classes in school, I will talk to you about what you are doing and may also later ask you to take part in a half-hour long focus group, or a twenty minute individual interview in school, before and after the project. A couple of you may be given a small diary to note down your thoughts; you can show it to me if you wish to. If you are happy for me to use excerpts from it, I will ask you write 'yes' on your form to say you are happy with this. I am interested in your experiences and thoughts about music at school before, during and after working on this project, which will happen in the Spring Term. Possible questions for you to think about would be, 'What do you like best about school music lessons? 'Are you interested in this project? Why do you like it? Is there anything you don't like about the project? Can you tell me about this?

Everything you will say will be valued, and confidential; no one will be able to trace what you have said back to you. You will not be personally identified in anything that is written or reported about the research. If you decide to stop taking part at any time, up till the end of the summer term, that is OK; you won't need to give a reason. You can tell your parents, your

teacher, or me. Before commencing these sessions I will ask you to sign a consent form to say you are happy to take part. This form and the answers you give within classes or interviews will be kept safely in a secure place. If there is anything you don't understand, I am happy to answer any questions you may have. so please email me at the email address above. If you would like to take part, please fill in the attached form and return it to your teacher. Thank you.

CHILD ASSENT FORM AND RIGHT TO WITHDRAW

An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music *Ref:* ERN12-0619

Researcher: Sara Curran   xxx@bham.ac.uk

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

Please circle all you agree with:

Somebody has explained this project to me	**YES**	**NO**
I understand what this project is about	**YES**	**NO**
I have had a chance to ask questions about the project	**YES**	**NO**
If I had questions, they have been answered clearly	**YES**	**NO**

I know it is OK to stop taking part at any time up till the end of the summer term; I can tell my parents or my teacher.   **YES   NO**

I am happy to: take part in an interview **Yes/No**   focus group **Yes/No**   questionnaire **Yes/No**   be recorded on video **Yes/No**   be recorded on audio **Yes/No** keep a diary **Yes /No**   allow quotes from it to be used **Yes /No**

If **any** answers are 'NO' or you **don't** want to take part then **don't** sign your name! If you <u>do</u> want to take part please write your name and today's date:

Your name _____***Today's date***_____

The person who explained this project to you needs to sign too:

Name *(please print)*_____***Signature***_____***Date***___

PARENTAL CONSENT

To be completed by the parent or guardian of a student under 18 years of age

I……………………….being the parent / guardian of ………………………………agree

to the participation of my child in the above project.

I understand that information obtained during this study may only be used for advancing understandings of how music may be used to bring students of differing abilities together in secondary school settings.

If you agree to participate please complete the following:

Participant_____

Name _____

Email address _____

Telephone _____

Name of child _____

Date of Birth (month/year) _____

Permanent postal address (if you would like me to post information to you)

_____POSTCODE_____

One copy to remain with the family and one with the researcher

Appendix 2.3.4 Information and consent forms: special school pupils

INVITATION TO YEAR 8 STUDENTS AT XXXXXX SCHOOL

School of Education, University of Birmingham, Edgbaston, Birmingham

Title of Research: 'An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music'.

Ref: ERN_12-0619 *Researcher: Sara Curran* xxx@bham.ac.uk

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

NB Parents/carers, please ensure ALL consent forms are signed and returned to school by [date]

Dear Student,

My name is Sara. I would like to come and see how you enjoy your music in school. I would like to find out what you can learn from working on an exciting music project with some students from another school. It should be fun!

During your music classes in school this year, I will see what you are doing, play some music with you, and talk with you and your teachers. If you decide at any time you do not want to take part any more, you can tell your teacher, your parents, or me. That is OK.

If there is anything you don't understand, I am happy to answer your questions.

(Parent/carer) <u>If you would like your child to take part, please make sure the attached forms are signed and returned to the class teacher by [date]. Thank you.</u>

CHILD ASSENT FORM AND RIGHT TO WITHDRAW

School of Education, University of Birmingham, Edgbaston, Birmingham

Title of Research: 'An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music'.

Ref: ERN_12-0619 *Researcher: Sara Curran* xxx@bham.ac.uk

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

Please circle all you agree with:

Somebody has explained this project to me	**YES**	**NO**
I understand what this project is about	**YES**	**NO**
I have had a chance to ask questions about the project	**YES**	**NO**
If I had questions, they have been answered clearly	**YES**	**NO**

I know it is OK to stop taking part at any time up till the end of the summer term; I can tell my parents or my teacher.   **YES**   **NO**

I am happy to: take part in an interview with a member of staff present **Yes/No**

be recorded on video **Yes/No**   be recorded on audio **Yes/No**

If **any** answers are 'NO' or you **don't** want to take part then **don't** sign your name!

If you <u>do</u> want to take part please write your name and today's date:

Your name _____ *Today's date* _____

The person who explained this project to you needs to sign too:

Name (pleaseprint) _____ *Signature* _____

Date _____

To be completed by the parent or guardian of a student under 18 years of age

I…………………………being the parent / guardian of …………………………agree

to the participation of my child in the above project.

I understand that information obtained during this study may only be used for advancing

understandings of how music may be used to bring students of differing abilities together

in secondary school settings.

If you agree to participate please complete the following:

Participant

Name

_____

Email address

_____

Telephone _____

Name of child _____

Date of Birth (month/year) _____

Permanent postal address (if you would like me to post information to you)

_____

_____

_____

POSTCODE_____

One copy to remain with the family and one with the researcher

Appendix 2.3.5 Information and consent forms: mainstream school pupils' parents

PARENT CONSENT FORM AND RIGHT TO WITHDRAW

School of Education, University of Birmingham, Edgbaston, Birmingham

Title of Research: 'An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music'.

Ref: ERN_12-0619 *Researcher: Sara Curran* xxx@bham.ac.uk

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

Please initial here_____ to indicate that you are clear about the study. If you are not clear about anything, please email me at the above address.

                                                                                                    YES   NO

 1. On behalf of my child, I confirm that I have read and understand the information
 sheet dated [dd/mm/yy] provided for this study and have had the opportunity to ask ☐ ☐
questions.

2. I confirm that I understand that my child's participation is voluntary and that we are
 free to withdraw at any time without giving any reason. My child may either tell me as ☐ ☐
parent/carer, or his/her teacher who will then inform the researcher.

 3. If I withdraw my child before all data are collated (this takes place after the end of ☐ ☐
the summer term) I understand his/her data will be removed from the study and
destroyed.

4. I confirm that I understand all data will be confidential and that personal details ☐ ☐
will not be included in reports or publications.

5. I agree to my child's data being processed, collected and stored in accordance with ☐ ☐
the Data Protection Act 1998 and that it will be destroyed after a minimum of 10 years.

 6. I agree to allow my child to take part in the above study. ☐ ☐

7. I agree to allow my child to: be included in video recording **Y/N**   audio recording **Y/N**

be photographed **Y/N**   be interviewed **Y/N**   take part in focus group **Y/N**

complete a questionnaire **Y/N**

Student's name……………………………………………………..

Name of parent/guardian…………….............Date……………Signature……………….

Name of researcher……………….......... Date……………Signature………………..

One copy to be kept by student's family and one by the researcher

Appendix 2.3.6 Information and consent forms: special school pupils' parents

PARENT INFORMATION SHEET

School of Education, University of Birmingham, Edgbaston, Birmingham

Title of Research: 'An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music'.

Ref: ERN_12-0619 *Researcher: Sara Curran* xxx@bham.ac.uk

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

NB Parents/carers, please ensure ALL consent forms are signed and returned to school by [date]

[date]

Dear Parent/Carer,

I am a research council funded doctoral researcher at the University of Birmingham, who has worked as a secondary music teacher, writing to invite your son or daughter to take part in a research project. Before you decide whether to give your consent, it is important you know why the research is being done and what it will involve. Please take a little time to read the following and if anything is unclear, or you would like further information, please contact me at the email address above.

Purposes of the research:

I want to explore ways in which collaborative musical partnerships between special and mainstream schools may enhance learning and understanding between all students. Music is a subject that almost all students can and usually do identify with and enjoy a great deal, and in the Spring term, a music project will run in school, where special school students work together with their mainstream school peers. I will be working in school before, during and after this project with the aim of getting to know the school staff and students as they work. Although there has been little work done on this topic, similar link schemes using other

subjects have had broadly positive outcomes for all students, such as increased confidence and a willingness to work with and understand others.

I will spend time in your son/daughter's school, observing music in regular classes and music lessons throughout the academic year, making audio and sometimes video recordings of these. Your son or daughter may later on be invited to look with me at some films of the project part with another member of staff present.

Once I have looked at all the material thoroughly and analysed the themes and ideas from it, I will write a report for other education academics. This will inform further study into link-schemes between mainstream and special schools. I will make the report available in school.

Do you have to take part?

Your child's opinion is important, but his/her participation is voluntary, and s/he may withdraw from the study at any time, up till the end of the summer term, without giving a reason. If you do decide to give your consent, please keep this sheet for your information; I am available at the email address given above, to answer any further queries you may have.

If you decide to take part I will ask you to fill out a consent form which states that you understand the purpose of the study and agree to take part; your son or daughter will also be asked to sign a piece of paper called an Assent Form if s/he is under 16, or a Consent Form if over 16. Once this is done, arrangements will be made for the lesson observations and interviews to take place in school.

Data protection, anonymity and confidentiality

The research findings, based on all participants' thoughts, experiences and ideas, will go towards developing different ways of music learning in secondary school. They will be used in presentations at academic and practitioner meetings and inform further research to be undertaken in future. All data will be kept safely and securely and your child's name will not be used in any of the above. Your son or daughter's responses will be anonymous and treated in confidence; no-one will be able to trace their answers back to them as no names, addresses or dates of birth will be kept on file with their data.

Thank you for reading this information. If you decide to consent to your child's participation, please sign the enclosed consent form, which will be kept safely with my records.

PARENT CONSENT FORM AND RIGHT TO WITHDRAW

Title of Research: 'An exploration of the feasibility and outcomes, for participating students and staff, of secondary mainstream-special school collaboration using music'.

Ref: ERN_12-0619 *Researcher: Sara Curran* xxx@bham.ac.uk

Supervisor: Professor [name]   Email: nnn@bham.ac.uk

Please initial here_____ to indicate that you are clear about the study. If you are not clear about anything , please email me at the above address.

	YES	NO
1. On behalf of my child, I confirm that I have read and understand the information sheet dated *6 September 2012* provided for this study and have had the opportunity to ask questions.	☐	☐
2. I confirm that I understand that my child's/my participation is voluntary and that we are free to withdraw at any time, without giving any reason, by telling my child's teacher.	☐	☐
3. If I withdraw my child before all data are collated (this takes place after the end of the summer term) I understand his/her data will be removed from the study and destroyed.	☐	☐
4. I confirm that I understand all data will be confidential and that personal details will not be included in reports or publications.	☐	☐
5. I agree to my child's data being processed, collected and stored in accordance with the Data Protection Act 1998 and that it will be destroyed after a minimum of 10 years.	☐	☐
6. I agree to allow my child to take part in the above study.	☐	☐

7. I agree to allow my child to: be included in video recording **Y/N**   audio recording **Y/N** be photographed **Y/N** be interviewed with a member of staff present **Y/N**

Student's name…………………………………………………..

Name of parent/guardian………….............Date……………Signature………………

Researcher……………….................Date……………Signature…………………..

One copy to be kept by student's family and one by the researcher

APPENDIX 3   DATA COLLECTION - textual data

Appendix 3.1 Data Collection

Appendix 3.1 DATA COLLECTION OVERVIEW for each case study, Phases 1-3			
1. MAINSTREAM SCHOOL methods	**COMMENTS**	**1. SPECIAL SCHOOL methods**	**COMMENTS**
intro	*Consent forms*	intro	*Consent forms*
OBS 1	obs + field notes	OBS 1	obs + field notes
OBS 2	teacher reflective diary	OBS 2	teacher reflective diary
OBS 3	video/audio recordings of obs	OBS 3	
OBS 4	informal talk with teacher	OBS 4	video/audio recordings of obs
OBS 5 +vid	*select focus pupils*	OBS 5	*select focus pupils*
OBS 6 +vid	class questionnaire	OBS 6	field notes
OBS 7 +vid	focus group PILOT	OBS 7 +vid	video and audio
OBS 8 +vid PREP	focus pupil interviews	OBS 8 +vid PREP	finalise focus pupils
OBS 9 +vid Focus Group	teacher interview focus group	OBS 9 +vid	teacher interview
OBS 10 PREP	focus pupil diaries given	OBS 10 PREP	informal talk with TAs
planning	PREP	*planning*	PREP
2. MAINSTREAM SCHOOL methods	**COMMENTS**	**2. SPECIAL SCHOOL methods**	**COMMENTS**
OBS 1 +vid	obs and field notes	OBS 1	obs and field notes
OBS 2 +vid	teacher & TA diaries	OBS 2 +vid	teacher & TA diaries
OBS 3 +vid	teacher interview	OBS 3 +vid	teacher interview
OBS 4 +vid	recordings	OBS 4 +vid	recordings
OBS 5 +vid		OBS 5 +vid	
OBS 6 +vid	informal talks with staff	OBS 6 +vid	informal talks with staff
OBS 1 +vid	2 cameras from now on	OBS 1 +vid	2 cameras from now on
OBS 2 +vid		OBS 2 +vid	
OBS 3 +vid	*as above + performance*	OBS 3 +vid	*as above + performance*
OBS 4 +vid	*which is videorecorded*	OBS 4 +vid	*which is videorecorded*
OBS 5 +vid		OBS 5 +vid	
3. MAINSTREAM SCHOOL methods	**COMMENTS**	**3. SPECIAL SCHOOL methods**	**COMMENTS**
OBS 1	obs and field notes	OBS 1	pupil 'interviews'
OBS 2	teacher reflective diary	OBS 2	discuss above with Tas
OBS 3	video/audio recordings of obs	OBS 3	teacher reflective diary
OBS 4 focus pupil interviews	talk with PUPILS	OBS 4	video/audio recordings of obs
OBS 5	*pilot pupil interviews*	OBS 5	
	interview h/t		interview h/t
OBS 1 +vid	class questionnaire	OBS 1 +vid	
OBS 2 +vid	focus grp 4+4 pupils	OBS 2 +vid	
OBS 3 +vid	focus pupil interviews	OBS 3 +vid	
OBS 4 +vid	focus pupil diaries	OBS 4 +vid	
OBS 5 +vid	informal talk with teacher	OBS 5 +vid	informal talk with teacher
	teacher interview		teacher interview
	final teacher interview		final teacher interview

Appendix 3.2 Interview and Focus Group Schedules

3.2.1 Exemplar interview schedules – lead teachers

Interview 1: narrative approach and semi-structured interview

SENT PRIOR TO FIRST INTERVIEW: Thank you for giving your consent to take part in the above research study. This sheet provides you with some details about my next visit to [your school] when I would like to talk to you about how you came to teach secondary school music, and what you see as worthwhile about teaching this subject. Additionally, I would like to know your feelings about working on the forthcoming music project with the students from [your partner] School.

I am interested in your musical 'journey' from the time you first remember becoming interested in music; this might include family influences or your musical preferences and values among other things. I am also interested to find out how music 'works' in your school and how you see the students reacting to the different topics and activities you may use in your lessons. This information gives you a chance to think very broadly about them before we meet.

With this in mind, although I will ask some questions in order to cover the necessary topics, I would like as much as possible to come from you without being directed by me too much. I hope you will be able to say all that you need and want to. I will make an audio recording of the session, as taking notes might be somewhat distracting for us both. If you wish me to stop recording at any time please just ask. I look forward to our interview.

Read to staff member (who has received the information above in advance):

• I would like to hear about how you came to teach secondary school music and what you see as worthwhile about teaching this subject.

• I would also like to know your feelings about working on this short music project with pupils from a [mainstream] [special] school.

• I am interested in your musical life-story and influences from the time you first remember becoming interested in music. It might include family influences or your musical preferences and values among other things, but what matters most is that it is <u>your</u> story.

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MUSIC STAFF INTERVIEW 1 SCHEDULE / GUIDELINE (PHASE 1)	
Introduction	
Thank you for your time and letting me talk with you. If you wish to stop the recording at any time, pausing the recorder is easy (demonstrate). All your answers are confidential and no real names will be used in the report I write.	
MUSIC EDUCATION	*Prompts/probes*
1. Generally speaking, how do you see music's place within the secondary school curriculum?	– do you view it as an academic subject or a more socially- based subject which can enhance transfer-able skills or personal learning and thinking skills?
2. In your words, what is a 'high quality music educ-ation'?	Do you see any conflicts between Ofsted's views of music education and your view?
3. Can you describe to me any particular high or low points in your musical and teaching life that have been an influence upon you?	[this could be as a pupil, student, musician or teacher]
4. What, for you, would be a good outcome for your students to achieve through your teaching of music here?	- what sorts of activities might your students take part in?
5. What would you wish to achieve personally through your teaching of music here?	[in terms of your own experience and aspirations]
6. What do you consider to be the particular needs for your students in their music education?	[*in a special school this may be applied to individual students*]
7. What do you consider to be the particular strengths of the Year 8 project class as a whole?	How to you help your stud-ents to enjoy music?

MUSIC STAFF INTERVIEW 1 SCHEDULE / GUIDELINE (PHASE 1) *(continued)*		
8.	What do you see as your strengths, taking part in this collaborative music project?	If so, can you say how?
	COLLABORATION	
9.	What do you understand by the word 'collaboration' as used in this project?	
	PROJECT	
10.	Can you tell me something about why you / your school decided to take part in this project?	
11	Was it a difficult decision to make?	Can you say more?

12.	Do you foresee anything that could be problematic in this project
	   a) at a general level?
	   b) thinking now of your students and
	   c) your partnership school in particular?	

13.	Is there anything else you would like to add or that you would like to ask?	

SPECIAL SCHOOL A **MUSIC STAFF INTERVIEW 2 SCHEDULE**	
Introduction	
As for other staff interviews	
THE PROJECT Q1 uses narrative approach	*Prompts and probes*
1. I would like you to tell me, in your own words, how you feel the project has developed in Phase 2.	– has anything been especially tricky or challenging to achieve? /worked particularly well? – think about staff motivation – student motivation – your own motivation
2. Can you think of any particular points in the project so far that have influenced the way you approached it?	– please tell me more
3. Do you consider this project is helping to better fulfil the needs of *your* students in their music /performing arts education than music lessons that they have on their own?	– can you tell me some more? [*in a special school this may be applied to individual students*]
4. Do you now have some criteria for success' with this project? You were open about these in your last interview.	– what would you like to see happen as a result of the project?
5. Do you now see anything that is seriously problematic in this project? - at an educational 'big picture' level? - within your school; for your students; - for [your partner mainstream/special] school?	
6. Are you finding any conflict between the goals of inclusion/integration and the goals of the National Curriculum for Music?	If so, I am really interested in what you have to say
COLLABORATION	
7. How has 'collaboration' worked for you with reference to the staff involved in your partner school?	- amount, regularity, degree of conta outside the project lessons - any sharing of practice - to what degree would you say the collaboration is mutually beneficial?
8. You told me in your first interview that you have taken part in many collaborative pro-jects, and that collaboration is very important to you. Do you see this project as being differ-ent in any way?	–can you tell me in what way/s?

	SPECIAL SCHOOL A **MUSIC STAFF INTERVIEW 2 SCHEDULE** *(continued)*	
	RELATIONSHIPS	
9.	In your first interview you mentioned the importance of relationships when trying to 'make things work'. Could you tell me some-thing about how your working relationship has developed with the staff in [name]school over the last six months?	Thinking of this relationship, could anything have improved it or made it more productive? Has anything (eg. an event) influenced it?
10.	Could you describe your ideal or wished-for collegial relationship with another teacher in such a project as this one?	Do you think you have achieved this or are on the way to doing so? Can you say more?
11.	What does your 'ideal student –teacher relationship' look like?	

12.	Do you now see anything that is seriously problematic in this project?
	        - at an educational 'big picture' level?
	        - for your students?
	        - for your partnership school?	

13.	Is there anything else you would like to add or that you would like to ask?	

SPECIAL SCHOOL B **MUSIC STAFF INTERVIEW 3 SCHEDULE**	
Introduction	
As for other staff interviews	
TEACHER – personal and general	*Prompts and probes*
1.	It's been a term since the end of the project. Did you feel under any extra or significant pressure at times?	
2.	In your last interview you said that even given willingness etc., without some of the 'charact-ers' in it, it might have fallen flat. What did you mean by 'characters'?	
3.	Someone connected with this study said 'I think it's very <u>hard</u> to get <u>really</u> ongoing relationships'. He meant longer-term rel-ationships between schools. What do you think about this?	
4.	(A project like this) 'takes people that bit beyond the..comfort zone and people have to rethink how they work. If you are asked to 'think outside the box' - would you consider yourself a good improviser?	– how comfortable do you feel when asked to improvise? - how do you feel about 'busk-ing' a lesson with students? - does it depend upon a class?
5.	You told me 'the position of the teacher engaging with the project is important'.	Can you tell me what you mean?
6.	You also talked about 'ownership by every-one' avoiding possible resentment if one person has the load falling on their shoulders. Can you tell me how you feel this shared own-ership came about?	Did it just 'happen'? Or was it explicit / implicit? (Teaching assistants too, 'owned' their role).
7.	Do you feel there was any sharing of practice during the project?	- did you feel there needed to be any?
8.	'We have freed ourselves from "this term they should do this…outcomes..expectations"' (last interview). Could you expand on this?	Was this something you decided as a school? Or from outside school?

	SPECIAL SCHOOL B **MUSIC STAFF INTERVIEW 3 SCHEDULE** *(continued)*	
	STUDENT OUTCOMES	
9.	You mentioned you could see some changed perspectives in some of the mainstream school students; you called them '*the unlikelys'*.	I am interested in what you mean here.
10.	Did you notice any changes - in your students - in your partner school students as the project went on?	Can you describe them to me?
	POSSIBILITIES ARISING from the project	
11.	Now that everybody has worked through the project from start to finish, what do you feel were the most positive attributes - in your school - in your partner school in making the project work as it did?	Planning; staff; support from the leadership team; how you felt the project was unfolding
12.	Tell me something about the particular ways your staff helped the project progress last term.	Staff motivation Your motivation
13.	Would you say further work with [the mainstream school] in a) the next academic year - is probable / likely/ possible/ unlikely b) two years' time -is probable, likely, possible, unlikely?	Are you able to elaborate your answer? –what its nature might be?
14.	To what extent do you think it would be feasible to embed a project like this in your school's timetable?	Whatever your answer, I am interested in the reason/s behind it
15.	In the current climate of budget cuts, the increasing number of academies, and curricular changes, do you see a place in secondary school music for a project like the one with [partner] school?	Tell me more
16.	Is there anything else you would like to add or you would like to ask?	

SPECIAL SCHOOL A **MUSIC STAFF INTERVIEW 4 SCHEDULE**   **Introduction to teacher**: "What is beginning to emerge is that the projects are concerned with relationships: those between: pupils from the same school; their special or mainstream peers; teachers and pupils; teachers in the special and mainstream settings; teachers and support staff; teachers and head teachers. The most frequently coded categories are: (provide teacher with a list of the following on paper):

ownership – care for others – helpfulness – listening – pupil voice – teacher voice – responsibility - assessment – teaching values – project content – hierarchies - engagement- communication –gesture - enjoyment – pupil attributes – teacher expectations – pro-social behaviour – pupils confidence - ethics – authority

1. Do they make any sense to you in the context of the project? I am really interested to hear your thoughts on this.

2. Most music teachers will have strong beliefs about how they want to approach teaching music. How would you describe your personal beliefs about it? What are they based upon?

3. For you personally, do you find there are challenges when you try to enact your beliefs in class? (How much are your beliefs are in line with the policies that guide or influence your teaching practice?) E.g. Do you ever find yourself wishing you could work on something in the way you would like to do it but feeling you ought to get paperwork, or assessments done?

4. In hindsight, would you have changed anything about the way you approached the project? (eg - in terms of planning, support, content, sharing practice?).

5. Do you think that teaching music performing arts in school has any kind of ethical dimension to it? Could you tell me something about that?

6. Since I last saw you, is there any likelihood of further work with your partner school?

Appendix 3.2.2 KEY MAINSTREAM PUPIL INTERVIEW SCHEDULE – Phase 1		
	Introduction	
	Thank you very much for talking with me about music at [mainstream] School and the forthcoming project with the students from [special] School. If anyone wishes to stop at any time, let me know and I will stop recording. We need to remember: talk one at a time so we can all hear each other *What is said here needs to remain within the group. No-one will be able to trace your answers back to you. Please say your name before you speak to help me when I come to listen to the recording.*	
	ENGAGEMENT: MUSIC IN SCHOOL	*Prompts/probes*
1.	To start with, I'd like to hear your thoughts about music lessons in school. What do you like, especially?	Perhaps the topics you learn about?
2.	Would you like to change anything?	What might you like to change?
3.	Are music lessons different from your other lessons in school? How?	What do you think you gain from music lessons in school?
	THE PROJECT / DISABILITY & LEARNING DIFFICULTY	
4.	Tell me any thoughts you have had since [special school teacher]'s session in Phase 1, and what you have heard and seen this morning about the upcoming project with the [special] School students.	- Your feelings in general about it - What you might enjoy - What you think might be tricky
5.	Do you think music is a good subject to use to work with the students who have different learning abilities from you?	Why do you think this is?
6.	What might you gain from the project, do you think? What might the students from [name] school gain?	
7.	*(Repeat: remember there are no right or wrong answers- please say exactly what you think)* Thinking about people who are disabled - perhaps in wheelchairs or with hearing, speech or sight impairment – would you say you feel any differently about them?	Can you say more?
8.	Have you sometimes heard people use certain names to describe them? (*give egs if necessary*) Do you think they mean anything?	Why do you think this happens? What do you think about it?

	Appendix 3.2.3 KEY MAINSTREAM PUPIL INTERVIEW SCHEDULE – Phase 2	
	Introduction	
	Thank you [pupil's name] for talking with me about the project with your School and the students from [special] School. If you want to stop at any time, tell me and I will stop recording. I won't be using your real names, so no-one can trace your answers back to you. **Remember there are no right or wrong answers-** *I'm very happy for you to tell me what you think*	
	THE PROJECT - MUSIC - PERFORMANCE	*Prompts/probes*
1.	To start with, if you were talking to your mum or dad about what you did in the music project last term, what are the kinds of things you would tell them? Presentation about it to another group of year 8s?	Was there something you liked doing, especially? Would you like to have changed anything about it? What would you have changed?)
2.	You did many different things in the project, Do you have any special memories? Special people, or events you remember?	
3.	How do you feel about your school music lessons now, since the project?	Is there anything more you can think of?
4.	i) Do you think you made good progress in music during the project? ii) When working with students with learning disabilities on a project like this, do you think that it matters if you are not that good at music?	Why do you think this might be? If not, what do you think does matter?
5.	Thinking about the whole project, tell me - what you think <u>went well</u> – Even better if? - how your class worked with the special school students each week - about the the two performances with your school and [special] School	Did you have any thoughts about the other schools' performance?
	THE PROJECT / DISABILITY & LEARNING DIFFICULTY	
6.	Was the project like you imagined it would be?	Tell me some more.
7.	Would you have liked it to be longer /shorter?	That's interesting – tell me why you think that
8.	Has taking part in the project changed your feelings in any way about students with learning difficulties or disabilities?	If yes, can you tell me about it?
9..	During the project you learned sign language as a way of communicating. Did you discover any other ways to help you share your ideas?	
10.	Do you think this kind of project has been or will be useful for you musically? Useful in other ways?	Can you say more?

	Appendix 3.2.4 INTERVIEW SCHEDULE – HEAD TEACHER	
	Introduction	
	Firstly, thank you for your time. If you wish to stop the recording at any time, pausing the recorder is easy (demonstrate). All your answers are confidential; no real names will be used in the report I write.	
	THE PROJECT	*Prompts/probes*
1.	How long have you been head teacher here? I am grateful to you for allowing your school to take part in this project. I am interested to hear your thoughts on it as a whole	[have you made any changes since being here concerning inclusion and integration?] [what encouraged you to agree to this project ?]
2.	Has your school been involved in or initiated any other inclusive or integrative mainstream/special school projects since you have been head teacher here?	[can you tell me something more about them, in terms of their nature and out-comes?]
3.	a) How do you see your students benefitting from taking part in the project? b) Do you think that there is a possibility that the goals of integration and academic achievement can work against each other?	[can you tell me some more?] [If yes] How do you think this might be addressed?
4.	What would your criteria for success with this project be?	[what would you like to see happen as a result of the project?]
5.	I am keen to find out if there any incentives (in the form of funding or other initiatives) available to support or encourage similar projects to the one that ran last term.	Can you tell me something about them?
	STAFFING	
6.	When recruiting teaching staff, are there any specific qualities you look for - in candidates' experience - in their attitudes and values?	Can you please tell me about them?
7.	Can you tell me a little about the staff you have in your music department?	What attributes do you feel they bring to the school, and to music in the school?
8.	What role do you see music or performing arts fulfilling in your school?	[how much importance do you attach to them as part of the curriculum?]
9.	Is there anything else you would like to add or that you would like to ask?	

Appendix 3.2.5   Focus group schedules

Mainstream pupil focus group schedule – Phase 1

Introduction: (given before each focus group)
Thank you for talking with me about the upcoming projects with the students from [name] special School. If any of you wish to stop at any time let me know and I will stop recording. We do need to remember a few things:
- to talk one at a time so we can all hear each other
- what is said here needs to stay within this group
- remember that no one will be able to trace your answers back to you
- please say your name before you speak to help me when I listen again to the recording

Ideas for group discussion:
A. I am interested in any thoughts you might have had since [partner special school teacher]'s session in Phase 1, when she talked to you about the students you will be working with.
And what about what you have heard and seen this morning's lesson, just before you meet them next week?
What are your feelings in general about it?
What do you think you might enjoy?
Do you think anything might be tricky?

B. Do you think it's a good idea to use music when working with them? (Yes/No) Why do you think this is?
What do you think you might learn? What might the students from [name] School learn?

"remember there are no right or wrong answers- please say exactly what you think"
C. Thinking about people who are disabled - perhaps in wheelchairs or with hearing, speech or sight impairment – would you say you feel any differently about them, from other people? (If so, how?)
- Have you sometimes heard people use certain names to describe them? (*give examples if necessary*) Do you think they mean anything? Why do you think this happens?
What do you think about it?

Appendix 3.2.5 *(continued)* **Mainstream pupil focus group schedule: end of Phase 2**

Ideas for group discussion:
A. - Thinking about the project, what are the kinds of things you remember?
- Have you talked to your parents and friends outside or inside school about it?
- If you were making a presentation about the project to next year's Year 8s, what kinds of things would you put in it?

B. Remembering the project, what would be positive for you? Negative? (give examples from the project) [prompt – "think about the performance…. going to the other school… working in groups…the music topic

C. Remembering the project, what did not work so well for you?

D. Ask and encourage discussion about turning points / surprises / points of interest in the project

Appendix 3.2.6 Transcription convention used in this thesis

Adapted from Drew (1995:78) cited in Flick (2009: 300), and Flick, 2009: 301. All names of people and schools have been changed.

Layout

Word processing		WORD
Font	title	Times New Roman 14 Bold
	interviewer & interviewee	Heading style 2
	text	Times New Roman 12
	researcher comments	Times New Roman 11 **bold italics**

Transcription

Interviewer (SC)	I = Interviewer
Interviewee (e.g. Lizzie)	participant's pseudonym

Body language/ facial expression   e.g. *(raises eyebrows)*

underlining of syllable or word   stress or emphasis
<u>word</u>   <u>syl</u>lable

paralingual utterance
.hhhh   intake of breath, the number of hs being proportional to the length of breath

hhh   sigh, the number of hs being proportional to the length of breath

. . .   pause: within and between speaker turns, in seconds the number of . . . being proportional to the length of pause

word_word   words said in a rush or elided

Appendix 3.2.7 Participant validation of interview transcripts: lead teachers

Email sent to all lead teachers, Phase 3.

Dear [name]

I have one last thing to ask you, please.

I have summarised your three interviews over the last year on three sides of A4 paper, and am writing to ask you if you would please read through them. If I have misunderstood or misrepresented anything you have said, please feel free to add comments directly to the document. Alternatively, please could you let me know you are happy with it? I would be very grateful if you would then email it back to me with your comments, or your confirmation of the document's fair representation of your views.

Thank you for all your help.

Teachers' replies:

'**Jenny**': I have read through the interviews and think they are absolutely fine, thank you.

'**Molly**' How I wish I had read these earlier! It was wonderful to re-live it and remind myself of all the benefits from the project. I am very happy with it.

'**Faye**' They are absolutely fine and a true reflection.

'**Lizzie**' I've read through your summary and I am concerned that there is an amount of bias that comes through in it, and that many things have been misunderstood/misrepresented. I am concerned that it is not a fair representation of my views. I have added comments to it in red which I hope clarify my views, and this is attached. I would be happy to discuss any of the details further.

Participant validation (ii) *(continued)* **– 'Lizzie'**

From Phase 1 Interview *(the following extracts are summarised in black from the original verbatim transcript; Lizzie's' responses in red and SC's (researcher), returned to her, in green)*

You aim to teach the traditional (I don't think that traditional is necessarily the right choice of word here) things that you think are important -pop, rock, world and Western art traditions including notation ….. (*1 page of transcript completely accepted*)……and they can be demotivating. You feel if *you* (teachers in general, not necessarily me) understand; will clarify were able to set more realistic targets that would be helpful. (*half a page later*)

You felt your interest in developing personal learning and thinking skills would help you in this project where you would look at more flexible approaches such as peer learning: possibly 'quite useful in this project (and a lot of peer learning took place but seems to have not been explored in the rest of the interview data)' Peer learning is explored in pupils' interviews, video recordings and focus groups. You had not had any prior extended experience with students with severe learning difficulties although you have had the [NS] students in for recording. You had not, at this point, 'done any teaching as such'. ……You hoped collaboration would mean team-teaching; you gave Jenny your scheme of work thinking that was the level of support she needed from you (I offered the scheme of work and [Jenny] was very enthusiastic about it, from what I remember from our meetings she thought that her students would particularly enjoy it, we therefore took a group decision to go forward with it and there were, to the best of my memory, no alternative suggestions made). With all the IT /instrumental resources

Participant validation (iii) *(continued)* **– 'Lizzie'**

that you have, you were concerned the NS students might wander around a lot. You intended to organise a visit for your students to NS during the project, enhancing [your] work together which you described as 'a priority' (and this was planned to take place, the only reason that it didn't being staff absence, and then time restraints preventing re-scheduling)

APPENDIX 3.3 Questionnaires

Appendix 3.3.1 Initial lead teacher questionnaire

I would be grateful if you would answer the following questions as best you can. If there is anything you feel to be important or relevant that is not included here, there will be many opportunities to explore these during the course of the project.

1. Please circle the answers that apply to you, or where indicated, extend your answer in your own words.
1a) How long have you been teaching?
     1-5 years   6-10 years   11-15 years   over 15 years
1b) How long have you taught in this school?
     1-5 years   6-10 years   11-15 years   over 15 years

2. Considering secondary school students' positive and co-operative behaviour towards their peers, do you perceive any changes during your teaching career within school and within society generally?
(a) Yes   (b) No   (If yes, please explain briefly)_____

3. Did you receive any education during your initial teacher training about the social and informal aspects of music or performing arts teaching and learning?
a) Yes   b) No

4. Do you think attitudes towards disability and learning difficulty are problematic in secondary schools in general?
(a) yes, and getting worse
(b) yes, but getting better
(c) no
(*Please extend your answer here*)

5. (*Mainstream school staff only*) Have you observed examples of negative attitudes to disability and/or learning difficulty in your school?
a) <u>seldom </u>or never   b) sometimes, but not often c) frequently   d) daily

   (*Special school staff only*) Have you observed examples of low self-esteem or lack of confidence in students aged 13-16 in your school?
a) seldom or never   b) sometimes, but not often c) frequently   d) daily

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6. Please list the following in what **you** believe to be the most important aims for music and performing arts teaching by putting 1, 2 and 3 in the empty brackets: (if you think any of these objectives are equally important, please indicate this).
( ) the teaching and learning of the meaning of 'classical' works through academic teaching and formal performance
( ) the teaching, learning and development of positive human values through music / PA
( ) the teaching and learning of music / PA through sharing and a variety of opportunities for performance

7. How do you think Government / Ofsted would order the list in Q6?
( ) the teaching and learning of the meaning of 'classical' works through academic teaching and formal performance
( ) the teaching, learning and development of positive human values through music / PA
( ) the teaching and learning of music and performing arts through the creation of a variety of opportunities for performance

8. How would you describe the atmosphere generally in music or performing arts lessons? *Please circle all that apply*
a) average   b) difficult   c) considerate   d) friendly   e) unusually positive
f) challenging   g) creative   h) other (*please describe*)_____

9. Which of the following most closely describes the ethos of your school?
a) A school which prides itself upon its examination results and its position in the league tables, and which takes great care to prepare students for all public examinations.
b) A school which strives above all to allow each student to fulfil her/his own potential.
c) A school in which all students can feel safe, secure and respected.
d) A school which promotes religious values and practice.
(If none of these match your perception of the school ethos, please briefly summarise your own perception of it in a sentence).

10. Please list the following in the order **you** believe to be most important in **your** music and performing arts teaching, by putting 1-5 in the empty brackets (if you place any of these equally, please indicate this).
( )   wanting students to discover their creative abilities through music / PA*
( )   wanting to share a personal love of music / PA with students
( )   wanting to teach personal learning and critical thinking skills through music / PA
( )   wanting to increase students' confidence through performance
( )   wanting to help students acquire wider social and emotional skills through music
  (* PA denotes performing arts)

Appendix 3.3.2 Phase 1 mainstream pupil questionnaire

Read to whole class before beginning questionnaire
(*Show film clip of the special school pupils in class; introduce the pupils and the project and explain what they will be doing as a whole group*).

As you know, this term you're going to be involved in an exciting project working alongside students from (named special) School who have different learning abilities from you. You will be working with them in small groups and as a whole class. At the end of term we will all put on a performance to an invited audience. I would like to know some of your thoughts and ideas before this project starts, so I am now asking you to complete this questionnaire.

Your answers are confidential. This means that I am the only one who will read your answers. No one will be able to trace them back to you. It's very important that you think carefully about your answers and that they are true for you. Fill the sheets in on your own because it is *your* responses I am interested in.

Some questions let you choose one answer from a small selection, others let you use your own words. Put your hand up if you need to ask me anything or if you are not sure what to do.

Questionnaire 1:
Please think carefully about your answers. What you write is important. Your names won't be used.

Your name _____ Date of Birth (*month and year)*_____

Please read the sentence below and circle the response that applies to you:
1. 'I am looking forward to working on the music project with the students from SA / SB School'.
     Strongly agree   Agree   Don't mind   Disagree   Strongly disagree

2. Can you say a little more about your answer?

_____

3. Do you think you will learn anything from the coming music project with the students from [name] School? If yes, what?

_____

4. Do you think anything might be difficult about this project?
- For you

_____

- For the [name] School students

_____

5. When you hear the words _learning difficulty_, _disability_, and _special educational needs_, what words come to your mind? (_three words if you can_)

_1._____2._____3._____

 (_For questions 6 - 9 please circle the answer that applies to you in each_)

6. Do you have any sisters, brothers, family members or friends who have a learning difficulty or disability?   Yes   No

7. If yes, how old are they?   Under 10yrs   10-20yrs   Adult

8. How often do you see them?

              Every day   Every week   Every month   Very little

9. Do you know what their learning difficulty or disability is?

              Yes   No

10. If yes, can you describe it here? _____

Appendix 3.3.3 Phase 2 mainstream pupil questionnaire

Read to whole class before beginning questionnaire 2:
(*Show short film clip of their Project and then talk pupils through its main stages*).

Questionnaire: The video you've just seen gives you a few reminders of the recent music project with the pupils from [name] School who have very different learning abilities from you. You worked with them for a whole term in small groups, as partners, and as a whole class, and took part in two performances with them. I would like to know your thoughts and ideas about this project and what you may have learned from it and from the (named special school) pupils, and so I am now asking you to complete this questionnaire.

Your answers are confidential. This means that I am the only one who will read your answers, which no one will be able to trace back to you. It's important that you think carefully about your answers and that they are true for you. Fill the sheets in on your own because it is *your* responses I am interested in.

Some questions let you choose one answer from a small selection, others let you use your own words. You can put your hand up if you need to ask me anything while you work or if you are not sure what to do, but would anyone like to ask me anything before we start?

Questionnaire 2:
Please think carefully about your answers. What you write is important. Your names won't be used.

Read the sentence below and circle the response that applies to you:
1. 'I enjoyed working with the pupils from [name] School on the music project.'

   Strongly agree   Agree   Didn't mind   Disagree   Strongly disagree

2. Please say more about your answer

_____

3. Do you think you learned anything during the project with the students from [name] School?   Yes   No   *(Please circle your answer)*

If yes, please describe briefly what you learned

_____

4. Did you find anything difficult about the project?   Yes   No *(circle your answer)*
If yes, please describe what it was

_____

5. During the project, was there something you particularly enjoyed?

Yes   No   *(circle your answer)*

If yes, please describe it, and say why you enjoyed it:

_____

6. When you think of the words *learning difficulty, disability* and special educational needs, what words come to your mind?   (*three words if you can*)

1._____2._____3._____

7. Do you feel any differently about *learning difficulty* and *disability* now?

 No   Not sure   I feel the same   Yes, a little   Yes, definitely *(circle your answer)*

If you do feel differently please say how

_____

8. Would you like to work again with the [name] School students on a music project?

   Strongly agree   Agree   Disagree   Strongly disagree *(circle your answer)*

If you want to talk to me about your answers, please write your name here _____

If you have time, please either draw a picture of a memory you have of the project, or describe the memory here:

Appendix 3.3.4 Exemplar summary of responses: Phase 1 class questionnaire

QUESTION	PROJECT A *n*=19	PROJEC T B *n=23*
3 things you associate with disability or special educational needs	*(out of n =57 open choices)* positive 2 **neutral 22 negative 20** family members' names eg 'uncle' 6	*(out of n =69 open choices)* positive 11 **neutral 19 negative 31**
"I am looking forward to the music project."	strongly agree 1 **agree 8 don't mind 8** disagree 2	**strongly agree 9 agree 12** don't mind 2
Can you say a little more about your answer?	**not wanting to perform 4 want to learn new things 6** it will be fun 1 unsure 2	**5 'a bit nervous/scared' 6 'excited' 10 keen to learn more**
Do you think you will learn anything from the project?	**learning more about disabilities 13** no/not a lot 3 no response/unsure 3	**sign language 7 how to work with them 6 changed perceptions 4** unsure 1 how disabilities affect music 1 how they live their life 1 no response 1
What do you think might be difficult for a) you b) your partner school students?	**NMS -communication 7 how to work with them 6** patience 1 their behaviour 1 adjusting language 2 nothing 2 **NSS** not messing with the keyboards 1 **communication 3 getting used to us/confidence 3 no response 12**	**SMA -communication 12 sign langage 3 SSS** sp sch pupils going to diff building 1 their first time 1 working with different people 1 adapting 1 controlling behaviour 3 **communication and understanding 9**
Family/friends with disability?	6	4
How often do you see them?	every week / every month / very little	every day / every month / very little

Appendix 3.4   Structured Observation Schedule

MAINSTREAM PUPIL   Date:

On task																				
Off-task																				
Explains/gives help																				
Asks for help																				
Initiates																				
Responds																				
Sustains																				
Listens																				
Inattentive/ignores																				
Encourages/affirms																				
Indifferent/bored																				
Shows enjoyment																				
Shows interest																				
Uses sign language																				
Provides visual cues																				
minutes	1		2		3		4		5		6		7		8		9		10	

SPECIAL SCHOOL PUPIL

On task																				
Off-task																				
Explains/gives help																				
Asks for help																				
Initiates																				
Responds																				
Sustains																				
Listens																				
Inattentive/ignores																				
Encourages/affirms																				
Indifferent/bored																				
Shows enjoyment																				
Shows interest																				
Uses sign language																				
Provides visual cues																				
minutes	1		2		3		4		5		6		7		8		9		10	

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Appendix 3.5 Diary Prefaces

PUPIL DIARY

Thank you for agreeing to keep this diary. Research means 'finding out'. You are a part of an exciting music project working with students from another school, thinking about some different ways of learning. *This diary is yours. Please take care of it. Don't share it with friends in or out of school.* Each week, think and then write about the music project in it, from before you met the students from your partnered special school until the end of your work together. *Dating diary entries* will help you remember 'What happened when'. **You could include:**

• What went well (for you and others) • What did not work so well (for you and others)

• What you liked • What you did not like so much • What you felt, even if it's not what you think you 'should' feel. There are no 'rights' or 'wrongs' - your feelings are yours. You can describe them here. Sharing this journal with me is your choice. No-one will be able to trace what you write in it back to you.

STAFF DIARY

Thank you for agreeing to keep this diary**. Each week, please write about your experiences of the music project in it, from the first session until the last.** You are contributing to an exciting and unusual music project, as you work with the students from both schools during Phase 2. *Dating diary entries* will help you remember 'What happened when'. **You might include:**

• What went well (for you and others) • What didn't work so well (for you and others)

• Individual students' reactions to activities, expected or unexpected. • Changes in individual students over the time of the project • You could describe your own feelings or instincts. There are no 'rights' or 'wrongs' - your feelings are yours, and you can describe them in this diary. Sharing it with me is your choice. If you do decide to do this, your knowledge will contribute to all the information being gathered. Nobody will be able to trace what you write in this book back to you.

Appendix 3.6 Extracts from interview transcripts and field notes

INTERVIEW TRANSCRIPT

***A) 'JENNY' Special School A music co-ordinator**. Post-project interview. Jenny has two years' secondary mainstream school teaching experience (drama), and has been in post at SA school for 2 yrs. [I = Interviewer).*

I So ..thinking about ownership now of the project, what are your views on the shared ownership of the project as it was?
Jenny
Yeah I feel Lizzie did a lot more in terms of the teaching because I'm not a music specialist but where...she could do the teaching maybe I did some of the confidence building, with some of maybe her students that didn't believe in theirselves [*sic*] and when she wasn't in the room, I would try and help them with their confidence issues, and then I think in terms of the students, I think most of them shared out the responsibilities and…were able to…contribute
I Do you think the sharing of responsibility can be enhanced in any way before the project or during it? (Jenny: In terms of teaching or the learning side of it)? *The teaching side.*
Jenny
I think if me and [Lizzie] had probably had a little bit more time to go through exactly what was required for my part of when we were coming over, I think that might have made me feel a bit more comfortable with..what we were doing when we got there …erm…just simple things like going through the different parts, and what group I'd be working with I think that might've just…made it flow a little bit better

B) '*KABIR*' ***Project B Year 8 mainstream school pupil*** *Interview, end of Phase 2.*

I What do you see as the benefits and the negatives of the project?
The benefits – like you meet new children and like..they're your own age and you could learn stuff from them like sign language and stuff

I Do you think it's important that you're good at music to be able to work in a project like this? (No) *OK, why is that?*
Because you don't have to be good at music to work with [Special School B students] – you just need to communicate with them.
I So what do you think is important?
You have to ..understand their feelings and..know the timing..know how to talk to them and when to talk to them.
I What went well in the project for you?
About the whole project? Working with the students and learning…learning how to do sign language and….everything worked well...

Appendix 3.6 *(continued)* **FIELD NOTES**

From Project A, second session. Researcher reflections and comments in bold italics

We start by singing the chorus through, once Lizzie has spoken the lyrics through to them and said to me 'Can you remember the starting note a bit Miss? ' – once only which Lizzie pronounces 'fantastic' (*hmmmm!*) – they are quite out of tune on the high 'there's'. Two girls are having a private conversation and not engaging with what they are being asked to do at all. ***From Lizzie there is no 'ok let's sit up and look as though we mean business' pep talk –
which perhaps they could do with****! **Her computer is giving problems and I don't know
whether this has 'thrown her' a bit** she says 'We can't really do much else without the track
on it' (***really?***) we will go straight on to the next thing – and then asks me 'Do you want to
revise the rhythm..or not?' I tell her it is slightly different from the one on the drum grids she
has put in the booklets – (***it would still fit***). Piran and Sabir look bored as do many of the class
in camera shot. Jenny crouches down next to Janie, sitting next to Mark.

I have the camera pointed into the LH corner of the classroom to start with; over there, Lou
is also sitting near Gemma and with Meera in the corner; no conversation. Jo and her friend
are tucked up by the window, supposed to be working with Mark – not really taking part.
Piran and Sabir sit in the next 'gap'. Two more MA school girls sit on the other side of that
gap.

Jenny decides to practise the rhythm that they did last week (simpler) then to add a bit more to
it; she starts to hum the tune first then to use body percussion to start them off on the rhythm.
The class joins in. Mark keeps good rhythm, Janie less so. Piran and Sabir's expressions still
looking lacklustre. Lizzie then prepares to show them a 'more developed rhythm' (Jo
examining her nails) saying if they cannot do it they can go back to doing the original one I
did with them last week.

APPENDIX 4   DATA COLLECTION - visual data

Appendix 4.1 Exemplar video log, Phase 2

eng general or social engagement **GD/ gen**   general description **mus eng** musical engagement
No do not use **SI** social interaction **TA** teaching assistant **edit best**: compile video from clips where faces visible
Excluded from analysis:
• clips less than one minute long and either not relevant to this study or not used in compiling key pupils' video recordings • clips where visibility frequently interrupted / poor
• duplicate clips *Staff names in upper case letters, pupils in lower case. Song titles italicised*
• **NB** classroom video recordings made during Phase 3 were excluded from the analysis

ID	Project / session	Content / description	Key pupil	Length min-sec	Topic	Use
BMS0043 1322	B/5	Sharing at end of class percussion group	**Haruna** 2' 30" **Mattie** 2'	3' 15"	mus eng	**Har Mat**
BMS040 31323	B/5	Sharing at end of class – movement group	General only	1' 23"	interact-ion	**GD**
BMS040 31324	B/5	Sharing at end of class – movement group	General only	0' 52"	interact-ion	**GD**
BMS040 31325	B/5	Sharing at end of class – percussion, movement groups	**Mattie** 3' 27" cf **04031322**	12' 55"	SI mus eng	**Mat**
AMS080 3131	A/6	Lesson introduction breakout space	-	0' 12"	-	**No**
AMS080 3132	A/6	LIZZIE 'I'm worried that some of you aren't pushing yourselves'	LIZZIE 'pep talk'	3' 40"	lack of engage-ment-MA school pupils	**GD**
AMS080 3133	A/6	Listening to another class' version of Coolio song	**Andrew** 9' with MA school pupils	9' 32"	lack of engage-ment-MA school pupils	**And**
AMS080 3134	A/6	Paired keyboard work	**Andrew** 1' 20" working with MA school pupil	1' 47"	peer tutoring	**And**
AMS080 3135	A/6	Paired keyboard work	**Henry** 9' 55" working with MA school pupils	9' 55'	peer tutoring	**Har**

Appendix 4.2 Evaluation of video data (All times shown in minutes and seconds)

Project A

Project session	**HENRY**	**ANDREW**	**NAZIA**	*Camera*
1	2' 00"	None useable	None	*1 fixed*
2	None useable	"	2' 00"	"
3	1' 40"	None useable	None useable	"
4	None useable	10' 00"	3' 00"	"
5	2' 00" (4 files)	4' 35" (4 files)	1' 50" (2 files)	*1 fixed 1 hand-held*
6	10' 10" (2 files)	10' 00"(2 files)	10' 00" (3 files)	"
7	10' 00" (2 files)	10' 00"	10' 00" (2 files)	"
8	10' 00" (3 files)	Pupil absent	Pupil absent	"
Perf. 1	10' 00" (2 files)	8' 30"	Pupil absent	"
Perf. 2	2' 30"	none useable	8' 30" (3 files)	"

Project B

Project session	**ABU**	**HARUNA**	**MATTIE**	*Camera*
1	None useable	None useable	None useable	*1 fixed*
2	None	1min 0sec	None useable	"
3	None useable	None useable	Pupil absent	"
4	7' (2 files)	< 3'	2' 45" (2 files)	*1 fixed 1 hand-held*
5	10' (3 files)	4' 36" (3 files)	7' 34" (4 files)	"
6	10' (3 files)	10' (1 file)	4' 3" (4 files)	"
7	11' (2 files) *(seven	10' (3 files) *sessions	10' (2 files) *only)*	"
Perf. 1	2'	5' (2 files)	7' (3 files)	"
Perf. 2	Pupil absent	5' (2 files)	2' 15"	"

Appendix 4.3 'Diamond Nines' ranking activity

Un-numbered picture titles (alphabetical order):

1. Blank – for students' own ideas
2. Communicating
3. Disability/learning difficulty
4. Giving help and support
5. Having confidence
6. Having fun with music
7. Meeting new people – making new friends
8. Learning about music
9. Overcoming challenges
10. Performance - discipline
11. Performance - enjoyment
12. Understanding others
13. Working together

To be arranged in the following way:

From   "I learned *most* about…"   **1**

                                                          2   3

Through   "I learned something about…"   **4   5   6**

                                                          7   8

To   "I learned *least* about…"   **9**

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APPENDIX 5   CODING OF DATA

Appendix 5.1 NVivo10 Coding Tables

Appendix 5.1.1 First stage of coding

Appendix 5.1.1 FIRST STAGE OF CODING: FREE NODES 1

Node name	Sources	Ref's	Description
arts partnership	1	1	where arts partnerships are spoken of between two organisations
assessment	10	87	in curricular music
authority or power	3	7	where implicit or explicitly mentioned in the data sources
care for others' feelings	9	20	behaviour that demonstrates this
caution	2	5	on the part of staff
challenge	3	3	a teacher's (or pupil's) reaction to challenges
change in attitude	4	9	text that strongly implies a change
choice	1	2	choice by pupils of subject, or school, or curriculum content
co-learning	2	16	teachers/researcher/pupils learning together in class from each other
community	6	6	where the concept (or word) 'community' is strongly implied/used
comparative language	3	10	participants' language that makes comparisons or contrasts
concerns	5	26	pupil and staff concerns - including nervousness, fear or uncertainty
consistency	3	6	language used specifically with special school pupils - by staff or other pupils
creativity	5	11	in any participant
credence	1	1	the belief placed by others in school (staff and pupils) toward the lead teacher
cross curricular	3	7	cross curricular references - one subject assisting or enhancing another
curiosity	10	38	on the part of staff or pupils
dance	2	14	where dance is used - see musical embodiment?
difference	4	6	how differences are dealt with 'in general' in a particular school or class
differences	3	16	where mentioned by staff or pupils in a comparative manner
dis - comfort	1	10	for pupils and staff - refers to discomfort or comfort e.g. 'outside comfort zone'
diversity=adversity	1	1	when seen, if an individual chooses/ has to look at difference as problematic
embodiment	3	4	refers to a lack of embodiment, lack of realisation of this, **or** a positive comment
embrace	2	6	where this particular word is used or very strongly implicit e.g. 'arms around'
encouragement	1	1	of all types- considered and thoughtful or more 'general'
energy	2	6	where words like *drive*, *momentum*, *push*, are used in context with the project
engagement	3	11	in what pupils/staff are being asked to do; associated with wholehearted approach
enjoyment	13	25	any word or statement that concerns enjoyment or fun - or the lack of it
excitement	1	1	where pupils or staff use this word/ or very clear excitement is indicated
experience of collaboration	1	4	staff other than lead teachers
flexibility	4	6	other than in lead teachers
freedom	3	6	where curricular or creative freedom is mentioned or implied
GCSE take up	2	6	of music only
gen. pupil attributes	9	36	general description of pupils in the project school
hierarchies	8	20	where implicit or explicit in the data

Appendix 5.1.1 FIRST STAGE OF CODING: FREE NODES 2

Node name	Sources	Ref's	Description
legacy	3	8	longer-term outcomes including other projects but in particular this study
mirroring	9	17	mirroring of modelled behaviour /expectations
modelling	11	27	modelling e.g. behaviour or expectations, by staff
music and SEN	13	91	text involving both these
music listening, reading, writing	4	27	where music is not doing, but listening reading or writing
music technology	2	11	involving music and IT e.g. computers / i pads etc.
music's particularity	13	75	enhancing/conflicting with the project: e.g. religious beliefs / hypersensitivity
name-calling	1	1	by pupils in any context
National Curriculum (NC)	11	59	references to the NC- e.g. level, target etc., references to Ofsted, positive or negative
naturalness	2	3	where this word is used or very strongly implied
negative emotions	3	6	e.g. anger, embarrassment
ongoing interaction	1	1	e.g. conversations
open opportunity	5	12	when not mentioned by lead teachers
ownership	4	5	where clearly implicit or explicit in data sources
parity	2	3	where this is implied, between the two sets of pupils
peer tutoring	4	5	any reference to peer tutoring by staff or pupils
performance feelings	1	2	these can be negative or positive
personality	2	2	particularly of staff
pity	1	1	any participant describing feelings of pity
positive attitude	7	25	particularly of staff
positive feelings	9	18	such as comfort and ease
pre-project preparation	13	64	any work done prior to spring term to help familiarisation, pupils and staff
pride	3	4	where pride is implicit or explicitly stated
prior expectations	9	44	pupil or staff prior expectations of project
proactivity	5	8	where made clear in behaviour or words
process	2	7	where emphasis is laid on process
professional standing	1	1	statements connected with teachers' perceptions of themselves as professionals
pro-social behaviour	5	14	particularly on the part of mainstream pupils
pupil attributes	16	253	concerning general pupils in the project class
pupil confidence	8	17	where an increase of decrease in this is explicit
pupil enthusiasm	2	4	where this is clearly seen or expressed
pupil respect	4	5	respect shown between pupils from either/any setting
pupil selection	5	26	anything referring to how pupils are chosen to take part in a project
pupil voice	7	13	where this is implicit or explicit in the data
pupils self-perceptions	2	6	how pupils see themselves with regard to their music in school
reassurance	6	13	from one participant to another - staff or pupils
reciprocity	9	14	any mention or notion of give and take or lack of it
reflection	2	6	reflections on practice by staff members other than lead teachers
researcher expectations	17	116	where they are made explicit
researcher reflections	11	142	put these in a single word doc later with researcher expectation
resentment	1	1	where explicit or implicit from text e.g. interview transcripts
respect	2	3	where the word is used or very strongly implied by staff or pupils
responsibility	7	9	where mentioned specifically by any participant
risk-taking	2	8	self explanatory

Appendix 5.1.1 FIRST STAGE OF CODING: FREE NODES 3

Node name	Sources	Ref's	Description
sharing	9	55	anywhere this word is used or implied, e.g. sharing/asking for ideas
side effect of research	1	1	something happening as a direct result of the research
similarities	4	13	where drawn by staff or students
social outcomes	1	5	of the project; can be prior or after the project when mentioned
staff knowledge	3	3	knowledge of pupils' lives outside school and possible effects
staffing	4	4	staffing levels where stated explicitly
stepping back	1	1	in order to allow others to shine or to achieve
summer pre-Phase 1	2	2	very early project planning: expectations and arrangements - feasibility
supplementary staff attributes	1	39	e.g. other teachers not TAs
support	2	7	staff support/culture of support/mention of support - supplementary staff
support staff attributes	4	26	this describes the attributes of staff such as TAs
surprise	1	1	any statements that express surprise e.g. about a pupil or their achievement or
taking flight	1	1	metaphorically speaking; explicit or implicit
teacher expectations of pupils	7	62	where these are made clear by language/tone of voice
teacher voice	1	11	when the teacher seems to be supplying the views of pupils - hierarchies
teaching styles	6	35	where a comment is made on this/thoughts concerning style
teamwork	3	10	where staff or pupils work cooperatively without being explicitly told or asked
teasing	3	3	laughing 'at' not 'with'
'them and us;	4	6	a specific expressed 'divide' e.g. between teachers and pupils
trust	3	4	where trust is implicit or explicitly mentioned
turn-taking	3	3	could include communication as well as behaviour
unpredictability	1	2	acknowledgement of this
working with others	4	7	negative or positive effects of this - where mentioned

Appendix 5.1.1 FIRST STAGE OF CODING: TREE NODES 1

Name	Sources	Ref's	Description
Conflicts	7	21	events or activities outside the project conflicting with those inside it
conflicts - local	4	11	e.g. timetabling difficulties
conflicts - external	5	10	e.g. inclusion versus NC attainment targets
Constraints	14	69	anything limiting any aspect of the project
constraints - personal	1	2	staff or students setting their own limits on aspects of the project
constraints - logistics	8	20	logistical difficulties or barriers- e.g. timetables, transport
constraints - setting	7	18	constraints because of mainstream or special settings
constraints - time	7	22	limitations of time affecting the project in any way
obtaining participants	3	7	any constraints when trying to set up the project
Lead teacher attributes	17	506	personality, teaching style, energy
alertness to context	8	26	indicators of teacher's awareness of what is happening in class
appreciation	9	22	appreciation of others; more than 'well done': specific
attitude to collaboration	11	60	this may be positive or negative
aural - notation	3	19	teacher's expressed preference from training or ability
flexibility	8	17	anything demonstrating this or a lack of it
good listener	1	1	on the part of the lead teacher
high expectations of self	3	4	as an individual or as a teacher
humour	3	14	ability to laugh in difficult situations or defuse situations using it
importance of musical expertise	3	3	how much musical expertise is deemed important by lead teachers
open-mindedness	8	14	including welcoming difference -of training, age, ability
openness	6	12	teachers' openness in expressing feelings (positive or negative)
opportunity	6	31	refers to external opportunities TAKEN BY teachers to extend pupils' music curriculum
passion for subject	6	25	evidenced as much by *how* things are said as what is said
professional attributes	8	19	personally stated when asked
pupil-centredness	5	20	where the lead teacher's focus is clearly principally on pupils
reflection concerning others	4	9	reflective comments on pupils or other staff
self-confidence	4	13	implicit or explicit
self-reflection	7	16	ability to critique or analyse
specific interests	5	15	connected with music or teaching music
teacher training	5	18	self-descriptive
teaching experiences	6	27	at project school; any critical/influential experiences in employment
teaching values	11	111	as expressed explicitly by lead teachers
willingness to experiment	4	9	self-descriptive

Appendix 5.1.1 FIRST STAGE OF CODING: TREE NODES 2

Name	Sources	Ref's	Description
Musical engagement	7	38	three sub-levels here
low musical engagement	3	5	where engagement is low on a specific task question or activity
musical communication	0	0	communication or interaction specifically referring to music practice/performance
musical embodiment	5	15	physical evidence of being moved by music - e.g. tapping foot or hand, dancing
musical enjoyment	5	17	enjoyment of music as revealed by enthusiastic playing, facial expression
Performance (perf.)	15	51	concerned with musical performance
perf. discipline	2	8	discipline of rehearsing, expectation, teaching, learning a sense of performance
perf. enjoyment	8	10	enjoyment of performance whether described or seen
perf. opportunities	5	11	pupils' or staff reactions to opportunities for performance - taken up eagerly or rejected
perf. roles	8	22	all the roles involved in a performance as per the concept of *musicking*
Relationships (rel.)	10	18	where the word 'relationship' is used in a text
rel. building	7	12	where this is clearly implied or explicit
rel. ideal	0	0	ideal relationships as posited by Small in *musicking*
rel. negative	0	0	statements inferring negativity, criticism or uncaring in relationships
rel. neutral	0	0	this can for now, include indifference;; no obvious reaction to another
rel. positive	2	2	statements inferring a positive or caring relationship
rel. unsatisfactory	1	2	not always negative; relationships with unsatisfactory attributes
School attributes	16	87	to do with feasibility
head teacher support	8	9	where this is referred to in interviews etc. by staff
project content	3	6	content, planning, preparation- all are included here
resources	9	37	can include all - but with a focus on musical resources
school ethos	8	19	school attributes likely to enhance the success of a project
school history	3	8	general attributes and history of the project school
support staff attributes	1	4	personal characteristics of staff that may influence their pupils

Appendix 5.1.2 Second stage of coding

<table>
<tr><td colspan="4">Appendix 5.1.2 SECOND STAGE OF CODING - FREE NODES 1: emerging themes</td></tr>
<tr><td>Name</td><td>Sources</td><td>Ref's</td><td>Description</td></tr>
<tr><td>accountability</td><td>40</td><td>220</td><td>combined code: National Curriculum code and assessment</td></tr>
<tr><td>achievement</td><td>14</td><td>25</td><td>in non-academic terms e.g. doing something not done before</td></tr>
<tr><td>agency</td><td>3</td><td>23</td><td>especially where the special school pupils are concerned</td></tr>
<tr><td>arts partnership</td><td>6</td><td>7</td><td>where arts partnerships are spoken of between two schools</td></tr>
<tr><td>assumptions</td><td>9</td><td>30</td><td>on the part of staff, concerning project content or pupils</td></tr>
<tr><td>care for others</td><td>31</td><td>104</td><td>behaviour that demonstrates this</td></tr>
<tr><td>caution</td><td>4</td><td>10</td><td>on the part of staff</td></tr>
<tr><td>challenge</td><td>27</td><td>65</td><td>a member of staff (or pupil's) reaction to challenges</td></tr>
<tr><td>change</td><td>27</td><td>55</td><td>text that strongly implies a change in attitude/practice/relationship</td></tr>
<tr><td>Clarity</td><td>8</td><td>70</td><td>where expectations or plans are set out explicitly</td></tr>
<tr><td>co-learning</td><td>4</td><td>19</td><td>teachers/researcher/pupils learning together in class</td></tr>
<tr><td>community</td><td>14</td><td>21</td><td>where the concept or word 'community' is strongly implied/used</td></tr>
<tr><td>comparative language</td><td>7</td><td>19</td><td>participants' language that makes comparisons or contrasts</td></tr>
<tr><td>concerns</td><td>25</td><td>139</td><td>pupil and staff concerns - including nervousness/fear/uncertainty</td></tr>
<tr><td>concordance</td><td>11</td><td>27</td><td>a 'match' between staff - explicitly acknowledged</td></tr>
<tr><td>consistency</td><td>10</td><td>19</td><td>language used specifically with special school pupils by staff or pupils</td></tr>
<tr><td>creativity</td><td>24</td><td>54</td><td>in any participant</td></tr>
<tr><td>cross curricular</td><td>12</td><td>24</td><td>cross curricular references - one subject assisting or enhancing another</td></tr>
<tr><td>curiosity</td><td>27</td><td>67</td><td>on the part of staff or pupils</td></tr>
<tr><td>DIAMOND RANKINGS</td><td>10</td><td>14</td><td>diamond 9 rankings Summer 2013</td></tr>
<tr><td>difference</td><td>16</td><td>27</td><td>how differences are dealt with 'in general' in a particular school or class</td></tr>
<tr><td>differences</td><td>23</td><td>55</td><td>where mentioned by staff or pupils in a comparative manner</td></tr>
<tr><td>difficulties</td><td>10</td><td>38</td><td>anything specifically mentioned as 'difficult' by participants</td></tr>
<tr><td>dis - comfort</td><td>17</td><td>45</td><td>pupils and staff: refers to discomfort or comfort e.g. 'outside comfort zone'</td></tr>
<tr><td>diversity</td><td>7</td><td>10</td><td>how individuals look at diversity in a school setting</td></tr>
<tr><td>embrace</td><td>9</td><td>13</td><td>where this particular word is used or strongly implicit e.g. 'arms around'</td></tr>
<tr><td>encouragement</td><td>8</td><td>21</td><td>of all types- considered and thoughtful or more 'general'</td></tr>
<tr><td>engagement</td><td>25</td><td>143</td><td>with what pupils/staff are being asked to do; wholehearted approach</td></tr>
<tr><td>Ethics</td><td>3</td><td>4</td><td>ethical concerns/considerations</td></tr>
<tr><td>experience of collaboration</td><td>16</td><td>72</td><td>staff other than lead teachers</td></tr>
<tr><td>familiarity</td><td>13</td><td>23</td><td>where this word is used or implied- for participants</td></tr>
<tr><td>flexibility</td><td>18</td><td>30</td><td>other than in lead teachers</td></tr>
<tr><td>freedom</td><td>10</td><td>18</td><td>where curricular or creative freedom is mentioned or implied</td></tr>
<tr><td>gen pupil attributes</td><td>37</td><td>104</td><td>general description of pupils in the project school</td></tr>
<tr><td>growth and development</td><td>16</td><td>35</td><td>skill development or personal growth</td></tr>
<tr><td>helpfulness</td><td>25</td><td>79</td><td>refers to pupils' helping behaviours</td></tr>
<tr><td>honesty</td><td>12</td><td>36</td><td>in expressing uncertainty - later combine with openness?</td></tr>
<tr><td>importance of people</td><td>11</td><td>17</td><td>how specific individuals can affect a partnership</td></tr>
<tr><td>inclusion</td><td>27</td><td>136</td><td>where this word is specifically mentioned</td></tr>
<tr><td>initial ideas</td><td>5</td><td>52</td><td>suggested by staff during planning - may or may not be used</td></tr>
<tr><td>integration of arts</td><td>7</td><td>19</td><td>performing arts integrated between mainstream-special schools</td></tr>
<tr><td>inter-staff communication</td><td>9</td><td>32</td><td>usually (but not always) between staff in the same partnership project</td></tr>
<tr><td>Legacy</td><td>27</td><td>72</td><td>longer-term outcomes including other projects and future directions</td></tr>
</table>

Appendix 5.1.2 SECOND STAGE OF CODING - FREE NODES 2 (continued):
emerging themes

Name	Sources	Ref's	Description
mirroring	26	71	mirroring of modelled behaviour /expectations
modelling	27	113	modelling e.g. behaviour or expectations, by staff
music and PA - specific	42	171	specific comment on music/PA that may affect the project
music and SEN	22	103	text involving music and SEN
music listening, reading, writing	7	49	where 'music' involves listening reading or writing not 'doing'
negative affect	16	60	e.g. anger, embarrassment: feelings/emotions affecting interaction
negative attitudes	6	27	portions of text implicitly or explicitly describing negative attitudes
open opportunity	20	37	when not mentioned by lead teachers
outcomes	40	258	where these are concisely outlined by participants
outreach	17	38	this is connected with wider community ? combine with that node later
ownership	24	86	where clearly implicit or explicit in data sources
parity	23	50	where this is implied, between the two sets of pupils
peer tutoring	30	142	any reference to peer tutoring by staff or pupils
permission	1	3	e.g. 'this may not be for everyone' / ' there is no right or wrong answer'
positive affect	56	251	e.g. comfort, enjoyment, ease: feelings/emotions affecting interaction
positive attitude	24	56	particularly of staff
pre-project preparation	31	135	any work done prior to the spring term to help familiarisation
pride	17	29	where pride is implicit or explicitly stated
prior expectations	23	142	pupil or staff prior expectations of project
proactivity	18	55	where this (or the lack of it) is clear - in behaviour or words
pro-social behaviour	18	49	particularly on the part of mainstream pupils
pupil attributes	36	353	concerning general pupils in the project class
pupil confidence	42	119	where an increase of decrease in this is explicit
pupil selection	18	50	referring to how pupils are chosen to take part in a project; feasibility
pupils' perceptions	11	27	of pupils in their partner school
reassurance	10	21	from one participant to another - staff or pupils
reciprocity	40	116	mention of give and take or lack of it
reflection	12	22	reflections on practice by staff members other than lead teachers
researcher expectations	33	236	where they are made explicit
researcher reflections	39	438	including methodological reflections- check this for methodology chapter
respect	14	34	where the word is used or very strongly implied by staff or pupils
responsibility	34	122	where mentioned specifically by any participant
risk-taking	9	22	self explanatory
safety	14	28	where the word safe or safety is specifically mentioned
SEN specific	21	61	SEN specific statements by staff
SEND-general awareness	37	232	combined code: 'understandings of disability': language, behaviour, thinking, general awareness, personality, ability to work
sharing	32	253	anywhere this particular word is used or implied- eg sharing/asking for ideas

Appendix 5.1.2 SECOND STAGE OF CODING - FREE NODES 3: emerging themes

Name	Sources	Ref's	Description
similarities	23	50	where drawn by staff or students
staff active learning	9	23	staff learning through observation and extending it to their practice
staff confidence	13	29	where this is clearly implicit, or explicitly stated
staff shared practice	14	48	where sharing of expertise has been sought, asked for or realised
staffing	17	40	staffing levels where stated explicitly
SUMMER 2012	2	4	very early project planning, expectations and arrangements - feasibility
support	28	59	staff support/culture of support/mention of support - supplementary staff
surprise	14	27	any statements that express surprise e.g. about a pupil or their achievement
teacher expectations of pupils	19	125	where these are made clear by language/tone of voice
Teachers' valuing of pupils	6	15	combine with positive affect?
teaching styles	17	105	where a comment is made on this
teamwork	22	70	where staff or pupils work cooperatively without being explicitly told or asked
them and us	12	26	needs a specific reference: an expressed 'divide' e.g. between teachers and pupils
trust	8	13	where trust is implicit or explicitly mentioned
turn-taking	6	10	could include communication as well as behaviour
working with others	27	47	negative or positive effects of this - but where it is mentioned

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Appendix 5.1.2 SECOND STAGE OF CODING - TREE NODES 1: emerging concepts

Name	Sources	Ref's	Description
Communication	23	63	Includes non-verbal and verbal communication between all pupils
Conflicts	20	50	events or activities which conflict with the project
conflicts - local	10	18	e.g. timetabling difficulties
conflicts - external	17	32	e.g. inclusion against National Curriculum attainment targets
Constraints	38	175	Anything limiting any aspect of the project
constraints- logistic	26	62	logistical difficulties or barriers, e.g. timetables, transport
constraints- setting	18	44	constraints because of mainstream or special settings
constraints-time	23	67	limitations of time affecting the project in any way
Gesture	1	1	examples of the action or very fact, 'gesture' of doing something
Hierarchy	46	294	behaviour or language which implies rank of any kind
authority	8	29	where implicit or explicit
hierarchy pupil-pupil	10	26	where implied by staff or among pupils
hierarchy staff-pupil	10	23	teachers' value distinctions between their own and partner school pupils
hierarchy staff-staff	16	37	possible indicators of hierarchies between lead teachers and /or TAs
pupil voice	34	130	where this is implicit or explicit in the data
teacher voice	12	47	when the teacher seems to be supplying the views of pupils
Lead teacher attributes	51	1141	personality, teaching style, energy
alertness to context	20	93	events that indicate a keen awareness of what is going on
appreciation	23	74	thoughtfully-worded appreciation of others in what they may do
attitude to collaboration	25	119	this may be positive or negative
aural - notation	6	28	preference from training or personal ability as expressed by teacher
commitment	7	16	unwavering commitment even when challenges arise
flexibility	20	39	anything demonstrating this or a lack of it
good listener	8	12	on the part of the lead teacher
humour	11	34	self-deprecating; ability to laugh in difficult situations
importance of music specialist	13	46	where musical specialist expertise(staff) is spoken of by lead teachers
open-mindedness	11	17	including welcoming difference, e.g of training, age, ability
openness	14	31	teachers' openness in expressing feelings (positive or negative)
opportunity	21	52	external opportunities TAKEN BY teachers for pupils
passion for subject	18	52	evidenced as much by how things are said as what is said
pupil centred	18	43	where the lead teacher's focus is clearly principally on pupils
reflection concerning others	18	62	reflective comments on pupils or other staff
self-confidence	12	27	implicit or explicit
self-reflection	19	47	ability to critique or analyse
teacher training	9	22	self-descriptive
teaching experiences	15	42	at project school - or any influential experiences while in employment
teaching values	34	261	as expressed explicitly by lead teachers
willingness to experiment	12	23	self - descriptive

Appendix 5.1.2 SECOND STAGE OF CODING - TREE NODES 2: emerging concepts

Name	Sources	Ref's	Description
Musical engagement	48	222	three sub-levels here
musical development	24	73	e.g. increased ability to hold a steady rhythm
low musical engagement	9	26	where engagement is low on a specific task, question or activity
musical embodiment	21	82	evidence of being moved by music - e.g. tapping foot or hand
musical enjoyment	15	35	enjoyment of music revealed by enthusiasm, facial expression
Performance (perf.)	55	254	from *musicking* concept
perf. discipline	14	44	discipline of rehearsing e.g. expectation, a sense of performance
perf. enjoyment	17	20	enjoyment of performance whether described or seen
perf. feelings	37	130	these can be negative or positive
perf. opportunities	12	19	pupil / staff reactions to opportunities for performance + or -
perf. roles	16	41	all roles involved in a performance as in the concept of *musicking*
Relationships (rel.)	39	206	where the word 'relationship' is used in a text
rel. - inter-staff	1	2	between any participating staff
rel. - staff-pupil	1	1	between staff and pupils both schools
rel. - staff-staff	1	2	between the project lead teachers
rel. - staff-work	1	2	relationship of staff to their work
rel. - building	26	94	where this is clearly implied or explicit
rel. - ideal	6	21	ideal relationships as posited by Small (1998)
rel. - positive	16	40	statements inferring a positive or caring relationship, e.g 'I like helping him.'
rel. -unsatisfactory	6	29	relationships with unsatisfactory attributes
School attributes	67	744	(connected with feasibility of projects)
head teachers	20	47	combined node 'head teacher attributes' + 'head teacher support'
project content	36	151	content, planning, preparation, group sizes and arrangement
resources	30	95	can include all resources - but a focus on musical resources
school ethos	32	183	attributes of the school likely to enhance the success of a project
school history	12	23	general attributes and history of the project school
supporting staff	24	190	personal characteristics, actions of supplementary and TA staff
Social interaction	49	417	Interaction between special school pupils and mainstream peers
body language/ posture	4	24	self explanatory - in any pupil
gesture - prompt	9	77	giving or receiving a gestural physical/visual prompt
gesture - touch	2	11	e.g. leading a student, a friendly hand on the shoulder
gesture - affirm	2	2	affirming - gesture only
gesture - emotion	2	2	may be facial expression or body language or both
gesture - indicate	7	15	e.g. pointing to place or person without using words
gesture - reject	1	1	using gesture to reject a verbal or physical interaction
gesture - respond	3	7	responding through gesture only to an action by someone else
gesture - signing	37	175	use of sign language where commented upon
gesture - facial expression	6	30	facial expressions clearly communicating emotion or direction
non-engagement	5	15	not engaging with work or people
physical help	3	8	usually on the part of mainstream pupils
positive social engagement	6	14	making efforts to engage with peers
reluctant-low engagement	9	22	through shyness or other factor- unwillingness to join in
verbal - initiate	2	2	initiating e.g. a conversation or getting attention, using words
verbal - question	1	1	asking a question - worded
verbal - respond	2	4	responding using words to an initiation of interaction by another
willingness to work	4	5	with special school peers: expressed by pupil or shown in video

Appendix 5.1.2 SECOND STAGE OF CODING - TREE NODES 3: emerging concepts

Name	Sources	Ref's	Description
Teacher use of language	23	195	How language is used by lead teachers in the project
collaborative language	4	20	'let's do' 'come along'
directive language	7	18	'we will/ you will do this'
excluding language	7	25	language with the potential to exclude either pupils or other people.
inclusive language	16	64	involving the use of 'we' , or 'them' and 'us' - non directional
repetition	6	17	use or allusion to repetitive language
tentative language	5	43	'would you like to…?' 'can we…?' 'can you do...?'

Appendix 5.1.3 Late stages of coding

<table>
<tr><td colspan="4">Appendix 5.1.3 LATE STAGES OF CODING - FREE NODES: descriptive</td></tr>
<tr><td>Name</td><td>Sources</td><td>Ref's</td><td>Description</td></tr>
<tr><td>accountability</td><td>41</td><td>231</td><td>combined National Curriculum and assessment codes</td></tr>
<tr><td>comparative language</td><td>18</td><td>37</td><td>participants 'language involving comparisons or contrasts</td></tr>
<tr><td>cross curricular</td><td>12</td><td>24</td><td>cross-curricular references - one subject assisting another</td></tr>
<tr><td>DIAMOND RANKINGS</td><td>10</td><td>14</td><td>diamond 9 rankings Summer 2013</td></tr>
<tr><td>ethics</td><td>3</td><td>5</td><td>text indicative of values or culture of schools or staff</td></tr>
<tr><td>general pupil attributes</td><td>37</td><td>104</td><td>general description of pupils in the project school</td></tr>
<tr><td>inclusion</td><td>35</td><td>156</td><td>where this word is specifically mentioned</td></tr>
<tr><td>initial ideas</td><td>6</td><td>55</td><td>suggested by staff during planning - may or may not be used</td></tr>
<tr><td>'kingdom'</td><td>3</td><td>4</td><td>where the word kingdom, empire etc. is used</td></tr>
<tr><td>music/performing arts</td><td>50</td><td>206</td><td>specific comments on music / performing arts</td></tr>
<tr><td>music and SEN</td><td>22</td><td>102</td><td>text involving both these</td></tr>
<tr><td>music listening, reading, writing</td><td>7</td><td>54</td><td>music involving reading or writing and not 'doing'</td></tr>
<tr><td>open opportunity</td><td>20</td><td>37</td><td>when mentioned by others than lead teachers</td></tr>
<tr><td>parity and similarity</td><td>33</td><td>97</td><td>where these are implied. Combined node</td></tr>
<tr><td>pupil attributes</td><td>36</td><td>355</td><td>concerning general pupils in the project class</td></tr>
<tr><td>researcher expectations</td><td>35</td><td>244</td><td>where they are made explicit</td></tr>
<tr><td>researcher reflections</td><td>39</td><td>456</td><td>including methodological reflections</td></tr>
<tr><td>SEN specific</td><td>23</td><td>65</td><td>SEN specific statements by staff</td></tr>
<tr><td>SEND-general awareness</td><td>40</td><td>248</td><td>combined 'understandings of disability': language, behaviour, awareness</td></tr>
</table>

Appendix 5.1.3 LATE STAGES OF CODING 1: re-arrangement & subdivision of tree nodes

Name	Sources	Ref's	Description
AGENCY	52	411	involving autonomy or 'voice' of any participant
teacher voice	18	65	when the teacher appears to supply pupils' views
ownership	22	60	where clearly implicit or explicit in data sources
takes ownership proactively	12	21	text or behaviour indicating this
tends to passivity, inaction	4	11	text or behaviour indicating this
pupil voice	38	284	where this is implicit or explicit in the data
mainstream pupils	29	116	mainstream school pupil making own views known
special school pupils	12	28	special school pupil making own views known
BARRIERS	38	188	constraining factors in developing project-related relationships
constraints- setting	20	53	constraints because of mainstream or special settings
constraints-time	26	67	limitations of time affecting the project in any way
constraints- logistics	26	65	logistical difficulties or barriers, e.g. timetables, transport
COLLABORATION	73	939	activities, attitudes, perceptions directly to do with the project
peer tutoring	28	250	reference to peer tutoring by staff or pupils
mainstream pupil	18	98	mainstream school pupil acting as tutor
special school pupil	13	18	special school pupil acting as tutor
pupil selection	17	48	how pupils are chosen to take part in a project
working together	34	100	combined code: teamwork; working with others
less constructive working together	5	8	evidence: from words or actions
working together well	19	52	evidence: from words or actions
permission	11	29	e.g. 'the work may not be for everyone' / 'there is no right or wrong answer'
prior expectations	26	138	attitude to collaboration prior to the project
neutral or less positive	19	121	e.g. realistic, or stereotypical assumptions, allusions to 'them and us'
positive prior expectation	20	132	evidence from words or actions
pupils' perceptions	14	41	of pupils in their partner school
assumptions	11	32	or presumptions on the part of staff, concerning content or planning
experience of collaboration	17	71	staff other than lead teachers
staffing	17	42	staffing levels where stated explicitly
staff shared practice	14	42	where sharing of expertise has been sought/requested/achieved
not shared	8	19	missed opportunity
shared practice	11	27	opportunity taken
pre-project preparation	31	141	work done in Phase 1 for familiarisation - pupils and staff

Appendix 5.1.3 LATE STAGES OF CODING 2: re-arrangement & subdivision of tree nodes

Name	Sources	Ref's	Description
pupils' perceptions	14	41	of pupils in their partner school
assumptions	11	32	assumptions on the part of staff concerning content or planning
experience of collaboration	17	71	of staff other than lead teachers
staffing	17	42	staffing levels where stated explicitly
staff shared practice	14	42	where sharing of expertise has been sought / requested / achieved
not shared	8	19	missed opportunity
shared practice	11	27	opportunity taken
pre-project preparation	31	141	work done in Phase 1 for familiarisation - pupils and staff
COMMUNICATION-GESTURAL	**44**	**376**	**the action or very 'gesture' of doing something**
gesture - touch	6	19	e.g. leading a student, a friendly hand on the shoulder
gesture - signing	38	181	use of sign language, by pupils or teachers
mainstream pupils	25	91	initiated or used by mainstream school pupil
special school pupils	6	12	initiated or used by special school pupil
gesture - prompt or cue	10	102	giving or receiving a gestural, physical or visual prompt
gesture - body language	7	29	includes posture but not facial expression
gesture - facial expression	7	32	where facial expression or gaze clearly communicates emotion
COMMUNICATION-VERBAL	**34**	**128**	**Includes non-verbal and verbal, between all pupils**
verbal - cue	3	4	e.g. 'stop'; '1-2-3-4'
verbal - affirmation	13	47	'well done' , 'that's good'
EXPLORATION	**71**	**499**	**e.g. thinking' outside the box', growth, creativity**
challenge	31	69	a member of staff (or pupil's) reaction to challenges
positive response	15	25	accepts challenge
tentative response	12	24	rejects challenge
surprise	16	33	statements expressing surprise, e.g. about a pupil's achievement
outreach	26	57	connections with wider community: combined with this node
growth and development	30	89	general comments about development of skill/personal growth
development - pupils	22	55	development of skills/personal growth, explicitly in pupils
development - staff	6	15	development of skills/personal growth, explicitly in staff
creativity	26	57	in any participant
curiosity	26	68	on the part of staff or pupils
openness, willingness	10	21	self-descriptive
risk-taking	10	24	willingness to take risks
freedom	11	20	where curricular / creative freedom is explicit/implicit
proactivity	18	53	where this (or the lack of it) is clear - in behaviour or words
HIERARCHY	**30**	**326**	**behaviour or language which implies rank of any kind**
hierarchy staff-staff	19	53	indicators of hierarchies between lead teachers and /or TAs
diminished valuation	7	55	diminishment of valuation of others e.g. by staff, pupils or groups
hierarchy pupil-pupil	15	55	teachers/pupils making value distinctions between 'their' & partnered pupils
hierarchy staff-pupil	10	45	similar to 'authority' but including e.g. use of first names for teachers
authority or power	14	74	implicit or explicit personal leadership / exerting control

Appendix 5.1.3 LATE STAGES OF CODING 3: re-arrangement and subdivision of tree nodes

Name	Sources	Ref's	Description
HIERARCHY	**30**	**326**	**behaviour or language implying rank of any kind**
hierarchy staff-staff	19	53	indicators of hierarchies between lead teachers and / or TAs
diminished valuation	7	55	diminished valuation of others, e.g. by staff, pupils or groups
hierarchy pupil-pupil	15	55	teachers / pupils making value distinctions between 'their' & partnered pupils
hierarchy staff-pupil	10	45	similar to 'authority but including e.g. use of first names for teachers
authority or power	14	74	implicit or explicit personal leadership/exerting control
LEAD TEACHER ATTRIBUTES	**51**	**1159**	**e.g. personality, teaching style, energy**
flexibility	19	38	words / actions demonstrating flexibility or a lack of it
self-reflection	20	55	ability to self-critique or analyse
attitude to collaboration	21	114	during Phase 2 - may be positive or negative
less positive	9	18	e.g. inflexibility, unwillingness at certain points, over-caution
positive	17	65	e.g. willingness to 'go the extra mile'
alertness to context	21	162	indicators of keen awareness of what is happening re. pupils
less alert	7	26	evidence of this
more alert	17	61	evidence of this
passion for subject	20	67	evidenced as much by how things are said as what is said
self-confidence	12	26	implicit or explicit
training and experience	15	64	of lead teachers
opportunity	20	51	opportunities taken / provided / missed by teachers to extend curriculum
reflection concerning others	19	74	reflective comments on pupils or other staff
humour	10	34	ability to laugh in difficult situations or defuse situations with it
appreciatiion	24	87	thoughtful appreciation of others' behaviour; more than verbal affirmation
conveying appreciation	22	82	either by statements about others or direct praise
not conveying appreciation	1	1	either by statements about others or direct praise
import of music specialist	14	49	where musical specialist expertise (staff) is spoken of by lead teachers
pupil-centredness	21	44	where the lead teacher's focus is clearly principally on pupils
teaching values	38	281	words or behaviour reflecting ideas or ideals that are important to LTs
assessment and evidence	11	43	priority given to accountability
dis-integration of music	6	20	separation of music into "listening, performing and composing"
music as 'doing'	8	18	connected with *musicking*
privileging of people or events	12	47	hierarchy within interpersonal relationships
understanding pupils	18	44	knowledge of pupils and empathy on teacher's part, more or less
MUSIC ENGAGEMENT	**44**	**193**	**four subcategories**
musical embodiment	18	52	being physically moved by music, e.g. tapping foot or hand
musical enjoyment	15	35	statement or observation of a participant's enjoyment of music
low musical engagement	10	28	where engagement is low on a specific musical task or activity
musical development	23	71	where musical development is observed, e.g. ability to hold a rhythm

Appendix 5.1.3 LATE STAGES OF CODING 4: re-arrangement and subdivision of tree nodes

Name	Sources	Ref's	Description
PERFORMANCE (perf.)	54	231	
perf. roles	16	40	all roles involved in a performance as per the concept of *musicking*
perf. discipline	15	44	rehearsing, expectation, teaching, learning a sense of performance
perf. enjoyment	13	16	enjoyment of performance whether described or seen
perf. opportunities	11	18	pupil/staff reactions to opportunities for performance - taken or rejected
perf. feelings	36	112	about performing - negative or positive
perf. feelings cautious/negative	21	69	can include nervousness as well as outright negative feelings
perf. feelings positive	26	48	statement/observation of enjoyment
REFLECTING RELATIONSHIPS	66	878	broad indicators of relationships between participants
legacy	28	86	longer-term outcomes including other projects and future directions
mirroring	29	81	mirroring, e.g. by pupils of modelled behaviour / expectations by staff
modelling	27	108	modelling, e.g. behaviour or expectations, by staff
model behaviour or attitude	17	50	modelling, usually by staff, of desired behaviour
model music perf. or task	12	51	demonstration by staff or pupil of task or activity
outcomes (outc.)	51	333	where concisely outlined by participants
outc. differential	9	12	refers to different outcomes, mainstream and special school pupils
outc. musical	24	69	e.g. increased confidence in musical performance
outc. social	36	127	increased awareness of the learning needs of special school pupils
tchr expectations of pupils	16	96	where these are made clear by language/tone of voice
average or below	8	43	'below' - teachers are over-tolerant; 'average' - expecting work to be done
high	10	46	high teacher expectations: voiced by staff or apparent from observation
teaching styles	17	170	words or behaviour reflecting relationships with work, colleagues or pupils
autumn teaching approaches	6	32	general comments on teaching before project
gaining attention	5	21	how a teacher attempts to gain/gains the attention of a class
personal use of language	8	62	habitual phrases revealing of some relationship attributes
PHASE 2 teaching approach	10	56	general comments on teaching during project

Appendix 5.1.3 LATE STAGES OF CODING 5: re-arrangement and subdivision of tree nodes

Name	Sources	Ref's	Description
RELATIONSHIP - PEOPLE	**76**	**1972**	**relationships between the project participants**
Inter-personal	71	1321	gesture/action indicating relationships between people; 'staff' includes TAs
pupil-pupil	57	465	code used alone: bi-directional - that of pupils' interactions
mstr pup-mstr pup	12	33	gesture/actions indicating relationships between mainstream school pupils
mstr pup-spec pup	32	115	gesture/actions indicating mainstream pupils' outreach to spec school pupils
spec pup-mstr pup	11	44	gesture/actions indicating special school pupils' outreach to mainstream pupils
spec pup-spec pup	3	4	gesture/actions indicating relationships between special school pupils
pupil-staff	18	71	directional- that of pupil gesture/action indicating relationships towards staff
pupil-own school staff	11	47	directional: gesture/action indicating relationships between pupils/their own school staff including TAs
pupil-partner school staff	3	7	directional: gesture/action indicating relationships between pupils/partner school staff including TAs
staff-pupil	39	466	directional- staff gesture/action indicating staff relationships towards pupils
staff-own school pupil	24	143	directional: gesture/action indicating relationships between staff/ own school pupils
staff-partner school pupil	22	98	directional: gesture/action indicating relationships between staff/partner school pupils
staff-staff	39	316	code used alone: bi-directional, indicating give/take relationships amongst staff
staff-own school staff	16	49	directional: gesture/action indicating relationships between staff/own school staff
staff-partner school staff	30	145	directional: gesture/action indicating relationships between staff/partner school staff
Intra-personal	54	634	relationships of participants with their work: teaching, learning, lessons
pupil-work	39	199	directional- pupils' relationships towards their music lessons
staff-work	38	350	directional- staff relationships towards their teaching
RELATIONSHIP ATTRIBUTES	**45**	**297**	**a relationship's nature, positive/negative attributes**
rel - ideal	7	24	as in an ' ideal-world' relationship (not the same as Small's notion)
rel - openness	23	62	e.g. in expressing uncertainty - was combined with 'honesty' node
rel - consistency	7	15	staff, particularly with special school pupils but also mainstream ones
rel - concordance	14	38	indicating degree of 'match' or 'mismatch' between inter-personal relationships
rel - unsatisfactory	6	32	unsatisfactory attributes e.g poor communication
rel - positive	19	46	statements or action from which positive/caring relationships may be inferred
rel - building	23	75	where this is clearly implied or explicit
pupils	24	62	where pupils initiate this
staff	14	40	where staff initiate this

Appendix 5.1.3 LATE STAGES OF CODING 6: re-arrangement and subdivision of tree nodes

Name	Sources	Ref's	Description
RELATIONSHIP ENHANCERS	**82**	**1356**	**behaviour, language or attitudes enhancing relationships**
sharing	35	259	anywhere sharing is used or implied, e.g. sharing / asking for ideas
reciprocity	42	134	any mention of give and take or lack of it in e.g. learning or location
engagement and participation	24	120	associated with wholehearted approach; includes the idea of participation
minus	13	51	little or no interaction, engagement, participation
plus	17	66	positive interaction and engagement
positive affect	58	303	e.g. comfort, enjoyment, ease: feelings / emotions positively affecting interaction
reassurance	12	31	from one staff or pupil participant to another
inclusive language	12	55	involving use of 'we / them / us' in class, or between staff- *distinguish in queries*
encouragement	9	21	of all types- considered and thoughtful or more 'general'
positive attitude	30	73	particularly of staff
pro-social behaviour	37	128	particularly on the part of mainstream pupils; includes node 'helpfulness'
confidence - pupils	35	80	where an increase or decrease in this is indicated
confidence - staff	8	11	where an increase or decrease in this is indicated
respect	13	36	where the word is used or strongly implied by staff or pupils
safety	19	39	where the word safe or safety is specifically mentioned
familiarity	22	35	where this word is used or implied by participants
trust	8	13	where trust is implicit or explicitly mentioned
RELATIONSHIP INHIBITORS	**50**	**421**	**behaviour, language or attitudes inhibiting relationships**
difficulties	10	34	anything specifically mentioned as 'difficult' by participants
less social behaviour	3	20	behaviour that is unlikely to contribute positively towards relationships
negative affect	14	61	e.g. anger, embarrassment: feelings/emotions affecting interaction
exclusionary language	7	24	language with potential to exclude; feeling of exclusion by staff or pupils
negative attitudes	8	31	portions of text implicitly or explicitly describing negative attitudes,
concerns	32	149	pupils' and staff concerns, including nervousness, fear or uncertainty
pupils' concerns	16	80	as voiced by pupils or seen by staff
staff concerns	22	67	as voiced by staff or indicated/interpreted through observation
lower confidence - pupils	16	33	where decreased levels of confidence in pupils are stated or indicated
lower confidence - staff	12	24	where decreased levels of confidence in pupils are stated or indicated
discomfort	18	38	where participants state discomfort with a particular situation or people

Appendix 5.1.3 LATE STAGES OF CODING 7: re-arrangement and subdivision of tree nodes

Name	Sources	Ref's	Description
RESPONSIBILITY	**46**	**614**	**includes staff, pupils and responsibilities accepted and assigned**
pupils' personal responsibility	10	28	evidence of pupils choosing to be responsible or not
reluctant or unwilling to take	7	18	evidenced by language or behaviour
willing to take	4	5	evidenced by language or behaviour
responsibility - staff	35	460	towards self, colleagues and pupils
collegial responsibility (S)	20	95	responsibility towards colleagues
accepts responsibility	4	6	though words or behaviour
assigns responsibility	6	14	to other staff, indicated by behaviour or language
assumes responsibility	13	36	indicated by behaviour or language; own choice
inaction: assigned responsibility	3	7	failure to act, e.g. when given a responsibility of teaching task
shared responsibility	12	24	e.g. 'attempts to share' planning, teaching; includes intuitive / explicit sharing
personal responsibility (S)	16	72	personal attitude to responsibility
passivity	5	22	lower levels of lead teacher activity, teaching, observing, or finding information
proactivity	8	21	in seeking advice necessary to improve project teaching
sidestepping	6	17	not choosing to take responsibility when it can / should be taken
teaching responsibility	30	291	[excludes accountability] responsibility towards pupils
assigns responsibility	12	33	to pupils, developing rules for group participation
clarity	13	90	where expectations or plans are set out explicitly and clearly
lack of clarity	6	26	self-descriptive
modelling positive behaviour	7	24	staff modelling the behaviour they wish their pupils to show
observance-less	4	11	of staff (practice) and pupil behaviour (e.g. ignoring, 'coasting')
observance-more	10	14	of staff practice and pupil behaviour
response-integrated	7	37	to the two pupil groups [de Ruyter 2002] - treated as one group
response-non-integrated	8	23	to the two pupil groups [de Ruyter 2002] treated as two groups
SCHOOL ATTRIBUTES	**66**	**747**	**school attributes affecting feasibility**
head teachers	19	48	combined 'head teacher attributes' + 'head teacher support'
project content	36	146	content, planning, preparation, group sizes and arrangement
project content - descriptive	27	83	to use in descriptions of each project
project content - relationships	27	69	where project content is linked with participants' relationships
resources	31	101	financial, human or musical resources
school history	12	28	general attributes and history of project school
supporting staff	25	183	personal characteristics/actions of supplementary & TA staff
supplementary staff	14	89	self-descriptive
teaching assistants	22	93	self-descriptive
school ethos	33	184	values/culture of the school likely to enhance the success of such a project
from lead teachers	24	59	(evidence gained from)
from documents	8	62	(evidence gained from)
from head teachers	4	51	(evidence gained from)

Appendix 5.2 End of first coding stage: trialling 'musicking' and 'inclusion' frameworks

Parent nodes begin with upper-case letters, child nodes, lower case. Free nodes are italicised

INCLUSION FRAMEWORK: parent and child nodes
Conflicts: conflicts-systemic; conflicts-local
Constraints: obtaining participants; constraints-time; constraints- setting; constraints-logistics; constraints-personal
Lead teacher attributes: teaching values' self reflection; pupil-centred; pragmatic; opportunity; open-mindedness; flexibility; commitment; aural or notation; attitude to collaboration; alertness to context
Musical engagement: low / high musical engagement
Relationships (rel-): rel-unsatisfactory; rel-positive; rel-neutral; rel-negative; relationship building
School attributes: school ethos; resources; project content; head teacher support; head teacher attributes
Social interaction: Willingness to work; positive social engagement; physical help; gestural communication
Teachers' use of language: inclusive language; excluding language; collaborative language
Understandings of disability: general awareness; dis-ability to work

INCLUSION FRAMEWORK: free nodes
achievement; agency; assessment; assumptions; authority; care for others' feelings; challenge; caution; choice; co-learning; community; complementarity; concerns; consistency; difference; difficulties; dis/comfort; diversity; encouragement; engagement; enjoyment excitement; experience of collaboration; familiarity; flexibility; general pupil attributes; helpfulness; hierarchies; inclusion; integration of arts; inter-staff communication; mirroring modelling; music and PA: specific; music and SEN; music listening, reading, writing; name-calling; National Curriculum; negative attitudes; negative emotions; opportunity; outcomes; outreach; ownership; parity; peer tutoring; personal growth; pity; pooling of skills and talents; positive attitude; positive feelings; pre-project preparation; pride; prior expectations; proactivity; pro-social behaviour; pupil attributes; pupil confidence; pupil enthusiasm; pupil respect; pupil selection; pupil voice; pupil perceptions; pupil self-perceptions; reassurance; reciprocity; researcher reflections; resentment; respect; responsibility; rewarding; safety; SEN–specific; sharing; staff active learning; staff confidence; staff knowledge; staff shared practice; stepping back; strength; supplementary staff attributes; support staff attributes; support; teacher expectations of pupils; teacher voice; teaching styles; team-teaching; teamwork; teasing; them and us; trust; turn-taking; unpredictability; working with others

Appendix 5.2 *(continued)*

MUSICKING FRAMEWORK: parent/child nodes
Communication: gestural communication; signing; indicating; touch; prompt
Lead teacher attributes: teaching values; specific interests; self-reflection; self- confidence; reflection concerning others; pupil-centred; professional attributes; passion; for subject; opportunity; openness; open-mindedness; importance of music specialist; humour; flexibility; commitment; aural or notation; attitude to collaboration; appreciation; alertness to context
Musical engagement: musical enjoyment; musical embodiment; musical communication; low / high musical engagement; general musical development
Relationships (rel-): rel-unsatisfactory; rel-positive; rel-neutral; rel-negative; rel-ideal; relationship building; performance roles; performance opportunities; performance feelings; perforance enjoyment; performance discipline
School attributes: support staff attributes; school ethos; resources; project content
Social interaction: verbal communication: respond; question; initiate; low social engagement; positive social engagement; physical help; non-engagement; gesture-facial expression gestural communication: signing; respond; reject; indicate; direct; emotion; affirm; touch; prompt; body language / posture
Teachers' use of language: tentative language; inclusive language; excluding language; directive language; collaborative language; willingness to work

MUSICKING FRAMEWORK: free nodes
agency; assessment; assumptions; authority or power; care for others' feelings; caution; challenge; change; choice; co-learning; community; comparative language; complementarity; concerns; concordance; consistency; curiosity; difference; difficulties; disappointment; embrace; encouragement; energy; engagement; enjoyment; excitement; familiarity; flexibility; freedom; helpfulness; hierarchies; honesty; importance of people; inclusion; initial ideas; inter-staff communication; mirroring; modelling; music and PA-specific; music and SEN; music listening, reading, writing; musicking; name-calling; National Curriculum; negative attitudes; negative emotions; outcomes; outreach; ownership; parity; peer tutoring; personal growth; pity; pooling of skills and talents; positive attitude; positive feelings; possibilities; pre-project preparation; pride; proactivity; process; pro-social behaviour; pupil attributes; pupil confidence; pupil enthusiasm; pupil respect; pupil selection; pupil voice; pupil perceptions; pupil self-perceptions; reassurance; reciprocity; reflection; researcher reflections; resentment; respect; responsibility; rewarding; safety; SEN-specific; sharing; skill development   social outcomes; staff active learning; staff knowledge; staff shared practice;   supplementary staff attributes; support; support staff attributes; surprise; teacher expectations of pupils; teacher voice; teaching styles; team-teaching; teamwork; teasing;   them and us; trust; turn-taking; working with others

Appendix 5.3   Inter-rater discussion of coding

Appendix 5.3.1 Protocols shared with inter-raters

Aims of first meeting with inter-raters

1. To outline the research aims, questions, design, methodology, and theoretical framework

2. To explain what is needed

3. To answer any questions you may have

4. To provide anonymised data samples

5. To arrange a meeting in two weeks' time to discuss what you have found, including interesting points, insights you may have discovered, areas of disagreement with the coding and the possible reasons for this

1. Research aims and research 'journey'

This study brings secondary age mainstream and special school children together to work on a similar musical/performing arts project. Similar outcomes were not expected for the special and mainstream pupils, but potentially, all of them, and the music staff, may benefit (in their individual ways) from this kind of project in terms of shared practice, participation and awareness.

Over the last year, its focus has changed, from using mixed methods to assess outcomes and relationships to a more strongly interpretive one that looks at the development of the relationships between the participants involved. Having examined these in detail, it may then be possible to draw some associations with the outcomes of each of the two projects.

Questions

1. What attributes of the relationships between

a) participating mainstream and special school staff

b) all participating staff and pupils

are likely to lead to an increased number of positive learning outcomes for both SEN and mainstream pupils?

2. What attributes of the relationships between

a) participating staff and their music teaching

b) participating pupils and their musical learning

are likely to enhance the learning outcomes for a) staff and b) each group of pupils?

3. What are the relationships within the participating schools enhancing successful participation for all in the projects?

Appendix 5.3.1   Inter-rater discussion *(continued)*

Research Design and Methodology

Two qualitatively-based case studies were conducted in parallel. In Phase 1 I observed music lessons and worked with the staff and pupils in the four individual schools. Preparation before the students met was carefully planned. The pupils and staff worked together during Phase 2, teachers being given as much ownership of the project as possible: they planned the content and delivered the project sessions over 9 weeks, which culminated in two performances of the music they had been working on. Data collection methods included interviews, questionnaires, observations, video recording. Individual lead teacher interviews were conducted before, immediately after, three months after and one year after the project ended; mainstream pupil interviews were conducted before, and immediately after, the project ended. Most of the special school pupils did not use verbal communication.

Theoretical framework

Christopher Small's concept of *musicking* (Small, 1998) places relationships at the heart of any kind of musical performance (which itself is centrally important). Performances can be anywhere, even the music classroom, and include all involved in it, listeners and performers alike. Starting from the premise of general innate musicality, intrinsically connected with inclusion, musicking is about people, who may play, sing, dance, listen or compose for a wide variety of reasons, feel in different ways as they do so and in this process, create many meanings. How the music is made – its sounds and structures – are metaphor for the 'ideal relationships' of the people taking part, 'ideal' meaning 'as the people themselves want them at that place and time'. It is important to understand that 'ideal' is not value-laden, it is *what is ideal for an individual at a specific time and place.*

Please consider the following relationships as they may be revealed through textual and visual data

Lead teachers and teaching assistants with pupils

Mainstream school pupils with special school pupils (and vice versa)

Mainstream school teachers with special school teachers (and vice versa)

Lead teachers with teaching assistants

'Professional' relationships

Lead teachers' relationship with their work (music teaching in the project)

Pupils' relationship with the project content and reaction to teachers

Appendix 5.3.1 Inter-rater discussion *(continued)*

Current status of the study

Initial coding of all data sources is now complete and I am aiming to refine the categories I have. The study is interpretatively-based and I am not necessarily looking for 'agreement' between your coding and mine. Instead, this process allows for, and actually seeks, the possibility of competing /alternative interpretations.

Seven main themes are emerging concerning participants' relationships:

a) Pre-existing attitudes – what values or ideas, and who, are most important to the teachers or pupils?

b) Hierarchies – who comes first? who goes first? whose values are important? whose feelings are important? Is there equality? Parity between pupils? Teachers? Whose 'voice' is or is not heard?

c) Responsibility and ownership (an attribute/attitude): who takes responsibility for doing things? Who sees what needs doing/who might need something and deals with it?

d) Reciprocity – give and take, turn taking, equality of time given, special school pupils having an opportunity to peer teach as well as mainstream pupils,

e) Fostering relationships and understanding – encouragement, familiarity, sharing, trust, safety, support, thoughtfulness, helpfulness, pooling of skills and talents, pro-social behaviour, co-learning, teamwork, open-ness, honesty, community, inclusion, participation; peer tutoring

f) Modelling and mirroring – eg where teachers may model the behaviour they expect of pupils, and pupils unconsciously mirroring this. Modelling may happen on its own, and mirroring may happen a little time after.

g) Emotions/feelings as shown by GESTURE (body language, facial expression, sign language) – enjoyment, anxiety, excitement, passion for subject, boredom, anger, indifference.

The above information should help you when starting to code. If you wish to attach two or more codes to a piece of text that is fine. On the Excel sheet is the list of codes and their definitions to choose from; you will not need to use every one of the codes provided. (I will send you a brief description of who is in the video clips tonight (Extract in Appendix 5.2.3) along with electronic copies of the texts which you can code.

2. What I would like you to do

I would like you to look at the data on your own, and write down codes/comments using track changes/highlights/comments on Word. Use the given codes (Excel sheet) for the textual data.

Appendix 5.3.1 Inter-rater discussion *(continued)*

Please write some comments on the video clips, thinking within the seven themes above, or the coding sheet. Some of them are ambiguous to allow your interpretation: 'reciprocity' can either mean a lack of give and take, or provide an example of it. Pseudonyms are used throughout eg 'Liz', lead mainstream teacher NORTH Project; 'Kabir', mainstream pupil SOUTH Project.

- please email your coded transcripts and comments to me individually by email, without discussing the content or your coding with each other at any time.

- at a second meeting, we can discuss and explore any insight, consensus, lack of consensus, arising out of your coding.

IMPORTANT Please do not talk to each other about this coding till we meet again as I am keen to know your individual points of view.

3. Do you have any questions?

I will do my best to answer them any time; please email me. XXXXXX@bham.ac.uk

4. Data provided:

Teachers' interview transcripts 8 excerpts, 4 before and 4 after the project from each lead teacher

Pupils' interview transcripts 2 mainstream pupils NORTH Project; 2 mainstream pupils SOUTH Project

On DVD *4 video clips* of special school children during the project Two from NORTH Project, 2 from SOUTH Project selected as 'typical' examples within each project

On DVD *2 video clips* of the project performances including participants from both projects.

5. A second meeting was subsequently arranged, and took place 3 weeks later.

Appendix 5.3.2 Extract from guide included with video clips

This information is provided to help you know who the various personnel are in the video clips. All names have been changed. If you have any questions, please email me.

' = mins   '' = secs

CLIP 1 PROJECT A

This clip is of a small group working within part of the whole music class of about 30 pupils at Mainstream School A.

special school pupil 'Nazia', to the right of the picture with the green badge. Nazia has global developmental delay.

Mainstream School A's uniform is grey, Special School A's uniform is navy blue with a light blue collar and green badge.

The teacher's voice at 30" and later in the clip is that of 'Lizzie,' Mainstream School A's lead teacher and Head of Music.

CLIP 2 PROJECT B

This clip is of the special and mainstream pupils in a large circle practising a song together at Mainstream B Academy. Not all of the pupils are visible.

special school pupil 'Abu', with 'Faye' (Special School B lead teacher) on right of picture at start. Abu does not sleep well sometimes. He has Down syndrome and autism.
MB academy's uniform is black with red trim; SB school's uniform is a maroon top.

20" 'One more time the chorus then' is the voice of 'Molly' MB academy's lead teacher, and Head of Performing Arts.

1' 10" Molly walks across to fetch one of her school's pupils so that he can model the signing for the class.

Appendix 5.3.3 Extract from coding list shared with inter-raters

Code Name	Description
achievement	in non-academic terms e.g. doing something not done before
alertness to context	how aware a teacher is of what is going on around them
assessment	in curricular music
assumptions	or presumptions- on the part of staff, concerning its content or planning
attitude towards collaboration	relating to teachers- can be positive or negative
authority or power	where implicit or explicitly mentioned in the data sources
care for others	behaviour that demonstrates this - e.g. pro-social behaviour
caution	on the part of staff
challenge	staff (or pupil's) reaction to challenge/s
change	text implying or explicating a change in attitude/practice/relationship
choice	choice by pupils of subject, or school, or curriculum content
clarity	where expectations or plans are set out explicitly and clearly
co-learning	teachers/researcher/pupils learning together in class from each other
community	where the concept (or word) 'community' is strongly implied/used
comparative language	language that makes comparisons or contrasts used by any participant
concerns	pupils' and staff concerns - including nervousness fear or uncertainty
constraints	anything limiting the projects e.g. timetabling, other commitments
credence	belief or faith placed by staff or pupils toward the lead teacher
curiosity	on the part of staff or pupils
difficulties	Anything specifically mentioned as 'difficult' by participants
discomfort/comfort	references to discomfort or comfort e.g. 'outside comfort zone'
disappointment	occurrence of this specific word
encouragement	of all types- considered and thoughtful or more 'general'
energy	words like 'drive', 'momentum', 'push', used in context with the project
engagement	pupils/staff's interest and effort towards what they are asked to do
enjoyment	words or statements concerning enjoyment or fun - or the lack of it
excitement	pupils or staff use of this word or clear excitement is displayed
familiarity	where this word is used or implied- for participants
flexibility	of other than lead teachers e.g. pupils
freedom	where curricular or creative freedom is mentioned or implied
gesture - body language	where body language indicates emotion, mood
gesture - facial expression	where facial expression indicates emotion, mood
gesture - signing	e.g. Makaton - or any directive/indicative gesture
helpfulness	refers to pupils' helping behaviours
hierarchies	where implicit or explicit in the data
honesty	e.g. in expressing uncertainty
importance of people	where explicitly stated - how specific individuals affect a partnership
inclusion	where this word is specifically mentioned
inter-staff communication	usually but not always between staff in the same project
language - collaborative	come along' 'let's go' 'let's do this'
language - inclusive	'we' 'us' 'our'
language - likely to exclude	that other group' (depends on context of course)

Appendix 5.3.4 Example of textual verbatim data shared with inter-raters

Verbal emphases underlined. Interviewer's questions in italics

'Lizzie' Project A mainstream school Head of Music; 15+ years' teaching, in post 8+ years. Post-project interview. 'Jenny' was Project A's special school music co-ordinator.

What have you taken away from the project?

Lizzie

Erm… I think … what have I taken away from it? Erm … I think that I've taken away that you can't mix a mainstream class with a special school class. That's what I've taken away from it. It didn't work. Erm, yeah. And I really, I personally really enjoyed working with the special school children and … I can see things working as a special project erm, but with the sort of music and inclusion brief, Jenny and I decided that we would … take a scheme of work that the mainstream children would be doing and include … the special school children in that erm … and … otherwise, it wouldn't be true inclusion we felt at the time, and … um it worked really well I think for the special school children and that was great, and it didn't work for the Year 8s because it … it prevented us from stretching the more able. Now there were opportunities for the more able to shine in it and they were provided for them in it. But, what I didn't expect was the students' change of attitudes and students that would normally take the lead and in fact did so in the Swing Low Sweet Chariot project that you observed … just didn't, in that. You know there was one or two exceptions, you know. 'A' did really well, erm and I was really pleased and encouraged by that. Erm, I think that was the … the scheme of work. I think he's particularly into hip-hop music erm … rather than, you know the nature of the project. Erm, you know I was particularly pleased with what he was doing. I think the successes were more personal successes… erm, and I think our students learnt an awful lot of communication skills and things like that and I think that's what was successful about it for our students. Erm, but musically I didn't think it was successful.

**Appendix 5.3.4 (continued) Example of textual verbatim data**

'Molly' Project B mainstream school Head of Performing Arts; 15+ yrs teaching; in post 12 yrs . Post-project interview. Verbal emphases underlined. 'Faye' was Project A's special school music co-ordinator.Interviewer's questions in italics

You mentioned the pre-project preparation sessions as key in helping your students realise what was possible with the special school students. Would you hope to repeat something like that if you ever did a similar project?

Molly

Oh gosh yes. I think that was absolutely crucial. The visit to the pantomime was..was...meant to be a

' Aaaahh...look what these children are able to do', but actually it was' Oh my goodness it was

absolutely amazing_the children loved it_they thought it was funny they.and it really did make them

realise that actually these children are able to do..very similar things, and ..and with much less

inhibition– they didn't have that same sort of nerves. We loved seeing the way that the staff at [special

school B] don't treat them as if they're gonna break if they touch them or…or if they are very sensitive

with the way they speak to them they just treat them..as ..as normal people which… is of course what

they are so that..yeah that was really key. And I think Faye's prep session, with the signing, and I think

the fact that she…gave our students confidence, she was very positive right from the start 'That's

fantastic you've learnt how to do this' some of our lively characters like 'K', erm.. really engaged and

of course 'T' who was the absolute star of the moment they just really rose to it didn't they right from

the start? I would say to any other school…that's definitely key – get in, take your children in, to

something like that, and get their staff to come in and talk to yours and sort of really engage with them

- and it was key for us too wasn't it?

APPENDIX 6   RECRUITMENT OF SCHOOLS

Special school responses (*n*=29)

6.90%

37.93%

10.34%

24.14%

20.69%

- No response
- Unable to take part
- Ceased responding after initial interest
- Researcher unable to arrange partner
- Participated in study

Mainstream school responses (*n*=94)

2.13%

3.19%

10.64%

11.70%

72.34%

- No response
- Unable to take part
- Ceased responding after initial interest
- Researcher unable to arrange partner
- Participated in study

APPENDIX 7 NVivo10 MATRIX CODING QUERY RESULTS

Appendix 7.1   Lead teachers and Accountability

	A : accountability	B : assessment and evidence	C : dis-integration of music
1 : Faye	24	0	1
2 : Jenny	29	6	7
3 : Lizzie	79	36	10
4 : Molly	31	1	0

	D : music as doing	E : music listening, reading, writing
1 : Faye	1	1
2 : Jenny	7	6
3 : Lizzie	1	37
4 : Molly	7	0

Key: `accountability`   second-level code

Appendix 7.2 Lead teachers and Responsibility

	A : RESPONSIBILITY	B : responsibility - staff	C : collegial responsibility (S)
1 : Faye	63	55	26
2 : Jenny	39	31	10
3 : Lizzie	102	87	15
4 : Molly	70	62	22

	D : accepts responsibility	E : assigns responsibility	F : assumes responsibility
1 : Faye	3	0	16
2 : Jenny	0	3	1
3 : Lizzie	0	4	5
4 : Molly	2	2	13

	G : non-action - assigned responsibility	H : shared responsibility	I : personal responsibility (S)
1 : Faye	0	10	10
2 : Jenny	5	1	18
3 : Lizzie	5	1	25
4 : Molly	0	10	7

	J : passivity	K : proactivity	L : sidestepping responsibility
1 : Faye	0	10	0
2 : Jenny	16	0	3
3 : Lizzie	14	0	13
4 : Molly	0	7	0

	M : teaching responsibility	N : assigns responsibility	O : clarity
1 : Faye	32	11	10
2 : Jenny	12	0	1
3 : Lizzie	61	4	2
4 : Molly	44	6	10

	P : lack of clarity	Q : modelling positive behaviour	R : observance-less
1 : Faye	0	5	0
2 : Jenny	6	0	0
3 : Lizzie	31	2	6
4 : Molly	0	15	0

	S : observance-more	T : response-integrated	U : response-non-integrated
1 : Faye	1	14	0
2 : Jenny	1	0	2
3 : Lizzie	1	1	17
4 : Molly	3	17	0

Key: RESPONSIBILITY parent code **responsibility - staff** second-level code
collegial responsibility third-level code *accepts responsibility* fourth-level code

Appendix 7.3   Lead teachers and Hierarchy

	A : HIERARCHY	B : authority or power	C : comparative language
1 : Faye	83	9	4
2 : Jenny	48	2	7
3 : Lizzie	159	8	6
4 : Molly	86	22	2

	D : diminished valuation	E : hierarchy pupil-pupil	F : hierarchy staff-pupil
1 : Faye	1	2	9
2 : Jenny	4	3	1
3 : Lizzie	33	35	10
4 : Molly	0	4	11

	G : hierarchy staff-staff	H : import of music specialist	I : parity and similarity
1 : Faye	6	4	20
2 : Jenny	12	6	1
3 : Lizzie	22	21	3
4 : Molly	4	1	20

	J : privileging people or events	K : reciprocity	L : teacher expectations of pupils
1 : Faye	6	24	7
2 : Jenny	5	10	6
3 : Lizzie	30	7	33
4 : Molly	2	24	19

	M : average or below	N : high
1 : Faye	1	6
2 : Jenny	4	1
3 : Lizzie	29	2
4 : Molly	0	19

Key: HIERARCHY parent code   authority or power second-level code

average or below third-level code

APPENDIX 8 NVivo10 EXEMPLAR NODE SETS

<table>
<tr><td colspan="1">SET 1: POSITIVE AFFECT - DURING</td></tr>
<tr><td>COLLABORATION\prior expectations\positive p expectation</td></tr>
<tr><td>COLLABORATION\working together\work tog well</td></tr>
<tr><td>COMMUNICATION-VERBAL\verbal - affirmation</td></tr>
<tr><td>EXPLORATION\challenge\positive response</td></tr>
<tr><td>EXPLORATION\openness, willingness</td></tr>
<tr><td>EXPLORATION\outreach</td></tr>
<tr><td>LEAD TCHR ATTRIBUTES\appreciativeness\conveying appreciation</td></tr>
<tr><td>LEAD TCHR ATTRIBUTES\attitude to collaboration\positive</td></tr>
<tr><td>LEAD TCHR ATTRIBUTES\humour</td></tr>
<tr><td>LEAD TCHR ATTRIBUTES\passion for subject</td></tr>
<tr><td>LEAD TCHR ATTRIBUTES\pupil centred</td></tr>
<tr><td>LEAD TCHR ATTRIBUTES\self confidence</td></tr>
<tr><td>MUSIC ENGAGEMENT\musical enjoyment</td></tr>
<tr><td>REL'SHIP ATTRIBUTES\rel - positive</td></tr>
<tr><td>REL'SHIP ENHANCERS\confidence - pupils</td></tr>
<tr><td>REL'SHIP ENHANCERS\confidence - staff</td></tr>
<tr><td>REL'SHIP ENHANCERS\encouragement</td></tr>
<tr><td>REL'SHIP ENHANCERS\engagement and participation\plus</td></tr>
<tr><td>REL'SHIP ENHANCERS\inclusive language</td></tr>
<tr><td>REL'SHIP ENHANCERS\positive affect</td></tr>
<tr><td>REL'SHIP ENHANCERS\positive attitude</td></tr>
<tr><td>REL'SHIP ENHANCERS\pro-social behaviour</td></tr>
<tr><td>REL'SHIP ENHANCERS\reassurance</td></tr>
<tr><td>REL'SHIP ENHANCERS\respect</td></tr>
<tr><td>REL'SHIP ENHANCERS\safety</td></tr>
<tr><td>REL'SHIP ENHANCERS\sharing</td></tr>
<tr><td>REL'SHIP ENHANCERS\trust</td></tr>
<tr><td>RESPONSIBILITY\pupils' personal responsibility\willing to take</td></tr>
<tr><td>RESPONSIBILITY\responsibility - staff\collegial responsibility (S)\shared responsibility</td></tr>
<tr><td>RESPONSIBILITY\responsibility - staff\teaching responsibility\modelling positive behaviour</td></tr>
</table>

SET 2: NEGATIVE AFFECT - DURING
COLLABORATION\prior expectations\neutral or less positive
COLLABORATION\working together\less constructive working tog
LEAD TEACHER ATTRIBUTES\appreciativeness\not conveying appreciation
LEAD TEACHER ATTRIBUTES\attitude to collaboration\less positive
MUSIC ENGAGEMENT\low musical engagement
PERFORMANCE\perf feelings\perf f caution or negative
RELATIONSHIP ATTRIBUTES\rel - unsatisfactory
REL'SHIP INHIBITORS\concerns\pupils' concerns
RELATIONSHIP INHIBITORS\concerns\staff concerns
RELATIONSHIP INHIBITORS\difficulties
RELATIONSHIP INHIBITORS\discomfort
RELATIONSHIP INHIBITORS\exclusionary language
RELATIONSHIP INHIBITORS\less social behaviour
RELATIONSHIP INHIBITORS\lower confidence - pupils
RELATIONSHIP INHIBITORS\lower confidence - staff
RELATIONSHIP INHIBITORS\negative affect
RELATIONSHIP INHIBITORS\negative attitudes
RESPONSIBILITY\pupils' personal responsibility\reluctant or unwilling to take

SET 3: FEASIBILITY - BARRIERS
BARRIERS\accountability
BARRIERS\constraints- logistics
BARRIERS\constraints- setting
BARRIERS\constraints-time
COLLABORATION\prior expectations\neutral or less positive
COLLABORATION\working together\less constructive working tog
EXPLORATION\challenge\tentative response
LEAD TEACHER ATTRIBUTES\attitude to collaboration\less positive
RELATIONSHIP ATTRIBUTES\rel - unsatisfactory
RELATIONSHIP INHIBITORS\concerns
RELATIONSHIP INHIBITORS\difficulties
RELATIONSHIP INHIBITORS\discomfort
RELATIONSHIP INHIBITORS\exclusionary language
RELATIONSHIP INHIBITORS\less social behaviour
RELATIONSHIP INHIBITORS\lower confidence - pupils
RELATIONSHIP INHIBITORS\lower confidence - staff
RELATIONSHIP INHIBITORS\negative affect
RELATIONSHIP INHIBITORS\negative attitudes
RESPONSIBILITY\responsibility - staff\teaching responsibility\response-non-integrated
RESPONSIBILITY\responsibility - staff\personal responsibility (S)\passivity
RESPONSIBILITY\responsibility - staff\personal responsibility (S)\sidestepping responsibility
RESPONSIBILITY\responsibility - staff\collegial responsibility (S)\non-action - assigned responsibility

SET 4: FEASIBILITY - ENHANCERS
AGENCY\ownership
COLLABORATION\prior expectations\positive p expectation
COLLABORATION\working together\work tog well
EXPLORATION\challenge\positive response
EXPLORATION\creativity
EXPLORATION\curiosity
EXPLORATION\freedom
EXPLORATION\openness, willingness
EXPLORATION\outreach
EXPLORATION\proactivity
LEAD TEACHER ATTRIBUTES\alertness to context
LEAD TEACHER ATTRIBUTES\appreciativeness
LEAD TEACHER ATTRIBUTES\attitude to collaboration\positive
LEAD TEACHER ATTRIBUTES\flexibility
LEAD TEACHER ATTRIBUTES\humour
LEAD TEACHER ATTRIBUTES\opportunity
LEAD TEACHER ATTRIBUTES\passion for subject
LEAD TEACHER ATTRIBUTES\permission
LEAD TEACHER ATTRIBUTES\pupil centred
LEAD TEACHER ATTRIBUTES\teaching values\understanding pupils
RELATIONSHIP ATTRIBUTES\rel - building
RELATIONSHIP ATTRIBUTES\rel - concordance
RELATIONSHIP ATTRIBUTES\rel - consistency
RELATIONSHIP ATTRIBUTES\rel - ideal
RELATIONSHIP ATTRIBUTES\rel - openness
RELATIONSHIP ATTRIBUTES\rel - positive
RELATIONSHIP ENHANCERS\confidence - pupils
RELATIONSHIP ENHANCERS\confidence - staff
RELATIONSHIP ENHANCERS\encouragement
RELATIONSHIP ENHANCERS\engagement and participation
RELATIONSHIP ENHANCERS\familiarity
RELATIONSHIP ENHANCERS\inclusive language
RELATIONSHIP ENHANCERS\positive affect
RELATIONSHIP ENHANCERS\positive attitude
RELATIONSHIP ENHANCERS\pro-social behaviour
RELATIONSHIP ENHANCERS\reassurance
RELATIONSHIP ENHANCERS\respect
RELATIONSHIP ENHANCERS\safety
RELATIONSHIP ENHANCERS\sharing
RELATIONSHIP ENHANCERS\trust
RESPONSIBILITY\responsibility - staff\collegial responsibility (S)\accepts responsibility
RESPONSIBILITY\responsibility - staff\collegial responsibility (S)\assigns responsibility
RESPONSIBILITY\responsibility - staff\collegial responsibility (S)\assumes responsibility
RESPONSIBILITY\responsibility - staff\personal responsibility (S)\proactivity

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