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Interpretive Reproduction and Informal Music Learning in the Grade One Classroom

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A thesis submitted in partial fulfillment of the requirements for the degree in Doctor of Philosophy

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(Thesis format: Monograph)

by

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of the requirements for the degree of
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Abstract

This study investigated informal learning practices in music education as a pedagogical approach within the primary classroom setting. It aims to explore and expand knowledge in the new field of informal music pedagogy through an investigation of its application with Grade One students (ages 5-7). Using the new sociology of childhood as an analytic tool, this study examines children as agentic beings within the structure of childhood, interpreting and reproducing childhood culture. It therefore places emphasis on the importance to primary music education of providing spaces within which children can experiment with and re/create peer musical cultures.

Qualitative case-study methodology was used with two classes of Grade One students (n=35) in a Roman Catholic elementary school in Southwestern Ontario. Audio/visual data were collected and analyzed along with researcher-participant observation, teacher observation, field notes and semi-structured interviews. The researcher was a participant-observer and designed three informal learning units delivered by the teacher as part of the study. Data were collected on social and musical behaviours of children, musical skills achieved or emergent (pitch-matching, specific rhythms, etc.), and child and teacher comments on their experiences.

Findings suggest that the integration of informal learning in the Grade One music classroom inspires creativity in students and motivates independent and collaborative learning. Expectations of students and teachers are challenged, shifted and adapted as they work collaboratively with flexibility towards new goals. Harwood & Marsh (2012) have drawn significant connections between children's playground learning and informal

music learning as researched by Green (2008). Drawing on this comparison assists in bringing primary students' musical cultures into the classroom, as Green (2008) has successfully done with adolescent musical culture. Building on childhood culture that takes place through playground and out-of-school practices may result in an innovative pedagogical approach with the potential to revolutionize how music teaching and learning is interpreted in the primary music classroom. This could possibly include an expansion of philosophical perspectives relating to music education of younger pupils and allow broader possibilities for students and teachers to engage in new pedagogies, thereby helping to redefine primary music teacher discourse and practice through informal learning approaches.

Keywords

Informal learning, elementary music education, interpretive reproduction, new sociology of childhood, Musical Futures

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Chapter One

Introduction

The purpose of this study is to investigate the potential of informal learning in music education as a pedagogical approach within the primary classroom setting[1] from the perspective of the 'new' sociology of childhood (Corsaro, 2011). Although the scholarly field of informal music pedagogy is beginning to mature (e.g. Green, 2002, 2008, Harwood & Marsh, 2008, Karlsen & Vakeva, 2012; Wright 2010), there is still a lack of research in this area with students in the primary-level age group. The impact of this present research study may be significant in the creation of new knowledge, as it is the first to investigate informal learning approaches in the primary music education classroom from the perspective of the new sociology of childhood. I have found no studies that investigate this mode of music learning from this particular sociological perspective.

Rationale

While students continue to engage enthusiastically in musical activities outside of the classroom, formal music education in schools struggles to attract students to non-compulsory music education classes (Beynon, 2012; Bolden, 2012; Veblen, 2012). Moreover, even as students are electing not to enroll in music classes (Beynon, 2012; Bolden, 2012; Veblen, 2012), their involvement with music outside schools is generally increasing. Musical activities include listening alone and with friends, talking about

[1] In Ontario, elementary schools provide education to children from the ages of three to eleven or thirteen (Junior Kindergarten to Grade Six or Grade Eight, JK-8). The primary division refers to Grades One, Two and Three or ages five to nine. This study focuses on primary music education, with particular reference to Grade One.

music with each other, and acquiring musical skills which interest them and their friends (Miell & Littleton, 2008).

Green (2002) has questioned why this mismatch between musical engagement within and outside school. Green (2008) noted that a strong correlation between the pedagogy experienced in music education and students' success and persistence in studying music. When students become disengaged from the process of learning, they also become disengaged from the material they are learning. She therefore suggested that pedagogy may lie at the root of the school music problem. She suggested that attempts to relate curriculum content to students' musical interests outside of school have previously been less than successful in engaging more students with music as they overlooked a vital element–the natural learning processes of these musics. She has suggested that informal learning processes based around listening and copying recordings, working with friends, peer learning and teaching, holistic improvising composing and performing and non linear learning routes may assist in reengaging students with school music.

As Green (2002) explains, "Alongside or instead of formal music education there are always, in every society, other ways of passing on and acquiring musical skills and knowledge" (p. 5). Children may teach themselves how to play, learn from a friend or family member, participate in a multi-age/multi-level community music group, visit interactive websites, or watch YouTube videos to learn particular songs or skills. With this in mind, primary music educational approaches that are committed to becoming responsive to students' or children's own culture (Clements, 2008) might become the approaches that assist in engaging students in musical activities within the school right from the beginning. It is, therefore, considered valuable for music educators to examine

all learning practices, such as those of popular musicians, so that they can incorporate appropriate techniques into their teaching, and therefore become more able to assist and engage the widest possible variety of student learners.

The present study took place in an elementary school (ages 3-13) in which a Musical Futures informal learning pilot study was being conducted in Grades Seven and Eight. The significant question within this study is whether informal learning pedagogy, developed from the musical practices of popular musicians (Green, 2008), can be successfully adapted for Grade One students. The purpose of this adaptation is to investigate whether the skills and pedagogical habits necessary to work with informal music learning in the upper elementary grades (seven and eight) can be seeded and nurtured from the earliest years of schooling. It is not suggested that this replace more formal learning and teaching approaches entirely but that periods of such informal learning could offer a pedagogical continuum between primary and elementary music allowing an easier transition for students. Among the challenges of this project are questions surrounding the readiness of students to learn music 'informally' at this young age, appropriate choices of popular music repertoire for such young children, issues of classroom management and control in group work and the ability of such informal learning to address curriculum requirements.

Musical enculturation (the acquisition of skills and knowledge through being immersed in a culture) is experienced through the contextualization and understanding of social experiences (Green, 2002). Young children naturally approach the learning of music through informal traditions, which are part of the process of enculturation in all societies (Davis, 2012). According to Davis "[T]he social constructs that generate

informal learning are fertile ground for formal teaching, given the intrinsically social nature of music-making both in and out of school settings" (p. 421). Additionally, while their musical interactions begin with the family, they quickly grow to include other kinds of communities, including television and video games. They are already learning about music and creating their own musical communities outside of school but do not have a legitimate forum within the current educational system in which to express their musicality (Peluso, 2012). Connecting communities of music together may allow a synthesis of local knowledge and institutional knowledge to join and create recognition of the abilities of a more diverse range of students within the current schooling system.

The area of sociological study involving children is now its own field of study. In previous years children were included within the sociology of the family, or within women's studies (Corsaro, 2011). The 'new' sociology of childhood as defined by Corsaro (2011), however, presents children as their own distinct sociological group. In this view children are seen as active agents in the interpretation and reproduction of childhood. By examining the informal music learning of Grade One students through this theoretical lens, informal music pedagogy may be reconceptualized in sociological terms and oriented towards its application with young children.

This project takes as its foundation three additional studies; two by Green (2002; 2008), one by Marsh (2008), and a significant book chapter by Harwood & Marsh (2012). Green's (2002) study reported on findings of her research into the learning practices of popular musicians. From this she distilled a number of principles that she asserted underlay these learning practices. She termed the sum of these principles *informal learning*. This led her to embark on a large-scale research study documenting

the application of such findings to classrooms in the United Kingdom as part of the Paul Hamlyn Funded *Musical Futures* program (Green, 2008). This has had an impact on the content of many music programs in the UK, Australia, and, more recently in Canada.

Marsh's (2008) ethnographic study of the characteristics of children's musical play spanned four countries; Australia, Norway, the United States, and the United Kingdom. Her focus was on the transmission, innovation, and performance practice (p. 6) of music on the playground. Marsh described the playground as an in-between space, where neither adults nor teachers influenced the children's actions or choices in music.

Harwood and Marsh's (2012) work in comparing Green's (2002, 2008) informal learning principles and Marsh's (2008) characteristics of children's play is an important point of reference for this study. It provides a beginning framework for each of the research questions and led to the creation of three informal learning units of this present study that were delivered to Grade One students in a Southwestern Ontario elementary school. Each of the three informal learning units addressed five new characteristics of informal music learning pedagogy for primary students developed by the researcher from a synthesis of the previous work of Green (2002), Marsh (2008), and Harwood & Marsh (2012). A chart documenting these five characteristics is presented with each informal learning unit. The findings from these previous studies were used to establish the informal nature of the units (as described by Green 2002, 2008), while integrating the characteristics of primary students' music making when in small group activities (Marsh, 2008), to adapt them to the Grade One environment in a responsive manner. Complete unit plans with broad and specific outcomes, as well as connections to the provincial curriculum document which also include musical skills for Grade One students, were

required documents given to the teacher and administration and are included in this study in Chapter Three–Methodology.

Many music education scholars have written about informal learning in music, such as Allsup & Olsen, (2012), Folkestad (2006), Hallam, Creech, Sandford, Rinta & Shave (2012), Karlsen (2012), Rodriguez (2012), Väkevä (2009) and Wright, Beynon, Younker, Linton & Hutchison (2012). Together, these studies are valuable to the field of music education as they address informal learning with reference to the current needs of students in a variety of locations and situations. What is missing, however, is the same depth of literature about this topic relating to primary music students. This study attempts to add to the research literature on informal learning approaches in the primary music setting.

Significance of the study

Two aspects of this study may be considered significant to the field of music education. The first is the contribution to the research literature on informal learning, and the second is the use of a theoretical and analytical framework that makes a shift away from predominant behaviouristic approaches to curriculum design and instead adopts a sociological perspective on elementary music teaching, learning and curriculum construction.

First, this study will add to the literature on informal music pedagogy through the examination of an age group that has not thus far been examined by music education researchers (ages 5-7). In this context it may:

1) Provide deeper insights into the reasons for decreasing enrollment in secondary school programs through addressing students' beginning experiences with music education;
2) Assist in bridging a gap and providing a link to research literature between the three grade levels (junior, intermediate and senior) and primary school age children;
3) Provide evidence through qualitative inquiry on how informal learning pedagogy may contribute to successful learning experiences among young children;
4) Improve teaching practices through connecting music learning at all age levels, possibly resulting in a shift in pedagogies for primary music classrooms.
5) Be useful in the possible formulation of new pedagogic models for elementary music education.

The second reason this study is important is that it removes the traditional behaviouristic lens that has prevailed in curriculum design, and replaces it with a sociological perspective. Specifically, this sociological perspective, referred to as *interpretive reproduction,* was developed by Corsaro (2011) and is commonly described as the 'new' sociology of childhood. The 'new' part, which is described and explained in detail in Chapter Three, is what he refers to as the agentic behaviour of children within the structure of childhood.

In summary, three main research questions are addressed in this study:

Research Question 1:

Using the Informal Learning Principles of Green (2008) in combination with characteristics of younger children's informal learning identified by Harwood &

Marsh (2012), what observations are made on the students' music learning, behaviour, motivation and engagement in musical activities in two Grade One classes as they adapt to a change in teaching and learning approach from formal teaching to informal learning?

Research Question 2:

a) Does the process of informal learning pedagogy meet the expected curriculum requirements in Ontario according to *The Ontario Curriculum Grades 1–8: The Arts 2009 (revised)* (Ontario Ministry of Education and Training, 2009), and

b) How does the music teacher describe informal learning pedagogy in relation to her short-term and long-term program goals?

Research Question 3:

a) How do Grade One students describe their experiences with informal learning? and

b) Do their musical experiences extend beyond the scope of the classroom?

How the study was conducted

The study was conducted with careful consideration of each step of the research process, beginning with the overall design of the study. In the methodology section, there is a detailed explanation of the first consideration: the research paradigm. The research paradigm, from a Kuhnian perspective, can also be interpreted as his or her overall belief about the nature of not only the research but their philosophical world view.

Case study methodology was chosen as the research strategy. Other research strategies were considered; however, the case study method was used because it is a research design brought to the forefront the voices of the students involved in the study,

which illustrated a micro-to-macro perspective of their musical worlds at school. This was accomplished through a variety of research tools such as video observation, field notes, interviews (group and individual), and artifacts. Within the case study approach there is a continuum for the researcher that positions him or her as anything from a complete observer without any interaction with the students, to complete participant, as teacher in this case. My role in this study shifted along this continuum, but stayed, for the majority of the time, on the side where I was an observer and in the background of the classroom activities.

The study consisted of three informal learning units that I designed, and that were then implemented by the teacher. The units were created to attempt an informal learning approach using classroom instruments that would typically be available for primary students. Rock band instruments, such as guitars, drum kit or keyboards, were not used, although they were present in the classroom. This will be discussed later. A great amount of consideration was taken when choosing the materials for each unit, as they were intended to be accessible for all elementary music classrooms.

The students formed groups of their own choosing and worked together on a variety of tasks within each unit. While they worked I took field notes, video data, audio data and later transcribed the information. The data were coded according to the research questions and further into specific themes. This information is presented in chapter three along with a detailed account of methodology.

Participants of the study. This study took place in a rural Catholic elementary school in Southwestern Ontario, from January to June 2013. Two classes of Grade One students participated in the study; 18 in one class and 17 in the other class. The timetable

was arranged so that students had a 40-minute music lesson every other day (Tuesday and Thursday or Wednesday and Friday), and alternating Mondays. This school was chosen because it was the location of a Musical Futures pilot project, and the teacher, principal, and administration were open to the idea of a different approach to music education.

Summary

Small (1977) describes the musical experience as socially constructed, based on the relationships created between humans. Through the act of *musicking*, relationships are explored, maintained and affirmed (Small, 1998), and by examining these relationships we may gain a clearer perspective and better understanding of the purposes and potential of music education within the school system. Small (2010) suggested that children have always been inducted into the fabric of a society's knowledge and that this is a universal practice among humans. What is relatively recent, however, is the introduction of state-sponsored (mandatory) institutions in this process, that is schools (Green, 2005). This marked an important shift in children's modes of interaction with music at a young age as they now encounter it not just at home and community but also in formal settings such as schools. Their active engagement and participation in musical activities may change to accommodate the formalized processes of the school system, and it is possible that during this adjustment they experienced a simultaneous alteration in learning approaches (from informal to formal). While formal approaches may be appropriate in many music classrooms today, the addition of informal learning approaches may assist children in the development of musical skills through peer and self-directed processes. It may also help with linking non-school based music learning with the school music curriculum. The application of formal learning approaches in the process of making music may, however,

as suggested by Green (2008), provide a separation between the material to be learned and the appropriate pedagogy through which the learning takes place, and subsequently, may account for the process of alienation from music in schools (Woodford, 2005). The suspicion that this is a process that begins as early as Grade One is an impetus for the current study.

Overview of thesis

This dissertation is organized in five chapters. The first chapter (current chapter) situates the study within a larger context of Canadian education. The main research questions are presented along with a brief explanation of how the study was conducted and analyzed.

The literature review in Chapter Two presents research in the field of informal learning in music education. Through this review of key ideas and research, it becomes clear that there is a need for the current study, as students in Grade One have not been studied in this context. Within the discussion of informal learning, it is suggested that the psychological perspective be replaced by a sociological perspective. This sociological perspective, *interpretive reproduction,* is a key construct in this dissertation (Corsaro, 2011). Chapter Two explains how and why a sociological approach could be beneficial to the field of childhood studies and music education in the Grade One classroom.

Chapter Three is a thorough discussion of the methodology used in the study. This study is a qualitative case study of two classes of Grade One students. In the methodology chapter, a complete explanation of how the study was conducted is presented. This includes specific details about each informal learning unit, and how the data were collected, organized, and coded. Discussion on research paradigm selection is included as necessary in reference to an overall assertion in Chapter Five.

Chapter Four includes the results and discussion of the 6-month study. This chapter presents each informal unit, followed by the results, and a discussion section. The data are presented as sub-codes and codes, which lead to categories. Each sub-code is illustrated by many examples gathered from the data. The sociological perspective of *interpretive reproduction* is explained through the data presented.

The final chapter, Chapter Five, is a summary of the study through a discussion of significant findings as they apply to children as interpretive reproducers of childhood musical culture within the music classroom. In these findings, there are several overall implications for the field of music education that provide evidence on best practices within the classroom. The examples illustrate how our students learn within the context and framework of the new sociology of childhood. An overall assertion is suggested; that informal learning in music education, understood from the perspective of the new sociology of childhood, might result in a paradigm shift in the field of music education. The chapter ends with consideration of the limitations of the research and implications for future research.

Chapter Two

Review of Literature

The purpose of this chapter is to explore the literature pertaining to informal learning pedagogy in music and the sociology of childhood. As described above, the sociology of childhood has experienced considerable changes in recent years, including becoming a defined area standing alone from women's studies or the sociology of the family. In previous years children were included within the sociology of the family, or within women's studies (Corsaro, 2011). Corsaro (2011) however defines the 'new' sociology of childhood as representing children as a distinct sociological group. In this view children are seen as active agents in the interpretation and reproduction of childhood. In this thesis the same view is taken with respect to their roles in music education.

Informal music learning is a key concept in this thesis. This chapter therefore begins with an exploration of the term 'informal learning' and discussion of its genesis and subsequent evolution to become a topic of much interest within the current field of music education. The work by Green (2001, 2005, 2008) on informal music pedagogy and its philosophical underpinnings is examined, with particular attention to Green's (1999) concepts of "alienation" and "celebration." There follows discussion of Marsh's (2008) and Harwood and Marsh's (2012) study on the musical activities of children on the playground and their connections to informal learning. Opposing ideas are explored in the sections that follow, as various positions are considered which call for caution in embracing informal learning within music education and the issues related to its prominent application to popular music.

Finally, after a thorough discussion of the key literature within the field of informal learning in music education, theoretical literature is presented drawn from the new sociology of childhood. This is explored with the intent of demonstrating an alternative to the traditional, psychological behaviouristic lens through which curriculum creation is often viewed within the educational system. Using the main tenets of the field of informal learning and the new sociology of childhood, a pedagogical framework for music education is suggested which expands and develops exposure to all skills beginning at an early age. A sociological framework is applied to the informal learning approach in music education, utilizing the 'new' sociology of childhood as the theoretical framework.

Selecting the literature

This study began with an interest in the work of Green (2002, 2008) on informal music learning approaches with 11-18 year old students in the UK. Since this work first appeared, much scholarly interest has developed in the field of informal learning (Allsup & Olsen, 2012; Folkestad, 2006; Frierson-Campbell, 2008; Hallam, Creech, Sandford, Rinta, & Shave, 2012; Heuser, 2008; Karlsen, 2012; Rodriguez, 2012; Vakeva, 2009; Woody, 2007; Wright, Beynon, Younker, Linton, & Hutchison, 2012). The literature review that follows, therefore, summarizes and categorizes various studies that are directly related to the informal learning approach, using the main scholarly journals, books, and other print and online publications in the field of music education as primary sources. The material was chosen to represent the range of scholarly opinions concerning informal music learning. Efforts were made to engage with literature that not only supported informal learning, but also with material expressing concern about the long-

term consequences of this approach to music education. This is intended to provide a healthy balance of scholarly debate on the subject matter.

Informal Learning

Origins and Genesis. During the late twentieth century, research mandates directed towards discovering new and more effective modes of pedagogy were given by governments to researchers around the world (Cross, 2007). This was mostly driven by the business sector, which identified the abundance of expenditure on formal training of employees despite evidence indicating that the overwhelming majority of learning was derived from experiences outside of the formal conference or training session (Cross, 2007). This is illustrated by Cross in the following diagram that depicts the situation corporations have been facing for many years in terms of the balance between the locus of employee learning in relation to expenditure on formal training:

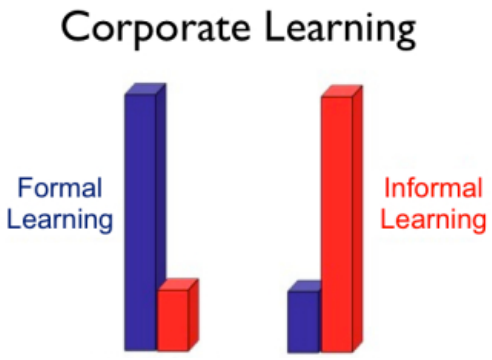


Figure 1 – "The Spending/Outcomes Paradox" Illustrated comparison of spending (shown in blue, or dark shading) versus learning (shown in red, or light shading) in corporations (Cross, 2007, p. 245)

This graph demonstrates the amount of money spent on corporate learning, and the amount of learning associated with each style. The formal learning style costs the most money (shown in blue) but yields the least amount of learning. The informal learning

style, on the other hand, has the least amount of expense for the corporation yet shows the greater amount of learning.

This financial information led to an increasing interest in learning that occurred beyond the formal classroom environment. Bodies such as the Organization for Economic Co-operation and Development (OECD) began to promote the value of these other forms of learning (OECD, 1998). Terminology was developed that distinguished between learning in formal environments like classrooms and that occurring in other situations. In this context, the following definitions are useful:

> *Formal learning* consists of learning that occurs within an organized and structured context (formal education, in-company training), and that is designed as learning. It may lead to a formal recognition (diploma, certificate). Formal learning is intentional from the learner's perspective
>
> *Non-formal learning* consists of learning embedded in planned activities that are not explicitly designated as learning, but which contain an important learning element. Non-formal learning is intentional from the learner's point of view.
>
> *Informal learning* is defined as learning resulting from daily life activities related to work, family, or leisure. It is often referred to as experiential learning and can to a certain degree be understood as accidental learning. It is not structured in terms of learning objectives, learning time and/or learning support. Typically, it does not lead to certification. Informal learning may be intentional but, in most cases, it is non-intentional (or 'incidental'/random). (European Centre for the

Development of Vocational Training (CEDEFOP), 2000 in Colardyn & Bjornavold, 2004)

In 1987, the Institute for Research on Learning in Palo Alto, California, was formed with the mandate to 'rethink learning' (Cross, 2007), due to a perceived employee learning crisis in the United States. The group concluded that the root of the learning crisis was a limited understanding of 'successful everyday learning' (p. 245). This institute operated like a think tank from 1986-2000 through research grants from sources such as Apple, American Airlines, Motorola, Xerox, Carnegie Foundation, Sun Microsystems, Stanford University, Spencer Foundation, AT & T Foundation, and the US Department of Education. Members were inspired by Lave and Wenger's (1991) book *Situated Learning* which brought forward the idea that learning is a social process, and not an individual activity (Cross, 2007). The Institute developed seven key principles of situated learning that highlighted areas where employee learning could be improved (Cross, 2007, p. 245):

1. Learning is fundamentally social.
2. Knowledge is integrated in the life of communities.
3. Learning is an act of participation.
4. Knowing depends on engagement in practice.
5. Engagement is inseparable from empowerment.
6. Failure to learn is often the result of exclusion from participation.
7. We are all natural lifelong learners. All of us, no exceptions.

These ideas, presaging new learning strategies, were directly linked to a 'new concept of the worker' (Cross, 2007, p.9). This new concept described the *push* and *pull* of learning and work, and the skills necessary to engage workers in self-motivated activities.

Professional development in the workplace was described as being pushed towards the worker; 20% of learning was being imposed on workers although the bulk of their actual knowledge came from other activities. The remaining 80% of learning, acquired 'informally,' occurred when employees *wanted* to learn or know something; hence the term pull. They would engage themselves in their own learning and find the answers they needed when motivated by the need to know. Cross offers the image of the bus driver as the 'formal' educator who drives the learning. Everyone on the bus has to go where the driver chooses; they have the same path and destination. On the other hand, informal learning is like each person riding a bicycle. The rider decides where to go, what path to take, and is in control of his/her learning journey.

The following statement by Tough (2002) demonstrates the results of research into adult informal learning and the realization by researchers that there is much more happening than that seen in the typical formal educational environment:

> Another finding was that we were looking at all learning efforts, including 'professionally planned' or 'academic or institutional' or whatever you want to call them; formal. We found a 20/80% split. We found about 20 percent of all major learning efforts were institutionally organized, or it was like a driving school instructor or piano instructor, something like that. It was one-to-one, but it was still somebody you paid to teach you, so it was a professional formal situation. And the other 80% was informal. We didn't know what to call it. So we called it 'professional plan' and 'amateur plan,' amateur being a positive word, not a put-down. That's when I came up with this idea of the iceberg as a metaphor, because so much of it is invisible, because we were surprised to find so

> much adult learning is sort of under the surface of the ocean as it were. You just don't see it. You could forget it's there unless you keep reminding yourself that it's there. (n.p.)

The metaphor of the iceberg illuminates how informal learning is connected to formal knowledge and how both are valuable to the learner (worker) and the organization. Could the same be said of music education? Is it possible that 80% of information or subject knowledge in music perhaps is acquired informally? This demands research by music educators and researchers to understand how informal learning occurs with students of all ages (Livingstone, 2008). Strategies can then be developed to engage learners in music education with the direct purpose of acknowledging the undiscovered learning that occurs below the surface; the other 80% of the iceberg.

Informal learning and music education

Informal learning can be described as the ongoing process of acquiring knowledge and information that typically occurs outside of formal institutions such as schools and conservatories. As discussions of various types of learning, such as formal and informal, continued in the workplace, their educational value began to pique the interest of teachers and education researchers. This became a topic of considerable interest to music educators and researchers, who found that, as stated in the introduction, while students continued to engage enthusiastically in musical activities outside of the classroom, formal music education in schools struggled to attract students to non-compulsory music education classes (Beynon, 2012; Bolden, 2012; Veblen, 2012). Green (2002) questioned why this was the case:

> Formal music education and informal music learning have for centuries been sitting side by side, with little communication between them. On one hand, informal music learning practices have missed out on some of the skills and knowledge which formal music education can help learners develop. On the other hand, formal music education has not always enhanced either the music learning or the enjoyment of those who experience it and has often turned even highly motivated young popular musicians, and undoubtedly other potential musicians, away. (p. 216)

Even as students were electing not to enroll in music classes (Beynon, 2012; Bolden, 2012; Veblen, 2012), their involvement with music outside schools was generally increasing. Their musical activities included listening alone and with friends, talking about music with each other, and acquiring musical skills which interested them and their friends (Miell & Littleton, 2008). Green (2008) noted that there was a strong correlation between the pedagogy experienced in music education and students' success and persistence in studying music. Additionally, there was an indication that those who continued to become successful popular musicians found that "the music education they received at school was unhelpful, or worse, detrimental" (p. 2). When students become disengaged from the process of learning, they also become disengaged from the material they are learning. As stated earlier, educational approaches that are committed to becoming responsive to the students or children's own culture (Clements, 2008) might become the approaches which assist in re-engaging students in musical activities within the school.

Researchers such as Green (2002) began to wonder about how students worked with each other to produce music in out–of-school contexts, such as garage bands, without a designated expert musician to guide them. Music learning that takes place informally is often found in unregulated environments, where personal goals are achieved according to ways of learning determined by the student (Finney, 2008). Since a great majority of music learning appeared to be taking place outside of schools where the intention of the activity was "to play music, listen to music, dance to music or be together with music" (Folkestad, 2006, p.136), examining music outside the classroom world has become increasingly important in attempting to develop new pedagogies for music education, pedagogies that engage young people. It is considered valuable for music educators to examine all learning practices, such as those of popular musicians, so that they can incorporate appropriate techniques into their teaching, and therefore become more able to assist a wider variety of student learners.

Musical Meaning and Informal Music Learning Pedagogy

Green's research on informal music learning is closely linked to her work in the sociology of music. She explained (1999), "A fundamental aspect of the sociology of music is a commitment to look at both the social organization of musical practice, and the social construction of musical meaning" (p. 161). This is based on her description of the two types of meanings humans create through participating and engaging in musical experiences; inherent (or inter-sonic) meanings, and delineated meanings.

Inherent/inter-sonic meanings are meanings that are derived from the actual sounds produced. They are the sounds that people identify, perhaps as trumpets, flutes, djembes and the gong ageng. They are culturally associated, meaning, they are part of a

cultural group or group of people who belong to a specific musical practice or community. Inherent meaning derives from sounds that are identified as having a 'meaning' to the listener who has already been encultured within the musical environment. They "are neither natural, essential nor ahistorical; on the contrary, they are artificial, historical and learnt" (Green, 1999, p. 162). The learner does not automatically ascribe meaning to a piece of music; it is part of culture, personal history, and is learned by the listener. Based on previous knowledge and experiences, the interpretation of what is heard results in an experience that can be "highly meaningful or very rewarding to one individual" or "relatively meaningless" and "lack interest to another" (p. 162). If we have never heard the Gamelan, we may experience a negative reaction when listening to it at first, or if we have never heard atonal music, we may have a negative experience when hearing it for the first time. On the contrary, listening to a familiar instrument or song can produce a positive experience because we are familiar with the textures or tonalities of the music.

Delineated meanings refer to associations outside of the music but are an integral part of the listening experience (Green, 1999). "For example, a piece of music might cause us to think about what the players were wearing, about who listens to this music, about what we were doing last time we heard it, if we have ever heard it before" (p. 162). These meanings are attached to music through our own life experiences and have the same impact as the inherent sounds to which we listen. As Green (2008) explains, "No sooner do the first sounds of any music reach our ears, than we begin to assimilate them within a web of meanings in the social world: our past, our future, our friends, family,

taste" (p. 43). For example, listening to a particular piece of music may bring back specific memories, and these memories (or experiences) can be positive or negative.

When we have a positive experience with both the inherent/inter-sonic meanings in music as well as the delineated meanings, the result is musical 'celebration' (Green, 2005). "What I term 'celebration' is experienced when a positive experience of inherent meanings is accompanied by positive inclinations towards delineations" (p. 12). On the contrary, if both experiences are negative, we have musical 'alienation'. "Contrastingly, 'alienation' is experienced when a negative experience of inherent meanings is accompanied by negativity towards delineations" (p. 12).

The third experience occurs when either the inherent/inter-sonic or delineated meanings are at odds with each other; one is positive and one is negative. This results in musical 'ambiguity', which poses a challenge to music educators. Consider the following example by Green (2005, p. 13):

> (The) experience of inherent meaning can be positive whilst that of delineated meaning is negative. In such a case we can think of the classical music-lover who is totally familiar with the inherent meanings of Wagner's music, say; who has perhaps listened to, played or sung his music for many years, and has thus developed a profound knowledge of the style, allowing her to be thoroughly affirmed by the inherent meanings. But, simultaneously, she has strong antipathies to Wagner because of his renowned anti-semitism *[sic]* and the harnessing of his music by Nazi Germany…

In this case the delineated meaning is stronger than the inherent meaning. Educators may not have the necessary knowledge about their own students to appropriately select

repertoire, therefore they may unknowingly create musical "ambiguity", or worse, "alienation" within their classrooms. Although the goal of music educators may be to attempt to change the negative experiences to positive ones, Green (2008, p. 91) adds:

> Although 'celebration' might be one aim of music education, it is, as I have suggested, a more critical response to music that we should aim for as educators.

In this comment she refers not only to critical musicality as social-cultural critique of music but also to the development of critical purposive listeners; people who listen to music intently and with discrimination, who pay close attention to the music around them. This is perhaps the prerequisite to the sort of critical musicality that extends its consideration to the social, cultural, and political circumstances of the production of the music and the range of other delineations it may therefore carry.

Woodford (2005) makes a related point when he argues, "Criticism seeks the improvement of society" (Woodford, 2005, p. 14) and should be encouraged within music classrooms. The ideas surrounding the notion of criticism are often thought of as being negative, however, criticism itself can begin conversations on selected topics for music students. Student discussions on the value, nature, and purpose of music education contribute to their overall engagement and the autonomy of the learning process. They also contribute to the development of students as democratic citizens. As Woodford (2005) admonishes music teachers,

> Judgmentalism and racism ought to be discouraged in our students, but so too should intolerance, ignorance, and complacency…Children are seldom encouraged to criticize music or to exercise "real" choice (p. 77).

Wright (in press) recently cited an extract from data from a recent study of informal music learning with grade seven and eight students in an Ontario elementary school where students were learning to play the song *Price Tag* by Jessie J by listening to a recording. The following extract demonstrates how this group worked towards the beginnings of critical musicality:

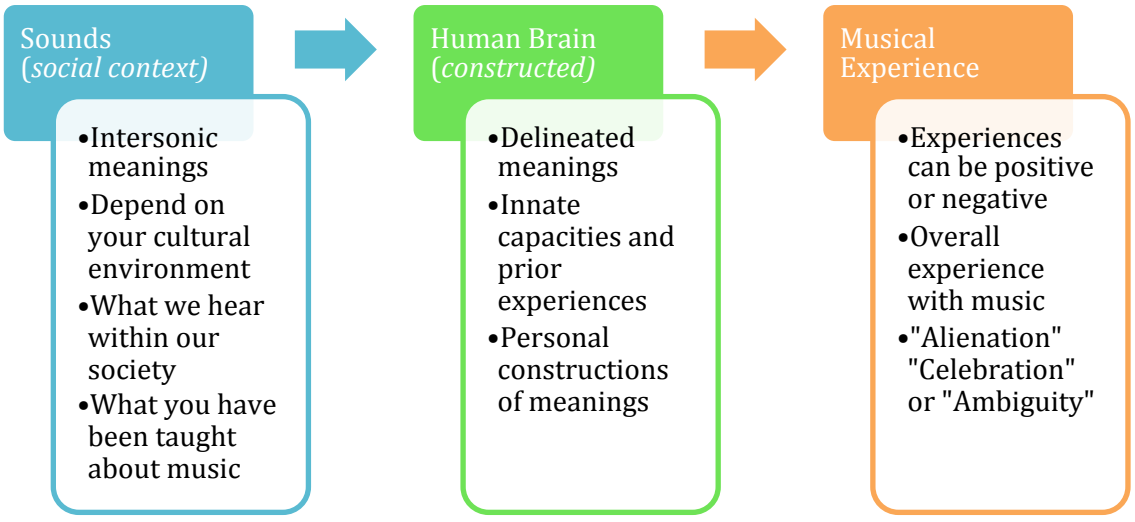
(Bold comments indicate researcher annotations in field notes)

> The group was working on Jessie J's song *Price Tag* and the chorus, which has the following lyric: "It's not about the money, money, money, we don't need your money, money, money. Just want to make the world dance, forget about the price tag."
>
> **The music is playing and there are three boys and three girls in this group**
>
> B: If you say 'its not about the money' then it should be free on iTunes.
>
> *All laugh*.
>
> R: Ya, its like not about the money–free song! iTunes is the biggest waste of money. Do you use iTunes?
>
> R: Asks all others, Do you use iTunes? All respond 'no'.
>
> R: Ya it is the biggest waste of money.
>
> Students were naturally reflecting upon the social and cultural implications of the song lyrics, leading them into a discussion of commercial music sales. A teaching opportunity presented itself here. In the class plenary at the end of the lesson this is a topic that might be picked up on and a discussion developed or a reflective homework set.

> Such discussion may evolve naturally from the informal learning process as the extract above demonstrates. (Wright, in press, no page)

Green's idea of critical musicality and Woodford's idea of the student as music critic both describe how to provide an entry point for students who are not actively involved in their own learning process. The teacher can contribute to the students' sonic environment, and even attempt to provide enough information to guide how students feel about the music. However, it is the individuals' own construction of musical meaning which is the most important part of the process. This is where values and opinions guide the students' understandings of delineated meanings and further lead to their overall experience. The diagram below (Figure 2) attempts to summarize Green's theory of musical meaning in this context.

Figure 2.Diagrammatic Representation of Green's (2005) Theory of Intersonic and Delineated Meanings in Music.



This diagram shows the process of the overall musical experience, as described by Green. The inherent meanings are found within the sounds themselves and are a product of social contexts and enculturation. The delineated meanings are personally constructed through individual musical perception.

In 2002, Green surmised that, "although each and every popular musician knows how he or she went about their own learning, there is very little common knowledge or recognition of how popular musicians *in general* learn, or the attitudes and values they share in relation to music learning" (p. 6). One of the aims of Green's study of popular musicians was to discover underlying principles of informal learning practice in music and then investigate the possibility of incorporating these informal elements into the formal curriculum.

One of the first distinctions Green (2002) noticed in her study was that musicians used three specific types of listening:

1. *Purposive listening* has a purpose, aim, or use. This is the main approach used in copying recordings.
2. *Attentive listening* is as detailed as purposive listening, but without a specific aim or goal.
3. *Distracted listening* has no aim other than enjoyment. (p. 23)

Green (2002) explained that although learning through copying is usually a solitary activity, it was not the case with popular musicians. She noted that many were involved in *peer-directed learning* (a peer teaches the group) and *group learning* (the absence of one particular leader but learning through peer interaction) (p. 76). It was these interactions that distinguished the informal learning of popular music group members.

Green found that at a very early stage in their band formation, composition, performance and improvisational abilities were not only created and explored by the group, but also developed together, and were a focal point of the band's activities (p. 82). Miell and MacDonald (2000) also found that students who worked in groups on compositional activities were more successful when permitted to work with their friends.

Green (2002) also found that using "recordings chosen by pupils themselves, with the recording as the main musical authority, challenges the dichotomy between pupil-centered and authority-centered education, leaving music itself as the only "leader" (p. 202). Teachers are challenged to relinquish absolute control over content and the learning process in the music classroom, leaving space for student autonomy and personal direction. Although the teacher's role is still essential, it becomes that of a facilitator rather than dictator, assisting students with music that is inspirational and motivational from the student's perspective.

Based on her 2002 research, Green (2008, p. 10) summarized the learning practices of popular musicians as having the following common elements:

1. The learner chooses the music.
2. Copying recordings by ear is the primary method of skill acquisition.
3. Learning takes place in peer or 'friendship' groups.
4. Skills are acquired in a haphazard manner, non-linear, not in a planned progression.
5. Emphasis is on creativity through listening, performing, improvising and composing.

Green then used these principles in a research project designed to investigate whether such an approach would benefit classroom students through 'enhanced motivation and increas(e)[ing] a range of musical skills'. Green created a quantitative and qualitative research project involving 1500 students, 32 classroom teachers, and 21 secondary schools. Data were collected from 2002 to 2006, focusing specifically on seven classes of thirteen to fourteen year old students, each class in a different school (p. 14). Students in the seven main research schools were interviewed in small groups using semi-structured interviews. From 2001 (a pilot project) to 2004, Green was the sole researcher and observed one lesson per class per week along with gathering all the data. In 2004, the Paul Hamlyn Foundation formed the project *Musical Futures* to explore alternative music pedagogies and Green's research became part of this national music education project.

At that time, Abigail D'Amore became the Research Officer and Research Manager and assisted in gathering data from the four main-study schools, the results of which are described in detail in Green's (2008) book, *Music, Informal Learning and the School: A New Classroom Pedagogy.* D'Amore continued to work with and oversee the 17 schools in the project and 13 additional new schools. Green found that at the end of the study, teachers described how their approaches to teaching had changed "for the better"…"If there is any strength in the approach, I think it must lie in the fact that the strategies were developed by the learners, through learning, rather than by the teachers through teaching" (p. 22).

The adaptation of the real-life learning strategies of musicians to classroom music explored students' 'skill and knowledge acquisition' in a way that Green (2008, p. 22) hoped would 'take classroom music education forward.' The design of the research

project consisted of seven stages devised to incorporate informal music learning approaches into the school music program, geared towards ages 11-14 (Green, 2008). In stage one, students brought in a piece of music, formed friendship groups, selected a song, and copied the music by ear on instruments of their choice. The next stage consisted of students copying pre-recorded riffs, and then creating their own version of the song. Stage three repeated the activities of stage one, but built on the skills previously learned. Stage four was comprised of students composing and performing their own music and blended into stage five, where students were introduced to community musicians and were provided with a model for songwriting. In stage six students were given recordings of television advertisements that consisted of classical music. They listened, discussed, arranged and performed the music. Finally, in stage seven, the students listened to unfamiliar classical music and were also provided with recordings of the individual melody and bass lines.

The pedagogical approach was designed to expand students' understanding, appreciation, and knowledge of music by increasing confidence in their own musicality. This confidence was developed by providing students with the autonomy to direct their own learning (Green, 2008, p. 14). The approach was based on the foundational belief that an essential aspect of deep understanding in music education is that students require the opportunity to be autonomous learners within self-selected peer groups. Hallam, Creech & McQueen (2011) conducted a case study investigation with seven of the Musical Futures Champion schools from 2008–2011. They found that, overall, Musical Futures contributed to "greater engagement with and take-up of music; developing a range of skills for learning; developing performance skills; supporting the school ethos;

and a sense of pride with regard to student achievements in music" (Hallam et al., 2011, p. 7). When asked if Musical Futures impacted student motivation, well-being and self-esteem in music, teachers reported significant benefits for their students that included:

- greater enjoyment of music lessons (93%)
- wanting to do well (93%)
- good musical performances (89%)
- positive attitudes towards music (89%)
- working without help from the teacher (77%)
- working together effectively in musical tasks (91%)
- helping others during the lesson (89%)
- exceeding expectations with regard to improving their musical skills (81%) (p. 9)

When students were asked the same question, they stated:

- they worked better in music lessons when they worked with their friends (84%)
- they concentrated better in music lessons than other lessons (46%)
- music lessons seemed to go more quickly than other lessons (71%)
- their teacher valued the music that they were interested in (43%) (p. 9)

One very significant finding among students indicated that they "believed that being musical was something that they could develop, rather than being dependent on innate talent" (Hallam et al., 2011, p. 10). This musical self-concept is extremely important in the development of confidence, engagement, and motivation in music. The change in attitude shown in the UK students happened over several years of Musical Futures lessons. The aim of the research by Hallam et al. was to identify the processes that contributed to the changing beliefs of Musical Futures teachers and students. However,

the finding that a long-standing fundamental problem of musical transmission had changed over only a few years emphasized the enormity and significance of the program and its potential benefits within the field of music education.

In the United Kingdom, enrollment in participating secondary school music programs had increased significantly since the introduction of informal learning as designed by Green, as had student engagement among those who did not normally participate in school-based music programs (Hallam, Creech, & McQueen, 2011). Although the initial research involved popular musicians and students who played 'popular music' styles, Gatien (2009) explains that focusing on the musical understandings of the learners is what is important, not the style of music. The question that remains is whether informal learning pedagogy, as developed through Green's research on popular musicians, can be applied successfully to the learning of younger students (ages 5-7).

The *pedagogy* associated with informal learning in music therefore describes the approaches used to teach music based on the strategies found in informal music learning situations outside the classroom as observed by Green, many of which are typically less structured or teacher controlled than traditional methods (Allsup, 2011; Folkestad, 2006; Green, 2002; 2005; 2006; 2008; Heuser, 2010; Jaffurs, 2004; Jeanneret, McLennan, & Stevens-Ballenger, 2011; Karlsen, 2010; Vakeva, 2009). As Green (2002) explains, "Alongside or instead of formal music education there are always, in every society, other ways of passing on and acquiring musical skills and knowledge" (p. 5). Children may teach themselves how to play, learn from a friend or family member, participate in a multi-age/multi-level community music group, visit interactive websites, or watch

YouTube videos to learn particular songs or skills. Informal learning is often described in opposition to formal approaches in terms of what it is not: not teacher directed, not routinized, not regimented, and not organized in a hierarchal manner, rather, personal goals are set and achieved. Green (2002) states that:

> By 'informal music learning' I mean a variety of approaches to acquiring musical skills and knowledge outside formal educational settings. I will in general terms refer to informal music learning as a set of 'practices', rather than 'methods'. Informal music practices may be both conscious and unconscious. They include encountering unsought learning experiences through enculturation in the musical environment; learning through interaction with others such as peers, family, or other musicians who are not acting as teachers in formal capacities; and developing independent learning methods through self-teaching techniques. (p. 16)

Folkestad's (2006, pp.141-142) summary of the characteristics of informal learning clearly summarizes four criteria that can be used to identify whether a learning activity is formal or informal:

> 1) Situation–does the learning occur outside formal institutions?
>
> 2) Learning style–is the music learned by ear?
>
> 3) Ownership–who makes the decisions within the activity?
>
> 4) Intentionality–is the student intending to learn *how to learn* to play music or is the student *learning to play* music?

Once these criteria are transferred into the classroom environment, however, certain characteristics must change because of the nature of the educational system (classroom

rules, curricular requirements, etc.). The following table (Table 1) demonstrates how Folkestad's (2006) criteria of informal learning practices might look when transferred from their natural environment into a classroom situation. This transformation is necessary for informal learning to occur within the school, a process that is described by Bernstein (1996) as recontextualization. The recontextualization of informal learning shifts the informal learning framework slightly to fit the curriculum, and therefore necessarily becomes an approach to learning, or a *pedagogy*.

Table 1. Folkestad's (2006) Criteria for Informal Music Learning Translated to Informal Music Learning *Pedagogy*

Informal learning (Folkestad, 2006)	Informal learning pedagogy (Linton, 2014)
1. The learning situation occurs outside the school or classroom.	1. The learning situation occurs within the school or classroom.
2. The music is learned aurally (by ear).	2. The music is learned primarily by ear, but also through strategies such as teacher facilitation and peer teaching.
3. Ownership–students are in complete control of their learning.	3. Ownership–students make decisions and choices within an activity. The teacher shares ownership with the students within curricular outcomes and objectives.
4. The goal is to play music.	4. The goal of the teacher is to engage students in their own process of learning using music that is chosen by the students. This is achieved through experience, exposure, and practice in small group settings at school. The goal of the student is to play music.

Informal learning, therefore, describes the activities that occur outside formal learning environments, while informal learning pedagogy refers to the approaches used within the classroom that are built on the recontextualization of the teaching and learning strategies found in informal environments.

Elementary music programs in North America are often based on formal pedagogies such as Kodály, Orff, and Dalcroze. Music education in much of the world has similarly tended to focus on formal pedagogies. Karlsen (2009) notes that the exclusion of informal learning as a curricular focus in music education has affected students' abilities to become lifelong learners of music. Educators might therefore be advised to reconsider their programs accordingly. Citing social justice as a critical reason for providing wider opportunities, Karlsen (2009) suggests five essential elements for curricular consideration:

1. Making students aware of their existing abilities
2. Providing access to various musics and knowledge
3. Developing skills in mentorship, and accessing mentors
4. Access to technology
5. Reduced focus on performance as the end product (p. 241-253)

These suggestions, she asserts, may assist in focusing students towards personal experiences and may provide wider opportunities for personal growth and development. Experiencing music as a lifelong activity may connect people and communities in a more significant way, however, as Laurence (2010) reminds us, "those who control the curriculum decide *for* the children the content, manner and assessment of musical

learning in school" (p. 246). Informal learning pedagogy therefore may become an emancipatory pedagogy that transfers ownership of music learning to the students.

Since Green's original work, the ways in which popular musicians learn have been further documented (Robinson, 2012) and Musical Futures has expanded to approximately 70% of secondary schools in the United Kingdom. While the success of Musical Futures, and more specifically of informal learning approaches, is just over one decade old, it is still not entirely clear whether or not the students who have experienced informal learning pedagogy will use this teaching approach should they continue their studies in post secondary music education programs and become music teachers. If popular musicians teach popular music in school, do they use the techniques of their typical popular band practice or other approaches? Although Robson (2002) suggested that popular music learning does not lead to an obvious teaching model, he indicated that the individual teacher's learning history is central to the development of a teaching model. He also suggested teachers need to learn how to teach, just as musicians need to learn how to play.

It must be noted that teaching popular music can be accomplished formally or informally (Sexton, 2012) and that the style of music taught does not guarantee that the students will automatically become engaged. Similarly, teachers need to find a good balance between allowing for students' autonomy and ensuring musical progress (Wright, 2008). Some authors suggest that it is likely that, given free reign, students will only engage with music they are familiar with and that is easy to play (Georgii-Hemming & Westvall, 2010), therefore student-centred pedagogic strategies that work with the informal learning model but encourage progression and expansion are required. This

ultimately suggests that informal music learning is not an approach that takes away the necessity for teacher training, but that it emphasizes the requirement of a *different type* of teacher training.

The literature on informal learning therefore brings to the forefront issues related to ways of teaching and learning informally that can be applied within the general music classroom. The traditional type of teacher education, which many music students experience, is based on formal pedagogical training and the apprenticeship model of music education. Allsup (2008) and Westerlund (2006) have discussed how these approaches are too authoritative and ineffective for the development of problem solving skills and creativity, skills which are essential for 21st century learners. One of the important themes in this dialogue is that how we teach (*pedagogy*) is linked not only to *what* students learn but also to *how* students learn. This in turn influences student motivation towards their learning process and the material they are attempting to learn. Authors have suggested that key to the process is allowing for students to take initiative in discovering their own learning styles within the music classroom (Finney, 2008). Furthermore, it is indicated that: "The more teachers correct students' errors, the less likely it is that those connections will become a lasting part of students' thinking and behavior" (Duke, 2012, p. 37). Duke describes that it '*feels slower'* (p. 37) for the teachers who are giving students time to think and work out solutions to problems. While results would change much more quickly if the teacher simply told or showed the student how to address musical problems, it is the learner's brain which needs to work hard enough to "create lasting change in the learner's memory" (Duke, 2012, p. 37).

The typical difference between formally trained musicians and informally trained musicians is that those who are formally trained are musically literate (they can read music), while informally trained musicians learn by ear. As Woody (2012) observes, "This aspect of musicianship has traditionally gone underdeveloped by school music instruction," however, "playing by ear is a specialized skill with limited educational applications" (p. 83) because the music teachers themselves often do not possess these qualities. This adds to the division between musicians as perceived as those who can and those who cannot read music (Lilliestam, 1996). There is a tacit (and sometimes overt) legitimation of musicians who are formally trained and literate. In addition, Gower (2012) explains that observers of informal lessons may find it difficult to follow lessons because of the lack of typical classroom strategies such as traditional lesson plans and written assignments. On the other hand, scholars such as Rodriguez (2009) explain that the more familiar one becomes with informal approaches, the more formal qualities are seen in the process.

> These thinking skills culminate in the ability to hear the music once and be able to play it, which in turn strengthens the transfer and linkage between mental rehearsal and physical execution. These attainments suggest that there is a system of rules and connections that cumulatively produce sharpened perception, expanded musical memory, and improved dexterity. However, the process is not a pre-ordinate series of steps that is understood separately from the music itself, nor deliberately taught by someone who has already mastered them–thus, perhaps, its nature as informal. (Rodriguez, 2009, pp. 36-37)

Rodriguez continues to suggest that the culmination of development of thinking skills is the ability to hear the music only once and be able to play it. This phenomenon is best described by Wright (forthcoming) as 'learning velocity,' where the pace of skills learned became increasingly fast from week to week during a Canadian informal music learning pilot project (Wright, Beynon, Younker, Linton, & Hutchison, 2012).

> One of the most interesting observations for the research team was the pace at which learning increased from week to week. They [the students] were talking about the project at recess and between classes. Much computer-based research was going on at home and a community of practice (Lave & Wenger, 1991) of informal learning was therefore growing. (Wright et al., forthcoming, p. 15)

Communities of practice (Lave & Wenger, 1991) are rooted in social theory with influences from Bourdieu (1992), Giddens (1984), and Vygotsky (1978).

> A community of practice can be viewed as a social learning system which exhibits characteristics such as; 'emergent structure, complex relationships, self-organization, dynamic boundaries, ongoing negotiation of identity and cultural meaning. (Wenger, 2011, p. 1)

A community of practice is a group that gathers for a reason or within a time-frame, often with mutual goals or purpose and are joined within an evolvement that is circular, and not a top-down process (Younker, Bracken, Linton, forthcoming). Informal learning embraces communities of practice through the learning approach, as like-minded students work together on musical projects.

Communities of practice can also be thought of as "friendship groups" within Musical Futures classrooms. However, "friendship groups" refer to the immediate class

groupings that occur within the school. The community of practice actually extends the reach of "friendship groups" to include parents, siblings, teachers, online communities and others. It has been documented within the Musical Futures Canada Pilot Project, and in the current study, that communities of practice are established and maintained well beyond the scope of the classroom learning. (Wright et al., 2012)

Critiques and Concerns Related to Informal Learning

While many educators continue to research and apply the main principles of informal learning through approaches such as those found in the Musical Futures Resource Pack (d'Amore, 2009), there are others who worry about consequences of this approach. Although the initial data showed an increase in student engagement and participation throughout UK and Australian schools (Hallam et al., 2008; Jeanneret, McLennan, Stevens-Ballenger, 2011), there remains some skepticism among a group of scholars and teachers who wonder about issues involving the incorporation of informal learning into music classrooms.

Sexton (2012) for example, is concerned with students choosing their own curriculum. She notes that it should be the responsibility of the teacher to broaden the musical experiences of students. This has been addressed by Green (2008), who states that: "It can be objected, again, that the point of education is not simply to affirm what learners already know and can do in their everyday lives" (p. 102). Green explains in further detail how the transfer of responsibility from teacher to learner affects the student's approach to learning in general, and, more specifically, the effects this has in the educational setting: "There were indications overall, being granted autonomy was

seen by learners to enhance their sense of personal responsibility and conscious awareness of how to improve their own learning" (Green, 2008, p. 107).

Green does not want teachers to disappear from the classroom, nor does she promote the idea that students choose the curriculum and only learn what they choose. Rather, she suggests that a combination of formal and informal learning will broaden and assist in strengthening other musical skills (Green, 2008).

To other teachers, informal learning in music may appear to be too out of control (Hallam, Creech, & McQueen, 2011). Gower (2012) suggests that continued work on understanding and explaining the pedagogical differences between formal and informal learning will assist curriculum developers and policy makers to understand what informal learning is, how it occurs, and what it may look and sound like within the classroom environment.

Woodford (in press) examines the potential for undesired outcomes using informal learning approaches. While he acknowledges that informal learning has been "capturing the imaginations" (p. 16) of music teachers, he worries that the discussions have been primarily focused on performance "in the present" (p.16). He warns that:

> …if children learn popular or any other music as a practical activity without much, if any, recognition of its many and often shifting social meanings or of the externalities that literally shape their musical and other interests…they are not likely to develop much capacity for critical awareness and self-determination. Nor are they likely to give much thought to how their own musical actions might impinge on other people's freedom. (p. 16)

Green (2008) agrees and offers the notion of 'critical musicality' (p. 83) as an important aspect in musical development. She and Wright (2008) refer to the work of Freire (1972, 1974) and critical pedagogues who encourage students and teachers to confront the power relationships found in schools and pedagogy, in addition to those found between music education and the music industry. Critical musicality involves increasing awareness of "aural musical understanding and appreciation concerning inter-sonic musical properties and relationships" (Green, 2008, p. 84). Spruce (2012) adds that critical thinking in the music classroom requires a shift in thinking about how knowledge in schools is understood, and that reconceptualizing what is taught may challenge some existing pedagogies. However, using a teaching approach which embraces critical musicality, and critical thinking, could lead students to a more complete understanding of how the music industry works, because by allowing students autonomy through musical choices, they seem to be "in a better position to make more informed judgements" about music (Green, 2008, p. 84).

Woodford's critique is echoed by additional critical pedagogues, such as Schor (2011) who describe the consequences of living in a media-driven culture where even one single image can take on enormous power. Schor provides the example of popular musician Justin Timberlake ripping off Janet Jackson's top at the U.S. Superbowl XXXVII. While young children may or may not be watching these programs (the Superbowl), the point is that they are bombarded with inappropriate and often overlooked musical examples that are not routinely discussed in schools, let alone in music classrooms. It is a very serious subject that most people ignore until younger children are a little older (Schor, 2004), or until then they "bump and grind and mouth pop lyrics they

cannot understand" (p. 215). Steinberg (2011) also adds that parents, teachers and the general public must generate awareness of the corporations that have control of content that infiltrates our schools and pedagogies. Although Green (2008) suggests that all music can be listened to with attention towards the delineated meanings, critical pedagogues worry that these conversations are replaced by the music teacher's need to produce results along with a strong tendency to emphasize performance and skills above all else, especially in classrooms that have very little time allocated for the subject. Green (2008), however, is more optimistic and hopes that:

> Through informal, and aural learning involving their own choice of music, pupils seem to be in a better position to make more informed judgments about the quality of performances, of compositional input and of musical talent themselves. They can also begin to develop their understanding of how 'talent' is selected, primed, and marketed. (p. 84)

Informal learning may provide extended opportunities for students to seek out knowledge for themselves, therefore becoming more engaged in their own learning process.

Informal Learning and Young Children

How young children are exposed to and encouraged to explore music within their social environments, along with the extent to which they are engaged with others in their social group (e.g., families, peers) will set them on a pathway of learning (Green, 2002). In addition, Green explains that, for many children, this pathway is intersected at some point by formal music pedagogy encountered in school or private instruction to varying positive or negative effects. Many, perhaps a majority, however, continue to learn music informally (Green, 2008). Typically, however, informal learning has been excluded from

the traditional music classroom because teachers have been required to rely on government, curriculum developers, and their profession's understanding of what counts as legitimate knowledge. Published and instructional materials and traditional teacher dominated pedagogical models of instruction have directed most of the teaching in music classrooms (Woodford, 2005). Formal approaches may alienate learners by preventing them from choosing the music they are learning, and from the opportunity to select how their learning is approached. O'Neill (2012) adds that informal learning, and learning aurally challenges students to think of different ways people can learn music. Additionally, formal learning may prevent students from having opportunities to reflect on their own capacities and capabilities within the music classroom, thereby becoming less likely to continue with music-making activities (O'Neill, 2012). Without the ability to be lifelong learners, students may become disconnected from people within their communities, and their own opportunities for personal growth and development may be stifled.

Although school music programs may be conceived of as being preparatory to a life of performing, composing, and listening to music, Jones (2009) suggests that they are unidirectional and self-referential primarily because only those who are formally educated in university programs may become music teachers. This self-referential process creates a type of professional tautology within the teaching profession, and within this cycle students may be prevented from gaining wider opportunities in school music such as those offered though informal learning pedagogies (Clements, 2008; Heuser, 2010). The introduction of informal music learning pedagogy to schools has far-reaching implications and may lead to a more democratic musical community in schools

in which participation and creative agency are embraced as key components of learning (Vakeva, 2009; Vakeva & Westerlund, 2007; Westerlund, 2006).

Marsh's (2008) study of children's music making on the playground illustrated a disconnect between the child's natural learning process and the curriculum experience in the classroom. The majority of elementary music classrooms in Canada base their curricula on the pedagogies of Kodály and Orff, and this is reflected in provincial curriculum documents. Marsh (2008) notes that "the underlying philosophical and methodological tenets of Orff-Schulwerk and Kodály method have not been questioned by their practitioners, despite major changes in educational philosophy and ethnomusicological thought" (p. 11). One main aspect of Kodály's approach is the use of the pentatonic scale, which is at odds with another main aspect of Kodály's approach: to use the music found in the culture of the people. In fact, a study of children's cultures in Norway, Russia, and the United States found that preschool children on the playground did not use the pentatonic scale, nor was it found to be present in indigenous music of those countries (Bjorkvold, 1992).

Harwood & Marsh (2012) have drawn interesting and significant connections between children's playground learning and informal music learning as researched by Green (2008).

> The intent of a formal school curriculum is to complement rather than duplicate out-of-school experiences, both in terms of content and learning processes. But when we ask children to learn repertoire that is unfamiliar to them (including classical musics, vernacular musics, traditional and contemporary repertoire from varied cultures) and at the same time ask them to learn it in a way that is

> unfamiliar and unpracticed, we place our learners and ourselves at a double disadvantage. (Harwood & Marsh, 2012, pp. 322-323)

As Harwood and Marsh (2012) explain, formal music education can be at odds with the natural learning processes of children, and especially the types of music taught. They describe the 'double disadvantage' that teachers are faced with by teaching in a way that is unfamiliar to students, and using music that is unfamiliar to them. When investigating how students learn "in their own environments," outside of the school and away from adult or teacher instruction, they find different characteristics of informal learning:

- Participatory versus presentational fields of music making
- Playground learning traditions
- Popular musicians' practice
- Emerging forms of music acquisition from mediated, virtual sources (pp. 324-325)

Children on the playground are described as being in the 'interstices' of formal activities, in the 'waiting spaces' and 'margins' of activities led by adults (Harwood & Marsh, 2012). They identify and compare factors contributing to informal learning with young children that are similar to Green's (2008) principles of informal learning (see Table 2). However, they suggest two additions to Green's informal practices; kinesthetic ways of knowing, and the use of global media. In a comparative summary of Green's (2008) five principles of informal learning derived from the ways in which popular musicians learn, and the learning children experience on the playground and outside school, Harwood and Marsh (2012) explain the key differences between learners (Table 2):

Table 2. Comparative Processes: Informal Learning Principles (Green, 2008), Playground & Out-Of-School Practices Adapted From Harwood & Marsh (2012), Informal Music Learning Pedagogy for Primary Students (Linton, 2014)

Informal Learning Principles (Green, 2008)	Playground & Out-of-School Practice (Harwood & Marsh, 2012)	Informal Music Learning Pedagogy for Primary Students (Linton, 2014)
1. The learner chooses the music for personal goals.	1. The learner chooses the music to meet social and personal goals.	1. Learner chooses the music to meet social and personal goals
2. Copying music by ear is the primary method of skill acquisition.	2. Copying music is achieved through aural/oral and visual methods. Movement, eye, ear, and gestural coordination is essential for learning.	2. Music is presented holistically and copied by ear. Music is presented aurally and explored visually.
3. Learning takes place in peer or friendship groups.	3. Learning takes place in friendship groups or familial groups. There are many levels of participation (observer to song leader) and children participate or withdraw at will.	3. Learning takes place according to friendship groups, which guide their choices of music. Students are presented with a choice of music.
4. Skills are acquired in a haphazard manner, non-linear manner.	4. Skills develop according to repertoire selected. Holistic repetition is preferred.	4. Skills are explored through repertoire and teacher facilitated activities. Repetition is encouraged.
5. Emphasis is on creativity through listening, performing, composing, and improvising.	5. Communal improvisation and composition occurs occasionally according to accepted conventions.	5. Students are able to create through listening, performing, and improvising.

The relevance of this comparison is extremely important, as it provides a framework for applying the principles of informal music learning in the primary music classroom. This framework assists in bringing the equivalent of adolescent musical culture (as successfully implemented by Green, 2008) into the elementary music classroom and adapting it for childhood musical culture (according to the findings of informal learning from Harwood & Marsh, 2012). The similarities between Green's (2008) investigation of popular musicians' learning and informal learning within playground learning traditions suggest potential for alterations of pedagogic practices in primary music education. Building on the childhood culture that takes place in playground and out-of-school practices, in combination with informal learning pedagogy, may result in an innovative pedagogical approach that has the potential to revolutionize how music teaching and learning is interpreted in the primary music classroom.

Sociology and Informal Learning

The sociological perspective provides a useful framework for informal learning in music, and there are two main reasons for this application. First, the field of sociology attempts to see general relationships within particular circumstances (Maconis & Gerber, 2009). At the same time it acknowledges that each individual is unique in terms of his or her own social and cultural background such as family, culture, traditions, socio-economic status, geographic location, etc. In music education, this combined perspective is useful to identify general trends and patterns within groups while understanding that each group will be different because all members are unique individuals who collectively contribute to the category they are within. Sociological understandings such as these may enable teachers to set aside stringent curricula and standards that can seem somewhat misplaced

or arbitrary in a creative and expressive field such as music, and focus on the potential of each student within his or her own social context.

The second reason why the sociological perspective is beneficial in music education is because it provides a lens from which we can "see the strange in the familiar" (Maconis & Gerber, 2009, p. 3) or "make the familiar strange" (Wright, 2010, p. 1). This will "make each and every one of us more *sensitive*" (Bauman, 1990, p. 16) so that "we learn to understand our own actions as a result of larger cultural, political, and economic constellations that shape our country's societal values and sociocultural traditions" (Froehlich, 2007, p. 1). Such consideration might be advocated as a goal for educators who aim to provide an inspirational educational program for their students; one which will ignite passion and creativity for all individuals; even those in the margins of society who are so often overlooked in our regimented standardized educational system.

The Sociology of Childhood

The notion of childhood is a complex set of values that have changed over the past century (Corsaro, 2011). Childhood was once thought of as merely a preparatory stage for adulthood and its purpose was to develop certain skills and attributes to contribute to the workforce and therefore the advancement of society.

Where *children* are identified as individuals of a specific age, *childhood* is defined as essentially a dependent relationship between a parent or guardian and a child. The end of childhood is different within every culture, country, and family. In some cultures, childhood ends when there is a marriage, others when individuals reach a certain age, and some when they graduate from high school. Within every cultural tradition there is a time when the dependency relationship changes, however. Until recently children,

and therefore childhood, have been largely overlooked in sociological research and marginalized in several ways. According to Qvorup (1993), children are often viewed as in a stage of preparation for later life. They are not viewed in a way that appreciates or values who they are at that moment in childhood (Corsaro, 2011), that is as *children* with needs, desires, and social lives of their own. Children's issues have often been incorporated into discussions on the sociology of the family, or women's studies, and treated as a problem that (usually women) need to deal with and resolve in addition to their own lives. The main problem is that unlike most groups who are marginalized, children do not have a representative to advocate for their position. This view is enhanced by sociological theories that maintain traditional ideals that undermine both children and childhood.

Prior literature on children and sociology

Previous sociological theories encompassing children and childhood have included determinist models of sociology emphasizing how society takes control of the child and brings him or her into a predetermined position. The child plays a relatively passive role in these models (Corsaro, 2011).Functionalist models, focused on what the child needed to become part of society; rules, regulations, information etc., and what parenting tools were required to assist adults in charge to raise and train the child to become part of society (Inkeles, 1968). Functionalist models were popular in the 1950's and 1960's and were eventually replaced by reproductive models (Corsaro, 2011). Reproductive models, however, focused on the internalization of mechanisms of social control that led to inequity and differential treatment.

Theorists such as Bernstein (1996) and Bourdieu (1992) provided ways in which to view and describe how society reproduces itself in order to continue giving advantages to the elite while maintaining the poor and needy in inferior social positions. Although extremely useful in providing models of social reproduction and highlighting the ways in which society participates in subjugating others, these approaches focus on the outcomes of socialization without giving agency to the child. Although Bourdieu's concept of *habitus* (1992) identifies the set of predispositions children acquire through their social world, according to Corsaro (2011), this limits how involved they can be in their own cultural refinement, participation and change. However, Bourdieu (1992) states:

> The conditionings associated with a particular class of conditions of existence produce *habitus,* systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them. (p. 53)

In this claim, Bourdieu asserts that one's habitus functions as a "structuring structure" without "consciousness." Bourdieu would remind us that we are all positioned within a field (social, economic, cultural, academic) that creates our habitus (Bourdieu, 1992). A good example is someone who wins the lottery. The individual's *habitus* may remain the same, although his or her economic capital has changed drastically. The same is true of the opposite. For example, when Donald Trump went bankrupt in the 1980s, his economic capital was low; however, he still retained his high social capital (friends, colleagues, etc.) that could provide opportunities for him to regain his wealth.

If Bourdieu were to expand his theory, bringing his idea of *habitus* into the context of new theories of childhood one wonders what his next step might have been. He might have said that children (and people) have multiple *habituses,* as their identities are vastly different, within a variety of situations such as different groups of people or organizations, and can even be virtual (also known as second life). A person's *habitus* consists of positions within a field that are different at work, different at home, different at church, and even different on the golf course. Therefore, Bourdieu's theoretical concept of *habitus* could be seen to be limited in its accounts of social context. This is particularly relevant in consideration of the time period since 1994 that saw the 'birth' of the Internet. The lines of distinction that previously kept people apart are now seen by some to be erased by an exponential number of social media sites which not only create online identities (another dimension of one's *habitus),* but also actually work to shift potential application of Bourdieu's theory away from what separates people towards what connects them. Suddenly, children and youth do have agency, although somewhat limited, within the structure of childhood. Their collective actions have brought many changes in the past 10 years, especially in the music industry. In 1994, children listened to the radio or watched music videos on television. Now, there is instant access to every genre of music online, and sometimes even the artists themselves through blogs and Twitter. This sudden turn shifts and disrupts what were firmly established as the traditions of Western music, as everyone can now have instant access to almost any information they want. As children change their positions within the field of education, they can also change their positions within the field of culture by watching and learning via YouTube and other websites. Their positions within the economic or political field

may or may not change. In these respects, Bourdieu's theory might usefully be updated, to reflect how the Internet has influenced people's habitus in the largest and fastest change our society has experienced. Although online activity is saturated with commercialism to which children are exposed, this presents an additional element for music education (and all education) to consider, which is to teach children to think critically.

Constructivist models, based on work in developmental psychology, also need to be updated, as they generated theories that were most heavily focused on behaviourism. Children were viewed in a passive role, where their behaviours were shaped and molded by reinforcements or punishments (Corsaro, 2011). Developmental psychology has been the traditional lens through which we have viewed children and their social and educational development, and has especially influenced what we believe children can do at certain ages or stages (Morrow, 2011). This is best described by Piaget's (1973) theory of intellectual development, as it is probably the most influential constructivist approach. Piaget's basic assumptions were based on epistemological studies of the nature of knowledge which included several ideals; that children are active and motivated learners, that children construct knowledge from their experiences, that children learn through assimilation and accommodation, and that interaction with the physical environment is essential for cognitive development (Ormrod, Saklofske, Schwean, Andrews & Shore, 2010). His study of children led him to the conception of four stages of cognitive development: 1) Sensorimotor–birth to age two, 2) Preoperational–age two until six or seven, 3) Concrete operations–age six or seven to eleven or twelve, and 4) Formal operations–age eleven or twelve through adulthood (Piaget, 1973). Piaget's notion of

stages is important for the sociology of childhood because it serves as a reminder that the ways in which children think and learn are qualitatively different from the process in adults (Corsaro, 2011). There are studies, however, that have forced developmental psychologists to reconsider the validity of Piaget's stages. For example, Baillargeon (2004) and Cohen & Cashon (2006) have shown that infants and preschoolers are more competent than described by Piaget in the sensorimotor and preoperational stages. Additionally, the capabilities of elementary school children have been proven to be much higher than described by Piaget, particularly with Grade One and Grade Two students who, for example, show the ability to understand simple fractions such as half and quarter (Empson, 1999; Van Dooren, De Bock, Hessels, Janssens, & Verschaffel, 2005).

Another strongly influential scholar in the field of cognitive development was Vygotsky. Where Piaget discussed the individual child as the main focus of his theory, Vygotsky (1978) took a sociocultural perspective, considering the child within the context of his or her social interactions with others, yet still within the area of developmental psychology. The main points in his theory were that society has a role in promoting cognitive growth and that adults play a part in this growth. He also stressed that children have an active role in their development (Ormrod, Saklofske, Schwean, Andrews & Shore, 2010). Vygotsky's notions of internalization, self-directed speech, and the zone of proximal development were seen as forms of interpersonal communication which use language as a cultural tool.

Constructivist models of children and childhood offer a lonely view of children, according to Corsaro (2011, p. 17), where there is too much focus on the endpoint of development–from immaturity to adult competence. Although Vygotsky's theory is a

more active conceptualization, where children's actions move them forward in their development, the focus remains on the "effects of various interpersonal experiences on individual development" (p. 18). Corsaro notes that rather than considering how children participate in cultural environments and how they interact with their environment to contribute to collective change, constructivist models focus entirely on the child *per se*. Constructivist models omit the interactions of children's social groups and the importance of the interplay and effects they have on each other. This demonstrates the need to acknowledge the active role children have in their own lives, and how they influence each other's personal development.

Instead, Corsaro (2011) presents the idea of interpretive reproduction. In this view, children collectively participate in society. The word interpretive is suggested because children create and participate in their own unique peer cultures; and this is reproductive because children are not just internalizing society, they are actively contributing to cultural production and change (Corsaro, 2011).

The New Sociology of Childhood

The new sociology of childhood is based on the concept of interpretive reproduction, using the sociological concepts of agency and structure. Put simply, this theory states that children exercise agency while occupying the societal structure of childhood. According to Morrow (2011) there are three main points to consider in the new sociology of childhood:

1. Children are agents and active participants in the construction of knowledge.
2. Childhood is a variable of social analysis because the ideas of childhood change through space and time.

3. Childhood is also structural in that it is a permanent social category where the members change but its relationship to adulthood continues. (p. 16)

The new sociology of childhood is still a relatively young branch within the field of sociology and has yet to find its way into the general social structural analysis (Bühler-Niederberger, 2010). Understanding different perspectives is essential to the new sociology of childhood, which confronts researchers with questions concerning how we can better respect children in our thinking, how we can elevate the status of youth while drawing on the complexities of the everyday experiences of children and how we can use the diversity of the discipline to keep children's best interests at the forefront (Morrow, 2011).

Studying children and childhood through interpretive reproduction requires an understanding that humans engage in meaningful actions. This type of framework was first used by Weber who argued that the focus of sociology should be on the understanding of meanings found in everyday life (Maconis & Gerber, 2009). Where traditional sociology and the new sociology of childhood diverge, however, is on the notion of the child as a social actor, and the importance of generational order. Traditional sociology such as that of Weber positions the child in the present as *being* rather than looking towards the future or *becoming* (Bühler-Niederberger, 2010). Uprichard (2008) disagrees on this terminology and suggests that children are both being and becoming at the same time; a temporal anomaly that is not at odds with itself, but interacts and reacts with itself. This suggestion of being and becoming is echoed by James, Jenks & Prout (1998). They suggest however that we are all interdependent and in constant growth and change, both children and adults. This discussion is important to researchers of children

not only because the concept itself is perhaps more realistic in interpreting the messiness of real life social existence but also in that it may provide a theoretical basis for the conceptualization of children as a distinct social category existing separately from adults (Uprichard, 2008).

In contrast, Oswell (2013) suggests that a discussion of children or childhood that is separate from adults is a "myth" within the field of childhood studies (p. 266). He maintains that the notion of children's agency is "not defined in terms of children or adult spaces, but rather through highly entangled social relations" (p. 267). Oswell offers the example of children playing in a sandpit. The space may be designated as a place where children play freely; however, it was built by adults who determined what kind of space they would play in. He suggests that this discussion becomes one of ontology and epistemology, and further, that a theory of children's agency is only expressed through intentions. Oswell implies that the multiple narratives of children's actions are what researchers interpret, and it is through the process of writing that various perspectives are presented which either demonstrate childhood agency or not.

Oswell's (2013) discussion serves as a reminder to researchers of children that the interpretation of observations, interviews, and other data should be analyzed with great care and scrutiny to avoid bias and misinterpretation. This study adopts a theoretical framework based on the new sociology of childhood because it allows for the conceptualization of children as active agents in their own social and cultural group, while acknowledging that they are part of the overall structure of childhood. The analysis section discusses this in greater detail while providing examples of how peer cultures and agency influence behavior and learning in music education. This is

facilitated by the informal learning approach, as this pedagogy does not presuppose a linear approach to development. The model used for analysis, the orb web model, (Corsaro, 2011) is more reflective of the informal learning process, where skills are acquired, expanded and refined throughout childhood. The orb web model was developed by Corsaro to show an expansive view of childhood through interpretive reproduction. This diagram depicts children as having access to concepts in society from the beginning. These concepts broaden and expand over time. This model captures the interpretive-reproductive notion of the new sociology of childhood described by Corsaro (2011) and may be a more appropriate way to approach analysis of informal music learning than previous linear or spiral models.

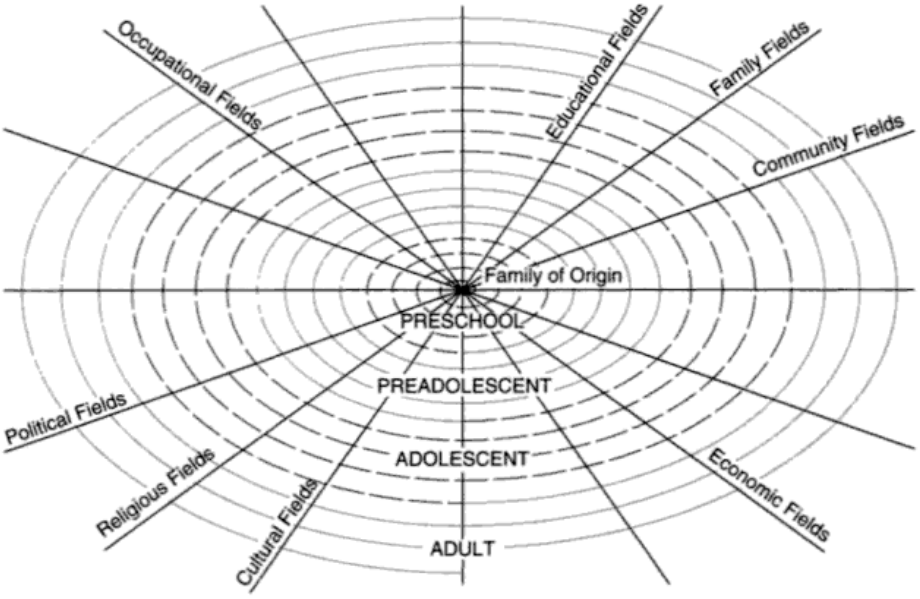


Figure 3. The Orb Web Model from Corsaro (2011)

The sociology of 10-12 year olds. McNamee & Seymour (2013) surveyed 320 research articles from 1993–2010 in the main three 'childhood' journals: *Childhood, Children's Geographies* and *Children and Society.* They concluded that there is an over-focus on the age group 10-12 years within research on children. This causes two problems. First, they recognize that other specialized journals may be representing the missing age groups, however there is still a lack of studies on these missing age groups in the main body of the literature. Second, and most significantly, they ask whether, in an effort to deconstruct childhood, 'have we constructed a sociology of 10-12 year olds?' (p. 166). McNamee and Seymour (2013) note that the term childhood research may not be used by all practitioners, as most have now embraced the idea of considering children in terms of competencies rather than developmental stages (p. 158).

Some researchers seem to continue grouping children into certain age groups based on common experiences, while others make age-related decisions on which research techniques to use. "The younger age groups (5-7) show considerably less likelihood of being included in research samples than those at the other end of the childhood continuum, i.e. 15-18 year olds" (p.163). The authors investigated the justification for the age levels studied, and found that 75% of reports did not discuss why they had chosen their age groups. One key question McNamee & Seymour (2013) note is that, although there seems to be an over-privileging of research at educational transition points (10-12 year olds), few researchers are looking at the very first transition point (going to school) of 5-year olds. They conclude that their investigation demonstrates that "not all children's voices are being heard" (p. 166).

This dissertation will potentially be a significant addition to the literature on informal learning and the literature of the sociology of childhood. So far, work in informal learning in music has primarily been restricted to adolescents, intermediate students, and upper primary students. The current study directs attention to applications to children in Grade One (5-7 years old). It therefore provides research relating to this 'missing group' of children within the research literature.

In summary, this chapter examines the large body of work in informal learning in music education and offers a sociological framework through which key curriculum issues may be addressed. Incorporating the 'new' sociology of childhood will add to the literature and focus on an age group that has not previously been well represented.

Chapter Three

Methodology

Restatement of Research Questions

This qualitative case study investigates the implementation of three informal learning units with two Grade One classes in a rural elementary school in Southwestern Ontario, Canada. The researcher designed the informal units that were primarily taught by the school's specialist music teacher, and was a participant-observer during each lesson over a time frame of six months. There were three main research questions that guided the design of the study:

Research Question 1:

Using the Informal Learning Principles of Green (2008) in combination with characteristics of younger children's informal learning identified by Harwood & Marsh (2012), what observations are made on the students' music learning, behaviour, motivation and engagement in musical activities in two Grade One classes as they adapt to a change in teaching and learning approach from formal teaching to informal learning?

Research Question 2:

a) Does the process of informal learning pedagogy meet the expected curriculum requirements in Ontario according to *The Ontario Curriculum Grades 1–8: The Arts 2009 (revised)* (Ontario Ministry of Education and Training, 2009), and

b) How does the music teacher describe informal learning pedagogy in relation to her short-term and long-term program goals?

Research Question 3:

a) How do Grade One students describe their experiences with informal learning and

b) Do their musical experiences extend beyond the scope of the classroom?

Paradigmatic and philosophical basis of the research study

What is a Paradigm? A research paradigm is a constructive framework that influences how information is studied and interpreted. It situates the researcher within a philosophical position from which questions are asked, and addresses foundational constructs from an epistemological and ontological perspective.

According to Phelps, Sadoff, Warburton and Ferrara (2005), the research process involves identification and isolation of a problem. While each discipline defines its own common approaches in guiding research, there are general commonalities in terminology relating to paradigms and methodology. Confusion may occur when comparing terminology across disciplines (such as music education, education, and social sciences) as there are often several terms used to describe the same paradigm or approach. Even within a field of study such as music education there are various opinions on what categories exist and what they are called.

Lincoln and Guba (2005) describe a paradigm as a set of beliefs that guide actions while Neuman (2000) describes a paradigm as a broad perspective of research methodology. Creswell (2009) prefers to use the term *worldview* instead of paradigm, and explains that it is a general orientation that is held by the researcher. Denzin and Lincoln (2005) remind us that there will be no single conventional paradigm (p. 189) and suggest

that our existence in an age of freedom prohibits the insistence and confines of one mutually agreed-upon term. Mertens (2005) agrees and adds that an attempt to categorize all research into just a few paradigms may actually be an 'impossible task' (p. 7). In any case, an understanding of the major paradigms on a conceptual level will assist researchers in situating research methodology from an ontological and epistemological perspective.

A paradigm is a philosophical position that facilitates an understanding of the purposes and direction of key foundational elements and is critical in determining the research questions. Through gaining clarity of ontology and epistemology, researchers may be better able to discover within which paradigm they are situated and then select appropriate research methods for investigation. This will inevitably translate to an increase in understanding of issues currently found in music education and possibly assist in discovering innovative solutions and possibilities for action.

To summarize, paradigms are mental constructs which are loosely arranged as sets of assumptions about the nature of our world (Trifonas, 2009) that ultimately determine research design (Basit, 2010). They are more substantial and influential than philosophies, theories, or models because they shape how we interpret information while providing a lens through which we choose our research questions. The choice of research paradigm establishes the intent, motivation, and expectations of the research project (MacKenzie & Knipe, 2006).

Thomas Kuhn and the Paradigm Shift. When Thomas Kuhn (1970) wrote, "The Structure of Scientific Revolutions" he described paradigms as "universally recognized scientific achievements that for a time provide a model for problems and

solutions to a community of practitioners" (p.viii) and are shared by researchers within a subject area. Kuhn's interpretation of society's collective drive toward change provided new lenses to view the information people gathered and how it was interpreted. He referred to these lenses as paradigms, which he described as patterns, exemplars, or models followed by society. Much of Kuhn's work was in the field of philosophy of science and focused on the process of changing paradigms, or what he termed a *paradigm shift.* Kuhn referred to the paradigm shift as an unsettling change within a profession:

> Before they can hope to communicate fully, one group or the other must experience the conversion that we have been calling a paradigm shift. Max Planck sadly remarked that 'a new scientific truth does not triumph by convincing its opponents and making them see the light, but rather because its opponents eventually die, and a new generation grows up that is familiar with it. Conversions will occur a few at a time until, after the last hold-outs have died, the whole profession will again be practicing under a single, but now different, paradigm. (Kuhn, pp. 150-152)

Kuhn states that doing research in the absence of a paradigm is problematic, as, without a paradigm, all the facts or data will most likely seem to be equally relevant. As a result, the data gathering becomes a random act and is usually restricted to the information that is most readily available (Kuhn, 1970). A lack of focus on their own values of the nature of knowledge and how that knowledge is investigated will lead to unfocused and haphazard research approaches. Without a firm understanding of the various fundamental research paradigms, researchers may inadvertently design and implement research studies with conflicting philosophical foundations. This could lead to the misinterpretation of

data and weak results. In addition, a lack of focus on research paradigms demonstrates the researcher's inability to position his or her research area within a broader context in a particular field of study. The meta-perspective provided through understanding paradigms facilitates insight into larger topics of study and a variety of issues. It may assist in connecting a field such as music education to a wider audience through identification of large-scale systemic patterns.

Paradigm selection through Ontology, Epistemology and Methodology. According to Lincoln and Guba (2005), the selection of a paradigm should be determined by answering questions based on ontology, epistemology and methodology. The ontological question asks about the nature of reality. Is there one reality or one Truth (post/positivism), or is reality socially constructed (interpretivist/constructivist)? If it is socially constructed, is it based on political, cultural or ethnic influences (transformative), or are these influences determined by a specific problem, which is only useful to certain people (pragmatic)? The research approach must begin with an assumption that describes the nature of reality.

What is ontology? Ontology is a branch of philosophical inquiry that is concerned with what exists. It seeks to describe the nature and structure of the world and to question, categorize, and explain what there is to be known (Guba & Lincoln, 2005). The ontological perspective is about the relationships that hold together various categories of knowing, and how they describe what it means to know something. Musical ontology is the study of music and the relationships that exist within (Kania, 2008). Ontology can provide a variety of descriptions of music such as an object, experience, phenomenon, or event. Although these positions may be a source of debate,

the *way* music is described is not the focus of ontology, it is rather *that* it is described– that it exists and is something that is explained, studied and sorted.

What is epistemology? The epistemological question refers to the nature of knowledge, and looks at the relationship between researcher and subject. For example, is the researcher's role to be completely objective, in a dispassionate manner (positivism) or is the researcher an interactive aspect of the co-created environment (interpretivist/constructivist)? Is the interaction based on values that illuminate hegemonic relationships (transformative), or is the interaction based on a specific question within a situation (pragmatic)? Epistemology is another branch of philosophical inquiry that studies knowledge. It seeks to answer questions about knowledge, how it is acquired, and how we know what we know. Epistemological positions maintain that knowledge contains certain truths, beliefs, and justifications about the particular knowledge, and it is the interaction between them that assist in defining the paradigm used. Within this branch of philosophy there are further delineations such as feminist epistemology, social epistemology and moral epistemology. In research, these delineations are found within the paradigm categories and describe tendencies towards specific research approaches.

What is Methodology? Methodology describes how the researcher will discover the knowledge. Quantitative research uses empirical evidence analyzed by statistics, and procedural approaches such as the scientific method. In education, quasi-experimental methods were developed to replace the scientific method, as the main difference between the two is that educational research more often uses people as subjects rather than things, such as electricity or plants (Lincoln & Guba, 2000). The key to quantitative

methodology is for the researcher to remain unbiased and removed from affecting any data results. The quantitative researcher is positioned as an unbiased observer who tests a hypothesis without direct involvement with the subject. In opposition, qualitative research requires the participation of the researcher. It also suggests that the researcher has some 'inside knowledge' of the problem, and an understanding of possible influences. This also means that the researcher may have an opinion on the topic, and may be biased towards certain perceptions. Qualitative research examines the shared experiences between people and cultures.

In summary, the three main questions in determining a paradigm are: (Lincoln and Guba, 2000)

1. Ontological–What is the nature of reality?
2. Epistemological–What is the nature of knowledge?
3. Methodological–How can the researcher go about obtaining the knowledge?

Table 3. Paradigms, Ontology, Epistemology And Methodology In Music Education Research. Adapted from Bredo (2006), Guba & Lincoln (2005), MacKenzie & Knipe (2006), and Mertens (2005).

Paradigm	Positivist/ Postpositivist	Interpretivist/ Constructivist or Social Constructivist	Transformative	Pragmatic
Other labels associated with paradigm	Experimental Quasi-experimental Correlational Reductionism Causal comparative Quantitative	Naturalistic Phenomenological Hermeneutic Ethnographic Symbolic interaction Qualitative Case Study	Critical Theory Neo-Marxist Critical Race Theory Freirean Participatory Political Queer Theory Grand Narrative	Mixed Methods Mixed models Problem-centered Pluralistic Real-world practice
Ontology (The Nature of Reality)	The nature of reality is found within the relationship between things. There is one reality.	The nature of reality is found within the co-constructed experiences of participants. There are multiple realities.	The nature of reality is found between the hegemonic relations. Reality is shaped by history, politics, power and control. There are multiple realities.	The nature of reality is based on the everyday experiences of people. Truth is determined by what is useful to the situation.
Epistemology (The Nature of Knowledge)	The nature of knowledge is observable and testable. Based on a belief or truth either *a priori* or *a posteri.* Researcher is objective.	The nature of knowledge is subjective and based on the transactions between participants. Interactive relationship between researcher and participants.	The nature of knowledge is axiological (value-driven) and situated within social, political and historical understandings. Researcher is interactive and may be an advocate or activist.	The nature of knowledge is drawn from the relationships of problems, solutions and consequences to real world practice. Researcher determines relationships as necessary for the particular study.
Methodology (Approach to research design)	Mainly quantitative	Mainly qualitative	Qualitative and quantitative methods used as related to systems of oppression.	Qualitative and quantitative methods are matched to specific research question.

The implications of subscribing to a specific research paradigm have interesting outcomes and problems. Perhaps a paradigm can function as a starting point for two reasons. First, understanding a paradigm will give researchers a broader context of the ontology and epistemology that motivates and shapes their interpretation of results. In addition, adherence to a paradigm may answer questions regarding the purpose of a research study itself. The second way a paradigm may function is to assist in furthering society's progression as a shifting and unstable set of beliefs and truths. It leads researchers to question their own purposes and directions through research design and inquiry.

Paradigm, Ontology, Epistemology and Method in this study. This qualitative study used an interpretivist/constructivist paradigm as a framework for methodology. The interpretivist/constructivist paradigm is guided by the assumption that knowledge is socially constructed by people involved in the research process, including the subjects of the study (Mertens, 2005). The relationship between the knower and the known, the researcher and whatever knowledge is obtained, becomes essential for discovering values that influence research questions. This then positions the researcher as a participant-observer. In opposition to positivist and postpositive approaches which value predictability, the interpretivist/constructivist paradigm argues that, because reality is socially constructed, the researcher must play a role in the process. This paradigm does not seek to reduce all points of view to one theory or position. Rather, emphasis is placed on the multiple voices of participants, and the goal of the research is to rely on the voices of participants as much as possible (Creswell, 2009).

Paradigms are not to be thought of as hierarchical, rather they are a "series of competing ways of understanding the world" (Scott & Morrison, 2006 p.170). Scott and Morrison describe paradigms as epistemological constructs, and describe how one set of epistemological assumptions eventually replace another. Within educational research, they offer the following diagram to illustrate the progression of levels (p. 86) that I have adapted to describe the positions taken in this current study, and how I arrived at qualitative inquiry and case study as the approach.

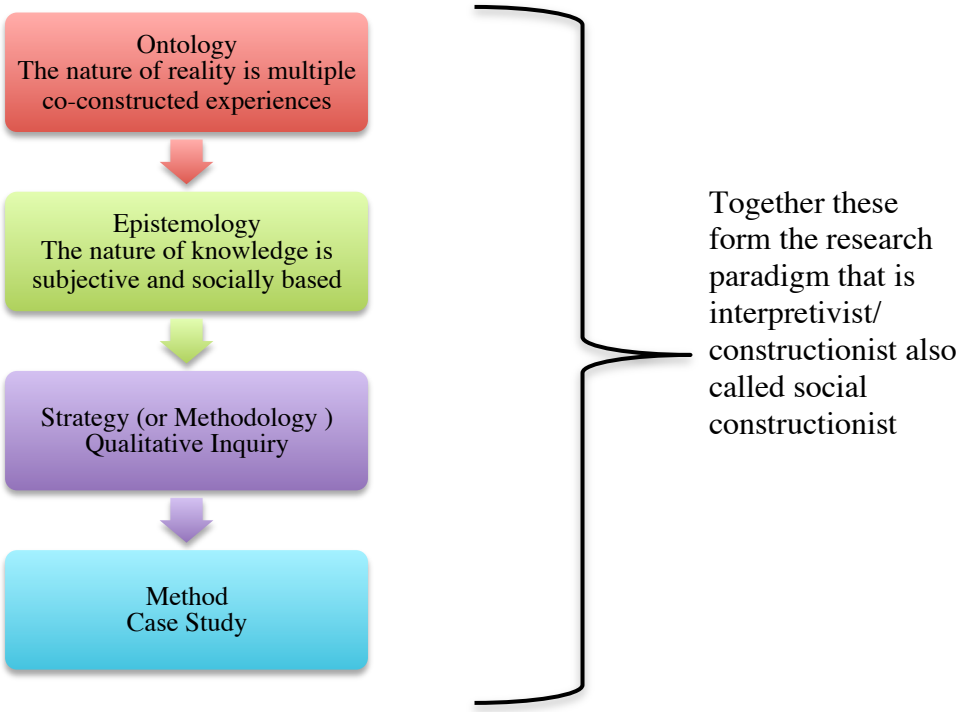


Table 4. Methodological Levels of This Research Study Adapted from Scott & Morrison, 2006, P.86.

Research Method – Case Study

What is case study? Case studies are probably the most common approach to inquiry in qualitative studies (Scott & Morrison, 2006 p.17). Case studies allow for examination of particular areas of interest within a more natural setting than an experimental approach. Gromm, Hammersley & Foster (2000) even suggest that all research involves cases, "there are always some unit, or set of units, in relation to which data are collected and /or analysed." (p. 2). Stake (1994, p.444) disagrees and suggests that not all research is a 'case' because, to be described as case study, there needs to be a functioning body within a bounded system. Stake offers an example where a non-governmental organization may be a case, however, 'the *reasons* for child neglect or the *policies* of dealing with neglectful parents' is not a case because each lacks the specificity to adhere to the methods of inquiry, data collection or analysis that is used in case studies. Stake adds that cases are best described when they are unique, specific and within a bounded system (p.445). Case study research aims to describe the experiences of others, to offer thick and rich description of data, often in a narrative manner that gives the reader a sense of what it is like for those who are being studied.

A case study is research which is not created artificially, as with experiments (Scott & Morrison, 2006). Case studies may identify an instance of something that is new (Bell, 2008), or examine a program, organization, or process of change (Yin, 2006). They may be focused on an "individual, or a role, or a group, or an organization, or a community, or a nation" (Punch, 2009), and take the form of an occurrence, event, trend, or experience which occurs within a bounded context (Miles & Hauberman, 1994).

A case study provides an example of "real people in real situations" (Cohen, Manion, & Morrison, 2011) and answers questions of 'why' and 'how' rather than 'what' (Yin, 2009). The main purpose of case study research is to provide a 'voice' for those being studied (Scott & Morrison, 2006). Case studies embrace the fact that there are many variables involved in each study, and therefore use several methods of data collection and many sources for evidence (Cohen, Manion & Morrison, 2011). What differentiates a qualitative case study from other types of research is how the data are collected, how the data are examined, and the role of the researcher.

According to Yin (2009, p. 46), there are four main case study designs:

1. Single-case design–which focuses on one case, perhaps extreme or unique, or representative/typical.
2. Embedded, single-case–this is where more than one unit is analyzed, such as the various classes that are part of the whole school case study.
3. Multiple-case design–this case study involves more than one replication of the research question, however, with variations on how (for example) the teachers deliver the lessons. It is almost quasi-experimental in that the results are compared and contrasted and overall effectiveness of the research question is answered.
4. Embedded multiple-case design–this is described as being where more than one unit is studied as part of a larger case study, and at the same time multiple replications are carried out within the research study.

Using Yin's (2009) definition, this study falls into the category of a single-case design. The focus was on Grade One students as they participated in a new pedagogical approach

of informal learning in music education. They were not an extreme 'case'; they were typical for the location and representative of their age and grade level.

Bassey (1999, p. 38) prefers to view case studies in three categories:

1. Theory-seeking and theory-testing–Bassey states that the goal is to have 'more and less tentative generalizations' (p.38).
2. Story-telling and picture-drawing–This type of study has an emphasis on narrative accounts that are bounded within a time frame.
3. Evaluative case study–This is described as 'in-depth inquiry into educational programmes, systems, projects or events in order to ascertain their worthwhileness, as judged by the researcher' (p.38).

According to Bassey's descriptions above, this case study was a combination of all three categories. There was an element of theory-seeking, as informal learning in music education has not been previously studied in this context. There was also an element of story-telling, as I wanted to examine the experiences students had during the 6-month study. By describing their accounts of the activities that took place in their own words, it serves to illuminate considerations that are necessary for this age group as indicated in the literature review chapter previously. Finally, there was a definite portion of this study that was evaluative of the suitability and value of this type of program for Grade One students. This was judged by the researcher and teacher, and a variety of techniques were used to elucidate the experiences of the students.

Stake (1994, p.445) also views case studies in three categories:

1. Intrinsic case study–the goal is to obtain a better understanding of a particular case. The case is studied because of an interest in the child, classroom, conference, or curriculum.
2. Instrumental case study–a case study is examined to provide insight into a specific issue or theory. The case itself is not the primary issue, rather, an instance through which other points of interest are explored and investigated.
3. Collective case study (or multiple case study)–this is where the instrumental case study involves more than one instance, therefore there is a greater amount of information gathered about the particular case, the group or the phenomenon, which then contributes more information towards the primary issue or theory.

This case study contained elements of both intrinsic and instrumental design. It was intrinsic because one of the goals was to understand the experiences of Grade One students and their teacher as they adopted and adapted to a new pedagogical approach. It was also an instrumental case study because there were other factors that became quite interesting as the study progressed. This will be discussed in-depth in the Chapter Four.

Scott & Morrison (2006) have a comprehensive definition of case study and apply it to educational research. Their definition is as follows:

> Educational case study has been subsequently defined as an empirical study which is conducted within a localized boundary of space and time, interested in aspects of an educational activity, or programme, or institution, or system, mainly in its natural context and within an ethic of respect for persons in order to inform the judgments and decisions of practitioners or policy-makers or theoreticians

who are working to such ends in a way that sufficient data are collected for the researcher to be able to:

- Explore significant features of a case
- Create plausible interpretation of what is found
- Test the trustworthiness of these interpretations
- Construct a worthwhile argument or story
- Relate the argument or story to any relevant research in the literature
- Convey convincingly to an audience this argument or story
- Provide an audit trail by which researchers may validate or challenge the findings or construct alternative arguments (pp. 19-20)

Following Scott & Morrison's (2006) definition and parameters of case study research provides a framework from which a study can be designed. Their definition encompasses the key points of case study research yet offers a more direct approach for those choosing to research within an educational system. Their addition of the term 'empirical' can be loosely interpreted to range from data gathered from testing, to the results of informal observation of a program, lesson, skill, or event. The reason that 'empirical' must be included in this definition is that in order to fully capture any case study within an educational system, there will be empirical data to consider. Although this may be a point of resistance with qualitative researchers, education itself is based on the empirical data the students produce, so it is difficult to design case studies that omit this element of the experience of being a student. Qualitative research can include mixed-methods research design, which would allow for empirical data to enhance the results.

Mixed-methods research includes elements from qualitative research such as interviews, observation, etc. and also quantitative elements such as surveys and test results.

Benefits of case study research. Researchers using the case study method may be investigating a program, event, activity, or process (Stake, 1995) while looking for common and unique features of people and events. The strength of the case study method is its in-depth examination of a 'case' within a 'real-life' context (Yin, 2006) such as a new pedagogical approach in a classroom. This study is best undertaken through the case study method as the program and students are within the 'real-life' context to which Yin refers. Investigating a new pedagogical approach requires the researcher to explore and examine all aspects of the events surrounding the case itself. This includes the student, teacher, and researcher perspectives that are gained through many data collection tools.

According to Nisbet & Watts (1984), there are several benefits to case study research. They discuss the fact that a single researcher, not a team of researchers, can conduct the case study. The results of a case study may be accessible to people outside the field of study, and may provide insights to other situations that are similar (Adelman, Jenkins, Kemmis, 1980; Cohen, Manion, & Morrison, 2011; Nisbet & Watts, 1984). Nisbet & Watts (1984) state that the key features of the case are evident to others and Cohen et al. (2011) note that the perspective of case studies is to see "through the eyes of the participant" (p. 293). Adelman et al. (1980) consider case studies as active contributions that can be used by those within the field of study.

Limitations of case study research. Case studies are the most popular educational research tool even though they present certain challenges (Scott & Morrison, 2006). The main problem is that the term 'case study' is not used in a consistent way. All

research involves cases, and "there is always some unit or set of units, in relation to which data are collected and/or analysed" (Gomm &Hammersley, 2000 p. 2). Defining case studies can be a contested issue. Gomm & Hammersley (2000) suggest that the extent to which researchers apply various elements of the case study will vary depending on the agenda of the research such as; "developing and testing a theory, or more practical aspects of intervention" (p. 4). They add that researchers may have aims that influence how the case study is approached. This may include theoretical inference, that adds to the complexity of the research approach. While the researcher has a variety of approaches from which to choose there is still caution to be taken to avoid bias.

Cohen et al. (2011) describe how the results of one case study may be inconsistent with other similar cases. They add that although it is not the goal of case study research to produce results that are the same, quantitative researchers with positivistic views of research have clouded some judgments of qualitative research through "prejudice and ideology" (p. 293). Nisbet & Watt (1984) suggest that case studies may be generalizable only to those who see their application, which leads to further criticism that the case study has the potential for observer bias. Shaughnessy, Zechmeister & Zechmeister (2003) also note the potential for observer bias especially if the researcher is relying on his or her memory for data collection.

Why case study in this research? In this study, case study method was used to investigate the implementation of informal learning with Grade One students in a Canadian elementary school (ages 5-7). The case study approach was selected because, according to Stake (2005), case studies assist in strengthening the findings of research through comparison of data from various sources while providing a thick description, and

access to vicarious experiences and deep data. The case study strategy was deemed the most appropriate for this research because it allows not only for a description of what happened, but also assists in explaining how or why events happened (Yin, 2006).

There are a variety of approaches available for the qualitative researcher (e.g., narrative inquiry, ethnography, phenomenological research, grounded theory, etc.), however, the case study method was chosen for this study as providing a means of exploring and understanding (Shavelson & Towne 2002) informal learning experiences of Grade One students, inside a functioning body–the Grade One music class, within a bounded system–the elementary school. (Stake, 1994) An evaluative case study approach was used, according to Bassey (1999 p.38) because it allows for inquiry into educational programmes, systems, projects, or events in order to ascertain their worthwhileness, as judged by the researcher. In this study, the research is evaluating the benefits and shortcomings of informal learning practices with Grade One students. A single case design, described by Yin (2006), was used because the focus was on Grade One students who are representative of their age group. The three main reasons for using the case study approach were (1) to observe the music learning behaviours, motivations and engagement in the informal musical activities of Grade One students, (2) to investigate the process of informal learning pedagogy within the provincial curriculum requirements and within the participating teacher's short and long term curriculum planning goals, and (3) to understand how Grade One students describe their experiences with informal learning in the classroom, and to ascertain how (or if) these experiences extend beyond the classroom.

Other research approaches considered and rejected. The approach I used may appear to be aligned with action research, however, there are key differences between approaches which demonstrate that this research is not action research. Cohen, Manion & Morrison (2011 p.346) quote Kemmis & McTaggart (1992: 21-22) when they state that, "It [action research] is *not* [*sic*] research done on other people. Action research is research by particular people on their own work, to help them improve what they do, including how they work with others." I was not the teacher of the class, nor an employee of the school board, and it was not my work that I wished to improve. Therefore, this study cannot be described as action research. As Punch (2009) describes, "action research aims to design inquiry and build knowledge for use in the service of action to solve practical problems (p. 136).

There is another important aspect of action research that is not used in case study research. This is the cyclical nature of the research design (Punch, 2009). The cycle is self-reflective and looks towards an anticipated or desired outcome. As such, the purpose of action research is to improve the practice, understanding or knowledge of a situation (Lomax, 2002). There is an element of reflection, planning, re-planning, evaluation and observing which constantly investigates and assesses the study as it is taking place.

Although my study did have elements of reflection, planning and evaluation, an action research study would instigate changes immediately during the study to reflect these observations, while a case study does not. An action research study would adjust the procedures of the case to reflect a more desired outcome. A case study comments on and evaluates reasons why certain elements did or did not work. Rather than changing the study, the results are examined, evaluated, and explained, whether positive or negative.

Within the 'new sociology of childhood' (James & James, 2004; Prout, 2005), childhood is not seen as either a natural stage or a secure stage for children, but rather as a social structure. Although interest in children has existed in sociological research, there is a definite lack of interest in the field of sociology about the unique aspects of researching children (Lange & Mierendorff, 2011). Methodologically, researching children has taken an epistemological shift towards the child itself and, while childhood can be researched as a social structure, children are viewed as agents who actively construct their own realities. The major methodological changes in sociological research involving children and childhood are:

1. Ethnographic shift–the use of a diverse set of tools to discover the participant's social understanding of their world.
2. Shift away from the household and families–the family is an important factor in the lives of children, however, the child itself is the main unit of analysis.
3. Social recognition of child as informant–to fully understand the child's social world, a variety of methods are used to gain knowledge. The goal is to reconstruct their perspective of the research topic.
4. Analyzing children and childhood from both a constructivist (interpretive-reproduction) and structural perspective. (Lange & Mierendorff, 2011, p. 80)

These four points indicate a reorientation of the study of children that involves looking into their natural environments as social beings outside of the family unit. Corsaro (2011) notes that a shift in researching children and childhood changes the focus of research design. He discusses several methods of studying children within three categories; the macrolevel and associated methods, the microlevel and associated methods, and

nontraditional methods. This study uses the microlevel that includes individual and group interviews, ethnographic, and sociolinguistic analysis.

Other influences stemming from the 'new' sociology of childhood arise when researchers begin the process of addressing ethical considerations such as; consent; participation; understanding interview questions; researcher's interpretation of interview responses; and non-consent. As the 'new' sociology of childhood views children as having agency, this indicates that the research design must allow for children the opportunity to reflect on and make decisions regarding issues that are important to them including those occurring in the research context (Mayall, 2000).

Design of the Case Study

Choosing the case. The research school was purposefully chosen for this study because a Musical Futures programme for the intermediate grades (Grades Seven and Eight) had been in operation for over 2 years. The school is located in a rural area of Southwestern Ontario, Canada, in a community of 12 000 people. The school population during the 2012-2013 school year was 361 and included Junior Kindergarten through Grade Eight. The school is within the Catholic District School Board and had 18 classrooms including a vocal/performing arts room. There were 21 teachers on staff; 4 educational assistants; 3 early childhood educators; 2 French specialists; 1 music specialist; 1 secretary; 3 custodians; 4 noon hour supervisors; and one principal. The majority of the student population was of Dutch and Portuguese descent and 80% of the students took the school bus. It was a fully integrated school and over 10% of the students were formally identified with varying learning needs. (Source not given to protect the identity of the students.)

Results on the provincial-wide assessment Education Quality and Assessment Office (EQAO) for Grade 3 showed that 47% of the students at the research school were at a level 3 or 4 on reading and writing, which is below the provincial average of 64% and 75% respectively. In mathematics, 43% of the students were assessed at a level 3 or 4 which is also below the provincial average of 69%. These levels changed in grade 6 where 71% of students were at a level 3 or 4 in reading, and the provincial average was 74%. They grade 6's excelled in writing, scoring an 81% that was well above the provincial average of 72%. In mathematics, however, an average of 38% of the students were at levels 3 or 4, which is far below the provincial average of 59%. (www.eqao.ca).

Role of the researcher. The researcher was a participant-observer and designed three informal learning units. These units were based on the learning outcomes of *The Ontario Curriculum Grades 1–8: The Arts 2009 (revised)* (Ontario Ministry of Education and Training, 2009) and assessed based on the achievement indicators from provincial guidelines found in the document, *Growing Success* (Ontario Ministry of Education and Training, 2010).

The three informal learning units followed the five principles of informal learning as described by Green (2008) adapted to younger students' needs and abilities according to the characteristics described by Harwood & Marsh (2012).

Video observation was set up before the class began by the researcher. The researcher introduced the informal units, sometimes gave instructions to the class, and on occasion rotated through the student groups facilitating the activities. The units followed the curriculum requirements as detailed by the Ontario Ministry of Education, and the class teacher wrote report cards, and assigned marks for the work conducted.

Role of the teacher. The regular music specialist teacher was a critical observer and teacher. The music specialist teacher had 20 years of experience teaching Junior-Kindergarten through Grade 8 (ages 3-14) in a Roman Catholic school board (15 years at her current school). Her academic qualifications included an Honours Bachelor of Music Education degree, a Bachelor of Education degree, training in Kodaly methodology, and numerous professional development sessions at various conferences. The teacher, together with the researcher of this study and university faculty members, attended on-site training in the principles of informal learning in the Musical Futures program in the United Kingdom in January 2012. Although the music specialist teacher had been teaching the intermediate level (grades 7-8) students using informal learning pedagogy, her background was firmly in formal training for primary level instruction. While her enthusiasm for the informal learning approach existed for her Grade 7/8 students, she held a healthy skepticism with respect to the feasibility of such pedagogies with very young students. She was a willing participant in this research, but was also undecided and therefore unbiased towards observable potential results and/or future applications within her music classroom.

Participants. Two classes (n=18 and n=17) of Grade One students (ages 6-7) in a Roman Catholic elementary school in Southern Ontario participated in the study from January – June 2013. There was an equal representation of males and females as well as a mixture of European ethnicities. The Grade One music classes occurred every day at the same time, from 11:10 – 11:45, and the two classes alternated each day. For example, Monday was class A or B, Tuesday was class B, Wednesday was Class A, Thursday was class B, and Friday was Class A. Monday classes switched between Class A and B so that

over a two week period (10 school days) both Class A and B had a total of 5 music lessons:

Class A: Week 1–Monday, Wednesday, Friday; Week 2–Tuesday, Thursday

Class B: Week 1–Tuesday Thursday; Week 2–Monday Wednesday, Friday

These students were selected because their school was involved with the launch of the Musical Futures Canada research project, and the participating music teacher had experience and training in teaching the intermediate grades (grades 7-8) using an informal learning approach as described by Green (2008). In addition, the music teacher had already taught most of the grade 1 students for 2 years (Junior Kindergarten and Senior Kindergarten) using traditional formal methods, mostly Kodály based (as described previously). This combination proved to be interesting as the teacher and students were both transitioning from formal learning to informal learning.

Data collection. There were a number of data collection procedures used in this study including; 1) observations, 2) interviews, 3) documents and 4) audio-visual materials.

Observations. As Lange & Mierendorff (2011) state, observational methods have provided some of the most profound and innovative insights on children, particularly useful has been participant observation (p. 87). In addition, these authors add that observational methods assist the researcher to view events as they unfold and therefore put situations within the context where they originated.

The researcher took field notes both as a participant and an observer. Often, the researcher would shift roles within the classroom from participant to observer, thereby providing adequate time to write down specific observations of interest. The teacher also

offered observations from groups that the researcher had not seen during the class, most often because they were located in a different place in the school (e.g. in the hall, on the staircase, etc.). Groups would often disperse to quieter locations as they worked on their units. The teacher would rotate between groups, and the researcher normally stayed in the classroom with one or two groups. The reason the researcher usually stayed in the music classroom was to monitor the use of the audio-visual equipment, since it was critical to protect the information gathered and, in addition, to ensure that the equipment was working properly.

Observations by the researcher were sometimes in written form and other times spoken directly into the camera after the class had exited the room. Often the participating teacher would reflect on camera as well, in a brief conversation with the researcher on her thoughts of the lesson. These became similar to reflective journal entries that some researchers ask teachers to write. However, given the intense teaching schedule, there would have been no time for a written response from this teacher. The benefit of this type of reflection is that it is fast and easy for the teacher, but the disadvantage is that the responses may sometimes be in haste or reactive rather than reflective. All spoken reflections by the teacher were forwarded for her approval before being used in the analysis section.

There were some benefits of being a participant-observer (where participating takes precedence over observing). As Creswell (2014) notes, the participant-observer may be able to notice more unusual aspects during observation. It is important for researchers in this role to not only be very strict with their attendance, but to also have excellent observational skills.

There were also some benefits of being an observer-participant (where observing is the primary goal over participating). Indeed, in this situation, there were many opportunities to collect a variety of interesting and important data that were recorded and written down as they occurred. The danger of this approach, however, is that some information is extremely confidential, and the researcher may not report it. This type of occurrence was evident on several occasions. For example, there were a few instances in which a child would speak about the misbehavior of older siblings, negative comments about teachers, or issues at home such as not agreeing with their parents on what time they should go to bed. As with all ethical researchers, discretion and confidentiality were always at the forefront of note-taking and, later in the transcription of video recordings. All sensitive matters were removed from the transcripts and deleted from the video data. In addition, there were 3 Grade One students in the study whose parents chose not to become participants. The spoken words of these 3 students were not transcribed, and, any inadvertent video footage was deleted. It must be noted that the sensitive material I refer to included comments that did not affect the study, and included aspects such as discussions regarding specific teachers, the principal or other students in the class. There were never any incidences in which conversations between students referred to issues pertaining to the safety or welfare of the children such as domestic violence, bullying, or the suggestion of harmful behaviour towards themselves or others.

Interviews. There were two interviews with the students and three with the teacher. The students were interviewed during the mid-point of the study in their friendship groups, and at the end of the study, also in their friendship groups. An interview protocol was written for both interviews (Appendices A, B and C), however,

with a semi-structured approach, and given the young age of the students, the interviews often went in a variety of directions and, due to time restrictions, some questions were not asked. This was not a concern, as the conversations and perspectives were of extreme value to the research study, and it was felt that data saturation was achieved from the multiple data collection instruments. The final interviews also followed interview protocols (Appendix B and C) and were equally interesting and informative. One of the main problems with researching children is that when interviewing, researchers need to clarify what the child is saying as the interview progresses. Normally, interview transcripts are returned for participants to check the meanings of their statements. This is not done with children at this age however, mainly because they are not as advanced in written language as they are in spoken language. For this reason, responses were clarified as interviews progressed.

The teacher took part in three interviews, also semi-structured, and in accordance with an interview protocol (Appendix C). The advantage of these face-to-face interviews with the teacher was that it provided information that was not directly observed. Although the teacher was not the main subject of the study, the professional opinion of the instructor on the feasibility and appropriateness of the lessons was valued immensely. A disadvantage of face-to-face interviews, however, is that the information may be filtered through the interviewer (Creswell, 2014). To address this issue, all interviews were video recorded and later transcribed as a means of mitigating against researcher bias or judgment by allowing for the transcription. The teacher was provided with transcripts of the interviews and verified all information was reported as intended.

Documents. The documents that were collected were from students' journals used during their language arts class with their classroom teacher. Several students began composing their own songs, and writing them in their journals. They would write the lyrics and bring their journals to music class and teach the song to everyone. Photographs were taken of these compositions and are included in the results. These documents are, as stated by Creswell (2014) "thoughtful in that participants have given attention to compiling them" (p. 192). A limitation of this type of data collection is that it required the researcher to search out the additional materials, and take photographs of the documents. Photographs were taken to demonstrate the written work of the students, and audio recordings captured the melody of their compositions. There was also an unequal representation of such document production within the classroom, as song composition was not a requirement nor were the students asked to compose. However, some students voluntarily did this, whereas other students may not have had the capability to undertake this activity.

Report cards for music class, and all other classroom related documents were not accessible to the researcher for confidentiality reasons. Nor was any other documentation on the students available, such as personal data stored in the main office, or any other non-study related materials. However, general school documentation such as yearbooks, the school profile, information given to parents and caregivers about the school, and other information available on the school's website was readily available and helped to form a picture of the research school.

Audio-Visual Materials. Every class was video-recorded using the researcher's MacBook Pro laptop computer. The advantage of using video observation was that

everything was captured both through audio and video (Cohen, Manion, & Morrison, 2011). The students were accustomed to seeing my laptop on the table or on a chair, and I had it arranged so that they could not see themselves on the screen. Since it did not distract them and was unobtrusive, the video collection became a very significant part of the study. Upon transcription it was evident that many of the students' conversations, actions, reflections and behaviours revealed insights into the child's reality in that moment. A disadvantage of video-recorded material is that my ethical approval did not extend to making this material available for public viewing. This was to protect the identities of the children in the study, which was seen as the main priority.

The audio portions were allowed to be heard publically however, and since this is a music-based study, it is extremely helpful for others to hear portions of the data being presented. None of the audio files identify students in any way except that listeners may be able to tell if it is a male or female singing or speaking. However, at 6 years of age, many of their voices sound quite similar and it is sometimes not possible to discern if it is a male or female voice.

Data Analysis

Data analysis in qualitative research design, and case study approaches, is an ongoing process that involves a detailed description of the case followed by data analysis according to themes or issues (Creswell, 2014). Creswell (pp.197-198) presents a process through which data analysis of qualitative inquiry may be made more structured, as often there are numerous sources and an abundance of data. Creswell begins with three main steps to follow (p. 197):

1–Organize the data and prepare it for analysis. Transcribe interviews, type field

notes, sort and arrange the data, and catalogue the visual material.

2–Read or look at all the data in order to gain a general sense of the information, general ideas of participants, impressions of overall depth and credibility of the information, and begin writing rough and general thoughts about the data.

3–Start coding the data by organizing the data through selecting text or images and write a word which represents the category. Then, segment sections of sentences or paragraphs into categories, using a term that is also used by the participant.

Coding the data and coding techniques. Creating the codes for qualitative case studies is a difficult task as it requires conceptual and methodological consideration by the researcher (Scott & Morrison, 2006). There are many computer programs available to assist the researcher in coding data, however, in this case study, there was not sufficient data to warrant the use of such programs. The computer programs are designed for large amounts of data, such as may be obtained in a multiple-case study. In this case study, I preferred to manually code the data because I understood what the students were saying or referring to. For example, if a student said, "I need a thing to hit with," I understood within the context of the lesson that the student was referring to a percussion mallet. I could then code the statement as appropriate, where the computer program may capture the word 'hit' within an incorrect connotation. The coding process is described in greater detail below.

Creswell (1994) describes hand coding as labourious and time-consuming (p.188). However, the main goal of coding is to provide a way of sorting, accessing, and labeling data. In this study, I printed out all transcriptions and interviews, and used colour

coding techniques in the beginning to separate large sections. Specific incidences were cut out and put into similar groupings. I then revisited each grouping and accessed the data within, changing some incidences to other codes, and sometimes creating new codes. The codes used were primarily extracted from the literature, but some additional codes arose as surprises (p.187). On other words, therefore, some codes were emergent, and others were predetermined. Some predetermined codes did not apply to any of the data and so they were not used. In summary, the following guidelines by Tesch (1990) were used during the coding process:

1. Read all transcripts carefully to get a sense of the whole study.
2. Select one document and look for its underlying meaning.
3. Do this for several documents, and make a list of topics you have discovered.
4. Using the list return to the data, abbreviate the topics as codes.
5. Describe your topics so that they become categories.
6. Abbreviate each category and alphabetize the codes.
7. Do a preliminary analysis by assembling data into each category.
8. Recode data as necessary. (pp. 142-145)

While following these steps as described above, I also used a number of coding techniques described by Ryan & Bernard (2003). There are several techniques for uncovering themes within the raw data such as transcripts of observations, interview data, and field notes. They have grouped these techniques under four headings; 1) word analysis, 2) reading of larger blocks of text, 3) intentional analysis of linguistic features, and 4) physical manipulation of texts. The techniques which were used in the coding procedures of this study are described below:

1) Word Analysis.

a) Word Repetitions–This is where the research looks for word repetitions. Ryan & Bernard (2003) add that if you want to gain an understanding of what people are talking about, look at the words which are being used and the frequency of their use. In this study there were many instances of frequent word repetition. I used these instances to compare points of view and to further categorize each use of similar words.

b) Indigenous categories–These are often referred to as *in vivo* coding by Strauss & Corbin (1990) and other grounded theorists. It refers to the language used by the participants, and was very useful in this case study. The children in the study had some terms which they were using amongst themselves within their own classrooms. This type of analysis was very effective in capturing the language used and key terms which could have been overlooked had the researcher not been aware of this technique.

c) Key-words-in-context (KWIC)–This is a very useful tool, as it combines word repetitions and indigenous categories. With KWIC, the researcher identifies repeated words but now puts them into a larger framework or context. This technique was used when students repeated words within a short time frame, to discover how or why the repetitions were necessary.

2) Reading of larger blocks of text.

a) Compare and contrast – This approach compares pairs of texts together, and contrasts data. According to Ryan and Bernard (2003) it is like 'interviewing the data', and they suggest that researchers think like a journalist who compare

answers to questions. Student interviews were compared within the class, and between classes. This offered a thorough description of answers and possible solutions to problems asked by the researcher.

b) Social science queries–Using the perspective of a social scientist, specific topics may emerge from the text. These may contribute to larger themes and to a theoretical perspective.

c) Searching for missing information – This technique is the opposite of looking for thematic material within the text; it is looking for what is not in the text. This is the most difficult of all the 'scrutiny-based techniques' (ibid) and particularly with this case study. Young children may not mention something in conversations for a variety of reasons, many of which are of no consequence to the outcome of the study. It still is, however, a good technique to apply to the data in order to gain more rigorous results.

3) Intentional analysis of linguistic features.

a) Metaphors and analogies–This technique was used more with the interview with the teacher than with the student data. Using metaphors and analogies is an advanced linguistic skill that most 6-year olds do not yet have. Even still, there were a couple of incidences where metaphors were used to describe an idea about music teaching and learning processes.

b) Transitions–Naturally occurring shifts in speech indicate a change in topic, which may enable the participant to lead the conversation a certain way. Most transitions occur naturally with turn-taking or speaker interruptions. Although a linguistic analysis was not the focus of this research, it was important to note

when transitions occurred between participants as it sometimes indicated specific issues such as unclear instructions, students not getting along, and not understanding the lesson.

c) Connectors–Looking at connecting words is another way of searching for themes within data. Connecting words may indicate a relationship between two things, words such as; *because, since, as a result, if, then, rather than, instead of, before, after, then, next, not, no, non,* all indicate a type of relationship between themes. These words were used often by the participants of the research.

d) Unmarked Text–New themes may emerge from text that is not yet marked or categorized. I looked at all data and ensured that there was no unmarked text. The text that was left at the end of this procedure could be considered unusable, or not easily categorized.

4) Physical manipulation of texts.

a) Pawing–Ryan & Bernard (2003) highly recommend 'pawing' through the data text and using different colours of highlighter. Bernard (2000) refers to this as the ocular scan method, also called 'eyeballing'. This method was used throughout the data analysis of materials. It was extremely useful and illuminated relationships and themes that had previously been overlooked. As Ryan & Bernard (2003) state, "By living with the data, investigators can eventually perform the interocular percussion test – which is where you wait for patterns to hit you between the eyes" (no page).

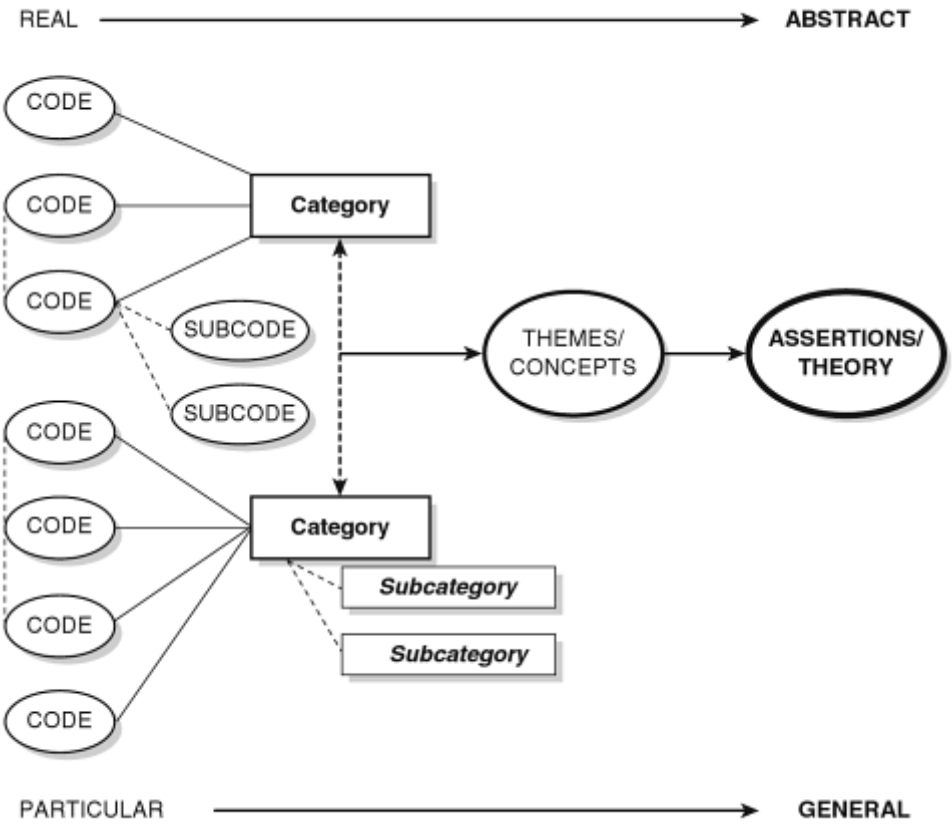
b) Cutting and Sorting–This is a more formal way of 'pawing' through the information and data using paper and scissors. The researcher cuts out each quote

making sure to write the quote's reference on the paper, and then places each quote randomly on a large table. The quotes are then grouped according to similarity, which create themes. This technique proved very useful in the current study. Once quotes were colour-coded and cut out, they were placed into similar groups that created themes. Themes were then written on the back of the quotes, and the procedure was repeated to check that the quotes were placed in the correct places. This was done four times until all quotes were consistently in the same groupings. After the main groupings were determined, the sorting procedures were then repeated with each grouping. After four repetitions, sub-themes were created.

Data Analysis

After all data were coded, it was analyzed using a streamlined codes-to-theory model according to Saldaña (2013). In this approach, the material (video transcriptions, observation, interviews, etc.) is initially coded and then placed into larger categories that may consist of subcategories. It is then developed further into themes and concepts that lead to an overall theory. The data moves from real to abstract, and from particular details to overall generalizations (p.13).

Figure 4. “A streamlined codes-to-theory model for qualitative inquiry”. (Saldaña, 2013, p. 13)



Using data collection from multiple sources such as audio/video recordings, field notes, and observation will assist in triangulating and establishing robust findings (Yin, 2006). Through using more than one data source in the analysis process, the illumination of multiple perceptions and meanings of the information will give a more in-depth understanding of the connections and relationships between overarching themes (Denzin, 2006; Stake, 2005).

Timeline

Data were collected over a time frame of six months; from January 2013–June 2013. There were a total of 71 classes observed, consisting of 40 minutes each session. The remaining potential classes were unavailable for research due to a myriad of unforeseen factors such as Professional Development days, snow days, assemblies, field trips, and so forth.

The study began on January 16, and, from the possible 12 research days, 7 were documented, leaving 5 undocumented. From the following timeline, the undocumented days are accounted for as follows:

January – 7 research days out of a possible 12 teachable days. (2 Professional Development days for the teachers, 1 assembly, 2 days where I taught at the university)

February – 13 research days out of a possible 21 teachable days. (2 Snow days, 4 days when I taught at the university, 1 provincial holiday, 1 assembly.)

March – 12 research days out of a possible 21 teachable days (6 board holidays, 1 assembly, 1 day when I taught at the university, and 1 day when I was ill.)

April – 13 research days out of a possible 22 teachable days (5 days where I was at a conference, 1 national holiday, 2 field trips, 1 Professional Development day.)

May – 20 research days out of a possible 23 teachable days. (1 national holiday, 1 assembly, 1 field trip.)

June – 12 research days out of a possible 19. (1 Fun day for the entire school, 6 days when I was at a conference).

Description of Informal Learning Units

Three informal teaching units were developed according to the principles for informal music learning pedagogy for primary students I developed, adapted from Green's (2008) principles of informal learning and Marsh's (2012) practices of playground learning. Prior to beginning the informal learning, a period of habituation (approximately 1 month) was initiated, where the researcher observed, participated, and taught the music classes. This was done for two reasons; first, it was a time for the students to become familiar with the researcher being in the classroom with observational procedures in place such as video equipment. Second, it was a time for the students to begin the transition from formal learning to informal learning, with the researcher teaching the classes. Prior to the study, students had already received at least 6 months of formal music instruction. They were familiar with solfège hand signs from do to do[1] and various pitch matching singing games and had been taught according to Kodaly-inspired methodology. During the habituation phase, the researcher experimented with different approaches to music education with these young children and quickly ascertained that some transition from their very formal prior learning would be required to prepare them for informal learning. Previous to this study the students had been taught through formal methods and teacher directed activities. Most of their music classes were focused on vocal production and pitch matching. This was done in a variety of ways; through solo singing, group singing, and practice with solfège syllables and hand signs. This prompted the researcher to develop a transitional model for the students, whereby they moved through formal learning (the familiar) to informal learning (the unfamiliar) by way of improvisational activities as the pivot point. This was extremely successful in preparing students for the

informal learning units, and will be discussed in detail in the analysis section under Research Question 2.

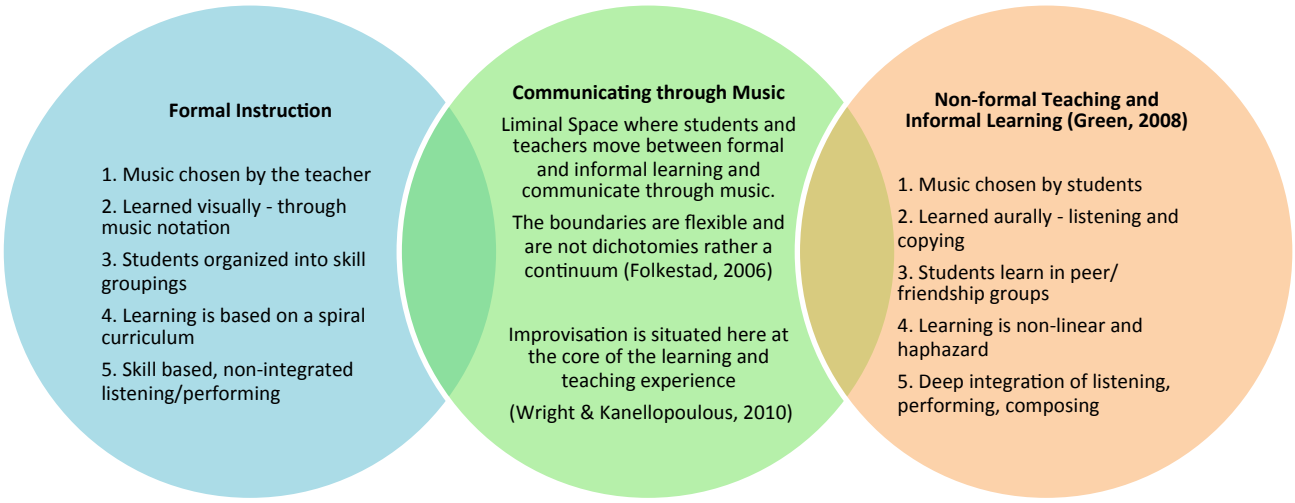


Figure 5. Moving from formal to informal instruction (Linton, 2014)

This diagram demonstrates the transitions that were made from formal instruction to informal learning. To help students approach informal learning, a strategy was used whereby students improvised and created using their prior knowledge. This middle circle was an important aspect in shifting the role of the student from passive learner to active participant and thereby preparing them for the autonomy of informal learning.

Unit 1–Listening and copying vocally. Before the start of Unit 1, students were asked to identify a song they were familiar with and wanted to learn. There was a large variety in their answers and preferences ranged from popular music, video games and television shows such as Caillou (television show), Phineas and Ferb (television show),

Spongebob Squarepants (television show), What Makes You Beautiful (One Direction), Gangnam Style (PSY), The Simpsons (television show), The Wizards of Waverley (television show), Twinkle, Twinkle Little Star (traditional song), Livin' on a Prayer (Bon Jovi), Toddlers and Tiaras (television show), Angry Birds (video game), Toopie and Beeno (television show), and Poker Face (Lady Gaga). Three songs were selected from the list provided by the students, and approved by the teacher and principal of the school. The three songs selected were; 'Trouble' by Taylor Swift, 'Firework' by Katy Perry and 'Go, Diego Go' which is the theme song to the Nickelodeon Junior television show 'Diego'.

The researcher purchased the audio files for 'Trouble' and 'Firework' from iTunes, and 'Diego' from the store HMV. The researcher also purchased the sheet music for each song. 'Trouble' was within a book of Taylor Swift's songs called 'Red', purchased at a local music retailer. 'Firework' was purchased from an online sheet music store called *sheet music plus.* After an exhaustive search through many music stores it was discovered that there was no music in print for 'Diego' so the researcher transcribed the main melody using the music notation software *Finale.*

Three MP3 players were purchased along with small external speakers. The MP3 players were unique in that they also had a direct USB connection, so transferring the files from the computer was very easy. The freeware audio program Pitch Shifter App was used to change the tempo of the songs, so each MP3 player had one song with three tempos; the original song unchanged, medium and slow. The words 'original tempo', 'moderato' and 'largo' scrolled across a small LCD screen so the students knew which version they were choosing. In an ideal situation all students' music choices would be

addressed, however, financial reasons prevented the researcher from purchasing additional equipment to do this. Each group contained a variety of males and females,. For the Taylor Swift 'Trouble' group, class A had 3 girls and 3 boys, and class B had 4 girls and 2 boys. In the Katy Perry 'Firework' group, class A consisted of 6 girls and 2 boys, while class B had 2 girls and 3 boys. The 'Diego' group in class A had 1 girl and 3 boys, and in class B had 4 boys.

Students chose their groups according to the music they wanted to learn. Each student was taught how to use the MP3 player and speakers. They were given the lyric sheet for their song (Appendix D, E, and F), as well as a task sheet which identified what they were going to do during the lesson (Appendix G, H, and I). The task sheet instructed students to decide on a specific goal to strive for. The goals that were written down were both long term and short term. Some would decide that their goal was to 'practice singing' while others would write 'memorize the words'. Setting their own goals was a new activity for the students. The teacher facilitated this activity with the students as she assisted with each group. Video observation shows that some goals were not written down but made explicit verbally by students in their groups. Although the vocal range was not ideal in some cases, the students' engagement with the music was the primary reason for selection of songs.

The unit culminated with each group performing for the class. Each group used the MP3 player to sing along with the song using the lyric sheet provided (Appendix D, E, and F). Many of the words were much more advanced than those read in a typical Grade One classroom, and some songs were over 2 pages long which is approximately 4 times as long as usual reading exercises students were accustomed to experiencing.

Table 5. Unit 1 - Comparative Processes: Informal Learning Principles (Green, 2008) and Playground & Out-of-School Practices, Harwood & Marsh (2012) adapted from Harwood & Marsh (2012).

Informal Learning Principles (Green, 2008)	Playground & Out-of-school practice (Harwood & Marsh, 2012)	Informal Music Learning Pedagogy for Primary Students UNIT 1 – Listening and copying vocally
1. The learner chooses the music for personal goals.	1. The learner chooses the music to meet social and personal goals.	1. Learner chooses the music to meet social, personal goals and musical goals
2. Copying music by ear is the primary method of skill acquisition.	2. Copying music is achieved through aural/oral and visual methods. Movement, eye, ear, and gestural coordination is essential for learning.	2. Music is presented holistically and copied by ear. Music is presented aurally (by MP3 Player) and explored visually (through lyrics sheet).
3. Learning takes place in peer or friendship groups.	3. Learning takes place in friendship groups or familial groups. There are many levels of participation (observer to song leader) and children participate or withdraw at will.	3. Learning takes place according to friendship groups, which guide their choices of music. There are many levels of participation (observer to song leader) and children participate or withdraw at will. Students are presented with a choice of music, which is how friendship groups are formed.
4. Skills are acquired in a haphazard manner, non-linear manner.	4. Skills develop according to repertoire selected. Holistic repetition is preferred.	4. Skills are explored through repertoire and teacher facilitated activities. Repetition is encouraged.
5. Emphasis is on creativity through listening, performing, composing, and improvising.	5. Communal improvisation and composition occurs occasionally according to accepted conventions.	5. Students are able to create through listening, performing, and improvising.

Table 5 indicates the informal practices adhered to during this unit. This table was developed to combine Green's (2008) and Harwood & Marsh's (2012) principles of informal learning, and to adapt them for a Grade One school setting. As shown in the table above, there are three columns. The first column presents Green's principles of informal learning, the second column shows the corresponding principles from Harwood and Marsh, and the third column is a combination and development of the previous two columns, which I devised for Informal Learning Unit 1.

Informal learning principle 1. With the first Informal learning principal, I combined the following two statements:

Green (2008) - The learner chooses the music for personal goals.

Harwood & Marsh (2012) - The learner chooses the music to meet social and personal goals.

This combination resulted in the following statement for the initial stage of the Informal Music Learning Pedagogy for Primary Students Informal Learning Principle 1 for Unit 1:

The learner chooses the music for social and personal goals.

Specific components of Unit 1 were added, which were different than both Green's and Harwood & Marsh's statements. This aspect was the fact that the students choose the music they wanted to learn first. I therefore suggested that the students were choosing based on their personal musical goals as well. The Informal Learning Principle 1 for Unit 1 then became the following, with my addition underlined:

The learner chooses the music to meet social, personal <u>and musical goals</u>.

In the table above, the new aspects (my additions) resulting from the combination of two previously found principles are underlined.

Informal learning principle 2. The same process was applied to the remaining informal learning principles. With Informal Learning Principle 2, I combined the following:

> Green (2008) - Copying music by ear is the primary method of skill acquisition.
>
> Harwood & Marsh (2012) - Copying music is achieved through aural/oral and visual methods. Movement, eye, ear, and gestural coordination is essential for learning.

I combined both of these statements and added two additional components. The first is reference to how the music is presented, as the students were copying by ear in a holistic manner. They had control of the MP3 player and rather than working on small sections they preferred to play the entire song and then repeat it. It was therefore necessary to mention the holistic component of their chosen learning style. The second component described how the music was presented (through the MP3 player) and how it was explored visually (through the lyric sheet). I used the term 'explored' because it was evident that the students were not relying solely on the lyric sheet, rather, they used certain words as reminders or markers of where they were in the song. Combining the previous statements with my own (underlined) resulted in the following:

> Music is presented holistically and copied by ear. Music is presented aurally (by MP3 Player) and explored visually (through lyrics sheet).

Informal learning principle 3. The third principle refers to learning through friendship groups. This is an important aspect of the informal learning process, and is was

necessary to document that for this task the students were presented with a choice of three pieces of music first. It was after they chose their music that their groups were formed. On the day that the students began this unit, they began as a whole group sitting in front of the teacher. One by one, they were called up to the teacher and asked which song they would like to sing. When the student responded, they were given several sheets of paper that included the lyrics, an achievement chart, and a page to colour later (Appendix H). There is no documented evidence of students discussing with each other which groups they should join, however, on the video file there are visible discussions between students. These discussions are not audible on the video recording so it is by inference that one can surmise that they are planning which group to join based on friendships. This is reinforced by the fact that those who either talked or whispered with each other, chose the same group. It is also important to note that there were no restrictions put in place on the number of students in each of the groups.

To arrive at a principle for this important aspect of informal learning, I once again combined Green's and Harwood & Marsh's principles.

> Green (2008) - Learning takes place in peer or friendship groups.
>
> Harwood & Marsh (2012) – Learning takes place in friendship groups or familial groups. There are many levels of participation (observer to song leader) and children participate or withdraw at will.

This combination resulted in the following with my additions underlined:

> Learning takes place according to friendship groups, which guide their choices of music. There are many levels of participation (observer to song leader) and

children participate or withdraw at will. Students are presented with a choice of music, which is how friendship groups are formed.

There was documented evidence of the various levels of participation; leaders, followers, and observers. This finding was also observed in Green's (2008) study of much older students and correlates with the ways in which the various roles emerge during the activity. This will be discussed in greater detail in the Data and Analysis section.

Informal learning principle 4. The fourth informal learning principle refers to skill and knowledge, and specifically, how the skills are acquired, how the knowledge is used, and who directs the learning. This is an essential aspect of the study because it differentiates informal learning from formal learning. One aspect of informal learning is that it is student directed in comparison to formal learning which is generally teacher directed. One issue with informal learning within the school program is concern as to ensuring that curriculum requirements are met. This implies that a completely student directed program has the possibility of veering off-course from the requirements of provincial documentation. It was this principle that required the most consideration by the researcher. Because the study was taking place in an elementary school with students who were experiencing their academic year, it was made clear to the researcher that an element of direction to the pedagogy would be required while still retaining the ethos of informal learning. If this study had occurred outside the school setting (for example using a cohort of volunteers of the same age outside of school time) then this would have been less of a concern. To arrive at a principle which combined the ethos of informal learning, with the type of learning observed in young children's playground practices, I began with Green's fourth principle (2008):

Green (2008) – Skills are acquired in a haphazard, non-linear manner.

This principle positions itself in opposition to many music education programs, in that there is an uncertainty of how the learning will progress. The teacher is not in control of providing students with information, rather, the teacher facilitates and assists when necessary. The students progress in their own manner, at their own speed, acquiring skills as they need them. It can be argued that the learning style, along with the achievement chart, can be termed 'self-directed learning' rather than 'informal learning'. The difference, however, is that informal learning has a focus on the social aspect of learning and emphasizes the importance of peers and collaborative learning in the process of engagement and response to the subject material. Self-directed learning, in opposition, focuses on the individual student and their personal approaches used to direct their own learning. This point is supported by Harwood & Marsh's (2012) fourth principle:

Harwood & Marsh (2012) – Skills develop according to repertoire selected. Holistic repetition is preferred.

If the musical skills developed are according to repertoire, and the repertoire is varied, then it can be inferred that skills develop haphazardly as stated by Green. The combination of these two principles must then be adapted to the school program. I added the importance of teacher facilitation to the fourth principle:

Skills are explored through repertoire and teacher facilitated activities. Repetition is encouraged.

This combination brings the teacher directly into the learning process as a facilitator, and emphasizes how skills are explored by the students through repertoire rather than taught by the teacher in sequence according to difficulty.

Informal learning principle 5. The final principle was very similar across the three columns, each emphasizing the notions of improvisation, creativity and performance.

> Green (2008) – Emphasis is on creativity through listening, performing, composing, and improvising.
>
> Harwood & Marsh (2012) – Communal improvisation and composition occurs occasionally according to accepted conventions.

I combined these principles together to form the final principle of the first unit:

> Students are able to create through listening, performing, and improvising.

These five principles served as points of reference for the research from the design stage through the evaluation stage. I used these as checks to ensure that the study was progressing in the manner in which I intended. It also provided a frame of reference for future research. In the results and discussion chapter, I refer to these principles often to reinforce and evaluate the potential benefits and drawbacks of each unit.

Unit 2–Playing familiar melodies by ear. In Unit 2, students were asked to form groups with whom they wanted to work. They were permitted groups of any size and combination. Students were given a tuned percussion instrument and an instruction sheet on which there was a list of songs (Appendix J). They were asked to decide among their group which song they wanted to play, and to work out by ear the first phrase of each song. They were given the first note of the song. All students were familiar with each song. Groups were encouraged to find quiet spaces to play; some stayed in the classroom,

others went into the hallway, in the stairwell, and so forth. The unit culminated with performances of their chosen song-phrase for either the teacher, researcher or the class.

Table 6. Unit 2–Comparative Processes: Informal Learning Principles (Green, 2008) and Playground & Out-of-School Practices, Harwood & Marsh (2012) adapted from Harwood & Marsh (2012).

Informal Learning Principles (Green, 2008)	Playground & Out-of-school practice (Harwood & Marsh, 2012)	*Informal Learning Pedagogy for Elementary Students* *UNIT 2–Playing familiar melodies by ear.*
1. The learner chooses the music for personal goals.	1. The learner chooses the music to meet social and personal goals.	1. Learner chooses the music to meet social and personal goals.
2. Copying music by ear is the primary method of skill acquisition.	2. Copying music is achieved through aural/oral and visual methods. Movement, eye, ear, and gestural coordination is essential for learning.	2. Music is presented holistically and copied by ear, and played on a tuned percussion instrument. Music is presented aurally in class and explored visually through the instrument.
3. Learning takes place in peer or friendship groups.	3. Learning takes place in friendship groups or familial groups. There are many levels of participation (observer to song leader) and children participate or withdraw at will.	3. Learning takes place according to friendship groups. Each group decides the music they are going to learn. Students are presented with a choice of music, listed on a sheet of paper.
4. Skills are acquired in a haphazard manner, non-linear manner.	4. Skills develop according to repertoire selected. Holistic repetition is preferred.	4. Skills are explored through repertoire and teacher facilitated activities. Repetition is encouraged.
5. Emphasis is on creativity through listening, performing, composing, and improvising.	5. Communal improvisation and composition occurs occasionally according to accepted conventions.	5. Students are able to create through listening, performing, and improvising.

Informal learning principle 1. This principle was combined without problems, as the main aspect of Unit 2 fell neatly into the goals of each descriptor:

Green (2008) – The learner chooses the music for personal goals.

Harwood & Marsh (2012) – The learner chooses the music to meet social and personal goals.

The resulting statement was the same as that of Harwood & Marsh (2012):

The learner chooses the music to meet social and personal goals.

Students were asked to form their own groups and together decide on which melody to play, and work it out as a group. It seemed that this activity provided an opportunity for students to meet personal goals (being able to play a melody on the tuned percussion instrument) and social goals (working with friends) which is why I chose to use Harwood & Marsh's statement.

Informal learning principle 2. This principle was very important for Unit 2, as the students were asked to copy familiar melodies by ear and replicate them on a small tuned percussion instrument. I began with Green's principle:

Green (2008) – Copying music by ear is the primary method of skill acquisition.

The main point of this unit was to copy a familiar melody, and learn to play it on the tuned percussion instrument. Therefore, the students' primary method of skill acquisition (playing skills, learning skills) was by ear. Harwood & Marsh's second principle was also very useful:

Harwood & Marsh (2012) – Copying music is achieved through aural/oral and visual methods. Movement, eye, ear, and gestural coordination is essential for learning.

The addition of 'oral and visual' to the way young students copy music was very interesting. The data shows them talking about the music, looking and talking about the tuned percussion instrument and each other, so this proved to be an important aspect of the informal learning process. Combining the principles from Green and Harwood & Marsh resulted in the following:

> Music is presented holistically and copied by ear, and played on a tuned percussion instrument. Music is presented aurally in class and explored visually through the instrument.

This explained how the material was introduced to the students (aurally and holistically) and how the students were to explore the skills (copying by ear and using visual cues through the instrument).

Informal learning principle 3. This principle was adapted easily, as the students were asked to form friendship groups of any size. There were a variety of groupings, and these were mainly in groups of 2,3 and 4 students.

> Green (2008) – Learning takes place in peer or friendship groups.
>
> Harwood & Marsh (2012) – Learning takes place in friendship groups or familial groups. There are many levels of participation (observer to song leader) and children participate or withdraw at will.

Combining both statements resulted in the following:

> Learning takes place according to friendship groups. Each group decides the music they are going to learn. Students are presented with a choice of music, listed on a sheet of paper.

These principles worked well to define one of the main elements of informal learning which is learning in groups according to friendships. I added that the students were presented with a choice of music, to acknowledge the understanding of the role of the teacher as facilitator in the Unit. If other teachers were to try this unit with their class of Grade One students, they might select different songs than those chosen for this study.

Informal learning principle 4. As with Unit 1, this aspect of the study required much consideration because it is one of the core areas of informal learning. I again looked at Green and Harwood & Marsh's principles, and combined them to form the same statement as in Unit 1.

Green (2008) – Skills are acquired in a haphazard manner, non-linear manner.

Harwood & Marsh (2012) – Skills develop according to repertoire selected. Holistic repetition is preferred.

Combined together resulted in the following:

Skills are explored through repertoire and teacher facilitated activities. Repetition is encouraged.

The informal learning process is highlighted through the idea that the skills students acquire through learning are explored through the repertoire, rather than being removed from the context and practiced in isolation. Also, the teacher is involved as they become a facilitator in the learning process.

Informal learning principle 5. This principle refers to composing and improvising. The students' task during this activity was to copy and play certain melodies (Appendix J), so there was no expectation of improvisation or composition. It is interesting to note, however, that this activity produced the most improvisation of all

three units, and this will be discussed in the data and analysis section. For the purposes of providing a framework, this principle is similar to Unit 1. I looked at both Green's and Harwood & Marsh's principles then combined them for this unit.

> Green (2008) – Emphasis is on creativity through listening, performing, composing, and improvising.
>
> Harwood & Marsh (2012) – Communal improvisation and composition occurs occasionally according to accepted conventions.

The combination addresses creativity without emphasizing it too heavily:

> Students are able to create through listening, performing, and improvising.

I liked using this statement because it turned around the sentence and allowed for more student ownership and emphasis on the fact that student creativity came from listening, performing and improvising. Usually, in Ontario music education, statements such as this typically emphasize the use of creativity as a demonstration or proof that students have learned certain skills. For example, "Students will demonstrate their knowledge of the notes so-mi through creating/improvising an 8 beat song and then perform it for the class." What is different in the Informal Learning Principle Five, is that creativity may come before, during or after skill acquisition. The important aspect is that the students are able to create a piece of music using different modes of skill acquisition; listening, performing and improvising.

Unit 3 – Playing harmony and singing melodies by ear. The final unit was the most challenging for the students as it involved singing a melody and playing harmony on a ukulele at the same time, after learning an unfamiliar song. The main theme of

Beethoven's Ninth Symphony, final movement "Ode to Joy" was chosen by the researcher. The students were not familiar with the tune at all and no student indicated that they had heard it prior to the lesson. The melody was taught to the students by showing two YouTube videos. The first was a flash mob with a full orchestra and choir (Flashmob, 2012) The students were familiar with flash mobs and were instantly captivated by the variety of expressions from the families and children watching. The second video featured the Muppets character Beaker singing the tune "Ode to Joy" to the sound "mee" (The Muppets Studio, 2009). The video includes intricate harmonies and is a 6-way split screen ending with Beaker's experiment exploding at the end of the song. The students asked to see the video several times, as it is very entertaining. The students were given a lyric sheet of the English words (Appendix K), a ukulele, and two chord sheets for C-chord and G-chord (Appendix L and M). The key of C-Major was chosen for several reasons. First, the C-Chord is easy to play on the ukulele, and the G-Chord is difficult. This provided differentiated instruction where students who were able could play both chords, and those who could not play both would play one or the other chord. Second, C-Major is the key of all the Orff instruments. If students wanted to add these instruments to their group they would be able to. Third, I was aware that there were two students taking piano lessons at a local music studio. Most beginner piano method books begin using "C-Position", so there was a possibility that these piano students might try to figure out the melody at home. Other students mentioned that they had pianos at home and that they tried to play the tune. Some reported that they were successful, others stated that they could not find the first note. Upon hearing this, I added a piano guide sheet to their binders for those who wished to try at home. The students were instructed to sing

the song while playing the chords, and told that they could do this in any formulation they wished. Some alternated chords between peers, some conducted and sang while others played, and some used percussion instruments. This unit was by far their favourite for several reasons; this is discussed in detail in Chapter Four. The unit culminated with performances by each group.

Some students indicated that they had ukuleles at home, however, none knew how to play specific chords or melodies, nor were they aware that the instrument needed to be tuned in a certain way before this unit began. The music classroom already had a set of 14 ukuleles, and I purchased an additional 6 so that each student had their own instrument to play. There were a variety of colours; red, green, blue, purple, yellow, orange, white, and pink.

Table 7. Unit 3 - Comparative Processes: Informal Learning Principles (Green, 2008) and Playground & Out-of-School Practices, Harwood & Marsh (2012) adapted from Harwood & Marsh (2012).

Informal Learning Principles (Green, 2008)	Playground & Out-of-school practice (Harwood & Marsh, 2012)	*Informal Learning Pedagogy for Elementary Students* *UNIT 3 – Listening and copying vocally and harmonically.*
1. The learner chooses the music for personal goals.	1. The learner chooses the music to meet social and personal goals.	1. Students form friendship groups and learn a preselected song.
2. Copying music by ear is the primary method of skill acquisition.	2. Copying music is achieved through aural/oral and visual methods. Movement, eye, ear, and gestural coordination is essential for learning.	2. Music is presented holistically and copied by ear. Music is taught visually (YouTube videos) and aurally (harmonic chords on the ukulele), and explored visually (through lyrics sheet, and ukulele chord sheet).
3. Learning takes place in peer or friendship groups.	3. Learning takes place in friendship groups or familial groups. There are many levels of participation (observer to song leader) and children participate or withdraw at will.	3. Learning takes place according to friendship groups. Students are not presented with a choice of music, but are encouraged to create their own arrangement of the piece.
4. Skills are acquired in a haphazard manner, non-linear manner.	4. Skills develop according to repertoire selected. Holistic repetition is preferred.	4. Skills are explored through repertoire and teacher facilitated activities. Repetition is encouraged.
5. Emphasis is on creativity through listening, performing, composing, and improvising.	5. Communal improvisation and composition occurs occasionally according to accepted conventions.	5. Students are able to create through listening, performing, and improvising. Students are encouraged to decide within their groups specific details on the division of parts, addition of instruments, and therefore exercise autonomy in their final product.

Informal learning principle 1. In this unit, I was aware that pre-selecting one piece of music for all students to learn was not only limiting their autonomy through a lack of choice, but also not completely synchronous with the ethos of informal learning. According to Green (2008), student's own selection of repertoire is essential in creating an engaging and empowering atmosphere within the classroom, however she also experimented with using classical music in the later stages of her project (2008). While I was completely aware of this, I was also aware of the critics of informal learning who worry that only popular music is used in the informal learning classroom. I was also aware that the role of the teacher is often contested within discussions of informal learning (see Chapter 2 for more discussion on popular music and the teacher's role). These two reasons prompted me to adjust the first principle of informal learning and demonstrate that even though a teacher pre-selects a piece of music for their students, informal learning practices may still be used to engage the students to participate in an atmosphere of cooperative learning where autonomy is exercised and students learn in an environment which supports creativity, communication, and collaboration. The informal learning principle one is in contrast to Green (2008) and Harwood & Marsh (2012), however the continuum of informal – formal learning allows for flexibility between teaching music and learning music.

Green–The learner chooses the music for personal goals.

Harwood & Marsh–The learner chooses the music to meet social and personal goals.

The combination resulted in the following:

Students form friendship groups and learn a preselected song.

In this case, if the 'learner' is replaced by the 'teacher', with the exception of the combined statement, it makes this process a simultaneous informal learning unit for both teacher and students.

Green (adjusted)–The 'teacher' chooses the music for personal goals.

Harwood & Marsh (adjusted)–The 'teacher' chooses the music to meet social and personal goals.

I argue that this switch may be necessary for several reasons. First, to complete school curriculum requirements at any grade level, and within the spirit of professional development teachers should be encouraged to use music familiar to them, but teaching techniques unfamiliar to them. Second, doing so may assist teachers in the transition from formal instruction to informal learning and possibly provide a framework for teachers unfamiliar with informal learning to confidently move between the different ways of teaching and learning. Finally, music teachers should be providing their students with opportunities to hear a wide variety of music so that they may become informed connoisseurs of music, rather than consumers of music.

Informal learning principle 2. As with the previous units, I combined the information to form the second principle:

Green (2008)–Copying music by ear is the primary method of skill acquisition.

Harwood & Marsh (2012)–Copying music is achieved through aural/oral and visual methods. Movement, eye, ear, and gestural coordination is essential for learning.

From these two statements I added an element which described Unit 3 and allowed for a variety of performance options, as well as a different way of teaching the song. The following was used for this unit:

> Music is presented holistically and copied by ear. Music is taught visually (YouTube videos) and aurally (harmonic chords on the ukulele), and explored visually (through lyrics sheet, and ukulele chord sheet).

Although the students did not use the ukulele chord sheet (they taught each other the chords) they did use the lyric sheet to remind themselves of the words. Teaching the song through the YouTube videos was very engaging and entertaining for the students.

Informal learning principle 3. Students were asked to form groups with whom they wished to work. Once again, friendship groups proved to be very successful in facilitating the learning of the song "Ode to Joy". For this principle, I used both Green (2008) and Harwood & Marsh (2012) and adjusted the principles to fit the unit plan:

> Green (2008)–Learning takes place in peer or friendship groups.
>
> Harwood & Marsh (2012)–Learning takes place in friendship groups or familial groups. There are many levels of participation (observer to song leader) and children participate or withdraw at will.

From these two principles, I combined elements and used the following:

> Learning takes place according to friendship groups. Students are not presented with a choice of music, but are encouraged to create their own arrangement of the piece.

I added the point that students were encouraged to create their own arrangement, which is similar to Harwood & Marsh's (2012) statement regarding the variety in levels of

participation. The aim of my statement was to expand on the levels of participation by "creating their own arrangement of the piece". This was intended to be a loose outcome in order to accommodate the various ways students imagined their participation in the group. In the data and analysis section there are descriptions of the variety of ensembles they created.

Informal learning principle 4. This principle stayed the same as in Unit 2, where skills were learned and explored through non-linear methods.

Green (2008)–Skills are acquired in a haphazard manner, non-linear manner.

Harwood & Marsh (2012)–Skills develop according to repertoire selected. Holistic repetition is preferred.

When combining Green and Harwood & Marsh, I added the notion of teacher facilitated activities, as it was necessary to include the teacher as part of the learning process:

Skills are explored through repertoire and teacher facilitated activities. Repetition is encouraged.

Unit 3 provided an opportunity for the teacher to facilitate and assess each group as they learned a new skill, which was playing the ukulele.

Informal Learning Principle 5

The last principle of Unit 3 turned out to be the most interesting. As with the previous two units, I began with Green (2008) and Harwood & Marsh (2012):

Green (2008)–Emphasis is on creativity through listening, performing, composing, and improvising.

Harwood & Marsh (2012)–Communal improvisation and composition occurs occasionally according to accepted conventions.

From there, I added the element of creating something new from an established piece of music. The goal of each group was to play "Ode to Joy" using any instruments they wished, singing or not singing, in any arrangement they wished. This was very loosely stated on purpose. Since this was the culminating activity of the 6-month study, the students had begun with a very formal instructional style and now had gone through a series of units leading them to think and choose on their own, while learning a very difficult task (playing chords on the ukulele while singing the tune of "Ode to Joy". My statement became:

> Students are able to create through listening, performing, and improvising. Students are encouraged to decide within their groups specific details on the division of parts, addition of instruments, and therefore exercise autonomy in their final product.

Each group's work turned out to be completely different, despite the fact that they all sang and played the same song. It was very interesting (as discussed later in the data and analysis section) to see what combinations arose in the final performances as there were ideas presented by the students that surprised both the teacher and me.

In summary, the Informal Learning Principle charts developed for each unit were particularly useful in retaining and staying focused on the activity and purpose of the study. As the study progressed, it was even more important to document and follow Green (2008) and Harwood & Marsh (2012) through the chart because falling back into what was comfortable for the teacher (formal teaching) was always at the forefront of my concerns since I was not doing the facilitating. The teacher also found it useful to

visualize where we were in the process, as well as being able to use aspects of the charts in her assessment for report cards and student evaluation.

Ethical Issues

Application for ethical approval for this study was made to the Non Medical Research Ethics Board at the University of Western Ontario. (Appendix N) This application included an additional ethical approval for research conducted within School Boards associated with the University of Western Ontario. Once the initial ethical approval was received, a research proposal was submitted to the participating Board of Education's research officer. This proposal included the approved research consent form provided by the University. After approval was granted by the Board of Education, all documents were then provided to the principal of the school. The principal was contacted by the Board's research officer and notified that the study was approved to begin in the school.

Each parent was provided with a 'Letter of Information' and a request for informed consent. The participating teacher was also provided with similar documents (Appendix O). The principal of the school also sent a letter to all parents, introducing me as a researcher in their school. There were two Grade One classes; 18 students in one class and 17 in the other. From the total of 35 students, I received 31 consent forms from the parents.

Ethical guidelines are derived from *Tri-Council Policy Statement (TCPS): Ethical Conduct for Research Involving Humans* 2010. These guiding principles are reinforced and regulated through the laws of Canada under recognition that respect for human dignity lies at the core of the policy. The guidelines from this policy provide a framework for conducting research, led by three main principles: respect for persons, concern for welfare, and justice (Canadian Institutes of Health Research, Natural Sciences and Engineering Research Council of Canada, and Social Sciences and

Humanities Research Council of Canada, *Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans,* December 2010.)

Respect for persons. This study aims to respect the psychological and cultural integrity of the participants by having a focus of inclusiveness and empowerment through pedagogical innovation. Ethical permission was obtained from The University of Western Ontario in collaboration with the participating Roman Catholic school board. Students and their parents/guardians were notified of the study through a letter of information and were invited to participate in the study. Informed consent was obtained and ongoing; students and their parents were able to withdraw from the study at any time and without providing a reason. This would not have affected their child's ability to participate in classroom activities, nor would it have changed the format of the study. The activities and information from the four students who declined to participate were not video recorded, and if they were inadvertently recorded by accident, the data were omitted from transcription, analysis and coding. Their choice not to participate was without consequence to their academic standing. Students were not identified by name in documentation; pseudonyms were used in discussion and analysis. Audio/visual data were transferred to an external hard drive and stored in a locked cabinet in Talbot College room 125. Data that was transcribed was stored on a flash drive and kept in a locked cabinet in the Faculty of Education room 1053. Only the researcher had access to both these cabinets. All data will be destroyed five years after the conclusion of the study.

Concern for welfare. Participants and their parents/guardians were informed of the aims of this study as well as the researcher's intentions with the findings. There is a concern for the academic welfare of the students involved in this study as the researcher is adopting an innovative pedagogy. Despite the possible benefits within the pedagogical approach being developed, the researcher was aware that students must still be provided the opportunity to be presented with the curricular requirements as prescribed in *The Ontario Ministry of Education*: *The Arts* (2009). If the new pedagogical approach was not successful in this regard, students might have suffered a decline in musical outcomes during the study period. All possibilities were considered to ensure that the academic welfare of the students involved was not compromised in a negative manner through the researcher's pedagogical innovation. The benefits, on the other hand, might result in the students achieving higher standards than described in the curriculum documents and might accompany a variety of external benefits yet to be discovered.

Justice. The students involved are considered vulnerable because of their youth, and as such all efforts must be made to ensure that autonomy is retained throughout the study as appropriate for this age level. This may be achieved through informed parental/guardian consent and responding to concerns and queries from those who are entrusted with the students' care. Additionally, students were asked to share their feelings about the pedagogy they experienced. Providing opportunities for exercising autonomy with young persons will assist in retaining justice while inviting additional data to inform future pedagogical and classroom actions. There are power relationships within classrooms between teacher and students, and this may pose a threat to the validity of the data. Students may be overly positive about a musical activity in fear that they will

be reprimanded by the teacher/researcher. Attempting to counteract this imbalance required the researcher and teacher to model and maintain an open, inquisitive and participatory atmosphere within the classroom. Doing so provided opportunities for students to exercise their opinions and points of view on their learning experiences.

Chapter 4

Results and Discussion

This chapter is a detailed examination of the results of the data collected from multiple sources (transcripts, teacher and student interviews, artifacts, and researcher observations). Using the research questions as the impetus for discussion, the results are presented according to the sources mentioned above and compared to the literature, with particular reference to Green's (2008) study of informal learning in music education with intermediate students, Marsh's 2008 study of the musical play of children on the playground, a comparison of Green's (2008) study and Marsh's (2008) findings in Harwood and Marsh's 2012 chapter study, and Corsaro's (2011) observations concerning childhood agency within the new sociology of childhood.

Each section begins with a restatement of the research question, followed by an explanation of how the data were coded on a micro, meso, and macro level. In all cases, the data went through many coding processes that were initially separated by the three overarching research questions. Once separated into three broad categories, Saldaña's (2013) codes-to-theory model was used to divide the data into sub-codes, codes, categories, themes, and an overall assertion. For each research question, a chart is drawn that shows the micro level sub-codes which lead to broader codes, then these codes became part of the meso level categories, and finally end with one macro perspective theme. The final diagram (Appendix P) combines the three macro perspective themes to become an overall assertion. This final assertion is a statement that links the data together and therefore offers an overall perspective on the research study.

Saldaña's (2013) codes-to-theory model, pictured below explains (Figure 4) how the data were coded and how categories and themes emerged.

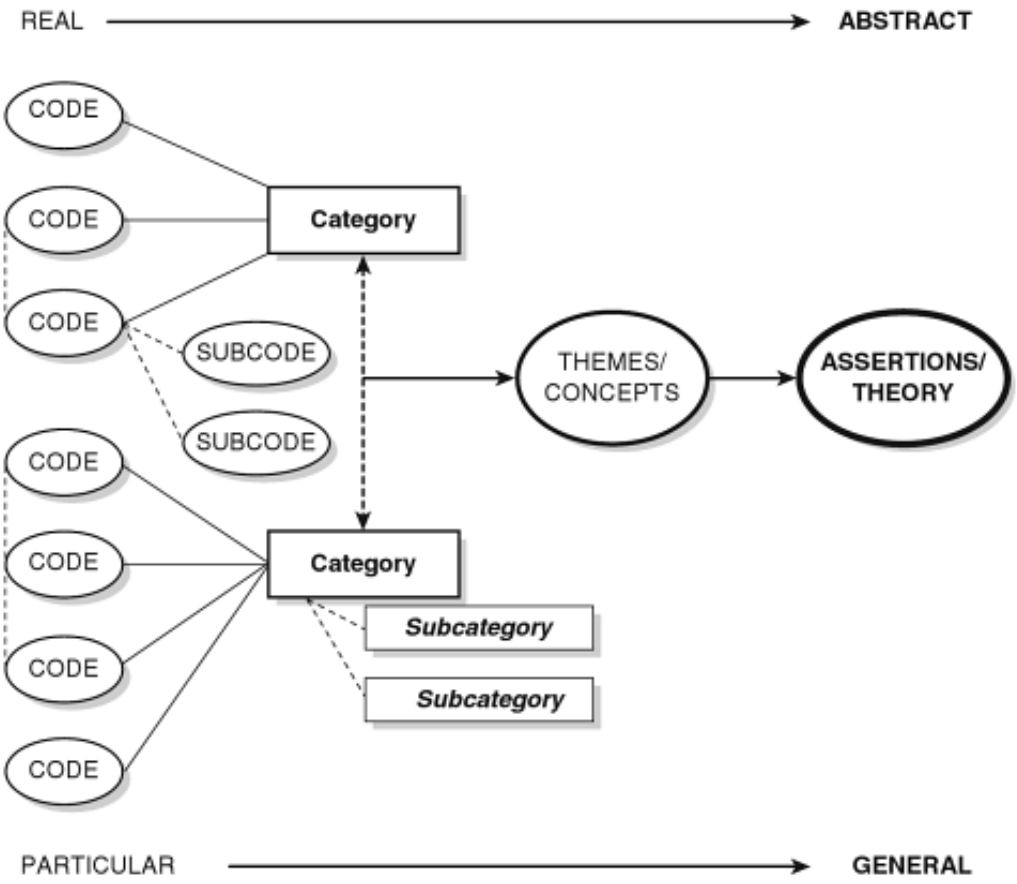


Figure 4. Codes-to-theory diagram from Saldaña (2013).

Following the transcriptions of examples of the various sub-codes and codes, Saldaña's table is presented within the context of the current study. A table was created which shows the analysis in the format of Saldaña's (2013) model and is presented in Appendix P.

It is important to note that all names that appear in this document are pseudonyms. This is to protect the identity of the students in this study. The researcher

appears in the transcriptions as Researcher. Some of the extracts from field notes are rather lengthy. These are included in entirety because it was considered necessary to present the entire passage concerning the interactions discussed to allow the reader the vicarious experience one aims for in qualitative data reporting, particularly within case study (Merriam, 2008).

Research question 1–results and discussion.

Research Question 1:

Using the Informal Learning Principles of Green (2008) in combination with characteristics of younger children's informal learning identified by Harwood & Marsh (2012), what observations are made on the students' music learning, behaviour, motivation and engagement in musical activities in two Grade One classes as they adapt to a change in teaching and learning approach from formal teaching to informal learning?

I approached this question by coding behaviours of students as they interacted with each other during lessons. There are three codes for this question, and each code has a number of varying examples that describe the activities and conversations during observation. Each code is then related to an overall theme; for example, code 1a related to the overarching theme "Collaboration". All themes combined to contribute to an overall assertion that is discussed at the end of this chapter.

In the following section, data are first presented under its sub-code. Next, the code is discussed, along with the category, and at the end of this section the theme will be presented. The process of moving from micro, meso, and macro perspectives is discussed with reference to previous literature.

Table 8. Outline of the results for Research Question 1.

Micro Perspectives Sub-Codes	Codes	Meso Perspectives Categories	Macro Perspectives Themes
1.1a – Conflict Resolution • Example 1 1.1b – Mediation Assistance • Example 1 1.1c –Roles and routines • Example 1 Roles • Example 2 Routines o Routine 1 o Routine 2	Cooperative behaviour of students working together	Collaboration - characteristics of collaborative learning in music with young students in group work	**Adaptation** Adaptation to 'what is going to happen'. Both students and teachers adapt and adjust to new learning situations and new conceptions of what learning looks like in the music classroom. Examples show how both students and teachers struggle at first to gain a level of comfort in the process, trust the process, and then move through the teaching and learning activities.
1.2a – Musical Motivation • Example 1 1.2b – Getting it right • Example 1	Motivation – Examples of student agency and their understanding the purpose of the activity. This indicates how students become through providing choice and relevance in their tasks.	Motivation – characteristics of students motivated and providing their own differentiation according to specific tasks. Students adjusting their own learning styles and taking roles by adapting to new ways of learning	
1.3a Off task or are they? • Example 1 1.3b On their own task • Example 1	Engagement in the activity – are students 'on task' or 'off task'.	Communication – How communication between student and teacher assists and affects the tasks at hand.	

Sub-code 1.1a conflict resolution–example 1. This sub-code describes data demonstrating the ways in which students resolved their conflicts without the assistance of an adult present. The following example demonstrates first; how two boys negotiated the operation of the MP3 player, and second; how the group came to a decision regarding an upcoming performance of their song.

Unit 1–Copying vocally; Song–Trouble by Taylor Swift

Extract from video transcription: 3 March 2013

There is one group sitting on the carpet; 3 girls and 3 boys. The teacher and researchers are not in the room. Two boys are discussing who will turn on the music with the MP3 Player.

Jason–I really want to turn it on, it is my turn.

Scott–I never had a turn, please let me do it? I really want to.

Jason–How about we both do it together at the same time?

Scott–Then we both get a chance to do it – ya, ok!

They turn the music on together, pushing the buttons at the same time. The music starts. The group is watching each other and singing the phrases that they have memorized. The slow version comes on and they look down to their lyric sheet and follow along with the words. The music stops.

Evan–So, what do you think we should do for the performance. The slow one or the fast one?

They all say fast, quite enthusiastically.

Evan–We should be practicing the fast one.

They all agree, and echoes of 'yes', 'yes good idea' and 'ya' are heard.

Leah–And guys, we also need to know how we are going to be set up.

Evan–We are going to be in a circle (points to the circle they are currently in).

Leah–I don't think that's gonna happen (*shakes her head*).

Scott–Ok guys we need to practice the fast one (*he gets the mp3 player ready*).

Evan–Not yet! Put up your hands if you want the fast one. (*3 boys and 1 girl put up their hand*) And the slow one? (*1 girl puts up her hand, the other is a special needs student. They all look at her and wait to see if she is going to respond. She does not respond, and then continue.*) Ok we'll do the fast one.

Leah–Guys we still have to do how we are going to be set up….ok one more fast one and then we'll do that.

Scott–We have to practice again.

Researcher enters the room.

Evan–(*Turns to researcher and asks*) Is it ok if we do a fast one and a slow one for our performance?

Researcher–Well, I think that we will have time for just one version, so you choose your favourite. The class is just about over.

They turn on the music and start singing but are watching the other students as they come back in the classroom. The other students are watching them and singing along.

This example of student behaviour demonstrates two distinct instances of conflict resolution. The first is the conversation between Scott and Jason, who both want to turn on the music. They both express to each other how important it is that they get a turn, or that they have not had a turn, and come to a mutually agreeable solution which is to push the play button at the same time. This is an excellent example of how the small issue of 'who gets to turn on the MP3 player' contributes to the sub-code of conflict resolution.

The second aspect of this passage is the action of Evan, who was not interested in turning on the MP3 player, but was very much the leader of the group. He was

demonstrating behaviour that shows a facilitative approach rather than a dominating approach to leading the group. He does this by asking everyone questions and asking them to vote on how to perform the song, and what speed to choose. This is very interesting, as Evan is preventing a conflict by demonstrating a democratic approach to the situation. He seems to do this naturally and portrays qualities such as leadership, cooperation, collaboration, and democracy. Additionally, although the group voted in favour of using the fast version, Evan still asks the researcher if they can perform both a fast and slow version. This shows that he is attempting to include the entire group as there was one student who wanted to do the slow version. This demonstrates his perceptiveness and empathic feelings towards his group members and a desire for all to be happy with the performance tempo.

These findings parallel Green's (2008) study. When students in her study were asked about conflicts, only 5 out of 40 groups reported significant problems. The main problems reported were disagreeing on song selection, and people in the group not settling down. Even within these 5 groups with problems, all stated that they did eventually figure things out. The majority of the students in Green's study stated that the reasons for their cooperation and ease of getting along was because they were working with their friends (p. 121). The groups in this study had similar results as in Green's study, however, during their final interview when asked about getting along with their peers, they did not recollect any problems; with the exception of one girl who referred to the boys in one of her groups as "kinda crazy" (see extract below). This could be a result of the length of time between the music lessons and the interview; they might have forgotten, or a result of different interpretations of not getting along. The students

involved in the incidences which were video-recorded may not have interpreted the specific events as not getting along, as the researcher did while observing and transcribing the video-recordings.

In total, there were nine incidences video-recorded over the six-month time frame where students were observed not getting along and arguing. Evidence of not getting along included raised voices, expressions of anger, yelling or shouting, negative content in utterances towards another student or students, and body language such as clenched jaws and fists, stomping and exaggerated arm or body motions.

Of these nine incidences, five were from the same group and also occurred during Unit 1. In addition, of the nine incidences observed, the teacher was called to mediate on three occasions, all with the same group. Although the video data were captured in a specific location (the music room), the teacher rotated among groups outside the range of the video data. She did not report any groups who were uncooperative or not getting along. In fact, she purposefully selected groups who she believed were most likely to get along, to work in places outside the classroom such as the hallway, stairwell, etc.

Marsh (2008) also notes the element of cooperation within the informal field of the school playground. She describes how the activity of music games increased cooperative aspects through performance. This "seemed to increase social mobility and tolerance of diversity, both in relation to performers and performance content" (p. 113).

Although the students in the current study were not playing a musical game, there were two parallels that were observed. First, they showed tolerance of diversity through their acceptance of the special needs student. They demonstrated this by asking her opinion, waiting for a response, then continuing without her answer. It can be inferred

that her not answering the question was not a surprise to the students, as they did not demonstrate any behaviour that could be interpreted as shock or disbelief when she did not respond. The pause created while waiting for her response did not disturb the flow of the activity, and it seemed as though the group were accustomed to the behaviours of the special needs student. In this case, and they did expect the possibility of no response, the interaction becomes even more significant, as she was asked for her opinion and treated like every other member of the group.

The second parallel was demonstrated by the interaction of Jason and Scott, who needed to cooperate to arrive at an agreeable solution to the problem of who would turn on the MP3 player. They both really wanted to turn on the MP3 player, and neither student gave up on this desire. Rather than one student suggesting something like, "I will turn it on this time, and you can next time," they decide to both turn it on at the same time. This approach demonstrates the immediacy of the wants and desires of younger students, but also the ways in which they cooperate. These elements of cooperation occurred spontaneously before problems escalated to a point where an adult would have been needed. It seemed that the students knew when it was necessary to be more cooperative, perhaps much sooner and more intuitively than would have been expected by an adult.

It seemed that groups experiencing these sorts of conflicts resulted in either one student giving into the other student, or both students arriving at a mutually agreed upon compromise such as the example above. The students themselves were the ones who were best able to determine how important the issue was for them, and then acted

accordingly. When there was no teacher or adult in close proximity, their conflicts were resolved rather quickly and efficiently.

Sub-code 1.1b mediating and assisting–example 1. Unit 1–Copying vocally; Song–Firework by Katy Perry

Extract from video observation: 21 February 2013

In the classroom there are two groups working. One group is working well on the carpet area, and the other group is having difficulty getting along. They are sitting at the end of a large table. There are 3 girls and 3 boys.

Jessica–Put the speaker in the middle!

John is listening to the music while holding the speaker and MP3 player

The teacher comes over to the group and moves the speaker to the middle of the table.

Jessica–It's too loud! *She covers the speakers and John turn down the volume.*

The teacher points to where they are on the lyrics sheet.

Jessica–We need to start at the beginning.

The teacher leaves. Jessica tries to restart the song.

Sally–Don't touch it! It goes by itself! *(shouting)*

Jessica shows Colin where they are on the lyrics sheet.

John and Josh are very pre-occupied with the operation of the MP3 player. John is not allowing the other to press any buttons.

Sally–You guys keep starting it over! *(shouting)*

The students seem to be trying very hard to follow along with the words. Even though they can sing the words without the lyrics, they still all use the sheet. I

have given them no instructions on whether or not they have to use the lyrics sheet. The literacy connections are unbelievable as they are reading well beyond their Grade One level, at a very fast pace. As soon as the music starts they are all attentive, following the lyrics. They all use their fingers to point along while singing. Every now and then Jessica helps Colin by pointing on his sheet to where they are in the song. Colin is very attentive once he knows where to look on the paper. It seems like Jessica is aware of this because each time he gets lost and starts looking around she immediately points to a place on his lyric sheet.

It is Jessica's turn to operate the MP3 player. She plays the slow version.

Sally–No! Put it on the fast one.

Jessica immediately turns it to the fast version.

The fact that Jessica turns the music to the slower version can be interpreted as trying to help Colin, as she had been doing. It can be inferred that she wanted to provide an opportunity for him to be successful with the lyrics sheet, although her desire to assist him changes when her choice of speed is protested by Sally, who wanted the music to be played faster. Jessica seems to be working with the group by helping Colin and also responding to Sally's wishes, however, collaborative learning is not simply following others' directions. In this case, Jessica wants to please Sally yet also wants to help Colin; she is attempting to be a mediator and to provide assistance. This places her in an interesting position as she responds to the group, and perhaps tries to avoid confrontation with another friend. Another perspective in the video on this situation shows the teacher first pointing to a place on the lyric sheet, and then Jessica continuing to exhibit the same

behaviour as the teacher. She may be learning how to be a teacher through these brief interactions with the teacher, emulating them within the small group situation.

As Green (2008) states, "If co-operation breaks down beyond a certain point, so will music making, and with it, learning. But so long as co-operation is adequate, then simply by virtue of working together to produce a piece of music, members of a group are likely to be learning something about music" (p. 122). From this perspective, we can anticipate that some groups will collaborate better than others, and if they continue to work together they will continue to learn. This group had a mediator (Jessica) who seemed to be able to subtly keep the flow of the learning going while assisting another student. The cooperation did not completely break down although it would be correct to say that this group had the most difficulty sorting out their problems. They accomplished their overall task at the end of the unit and at that point there was no evidence of uncooperative behaviour. It is also important to note that in this first unit of study, the students chose the music they wanted to learn and this is how their groups were formed. The results might have been different had it been possible to accommodate all students' musical requests. In any case, this example was the most extreme as the students were shouting at certain instances during the first 3 lessons.

It is interesting to note Jessica's recollection of this unit during her final interview. At the end of the study she commented, "I liked (singing the song) but I didn't like the boys. They were a little crazy." Subsequently, she did not choose to work with any of the male students from her Unit 1 group, in fact, in Units 2 and 3 she did not choose to work with any of her classmates from Unit 1; she chose completely different classmates who were all female.

Her choice of future group members may have been a direct reflection of her negative experience with her first group, which may be for two reasons. The first reason was most likely the lack of cohesion and cooperation with the group members (especially the boys) and the events which unfolded over several days. The teacher needed to assist the mediation of this group three times in Unit 1. The second reason she may have chosen different classmates for future groups could have been a result of her more advanced reading/musical level. This was observed as she attempted to assist another student follow along with the words of the song. Perhaps when she chose her next group she based her decision on ability levels, rather than musical choices.

Sub-code 1.1c roles and routines example 1–roles. Each student seemed to select a role while working in the group. There were specific roles within the groups, and they varied from leader to observer just as Harwood & Marsh (2012) found in their research. The students seemed to continue in their chosen role for the duration of the observation time. Referring back to the transcription of sub-code 1.1a. Conflict Resolution–Example 1 (p. 130), each student within the group can be seen to have assumed a particular role. There is no formal announcement of these roles, such as, "I will be the leader", the students just begin demonstrating the behaviours which coincide with a particular role. In the following table each student from the first transcription extract is categorized according to the role they adopted.

There was an observable adjustment period at the very beginning of the group formation which lasted between 3-5 minutes. During this time the students seemed to shift and fluctuate between roles until they settled on which role they were going choose. This was usually a verbal exchange, and is explained well by Corsaro's (2011)

Table 9. Roles of students in a group working on an upcoming performance.

Name	Behaviour	Role
Evan	Leads the group through decisions and choices by having votes. Corrects the teacher when she does not say their band name correctly.	Leader
Scott	Reminds everyone to practice 2 times. Operates the MP3 player with Jason.	Reminder and Music Operator
Jason	Operates the MP3 player with Scott.	Music Operator
Leah	Suggests getting into position 2 times. She is very keen to be in the proper formation right away.	Performance Coordinator
Participating girl	One girl who does not speak yet participates in the voting by raising her hand, and sings the song with the group. She appears happy because she is smiling at Leah and singing while bobbing her head to the steady beat.	Participant
Developmentally challenged girl	A developmentally challenged girl who watches what the group is doing but does not participate in the voting. When the music plays she looks at her sheet with the lyrics, but does not sing. She smiles at the end of the performance.	Observer – participates within her own specific capacity.

description of how children collectively participate in activities with each other. As Corsaro notes, children are not just appropriating information from the adult world, rather, they are actively participating in the creation of their own peer culture which

addresses their unique concerns (p. 21). An essential aspect of Corsaro's theory of Interpretive Reproduction is the roles and routines which children use in their peer groups as a form of socialization. The example above demonstrates how roles are used within groups of young children, and the example below demonstrates the importance of routines in their informal music making.

Sub-code 1.1c roles and routines example 2–routines. An example of children's use of routines occurred during the activity where students were learning the first 4 notes of the Canadian National Anthem "Oh Canada" by ear. Behaviours were identified as routines according to Corsaro (2011), who explains that "Interpretive reproduction places special emphasis on language and on children's participation in cultural routines" (p. 21). There are two main purposes for routines. First, the predictability of the routine provides a sense of security and belonging for those within the group. A framework is provided by the routines, and it is this framework that children can rely upon to adjust and adapt to unexpected events. These frameworks are like anchors for children, and provide stability during their interactions resulting in an expansion of their sociocultural knowledge (Corsaro, 1992). Data related to these are presented below. Routines are indicated in bold where I have identified that they begin.

> Extract from field notes – 18 April 2013
>
> *There is a group of 3 girls in the music room playing on the bass xylophones (Violet, Gemma, and Becky). They take turns trying to figure out the first 4 notes of O Canada (EGGC or in solfège syllables; mi-so-so-doh). The three girls are*

all playing at the same time. One girl begins to direct the group, acting like a teacher (Violet).

Extract from video transcription–18 April 2013

Routine 1–Being the teacher (Violet)

Violet–Becky, you go first.

Becky plays EGG

Gemma–Ok I'll go now.

Violet–Ok it's your turn.

Gemma plays EGG

Violet–Ok, now it's my turn.

Gemma starts to play at the same time.

Violet turns to Gemma and says, "No, it's my turn now."

Gemma stops playing.

Becky asks Violet–"Can I switch to a little one?" *(She is referring to the small glockenspiels)*

Violet–Yes *(Becky and Violet both switch instruments)*

This routine demonstrates how taking the role of the teacher can provide a framework from which students can work. As they attempt to figure out a task together, they use this first routine to add a predictable element to a new experience. The teacher role (a predictable routine) takes on a leadership position and becomes the authority. This authority role is taken seriously by the students in the group, as demonstrated by Becky, who asks for permission to switch instruments. As the routine continues below, the behaviour of the group changes.

Routine 2–Group effort shown as concerted display of disappointment and enthusiasm.

Violet–"Ok I'm going to go first again because we switched." (*She plays EG then upper AC*)

Violet–"No, wait, awww." *(She lowers her head and slouches her shoulders and has a slight frown on her face, appearing disappointed. The others imitate and also lower their heads, slouch their shoulders, and slightly frown.)*

Gemma–Wait, I know! It's EG! *(Gemma sits upright and the 2 girls do the same. Gemma's eyes widen and eyebrows raise as she plays EG over several times, and smiles. The 2 girls copy notes, her upright posture, raised eyebrows and also smile)*

Becky–"I can do the rest of it watch!" *(Excitedly, she plays EGF*)

Becky–"No that wasn't it." *(She speaks in a soft voice and slouches, lowers her head, and frowns just like before. The other girls copy her and softly say 'aw'.)*

Violet–"Oh I think I know it!" *(She plays EGAB)*

Violet–"No, that's not it." *(Again, just like before, all say 'aw' softly together and slouch over, lower their heads and frown. As quickly as they are disappointed, they also demonstrate enthusiasm and optimism by reversing their physical and emotional behaviours and wait in anticipation after the next person says they have an idea.)*

Gemma–"Wait I've got it!" (Everyone sits upright, raise their eyebrows and focus on Gemma in anticipation. Gemma plays EG then the upper EG)

They say no, disappointedly, and repeat the routine.

Gemma–"I know it I know it!" (plays EGAG) "No…" *(Both routines are repeated; disappointment and enthusiasm,)*

Becky–"I want to try just let me try!" (plays EGGF)

Gemma and Violet–"You got it! Show us how you did it!"

Becky–"Ok! It was EGGF"

Everyone plays the notes with great enthusiasm (although they are incorrect).

Gemma–"I'm going to go get [the teacher] and tell her that we got 3 notes."

Violet–"No wait! Everyone needs to go around again to make sure we've got it."

Violet points to Becky, then to Gemma.

Becky–(plays) EGGF

Gemma–(plays) EGGF

Violet–(plays) EGFG, "No, that's not it…aww"

The researcher happens to enters the room and asks "did you get it?"

Gemma plays–EGGF

Researcher sings–O Canada to the notes of EGGF

Gemma (says to the researcher)–"The notes are EGGF."

Researcher again sings–EGGF with the words of Oh Canada, and purposefully holds the F (not indicating in any way whether it is correct or incorrect)

Gemma turns around to her instrument and instantly plays the correct note, low C.

Gemma–"That's it!!!" *(Everyone cheers and claps 'Yay!')*

Becky–"I want to try!" *She plays the notes EGGC. Everyone cheers and claps. 'Yaaay!'*

Gemma runs to the chalk board and writes the notes EGGC on the board. She runs back and plays it again.

Violet–*(Is jumping while she plays, and is very excited)* 'Ok my turn!' she plays EGGC. *Everyone cheers and claps for her.*

Routines such as this are key elements of Interpretive Reproduction and the new sociology of childhood, according to Corsaro (2011). They provide a sense of membership within a peer group, and a framework to work within. In the above example, the students created a routine that encouraged participation through empathetic reactions. They encouraged each other through this routine, and demonstrated that each member was a valuable member of the group by repeating the reactions over and over. Routines are ways that children create cultural relationships with each other (p. 20) and develop socially. They are especially important in the formation of peer cultures and children's creative participation in society. This episode starts with the role of Violet being the teacher, and eventually becomes a routine. Through this routine, children are creating their own musical culture within the classroom.

Several questions can be raised in reference to the example above, and the answers to the questions are relevant to the theoretical approach of Interpretive Reproduction (Corsaro, 2011 p. 24).

1. Why is this a routine?

The students continue to repeat the same behaviours and reactions when trying to figure out the notes to the song. Their repeated expressions of disappointment through their physical posture, and quick return to enthusiasm demonstrate that they have created this routine.

2. What is the purpose of the routine?

The girls are trying to figure out the notes by ear, one by one. Each failed attempt is a group effort, although an individual task. They are demonstrating empathy towards each other and the group, and at the same time enthusiasm towards attempts at arriving at the correct notes. This leads to an overall sense of friendship, cooperation, sensitivity and motivation to achieve their goal and to be supportive of each other.

3. Predictability of the routine.

Corsaro (2011) notes that predictability "provides a framework for producing, displaying, and interpreting cultural knowledge, values, and beliefs (p. 25). In this example, the students create a predictable routine that provides a framework for the next person to attempt to play the notes. They can predict that if they are incorrect, the group will be mutually supportive through their collective behaviour. They can also predict that if someone has an idea, it will be met with equal enthusiasm and excitement. Their interpretation of cultural knowledge is shown through their actions and can be interpreted as values and beliefs such as; mutual support, kindness, compassion and motivation.

4. The musical value of this routine.

From a musical perspective, one cannot ignore the strategies these students used to arrive at the correct notes. They seemed random or haphazard at best. This could even be labeled as guessing, if one looks at it from a purely formal perspective. A question occurs here therefore concerning whether it is musically or pedagogically valuable for students to learn informally, when the correct notes could have been played much sooner if taught formally. No doubt, a faster degree of fluency and accuracy might have been

obtained had students been taught these melodies by rote. There are, however, several benefits to fostering group musical activity as above:

a. Students develop a notion of safety and security within their peer group that allows them to experiment and make mistakes.
b. Students are provided with opportunities to hear mistakes from their peers, which furthers their aural ability to detect the correct or incorrect notes.
c. As a group they learn appropriate behaviour regarding listening skills (listening to each other) and appropriate comments for incorrect attempts. (Other groups said things such as, "Good try" and "You almost got it")
d. Their success is a collective activity, as is their failure. This reduces stress on individual students and forces group collaboration to take precedence over individual solo success.

Sub-code 1.2a musical motivation – example 1. Unit 2 – The Amazing Ear Race – Twinkle, Twinkle Little Star

Extract from field notes: 21 March 2013

The camera is positioned on a large table. Two boys are talking as they sit down and position their small glockenspiels in front of them and a sheet of paper beside. They both have one mallet. Students have been told the name of the first note of each song that they want to play. The glockenspiels have the notes names etched at the bottom of the bar and the solfège is etched at the top of the bar.

Bobby–But I barely even know that song. (*He has a big smile on his face*.)

Dylan–But we can't sing it, we have to do it on this. (*He points to the glockenspiel with a big smile.)*

The researcher walks by and comments to the boys–That's right, you only have to play it–you don't need to sing it too. *The researcher walks about 5 feet away to allow them personal space to talk to each other*.

Bobby whispers to the other boy–How about "Twinkle, Twinkle Little Star"?

Dylan–Fine

Bobby–Because we all know that one!

Bobby starts by trying the notes CCDD. *He looks around and sees the researcher and says* 'This is hard!' *with a big toothless smile*.

Researcher–Yes, but you found where the first note is, that is good!

Bobby–I'm really trying.

Researcher–I know you are. I'll come back and see you in a couple minutes, ok?

The researcher leaves the group and moves to another pair in the classroom but continues to observe Bobby and Dylan. Dylan is watching Bobby play and copying what he is playing. They both start with CC and then it seems that they are playing random notes on the glockenspiel.

Dylan–Bobby, wait for me, K?

Bobby keeps going,

Dylan–So, let's start all over again. Ready…one, two….

Bobby–No…its…wait…this is too loud! *(Referring to the noise level outside the classroom)*

Dylan–I'm going to ask them if we can close the door.

The teacher happens to walk by at that moment and closes the door. She does not stay with this group.

Dylan–Thank you! *He sits back down.*

Bobby–Its really hard. Wanna trade sticks?

Dylan–No, let's do um… *He looks at the sheet of paper that has the list of songs.*

Dylan–How about this one? *Points to a song on the sheet.*

Bobby–Or how about "Baa Baa Black Sheep"?

Dylan–No, its not "Baa Baa Black Sheep", its "Mary Had a Little Lamb".

Bobby–Oh ya. (Smiling broadly.) Ok let's do this. *He points to one on the sheet. Bobby stands up and speaks to the students sitting on the carpet area who are not playing any recognizable song*.

Bobby–Guys, you have to pick a song and do that one. You can't just do whatever you want.

Dylan–Guys, what song are you doing? *They both go over to see what the students on the carpet are doing.*

(inaudible audio)

Bobby–(*Returns to his seat and is talking to Dylan about the group on the carpet.)* …Ya, cause that sounds nothing like "Twinkle Twinkle Little Star".

Dylan starts to play while Bobby is playing

Bobby–Stop doing it at the same time as me. How about I go first then you?

Dylan–OK

Bobby–Ahhh! They are hitting it too loud. (*He is referring to the students on the carpet.)* He picks up his instrument and moves away from the table.

Dylan–Ya, guys. You are hitting it too loud. You need to hit it lower.

The teacher enters the room and comes over to Bobby and Dylan.

Teacher–So, this isn't working from sounds, is it.

Bobby–No, cause they are hitting it like this. He hits the notes really loudly and by chance plays CCFF. *(It should be CCGG)*

Teacher–Oh! I almost heard Twinkle Twinkle!

Bobby has the most surprised and excited look on his face he is beaming as he slowly turns to Dylan.

Bobby–Wow… I did it!

Dylan–Ya! Let's do it at the carpet! *(The teacher has spoken to the group on the carpet and they are much quieter now. She leads Bobby and Dylan out of the room into the hallway.)*

They move off camera. A girl and boy are just visible on the far part of the screen. They are facing each other but I can't discern what they are playing. They both play something and the boy pumps his arm in the air and the girl copies. "High five!" he says and both clap hands. They move to the table right in front of the camera.

The interactions between Bobby and Dylan are interesting for several reasons. They are trying to produce results by playing the song "Twinkle, Twinkle Little Star" but appear unable to do so because they believe that; (1) it is hard, and (2) other students are distracting them.

Their comments about the activity being hard are interesting because they do not attempt to play in the way we would expect. They have already been told that the first notes are CC, so their next step is to figure out the next two notes. They initially start with CCDD, and when they realize this is incorrect there seem to be no further attempts

at playing. Bobby suggests switching mallets (sticks as he calls them), and Dylan suggests trying a different song altogether. They are both very preoccupied with what is happening on the carpeted area, which is quite noisy and distracting. Perhaps they are uncomfortable playing in front of these students, or perhaps they are too distracted to concentrate. Although the reason is not clear, not all students are distracted in such a way. Eventually the teacher suggests that they move to a different location where it is quieter (in the hall) although once Bobby accidentally plays CCFF and the teacher comments on how close he is to the song, he wants to play on the carpet with the others. This positive reinforcement seems to restore his confidence and he is then keen to join in with the activity and to play on the carpet. This could indicate that he either wants to show or share his knowledge with the 'noisy' students, or demonstrate that he is progressing further then they are, based on his previous comment of "ya, that doesn't sound anything like Twinkle Twinkle." Green (2008) noted that the students' in her study developed an increase in confidence in their musical abilities, and this was a result of being able to direct their own learning. Perhaps this element of autonomy also includes being successful in directing their own learning, as demonstrated by Bobby and Dylan.

These two students are hesitant to play, or even try to figure out the notes. Although it may appear at first that they are not motivated to play the song, there are other mitigating factors that are influencing their behaviour. Bobby tries once, and plays four notes. The last two notes are incorrect, and after this initial attempt it seems that there are no more concerted attempts to play the correct notes. There is a brief time when both are attempting to figure out the notes, however, they quickly become distracted by the other students in the room. The motivational behaviour they engage in is a type of

preparation stage, whereby their focus is on having all external factors prepared and ready for the musical portion of their task. They do this in five different ways:

1. They find the noise from outside the classroom is too loud and need to close the door.
2. They contemplate switching mallets.
3. They contemplate switching songs.
4. They tell the students in the room that they are too loud and are unable to go forward with the noise from inside the room.
5. Once Bobby plays close to the notes, Dylan wants to go to the carpet and show the others what they can do.

It seems that these two boys may have been influenced by the other students in the classroom. They were more reluctant to play and very interested in getting everything ready before figuring out the song. Once they had a small portion almost correct Dylan immediately wanted to play it on the carpet, perhaps to show the other group that they were successful. One of their main motivating factors may have been to demonstrate their skills to other classmates and when they were unable to do so, their attention was focused on their environment. Another main motivator for these two students was to have a quiet environment without distraction or other students around them. This is perhaps an example of these students exercising agency in taking control of their environment preparatory to undertaking their musical work.

Sub-code 1.2b getting it right–example 1. Unit 2–The Amazing Ear Race–"Twinkle, Twinkle Little Star"

Extract from field notes: 21 March 2013

Two students, Kate and William, have taken the places of Bobby and Dylan at the large table. Initially William's glockenspiel is set up backwards, with the high notes on the left and the low notes on the right.

Kate–Ok, I'll start–1,2,3

They sing "Twinkle, Twinkle Little Star" together while playing their glockenspiels. They are both playing the correct rhythm of the song, but the notes seem to be completely random. At the end of the song, they both finish with a big glissando up and down several times, then Kate plays one single note to mark the end.

Kate–You play B at the end. Where's B? *She looks at William's instrument.* Here it is. You play this note at the end.

William–I need a chair. He gets up and looks for a chair.

Kate–Here's one. (*She pulls a chair over for him*.)

William sits on the chair and slides his glockenspiel over and while doing so rotates it (on purpose) so it is correctly positioned from lowest notes to highest. They begin to play together once again.

Kate–1-2-ready go.

(Together) They sing and play the rhythm of the song with great enthusiasm. Their heads are nodding to the rhythms.

William stops–Kate, we should take off the ones we don't need. *(He starts taking off one of the keys)*

Kate–No,

William–And leave on the ones that we need *(he stops playing)*.

Kate–*Continues playing until the end of the phrase.* "Ok, we take out these", *she pulls off C,D,E,F.*

William–Uh-oh, I pulled off the plastic part. *(They both put it back on.)*

Kate–Oh and we take off these too. *(She pull off the top 2 bars and then he pulls off the top 2 bars.)*

They start playing and the teacher comes into the class saying it is time to clean up. They put the bars back on the instrument.

The approach that Kate and William used to play their song is directly related to findings from Green's (2008) study of students playing untuned percussion instruments. She found that some students did not attempt to play the actual rhythm of the percussion part they were supposed to be trying to copy but instead played the rhythm of the melody line on their percussion instrument (p. 49). Both Kate and William demonstrate a version of this approach by playing the rhythm of the melody, but not the actual melody pitches. This typical behaviour is further explained by Green (p. 50) where she explains how much more difficult it is to find pitches on instruments than to match them vocally. William and Kate are perhaps exploring rhythm matching first as a preliminary to pitch matching.

Sub-code 1.3a off task, or are they?–example 1. Unit 2–The Amazing Ear Race–"Mary Had a Little Lamb". The determination of whether students are working 'on task' or 'off task' is an important theme in the informal learning process. At first, it appears that there is very little learning happening. To outsiders it might look chaotic, noisy, unstructured, and that the students are not on-task. In fact, in Green's (2008) the main concern of teachers beginning the project was that their students would not be on

task and would "muck around" (p. 114). Taking a closer look, however, shows a completely different story. For example, the following extract is from an event that took place during a music class when students were working on Unit 2. Their task was to work out all the notes to the traditional song "Mary Had a Little Lamb" by ear and to play them on the glockenspiel.

Extract from video observation – 01 February 2013

Group of 4 students; 2 girls, 2 boys.

The teacher has left the room and other students are in various places such as the hallway and stairwell. There are 4 students in the music room where the video equipment is turned on.

The students are playing different notes on the small glockenspiels at the same time. One girl plays a glissando up and down, and then the other 3 copy and play glissandos. There is no conversation between the students while they play the glissandos. They watch each other and look at each other, smiling occasionally. This continues for about 2 minutes until the teacher enters the room. She approaches the group and they stop playing. The teacher starts singing "Mary Had a Little Lamb" in solfège and the students begin playing mi-re-do as instructed. The teacher leaves and they return to playing glissandos.

After approximately 3 minutes of constant glissandos, they start playing "Twinkle Twinkle Little Star." The teacher returns and asks them to play "Mary Had a Little Lamb". They play part of the song but it appears far from completion. The teacher leaves again and the students play glissandos non-stop until the entire class returns.

Each group is asked to demonstrate their progress with "Mary Had a Little Lamb." This group plays third. As the first two groups are playing the 4 students in the observation group are quietly whispering to each other back and forth. When it is their turn to play for the class, the following occurs:

- *The girl begins the group by counting them in '1-2-3'.*
- *They play the entire piece together (2 phrases) in unison with every note correct. They all play without letting the notes ring; they dampen the sound by keeping the mallets on the bar after each note played.*
- *The piece ends with a girl playing one glissando up the glockenspiel.*

This situation is very interesting for a number of reasons. First, we have a group of students who initially appear to be 'off task' and need to be reminded by the teacher to keep practicing the assigned song. Second, we see that this group is actually quite well-coordinated and has decided to be "on-their-own-task" by doing something they find more engaging; the glissandos. Third, while observing this video we could correctly assume that when asked to perform the piece, the students would be unable to do so; partially because they have not played it through once, and because they only played glissandos for 15 minutes. However, they worked out the notes before it was their turn, decided to change the texture of the sound by holding the mallets on the bars, and chose one person to count in the group who also ended the piece with a flourish.

These students are obviously quite capable of playing a simple nursery tune when they are motivated to do so. Perhaps these behaviours may serve as indicators that the students are capable of more differentiated tasks or more challenging tasks.

Sub-code 1.3b on their own task–example 1.

Extract from Video Observation and Field Notes 04 June 2013

There are 4 boys in a group, and 1 girl alone playing piano. The other students have gone into their groups with the ukuleles and are working on the chords of "Ode to Joy" in various locations outside the classroom. I stay in the room and tune some of the ukuleles, while monitoring a group of 4 boys, and 1 girl who is on her own playing the piano.

The girl on the piano asks for some help, so I go over and assist her with figuring out which notes she will play in the left hand (she wants to play melody and harmony).

Meanwhile, the remaining boys in the room have all found various percussion instruments and are playing them at the same time in no particular order, pattern, or rhythm. One boy is playing the large bass xylophone and figures out the bass notes from the chords. (I have only noticed this after class when transcribing the lesson.) Another boy is playing the bongos, another a rainmaker, and the fourth is trying various small untuned percussion instruments such as wood blocks and shakers. I assume that because nobody is using a ukulele, that they are not on task and need help to get focused.

Extract from Video Transcription–04 June 2013

I interrupt their percussion playing and bring over 4 ukuleles of various colours for the boys, and hold them out towards them.

Researcher–Here you are, which colour would you like?

The boys stop playing and all choose a ukulele. They begin to strum.

Jason–Can you help me? I forgot how to play the C-Chord.

Alex–Ya me too.

The other two boys watch me show Jason and Alex how to play the C-Chord. They all strum the C-Chord, stand up, and walk around while playing.

Researcher–Who remembers what the next chord is?

Two boys shout "G!"

Researcher–Yes! And can you guess why there are *Green* dots on your ukulele? (*I emphasize the word 'green'.)*

All shout "G-Chord!"

Researcher–Yes! Now see if you can play the G-Chord, and if you can do that, try to switch between G and C.

The boys all experiment with both chords, attempting to switch back and forth. One boy, who was playing the bongos is especially quick at switching. He comes over to me and shows how he can switch between both chords. They continue to move around while playing, standing and swaying or moving in circles.

So far, they have experimented with a variety of combinations for their group. In the next class they do their final performance which consists of 3 ukuleles, 1 bongo drum and the girl on the piano playing both harmony and melody. They all sing while playing. The boy on the bongo drums plays one drum for the C-chord and another for the G-chord. He is also the same student who showed me how quickly he can switch chords on the ukulele.

In my initial field notes, I wrote that I thought this unit was very interesting for the students because they were having a lot of choice and self-direction. They seemed to

enjoy trying to work out things, it was like a puzzle to them. The boys in the music room (described above) were different, they were almost 'jamming' for lack of a better term. They were trying different textures, switching instruments, switching places, etc. It was not that they were misbehaving, they seemed interested in trying every percussion instrument. Initially they did not want to play the ukuleles and preferred the percussion instruments. I did not know why, but indirectly convinced them to use the ukuleles.

I believe that my initial interpretation of the lesson and their behaviour was incorrect. I convinced the boys not to play the percussion instruments and instead use the ukuleles for the harmony because I thought they were avoiding the instrument. However, when I reviewed the introduction to this unit and then reviewed the YouTube video showing the flash mob orchestral version of Ode to Joy, I noticed the exuberance of the percussionists and the many different percussion instruments they were playing. There were some close-ups on the large bass drum, which one student seemed to copy on the bongo drums. He changed pitch with the chord changes, just as the bass drum player did in the YouTube video. Perhaps this was their inspiration, and their reasons for choosing percussion instruments instead of the ukulele. Had I been more aware of the situation I would not have intervened in their instrument selection and would have encouraged their creativity and innovation. Perhaps then I would have been able to elicit a response from them for their reasons for choosing their instruments.

I believe that this occurrence is better described as '*on their own task'* rather than *'off task'*. It is perhaps an example of children engaged in interpretive reproduction. The term '*off task'* implies that the students' activities are not productive or related to what they are supposed to be doing. While it is correct to acknowledge that they did not follow

the guidelines given by the teacher, they had, however, been conditioned for almost six months to think on their own and direct their own learning using informal learning approaches. Perhaps they were doing this; directing their own learning by engaging with different instruments that motivated them. This study presented many opportunities for the students to be creative and encouraged them to think on their own, and therefore they should not be labeled as working 'off task'. As Green (2008, p. 118) notes, "it is tempting for teachers and observers to regard pupils as 'off task' at times when, if viewed from a different perspective, the case might appear very different." This is true for the above examples, because unless I had not been documenting a research study I might have stayed with my initial reaction that the students were 'off task'. This misinterpretation of behaviour may prove to be the most difficult aspect for teachers of informal learning in music with younger children and one of the barriers to allowing these young students to be active agents in interpretive reproduction of their childhood musical culture.

Summary of Research Question 1

Research question 1 is focused on student behaviour, motivation and engagement on specific informal tasks undertaken during this study. The results demonstrate many learning episodes that are predictable for this age group according to the new sociology of childhood (Corsaro, 2011) and within informal learning experiences of students on the playground and older students in the classroom (Marsh, 2008; Green 2008). There are three aspects of the data which contribute to the overall theme, or macro-perspective.

First, a meso-perspective provides a point of view whereby one can observe how young students demonstrate collaborative behaviour while learning in groups. The main

characteristics of their collaborative behaviour are shown through efforts at conflict resolution, mediation assistance, and specific routines from which they strive to work through different informal music tasks.

Second, the meso-perspective of motivation shows a glimpse into the world of the young student as they become agents of their own learning. These characteristics show how students are motivated, the ways in which we can observe and understand their motivation, and indicates student autonomy through creating choice and relevance in their own tasks. Through the examples given of musical motivation, getting it right, and developing strategies, students are shown to adjust to their own learning style and to assume roles that help them adapt to new ways of learning, specifically informal learning.

Third, the meso-perspective of engagement in the activity prompted questions surrounding ideas of whether or not students are on task, off task, or on their own task. The examples provided demonstrate the importance of communication between students.

Finally, these three meso-perspectives lead to an overarching macro-theme of adaptation. Students in informal settings need to adapt to new learning situations and new conceptions of what learning might look like, and sound like in the music classroom. There are struggles at first as the students search for a certain level of comfort and confidence in the process, trust the process, and then move through the activities.

Research question 2–results and discussion.

Research Question 2:

a) Does the process of informal learning pedagogy meet the expected curriculum requirements in Ontario according to *The Ontario Curriculum Grades 1–8: The Arts 2009 (revised)* (Ontario Ministry of Education and Training, 2009), and

b) How does the music teacher describe informal learning pedagogy in relation to her short-term and long-term program goals?

This research question required an examination of current curricular documents, specifically, *The Arts* revised (The Ontario Ministry of Education, 2009). In this section the results are presented according to each informal learning unit; Unit 1, Unit 2 and Unit 3. A general description of the unit is provided along with the research question in a table format beginning with the micro level sub-codes, then moving through the codes to a meso-perspective of each category.

Next, according to each informal learning unit, and after careful examination of the video data, specific musical skills which were addressed in the research project are compared to the skill progression suggested by the Ontario Ministry of Education (2009). These data are presented in a table adapted from the provincial curriculum document, that is produced by the Ontario Music Educators' Association (OMEA) (Appendix Q). I added one column to the OMEA chart, identifying what was taught or learned during the informal unit. Following a brief explanation of these findings, the full unit lesson plan is presented. The unit lesson plan identifies curricular planning expectations according to the Ontario Ministry of Education (2009) *The Ontario Curriculum Grades 1-8: The Arts (revised)* and provides a thorough description of each expectation and how it was addressed in the lessons. Next, interviews with the teacher are presented that address questions in light of the curriculum requirements and long-term goals within the specific unit. Finally, after all the data are presented and discussed, the macro level perspective theme is discussed in the summary section.

Table 10. Research Question 2: Micro sub-codes to Macro themes

Micro Perspectives Sub-Codes	Codes	Meso Perspectives Categories	Macro Perspectives Themes
2.1 Musical skills learned through informal units 1-3 .	Examples of specific skills or sets of skills demonstrated by Grade 1 students through informal learning and compared to skills typically taught at this age level.	Musical skills	**Expectation** Expectation of 'what is'. Both students and teachers have expectations of what learning should look like, and through their actions and interviews we find that what they expect influences their values, beliefs, motivations and desires within the music classroom. This is especially so for the teacher, as reassessment of which curricular elements are most important to teach causes internal conflict.
2.2. Music expectations addressed through informal units 1-3.	Complete Unit Plan for informal learning units 1-3 with examples of how each strand in the curriculum was addressed.	Interpretation of Curriculum Document	
2.3 Interviews with the music teacher	Teacher's philosophical and pedagogical expectations demonstrated through interviews at various time through the study.	Teacher's overall perspectives and impressions of informal learning with young students	

Informal Learning Unit 1–Copying Vocally

Sub-code 2.1 musical skills learned through informal learning unit 1

In small groups (4-5) students will sing the lyrics to a familiar song of their choice. They will use an MP3 player and practice as a group. They may use a lyrics sheet that is provided, or sing from memory. The unit culminates with each group performing for the others either with or without the MP3 in the background.

The Elements and Fundamental Concepts: Scope and Sequence chart assembled by the Ontario Music Educators Association, derived from the *Ontario Curriculum Grades 1-8: The Arts* revised (2009) with a column added to identify the musical skills achieved in each informal unit.

Music - Introduction of Elements *I = Introduce and experience the concept which is then extended and reinforced across grade levels. Arrow and shading represent increasing complexity.* →	Grades: 1	2	3	4	5	6	7	8	Linton (2014) MUSICAL ELEMENTS AND FUNDAMENTAL CONCEPTS ACHIEVED BY GRADE 1 STUDENTS THROUGH INFORMAL LEARNING UNIT 1
Duration									
beat, rhythm; beat vs. rhythm	I								X
tempo: fast, slow	I								X
tempo: very fast (presto), very slow (largo)			I						X
tempo markings e.g., allegro, adagio, and others						I			X
tempo markings e.g., vivace, largo							I		
tempo markings in repertoire encountered	I								X
2/4, 4/4 metres	I								X
3/4 metre			I						

6/8 metre					I				
compound metres, e.g., 9/8, 6/4, 5/4; pick-up notes (anacrusis)					I				
quarter note, two eighth notes, quarter rest	I								
rhythmic ostinato, e.g., ta ta ti-ti ta	I								
half note, half rest, whole note, whole rest		I							
dotted half note, sixteenth notes, eighth rest			I						
syncopation (eighth-quarter-eighth); fermata				I					
dotted quarter+eighth, dotted eighth+sixteenth, eighths+2 sixteenths, 2 sixteenths+eighth					I				
Triplets						I			
rhythms in repertoire encountered							I	I	X
Pitch									
high and low; melodic contour; simple melodic patterns; so-mi; so-mi-la	I								X
do-re-mi-so-la, high do', simple melodic ostinato; melodic patterns		I							X
melodic patterns using notes of a pentatonic scale e.g., do-re-mi-so-la		I							X
low so, low la; (fa, ti), higher and lower pitch; pitch/melodic contour			I						X
melody maps, 5-line staff, pitch names in treble clef (A,B,C,D,E,F,G)				I					
major and minor tonality, major scale, intervals (unison, step, skip, leap)				I					
key signatures e.g., no sharps/flats, one sharp, one flat; accidentals (sharp, flat, natural)				I					
key signatures (e.g., D major, G minor) and clefs in music played					I				
ledger line notes; major, minor and perfect intervals e.g., major third, perfect fifth						I			
blues scale, grand staff, keys in repertoire performed							I		
major and minor tonality, keys in repertoire performed								I	X
Dynamics and Other Expressive Controls									
loud and soft (dynamics); accent, smooth and detached (articulation)	I								X
crescendo and decrescendo (dynamics); legato and staccato (articulation)		I							X
soft-piano 'p', loud-forte 'f' (dynamics), other expression markings encountered			I						X
changes in dynamics: sforzando; articulation: phrase markings				I					X

dynamics and articulation as encountered and their signs					I				X
dynamic levels: pianissimo 'pp', fortissimo 'ff'; articulation: slurs						I			X
dynamics and articulation as encountered e.g., marcato, maestoso							I		
all intensity levels; changes in levels (dynamics)								I	
Timbre									
Vocal quality e.g., speaking voice, singing voice	I								X
body percussion	I								X
sound quality of instruments e.g., non-pitched and pitched percussion	I								X
environmental and found sounds	I								
classification of instruments e.g., wind [woodwind, brass], stringed, electronic, membrane, pitched percussion		I							X
classification by sound production e.g., strumming, striking, shaking, blowing, scraping			I						
ensembles e.g., orchestra, choir, percussion				I					X
sound sources for particular purposes e.g., use of trumpets for a fanfare					I				
electronic sounds, other ensemble sonorities e.g., drum line, guitar, marching band						I			X
complex ensembles, e.g., jazz, gamelan, choral, orchestral							I		
world music ensembles and instruments e.g., gamelan, shakuhachi, doumbek…								I	
Texture and Harmony									
single melodic line in unison (monophony)	I								X
unison song with simple accompaniment (homophony), bordun pattern (do and so)		I							
simple 2-part rounds, partner songs, canons			I						
simple 2-part piece (simple polyphony)				I					
homophonic & polyphonic repertoire e.g., Orff, singing, recorder; chord progressions I, V					I				
layering of electronic sounds; chord progressions: I, IV, V						I			
major and minor triads							I		
monophonic, homophonic, and polyphonic music								I	
Form									
phrase; call and response	I								X

section; AB (Binary)		I							
ABA (ternary)			I						
verse/chorus; introduction and coda				I					X
rondo					I				
theme and variation						I			
12 bar blues							I		
forms in repertoire performed (e.g., minuet)								I	

The table demonstrates the skills which were addressed in Unit 1. According to the table the following skills are addressed:

- Grade One – 11 skills
- Grade Two – 4 skills
- Grade Three – 3 skills
- Grade Four – 3 skills
- Grade Five – 1 skill
- Grade Six – 2 skills
- Grade Seven – 1 skill
- Grade Eight – 2 skills

The Informal Learning Pedagogy for Elementary Students activities engaged students in the introduction of music curriculum elements that would ordinarily be approached at a much later time. The students were not simply introduced to the higher grade level skills, but used the terminology and identified the associated elements within their lessons.

Sub-code 2.2: does informal learning in music meet provincial curriculum requirements?

Informal Learning Unit 1–Copying Vocally

Unit Plan

Description–Students will choose a song to sing from three options; "Trouble" by Taylor Swift, "Firework" by Katy Perry or "Go Diego Go" the theme song to the television show Diego. The songs have been purchased and prerecorded on an MP3 player with external speakers. Once students select the song, they will form a group and decide on various activities such as the name of their band, their goals for the class, and who will operate the MP3 player. Students will be given a lyric sheet (Appendix D, E, and F) for assistance with the words of the song. The culminating activity for this unit is a performance of the song.

Concepts–Singing voice versus speaking voice, tempo changes on MP3 recordings, group initiated learning recorded on daily task sheet (Appendix G, H, and I), cooperating with other group members, small group shared reading (literacy connection), operation of media equipment, group vocal performance.

Materials–MP3 player, recording of selected music loaded onto the MP3 player, lyric sheet of selected music, daily task sheet, external speakers.

Curriculum Connections from the Ontario Curriculum Grades 1–8: The Arts (revised) (2009, pp. 70-71).

Grade 1

FUNDAMENTAL CONCEPTS

Elements of Music

- Duration–students will sing fast and slow in 4/4 metre. No oral prompts are used in this unit, such as ta or ti-ti.
- Pitch–students will sing high and low, in unison, following the melodic contour of the song they have chosen. They are not using simple melodic patterns such as 'mi' and 'so', rather, they are singing the words of the song.
- Dynamics and other expressive elements–Students sing a variety of dynamic and expressive elements as encountered in the songs; from crescendos, staccatos, accents and legato singing.
- Timbre–Students use their singing voice for this unit
- Texture/harmony–Students sing in a single melodic line in unison (monophony)
- Form–Students become familiar with the terms used in popular music form; phrase, verse, chorus.

SPECIFIC EXPECTATIONS

C1. Creating and Performing

"C1.1 sing songs in unison and play simple accompaniments for music from a wide variety of diverse cultures, styles, and historical periods *(e.g.,*

play a simple rhythmic ostinato on a drum or tambourine to accompany singing; match pitches in echo singing)"

- Unit 1–Students sing in unison, following the music being played on the MP3 player which is from a variety of popular music styles. Their rhythmic accompaniments are produced using body percussion (as desired) while the students progress through the song. This is elaborated and expanded in C1.2.

"C1.2 apply the elements of music when singing, playing, and moving *(e.g.,* duration: *while singing a familiar song, clap the rhythm while others pat the beat, and on a signal switch roles)"*

- Unit 1–Students sing and use a variety of ways of demonstrating the application of the elements of music. This is done informally and includes students nodding their heads to the beat, tapping their toes, swaying their bodies back and forth, the use of arms, legs, jumping, etc. Video data collection shows many students alternating between bodily expressions of beat and rhythm and some doing both at the same time. (For example, nodding their head to the steady beat and using their arms to show the rhythm.)

"C1.4 use the tools and techniques of musicianship in musical performances *(e.g., sing with relaxed but straight posture and controlled breathing; rehearse music to perform with others)"*

- Unit 1–Students all performed their piece as a culminating task at the end of the unit. They rehearsed musical aspects such as the

singing and lyrics, as well as the way they would be situated in the classroom and where they would be standing.

C.2 Reflecting, Responding and Analyzing

"C2.1 express initial reactions and personal responses to musical performances in a variety of ways"

- Unit 1–Students work together and make suggestions for their musical performances, as well as expressing their opinions and ideas on where they need to rehearse. Cooperation and collaborative skills are strongly used in these instances.

C.3 Exploring Forms and Cultural Contexts

"C3.1 identify and describe musical experiences in their own lives *(e.g., list the places and times within a day when they hear or perform music; describe various times when they sing, play, and move to music in school, at home, and in the community)"*

- Video observation shows students discussing various popular artists in many contexts; who listens to specific musical groups, what they think of a variety of music videos, what their siblings listen to, etc.

"C3.2 identify a variety of musical pieces from different cultures through performing and/or listening to them"

- Students are able to speak about many musical pieces from popular music cultures and can identify them by listening to them, and singing small parts of the song to demonstrate which piece they are

talking about.

This Unit Plan demonstrates how informal learning can be adapted to meet the requirements of the current curricular documents that satisfy provincial requirements in music education. With informal learning as the approach, a variety of learning outcomes are obtainable by students.

Sub-code 2.3–does informal learning in music meet specialist teacher expectations in program goals and overall student learning and results? As the following extract demonstrates, the teacher was initially concerned that the lack of obvious structure in the lessons and the different mode of learning being trialed might result in students not meeting curricular expectations. Her personal pedagogical expectations were very much geared towards the Kodaly set of skills developed during her training. Below are the teacher's impressions at the end of the study regarding the informal learning activities her students experienced:

> Interview transcript–June 11, 2013
>
> Researcher–Can you describe your thoughts at the beginning of the first Informal Learning Unit?
>
> Music Teacher –To start I was a little hesitant because I thought [the students] might be too young. I am a very organized teacher [and] there were times I felt it was a little helter skelter but I did see results. I saw them happy and engaged. [There was] structure within the informal environment. They did use their ears more than if I had been teaching [my regular curriculum]. Because they had to, now they were in a 'band' or a

> partnership or small group. So if they didn't use their ears it would fall apart.

Her initial fears appeared however not to have been borne out by her comments on students' achievements:

> Researcher–So you feel that their listening/ear skills improved because of this unit. Did you feel that anything had suffered because of this unit?
> Music Teacher–After a month or so I felt that their singing had suffered. But one day you were away I did singing with them and they were still right on track. They didn't lose anything (singing/tuning/pitch matching). I really stress in-tune singing, and I think that you have to practice that. So when we started this program, I was a little concerned that they were going to lose that because they were so busy trying to sound the song out on their instrument and then perform. But actually, by the end of the program they had to perform their song "Ode to Joy" and it was very much in tune and they had to play the ukulele at the same time. So doing the chords to 'Ode to Joy' and singing at the same time, and for 6-year olds, I would say 85-90% were singing in tune. So their pitch was where it should be and that was really good news for me.

In summary, although the teacher had initial doubts or fears regarding the informal learning process within a Grade One context, she found the results were positive and met curricular expectations. In addition, her main concern was that the students were able to sing in-tune and her belief was that this skill needed to be practiced. The results of the study, and her comments above, demonstrated that 85-90% of the students could sing in-

tune while playing the accompanying chords to the song “Ode to Joy” on the ukulele. There was no written notated melody to follow; the students needed to rely on their ear training skills to pitch match. Therefore, the informal learning appeared to actually assist in pitch-matching without practicing the skill in isolation; perhaps the focus on listening and copying assisted students in discerning whether or not they were singing the correct pitch.

Informal Learning Unit 2–Playing Familiar Melodies by Ear

Sub code 2.1 – musical skills learned through informal learning unit 2

In small groups (4-5) students will learn to play familiar melodies by ear on a small tuned percussion instrument. The unit culminates with each group performing for the others.

The Elements and Fundamental Concepts: Scope and Sequence chart assembled by the Ontario Music Educators Association, derived from the *Ontario Curriculum Grades 1-8: The Arts* revised (Ontario Ministry of Education and Training, 2009) with a column added to identify the musical skills achieved in each informal unit.

Music - Introduction of Elements *I = Introduce and experience the concept which is then extended and reinforced across grade levels. Arrow and shading represent increasing complexity.* →	Grades: 1	2	3	4	5	6	7	8	Linton (2014) MUSICAL ELEMENTS AND FUNDAMENTAL CONCEPTS ACHIEVED BY GRADE 1 STUDENTS THROUGH INFORMAL LEARNING UNIT 2
Duration									
beat, rhythm; beat vs. rhythm	I								X
tempo: fast, slow	I								X
tempo: very fast (presto), very slow (largo)			I						X
tempo markings e.g., allegro, adagio, and others						I			
tempo markings e.g., vivace, largo							I		
tempo markings in repertoire encountered	I								
2/4, 4/4 metres	I								
3/4 metre			I						X
6/8 metre					I				

compound metres, e.g., 9/8, 6/4, 5/4; pick-up notes (anacrusis)					I				
quarter note, two eighth notes, quarter rest	I								
rhythmic ostinato, e.g., ta ta ti-ti ta	I								
half note, half rest, whole note, whole rest		I							
dotted half note, sixteenth notes, eighth rest			I						
syncopation (eighth-quarter-eighth); fermata				I					
dotted quarter+eighth, dotted eighth+sixteenth, eighths+2 sixteenths, 2 sixteenths+eighth					I				
Triplets						I			
rhythms in repertoire encountered							I	I	X
Pitch									
high and low; melodic contour; simple melodic patterns; so-mi; so-mi-la	I								X
do-re-mi-so-la, high do', simple melodic ostinato; melodic patterns		I							X
melodic patterns using notes of a pentatonic scale e.g., do-re-mi-so-la		I							X
low so, low la; (fa, ti), higher and lower pitch; pitch/melodic contour			I						X
melody maps, 5-line staff, pitch names in treble clef (A,B,C,D,E,F,G)				I					
major and minor tonality, major scale, intervals (unison, step, skip, leap)				I					X
key signatures e.g., no sharps/flats, one sharp, one flat; accidentals (sharp, flat, natural)				I					
key signatures (e.g., D major, G minor) and clefs in music played					I				
ledger line notes; major, minor and perfect intervals e.g., major third, perfect fifth						I			
blues scale, grand staff, keys in repertoire performed							I		
major and minor tonality, keys in repertoire performed								I	X
Dynamics and Other Expressive Controls									
loud and soft (dynamics); accent, smooth and detached (articulation)	I								X
crescendo and decrescendo (dynamics); legato and staccato (articulation)		I							X
soft-piano 'p', loud-forte 'f' (dynamics), other expression markings encountered			I						X
changes in dynamics: sforzando; articulation: phrase markings				I					X
dynamics and articulation as encountered and their signs					I				X

dynamic levels: pianissimo 'pp', fortissimo 'ff'; articulation: slurs						I			X
dynamics and articulation as encountered e.g., marcato, maestoso							I		
all intensity levels; changes in levels (dynamics)								I	
Timbre									
Vocal quality e.g., speaking voice, singing voice	I								X
body percussion	I								
sound quality of instruments e.g., non-pitched and pitched percussion	I								X
environmental and found sounds	I								
classification of instruments e.g., wind [woodwind, brass], stringed, electronic, membrane, pitched percussion		I							X
classification by sound production e.g., strumming, striking, shaking, blowing, scraping			I						X
ensembles e.g., orchestra, choir, percussion				I					X
sound sources for particular purposes e.g., use of trumpets for a fanfare					I				
electronic sounds, other ensemble sonorities e.g., drum line, guitar, marching band						I			
complex ensembles, e.g., jazz, gamelan, choral, orchestral							I		
world music ensembles and instruments e.g., gamelan, shakuhachi, doumbek…								I	
Texture and Harmony									
single melodic line in unison (monophony)	I								X
unison song with simple accompaniment (homophony), bordun pattern (do and so)		I							
simple 2-part rounds, partner songs, canons			I						
simple 2-part piece (simple polyphony)				I					
homophonic & polyphonic repertoire e.g., Orff, singing, recorder; chord progressions I, V					I				
layering of electronic sounds; chord progressions: I, IV, V						I			
major and minor triads							I		
monophonic, homophonic, and polyphonic music								I	
Form									
phrase; call and response	I								
section; AB (Binary)		I							X

ABA (ternary)			I						
verse/chorus; introduction and coda				I					
rondo					I				
theme and variation						I			
12 bar blues							I		
forms in repertoire performed (e.g., minuet)								I	

In Unit 2, the musical skills which were addressed are presented below according to which grade they are normally introduced:

- Grade One – 8 skills
- Grade Two – 5 skills
- Grade Three – 5 skills
- Grade Four – 3 skills
- Grade Five – 1 skill
- Grade Six – 1 skills
- Grade Seven – 1 skill
- Grade Eight – 2 skills

As in Unit 1, it appeared that the informal learning units introduced students to skills beyond the suggested elements in Grade One. It could be argued that this demonstrates the efficacy of informal learning as a curricular tool. The planning indicated that students would gain more knowledge and experience in a variety of musical areas than would usually be introduced at this young age.

Sub code 2.2–does informal learning in music meet provincial curriculum requirements?

Informal Learning Unit 2–Playing Familiar Melodies by Ear

Unit 2 Plan

Description–Students will form groups according to whom they wish to work with (friendship group). They are given a glockenspiel and a list of songs (Appendix J). Students are asked to figure out how to play the first phrase of each song on the glockenspiel. The songs are: "O Canada" (EGGC), "Mary Had a Little Lamb" (EDCDEEE), "Twinkle, Twinkle Little Star" (CCGGAAG) and "Holy City" (EGGEDGGD). These songs are all very familiar to the students. They were chosen because of their familiarity and because they are similar in two ways; they are all in the key of C-Major, and all start on the note E with the exception of "Twinkle, Twinkle Little Star". Students are encouraged to use their own strategies to discover how to play these songs by ear, and when completed, they are given a sticker on their page. This unit was called "The Amazing Ear Race" as a fun reference to the popular television show "The Amazing Race" which many of the students talked about during class. It was not a competition, however, students were keen to produce results quickly and efficiently. The culminating activity was each group performing each song for the class.

Concepts:

Reinforcing: Steady beat, rhythm, performance, listening skills

Introducing: Learning a song or phrase by ear and reproducing it on an instrument.

Materials:

Glockenspiels or xylophones, mallets, page with list of songs to choose from, space to work in small groups.

Procedures

Students are asked to form friendship groups and select a song from the list provided. They are to eventually complete all songs, however, the order is their choice. They are given a tuned percussion instrument and mallet, and an achievement chart (Appendix J). The achievement chart lists the four songs that are to be played by the students. When they figure out one song, they inform the teacher or researcher who listens and then puts a sticker in the space provided. The students then continue to the next song.

Curriculum Connections from The Ontario Curriculum Grades 1–8: The Arts 2009 (revised) (Ontario Ministry of Education and Training, 2009, *pp. 70-71.)*

Grade One

FUNDAMENTAL CONCEPTS

Elements of Music

- Duration – students will play in 4/4 and 3/4 metres. No oral prompts are used in this unit, such as ta or ti-ti however they are to reproduce durations with dotted-quarter notes.

- Pitch – students will identify and reproduce the melody of the song using their ear. They are not using simple melodic patterns such as 'mi' and 'so', rather, their patterns are much more complex.
- Dynamics and other expressive elements – Students sing a variety of dynamic and expressive elements as they desire in their performances.
- Timbre – Students use glockenspiels or xylophones to reproduce 4 different familiar melodies.
- Texture/harmony – Students play in a single melodic line, unison (monophony)
- Form – Students become very familiar with the term 'phrase' as they work on 'phrase 1' of each melody.

SPECIFIC EXPECTATIONS

C1. Creating and Performing

"C1.1 sing songs in unison and play simple accompaniments for music from a wide variety of diverse cultures, styles, and historical periods *(e.g., play a simple rhythmic ostinato on a drum or tambourine to accompany singing; match pitches in echo singing)"*

- Most students sang while they played the melody on the glockenspiel or xylophone.

"C1.2 apply the elements of music when singing, playing, and moving *(e.g.,* duration: *while singing a familiar song, clap the rhythm while others pat the beat, and on a signal switch roles)"*

- While playing familiar melodies on the glockenspiel or xylophone,

students would embody the rhythm or beat through various methods; some nodded their heads to the beat, and some stepped from side to side to the beat.

"C1.4 use the tools and techniques of musicianship in musical performances *(e.g., sing with relaxed but straight posture and controlled breathing; rehearse music to perform with others)"*

- Students demonstrated their knowledge through performing the songs on the glockenspiel or xylophone. They demonstrated good mallet technique, and excellent rehearsal strategies evident through video observation.

C.2 Reflecting, Responding and Analyzing

"C2.1 express initial reactions and personal responses to musical performances in a variety of ways"

- Unit 1 – Students responded to each others' performances by expressing their appreciation through applause, and verbal feedback such as 'Good job!' and 'Nice playing!'

C.3 Exploring Forms and Cultural Contexts

"C3.2 identify a variety of musical pieces from different cultures through performing and/or listening to them"

- Students are able to identify 4 different melodies, learn to play them by ear, and distinguish between each of them. They are able to perform together in their friendship groups and each is able to listen to other groups perform and identify the piece being played.

This Unit demonstrated how students were capable of working out melodies within a group of peers. The first melody was extremely difficult for both classes, and each group took two or three lessons to complete one melody (groups chose one of the four melodies listed on the sheet in Appendix J). A significant finding was that after students completed work on their chosen initial melody, the other melodies seemed much easier for them to work out. This was evident because in the following lesson they all (both classes) figured out the remaining three melodies on the sheet. This phenomenon references an increased learning velocity noticed by Wright (in press) in a Musical Futures pilot project with older students. In Wright's study, the older students displayed a marked decrease in the amount of time it took them to work out notes and chords as the informal classes progressed. This is significant because it indicates that not only do students musical abilities improve quickly, but also the skills involved in informal learning may be learned, and improved upon over time and with more experience.

Sub code 2.3 - does informal learning in music meet specialist expectations in program goals and overall student learning and results?

> Interview transcript–June 11, 2013
>
> Teacher–They felt really important that they could do group work in Grade 1. They see the older kids doing that, and I think they thought at the beginning, "Wow, what are we doing? We can sit out here and [the teacher] is just around the corner?" And I would come back every 30 seconds or so just to check on them, then I would leave again. That is something very new for primary learning, even though we would like to think that we do a lot of informal activities, it is very formal. It is all

> directed by the teacher, and a lot needs to be. But when we saw the learning I think that other people should expand their learning styles because I have learned a lot myself.

In this quotation, the teacher comments on how she has learned a lot, along with her students. She refers to leaving them on their own to complete the tasks and that it is not a typical feature of primary education. She demonstrates a high level of perception in recognizing how young students feel and perceive the notion of being on their own in a group without the teacher watching over them. Her comment regarding expanding learning styles (as a teacher), and that she has learned a lot, is reflected in Hallam et al.'s (2012) Survey of Musical Futures in the United Kingdom. Hallam et al.'s report found that professional development was a desired outcome of 16% teachers planning to use Musical Futures. The post-study impact on the same cohort of teachers reported that the statement, "I am more confident about facilitating pupil learning in a range of musical genres" was the number one answer. The lowest answer was, "I am more confident about facilitating singing, "which ironically was this teacher's number one concern about informal learning.

Unit 3–Singing "Ode to Joy" while playing chords on the ukulele

Sub code 2.1–musical skills learned through informal learning unit 3

In small groups (4-5) students will learn to play C and G chords on the ukulele while singing the main theme of Beethoven's 9th Symphony "Ode to Joy". The unit culminates with each group performing for each other.

The Elements and Fundamental Concepts: Scope and Sequence chart assembled by the Ontario Music Educators Association, derived from the *Ontario Curriculum Grades 1-8: The Arts revised* (Ontario Ministry of Education and Training, 2009) with a column added to identify the musical skills achieved in each informal unit.

Music - Introduction of Elements Grades:	1	2	3	4	5	6	7	8	Linton (2014)
I = Introduce and experience the concept which is then extended and reinforced across grade levels. Arrow and shading represent increasing complexity.									MUSICAL ELEMENTS AND FUNDAMENTAL CONCEPTS ACHIEVED BY GRADE 1 STUDENTS THROUGH INFORMAL LEARNING UNIT 2
Duration									
beat, rhythm; beat vs. rhythm	I								**X**
tempo: fast, slow	I								**X**
tempo: very fast (presto), very slow (largo)			I						**X**
tempo markings e.g., allegro, adagio, and others						I			
tempo markings e.g., vivace, largo							I		
tempo markings in repertoire encountered	I								
2/4, 4/4 metres	I								**X**
3/4 metre			I						

6/8 metre					I				
compound metres, e.g., 9/8, 6/4, 5/4; pick-up notes (anacrusis)					I				
quarter note, two eighth notes, quarter rest	I								
rhythmic ostinato, e.g., ta ta ti-ti ta	I								
half note, half rest, whole note, whole rest		I							
dotted half note, sixteenth notes, eighth rest			I						
syncopation (eighth-quarter-eighth); fermata				I					
dotted quarter+eighth, dotted eighth+sixteenth, eighths+2 sixteenths, 2 sixteenths+eighth					I				
Triplets						I			
rhythms in repertoire encountered							I	I	**X**
Pitch									
high and low; melodic contour; simple melodic patterns; so-mi; so-mi-la	I								
do-re-mi-so-la, high do', simple melodic ostinato; melodic patterns		I							**X**
melodic patterns using notes of a pentatonic scale e.g., do-re-mi-so-la		I							
low so, low la; (fa, ti), higher and lower pitch; pitch/melodic contour			I						**X**
melody maps, 5-line staff, pitch names in treble clef (A,B,C,D,E,F,G)				I					
major and minor tonality, major scale, intervals (unison, step, skip, leap)				I					**X**
key signatures e.g., no sharps/flats, one sharp, one flat; accidentals (sharp, flat, natural)				I					
key signatures (e.g., D major, G minor) and clefs in music played					I				
ledger line notes; major, minor and perfect intervals e.g., major third, perfect fifth						I			
blues scale, grand staff, keys in repertoire performed							I		
major and minor tonality, keys in repertoire performed								I	**X**
Dynamics and Other Expressive Controls									
loud and soft (dynamics); accent, smooth and detached (articulation)	I								**X**
crescendo and decrescendo (dynamics); legato and staccato (articulation)		I							**X**
soft-piano 'p', loud-forte 'f' (dynamics), other expression markings encountered			I						
changes in dynamics: sforzando; articulation: phrase markings				I					

dynamics and articulation as encountered and their signs					I				
dynamic levels: pianissimo 'pp', fortissimo 'ff'; articulation: slurs						I			X
dynamics and articulation as encountered e.g., marcato, maestoso							I		
all intensity levels; changes in levels (dynamics)								I	
Timbre									
Vocal quality e.g., speaking voice, singing voice	I								X
body percussion	I								
sound quality of instruments e.g., non-pitched and pitched percussion	I								X
environmental and found sounds	I								
classification of instruments e.g., wind [woodwind, brass], stringed, electronic, membrane, pitched percussion		I							X
classification by sound production e.g., strumming, striking, shaking, blowing, scraping			I						X
ensembles e.g., orchestra, choir, percussion				I					X
sound sources for particular purposes e.g., use of trumpets for a fanfare					I				X
electronic sounds, other ensemble sonorities e.g., drum line, guitar, marching band						I			
complex ensembles, e.g., jazz, gamelan, choral, orchestral							I		
world music ensembles and instruments e.g., gamelan, shakuhachi, doumbek…								I	
Texture and Harmony									
single melodic line in unison (monophony)	I								X
unison song with simple accompaniment (homophony), bordun pattern (do and so)		I							X
simple 2-part rounds, partner songs, canons			I						
simple 2-part piece (simple polyphony)				I					
homophonic & polyphonic repertoire e.g., Orff, singing, recorder; chord progressions I, V					I				X
layering of electronic sounds; chord progressions: I, IV, V						I			
major and minor triads							I		
monophonic, homophonic, and polyphonic music								I	X
Form									
phrase; call and response	I								X

section; AB (Binary)		I							X
ABA (ternary)			I						
verse/chorus; introduction and coda				I					
rondo					I				
theme and variation						I			
12 bar blues							I		
forms in repertoire performed (e.g., minuet)								I	

In Unit 3, there were many musical skills demonstrated by the Grade One students. They are listed below according to the typical grade level at which the skills are introduced:

- Grade One – 8 skills
- Grade Two – 5 skills
- Grade Three – 3 skills
- Grade Four – 2 skills
- Grade Five – 2 skills
- Grade Six – 1 skills
- Grade Seven – 1 skill
- Grade Eight – 3 skills

One of the most interesting aspects of Unit 3 was the introduction of homophonic music through informal learning. It was interesting and surprising to watch how easily the Grade One students were able to discriminate between tonic and dominant chords, decide which chord should be played, play the correct chord, and sing a melody line in tune. Initially, it was a concern to determine how they

would find their vocal starting note (or if the teacher or researcher should provide the starting note). It was decided by the researcher just to observe how the events unfolded and what the students did. The results were impressive and unexpected. They matched the pitch within the first note sung. If they were too low, they raised the pitch. If they were too high, they lowered the pitch. Most were exactly in tune with their ukulele, and for those who were not, they were too high most likely because their voices could not sing down to a middle C. (The tune was played and sung in C-Major).

Sub code 2.2–does informal learning in music meet provincial curriculum requirements?

Unit 3–Singing "Ode to Joy" while playing chords on the ukulele

Unit Plan 3

Description–Students are given a piece of music to learn by ear; the theme from Beethoven's Symphony #9 "Ode to Joy". They are given the English lyrics on a sheet of paper, and taught the main theme through two YouTube videos. One is a flashmob of a full orchestral performance, and the other is a video of the Muppet's character 'Beaker' singing on a 9-way split screen (in multiple harmonies) to the syllable 'me'. The students are given a ukulele and are showed how to play the G-Major chord and C-Major chord. They are instructed to form friendship groups, sing the song and play the chords at the same time. They are not told when to change chords, or how to arrange their groupings.

Concepts–Singing voice versus speaking voice, dominant and tonic chords, playing ukulele, performance preparation, group vocal and instrumental performance.

Materials–Video of Flashmob (Flashmob, 2009) and Beaker (The Muppet Show, 2009), ukulele for each student, lyric sheet (Appendix xx).

Curriculum Connections from The Ontario Curriculum Grades 1–8: The Arts 2009 (revised) (Ontario Ministry of Education and Training, 2009, *pp. 70-71.)*

Grade One

FUNDAMENTAL CONCEPTS

Elements of Music

- Duration–students will sing 4/4 metre. No oral prompts are used in this unit, such as ta or ti-ti.
- Pitch–students will sing high and low, in unison, following the melodic contour of the theme "Ode to Joy". They are not using simple melodic patterns such as 'mi' and 'so', rather, they are singing the words of the song.
- Dynamics and other expressive elements–Students sing a variety of dynamic and expressive elements as decided through the rehearsal process. Most use legato singing.
- Timbre–Students use their singing voice for the melody and the ukulele for the harmony. Some experiment with various untuned percussion instruments.
- Texture/harmony–Students sing a melodic line in unison while playing the harmony on the ukulele (homophony).
- Form–Students become familiar with the question-answer form with I-V-I-V (tonic-dominant-tonic-dominant etc.) being played throughout the piece.

SPECIFIC EXPECTATIONS

C1. Creating and Performing

"C1.1 sing songs in unison and play simple accompaniments for music from a wide variety of diverse cultures, styles, and historical periods *(e.g., play a simple rhythmic ostinato on a drum or tambourine to accompany singing; match pitches in echo singing)"*

- Unit 3–Students sing in unison, and play the chords on the ukulele. Some use various untuned percussion. Some students separate the singing and playing according to chords. For example, if the tonic was being played, the students who were playing would sing. When the dominant chord was being played, the other students would play and sing. Many did this type of switching back and forth until they were able to do both chord changes quickly.

"C1.2 apply the elements of music when singing, playing, and moving *(e.g.,* duration: *while singing a familiar song, clap the rhythm while others pat the beat, and on a signal switch roles)"*

- Unit 3–Students sing and use a variety of ways of demonstrating the application of the elements of music. This is done informally and includes students nodding their heads to the beat, tapping their toes, swaying their bodies back and forth, the use of arms, legs, jumping, etc. Video data collection shows many students communicating with each other through a nod of their head, or looking over at a student to indicate it was their turn to play.

"C1.4 use the tools and techniques of musicianship in musical performances *(e.g., sing with relaxed but straight posture and controlled breathing; rehearse music to perform with others)"*

- Unit 3–Students all performed their piece as a culminating task at the end of the unit. They rehearsed musical aspects such as the singing and lyrics, as well as the way they would be situated in the classroom and where they would be standing. Some students became conductors of the group, some separated the chords (as described above) to make it more manageable. Most students had the lyrics memorized. Most students played the ukulele to the rhythm of the melody.

C.2 Reflecting, Responding and Analyzing

"C2.1 express initial reactions and personal responses to musical performances in a variety of ways"

- Unit 3 – Students work together and make suggestions for their musical performances, as well as expressing their opinions and ideas on where they need to rehearse. Cooperation and collaborative skills are strongly used in these instances.

C.3 Exploring Forms and Cultural Contexts

"C3.1 identify and describe musical experiences in their own lives *(e.g., list the places and times within a day when they hear or perform music; describe various times when they sing, play, and move to music in school, at home, and in the community)"*

- Video observation shows students discussing all aspects of the ukulele at great length. They plucked the strings, strummed, discussed the frets, compared instruments, compared colours, and discussed who had ukuleles or guitars at home, tried playing it like a violin, and a myriad of other permeations. They often discussed and referred to older siblings or parents who played guitar and commented on the differences between the two instruments.

"C3.2 identify a variety of musical pieces from different cultures through performing and/or listening to them"

- Students are able to speak about this piece of music and recall information about the composer (Beethoven) and certain facts such as his deafness. This led many students to discuss how he composed and played when he was deaf, and elicited various thoughts on abilities/disabilities and how to accommodate those with barriers.

As with Units 1 and 2, this final informal Unit was well within the curricular expectations. Some skills were above the Grade One level, however, this seemed to pose no problems for students. Their facility in playing the ukulele developed very quickly as did their capabilities to sing along.

Sub code 2.3–does informal learning in music meet specialist expectations in program goals and overall student achievement? The following is an extract from an interview with the music teacher where she reflects on whether she thought the informal learning units in music met specialist expectations in program goals and overall student learning and achievement.

> Extract from Interview transcript–June 11, 2013
>
> Researcher–What are your thoughts about Unit 3 where the students played chords on the ukulele and sang at the same time?
>
> Music Teacher–What I did like that I just saw in the last [Unit] is that there is room for every level. So the one girl didn't just play melody or harmony, she could do both [on piano]. I didn't even realize that, I was away that day. She played the melody with her right hand and she knew enough on piano to play that harmony with her left hand. She was getting frustrated, but I said, "Wow, you are doing great!" So not everybody can do that [switch between both chords and sing] when you are 6 years old, but the ones who could do the C, did the C. The ones who could do G did the G. Then there were those who could extend it and do both. They were able to work to their own capacity and the learning was differentiated which is something I am supposed to do in every lesson anyway. Maybe I don't do that all the time because I am so formal in my teaching. It taught me a lot about how I should be planning my lessons, because we are supposed to be differentiating every lesson. This sounds great, but it takes

time. Especially in music because you are planning 6 or 7 lessons each day.

Researcher–Yes, I see what you are saying.

Music Teacher–Yes, and some would say "did that sound funny?" and I would say "yes", and they would change to the other chord. They are getting that! At 6 and 7 years old! My goodness, that is what we want for all our students. We want that for everyone. To hear musically, to listen. So, it's working.

Researcher–Did you notice any parallels between the Musical Futures classes in the Intermediate grades and the informal learning at the primary level, and if so, what are the parallels?

Music Teacher–Yes. So there were parallels between informal learning at a primary level and informal learning at a Grade six, seven or eight level. They are all excited about music, but it is the collaborative learning and the differentiated learners in the class that are most notable. All of a sudden my differentiated instruction wasn't as important because I am not the teacher standing at the front saying "come in now". I am a facilitator, and I did not have to plan 4 different lessons for one lesson. I found that with both young primary students and intermediate students, it [informal learning] lends itself well to many learning styles so a student can have a learning disability and participate to the band or the small group, they can play percussion while other groups are singing; it's a win-win situation for all.

As the teacher notes in her interview, the informal learning units provided opportunities for differentiated learning at a primary and intermediate level. Differentiation occurs through adjustment of participation of specific students within each group. In all groups of this study, this occurred within the group itself and without assistance from the teacher. Students decided amongst themselves to what extent they would be involved in the group. The final results of the primary students showed interesting combinations created by themselves. While the task was to sing and play "Ode to Joy", there were many varieties within the groups; singing and playing ukulele, singing alone and playing ukulele alone, conducting, use of percussion instruments, etc.

The teacher also talked about how informal learning assisted students with varying learning styles. Hallam et al. (2011) reported that teachers "now had the confidence to allow the lessons to be more pupil-led (24%) and felt they were more able to engage in more personalized teaching (19%)" (p. 27). It is interesting that the teacher in this study noted the similarities between the ages, as there is almost eight years difference, yet faced with similar challenges with informal learning in both teaching and learning. The teacher spoke about her role as facilitator within this context, an essential aspect of an informal learning approach.

Summary of Research Question 2

Research question 2, which examines informal learning within the context of the curriculum guidelines and teacher's overall impressions, was an essential aspect of this study. To begin, the curriculum content and musical skills that the students acquired or were exposed to, demonstrated how informal learning could be embedded in a primary

music classroom. McLennan's (2012) study on Musical Futures in the primary (Elementary) years reported on the findings of informal learning with Grade Four and Five students (Year Five and Six). Ben, the music teacher from Trafalgar Primary School in Canberra Australia, was asked about using Musical Futures with younger students (Year Five and Six). He responded:

> I knew that it would work, and 'cause there's no reason why it couldn't work. The only thing that limits the kids is their physical size sometimes. … But it's more the fact that the primary school kids have just as much ability as any secondary school kids, and if anything, they're probably more motivated than secondary school kids. (p. 48)

The Ontario curriculum document *from The Ontario Curriculum Grades 1–8: The Arts 2009 (revised)* (Ontario Ministry of Education and Training, 2009,) does not tell the teacher how to teach the concepts, only suggests what musical elements should be addressed. It is for this reason that informal learning is easily adapted into a music program. The skill and sequence chart from the OMEA, which is a checklist of musical skills according to the grade level they are to be introduced, clearly demonstrates that students are much more capable than they are expected to be. This finding is very interesting and will be addressed in the final chapter.

As for the teacher's perspective surrounding questions regarding informal learning and her classroom, her responses were remarkably similar to teacher's responses in Green's (2008) study. She had some of the same concerns such as staying on task and student motivation. One of her main concerns, however, was singing in tune, and the lack of focused practice throughout the 6-month study. This was not specifically mentioned in

Green's study as a main concern, as those students were in the intermediate/senior division and their teachers were more concerned with students staying on-task. As with the teachers in Green's study, this teacher's worries were reduced after the first unit was complete because the students demonstrated the desired behaviours.

Combining the curriculum guidelines, unit plan, and teacher interview leads to notions of expectation. The overall expectation is experienced by both students and teachers as they already have ideas of what learning should look like and sound like. Through their actions and interviews we find how their expectations influence values, beliefs, motivations and desires within the music classroom. The teacher is especially important in this role as she may experience internal pedagogical conflict when reassessing the curricular elements and deciding on teaching approaches that are new or different from previous experiences.

Research question 3–results and discussion.

Research Question 3:

a) How do Grade One students describe their experiences with informal learning and

b) do their musical experiences extend beyond the scope of the classroom?

Table 11. Research Question 3: Micro sub-codes to macro perspectives

Micro Perspectives Sub-Codes	Codes	Meso Perspectives Categories	Macro Perspectives Themes
3.1a What can a musician do? • Example 1 • Example 2 • Example 3 • Example 4 • Example 5 • Example 6 • Example 7	Student interviews on perceived values on what it means to be a musician.	Students' ideas about musicians, learning music and their experiences with informal learning.	Imagination Students values and ideologies on music and being a musician and how through their actions and interviews we find that what they expect influences their values, beliefs, motivations and desires within the music classroom.
3.2a Favourite part of informal learning units. • Example 1 • Example 2 • Example 3 • Example 4 3.2b If you were the music teacher…. • Example 1 • Example 2 • Example 3 • Example 4	Student interviews reflecting ideas of what a music classroom could be.		
3.3a Creativity 3.3b Playing and listening to music outside the classroom. • Example 1 • Example 2	Creative activities of students	Extensions of informal learning outside the music classroom	

This final question was intended to gain a broader understanding of what the children in this study were thinking and feeling about the informal learning process, as

well as attempt to elicit ideas from them about their needs as learners. The questions asked met with varying responses, however, the overall impression was that these students had opinions about the previous six months of music classes, had ideas on teaching and learning, and could imagine themselves as teachers and musicians.

Sub-code 3.1a what can a musician do? To gain an understanding of the perceptions that Grade One students had surrounding ideas of what a musician is, I asked all students their thoughts on what they believed a musician can do, or what skills they should have? Their answers were illuminating in that there was much more detail than I expected. They seemed to have already formed solid thoughts and opinions on who or what a musician is.

Student interview transcript–22 June 2013

Example 1

Researcher–What do you think it takes to be a musician?

Doug–Well, I'm thinking of being one when I grow up.

Researcher–Do you think that you are a musician now?

Doug–No

Researcher–What does it mean to be a musician, what can a musician do?

Doug–Oh….You gotta practice! You know what you have to do is play C [chord] G and F.

Researcher–How will you know when you are a musician?

Doug–Well, when you are really good at songs.

This transcript is very interesting because the chord 'F' was never spoken about during music class. This student had either spoken to an older student, or a parent about the next

step in a typical C-major chord progression. In this example, Doug does not believe that he is a musician. His definition of a musician can be inferred from his responses as one who; practices, can play 3 chords, and is really good at songs. Karlsen (2009) suggests that one of the elements for curricular consideration with informal learning, is to make students aware of their existing abilities. This may result in the students' personal growth and development. In Doug's case, this approach would be advisable as his musical growth is guided by preexisting ideas of what a musician can already do. It may be that until he reaches these goals (playing 3 chords, practicing, and being good at songs), he may not further engage in musical activities in the same way than if he had the self-confidence of being a musician. An alternative viewpoint from the perspective of interpretive reproduction might be that if Doug were allowed to continue to connect his in and out of school music learning experiences in a holistic and agentic manner, he might develop another less rigid idea of what a musician is, one in which he recognizes himself more readily.

Example 2

Researcher–What does it mean to be a musician? What can a musician do?

Gayle–You can do the beat.

Shelly–You can do melody and harmony.

Julia–You can put a lot of people with a lot of instruments together.

These girls spoke quite quickly about the skills needed to be a musician, and were very certain about their answers. They did not take a significant amount of time to think of a response. These responses are similar to another interview with two different girls.

Example 3

Researcher–What does it mean to be a musician? What can a musician do?

Erin–You can play an instrument

Kristy–You can play the melody and harmony

Their references to melody and harmony come from Informal Unit 3 where they played the chords on the ukulele while singing the melody. It is interesting that they did not draw the connection between the fact that the melody they performed was sung, and not played on an instrument. The next interview with a boy shows how instruments are viewed as being important in his perception of a musician.

Example 4

Researcher–What does it mean to be a musician? What can a musician do?

Stuart–I think they can play the piano, they can play guitar, they can play probably other instruments, or what they are good at.

Researcher–So they can play anything. What about, can they sing?

Stuart–Um…

Researcher–Or is it more important that they can play an instrument?

Stuart–An instrument.

Researcher–So, someone who is good at music can play an instrument. Ok. What about reading the notes? Or does it matter more that they can play it?

Stuart–It matters more that they can play it.

Stuart's views are interesting because he does not equate a musician with someone who sings. He believes that playing an instrument is more important. This view is echoed by another girl in example 5.

Example 5

Researcher–What does it mean to be a musician? What can a musician do?

Kathy–Probably play instruments, and sing without stage fright, do videos, do concerts, all that stuff.

Researcher–What's stage fright?

Kathy–It's when someone goes on stage and they are frozen.

Researcher–Do you have that?

Kathy–No. But the (name omitted) do. They live in the States and we are going to visit them.

She has learned from family friends about stage fright, but she does not have it herself. This demonstrates, among other things, how ideologies get passed along to young children. Before they even have a chance to experience being on stage, they learn that some people have stage fright. This is an interesting example of a child making connections between the different segments of Corsaro's (2011) orb web model of society. In this instance, the connections are perhaps not so helpful. The next group of students elaborates on being a musician in a different way.

Example 6

Researcher–What does it mean to be a musician? What can a musician do?

Ellie–I think they need to be able to sing, play instruments and help people learn.

Researcher–How about you?

Harry–They can play every instrument and sing.

Researcher–And what do you think?

Beatrice–Sing and play some instruments. Like you know you can play some instruments? They learn instruments they can't play.

These students begin an interesting conversation built on the first comment. Ellie states that musicians can play instruments and help people learn, then Harry elaborates by saying that they can play every instrument, and Beatrice explains that they learn instruments they can't play. These comments are very intuitive for 6-year old students and are different from other responses. These responses are the first to mention helping others to learn music.

The last example comes from an especially articulate girl who did not hesitate when being interviewed. She was not with a group, and asked to be interviewed by herself.

Example 7

Researcher–What does it mean to be a musician? What can a musician do?

Lynda–They can express their feelings when they are singing or doing anything and they can also have fun.

Researcher–And are you a musician?

Lynda–I don't really know…

Researcher–Well, you can express your feelings through music, and what was the other thing?

Lynda–Have fun.

Researcher–Maybe having fun is a feeling?

Lynda–Maybe [smiling]

Many students mentioned the word 'fun' in their interviews, commenting that music should be 'fun', or that they were having 'fun' in music.

Sub code 3.2a favourite part of informal learning units. Students were asked to think about all the activities that were done while the study was taking place. The researcher reminded the students of the different units that everyone participated in by giving a brief description of events over the past six months. Next, they were asked what their favourite activity was. Their responses appear to refer back to their views on what a musician is (someone who plays an instrument but may or may not sing).

Transcripts from interviews–22 June 2013

Example 1

Researcher–What was you favourite thing we did?

Jane–The ukuleles

Researcher–Why do you like the ukulele?

Jane–I like the sound. It sounds like music.

While this student could not express herself beyond the idea of 'it sounds like music', she was clear that the instruments were the source of the music. In the next interview, the two girls are a little more descriptive about their preference.

Example 2

Researcher–What did you like best that we did over the past 6 months?

Anne–Ukulele

Jenny–Ukulele

Researcher–Why do you like it?

Anne–That we get to make music with it.

Researcher–What does that mean, that you get to make music with it?

Anne–That we get to play with it.

Jenny–Like with the frets

Researcher–So if you were singing but not playing ukulele would you feel like you were making music?

Anne–No

Jenny–No, not really

Researcher–But you feel like you are making music with the ukulele?

Both–Ya.

These responses are interesting yet alarming at the same time, as these young students are already explaining how singing does not make them feel like musicians. It could be that an instrument as an object creates the illusion of a product, such as music, where vocalizations are a natural phenomenon and perhaps not considered as unique as musical "objects". It could also be that the agentic interactions they had been experiencing with

instruments made them feel like musicians, where their previous very controlled singing experiences had had a lesser effect in that respect. The boys also had the same type of answers,:

Example 3

Researcher–What has been your favourite thing we have done together so far?

Pete–Ukulele

Researcher–Why ukulele?

Pete–Um… ‘cause its like a guitar and I like playing the guitar.

Mike–‘Cause I’m really good at it.

Another girl had the same response but her reason for liking the ukulele was not overtly stated as it is with Mike above who states, “Cause I’m really good at it”. The girl in the next interview can practice at home, which therefore makes her better at school.

Example 4.

Researcher–What was your favourite thing that we did since I was here?

Evelyn–Playing the ukulele.

Researcher–Why did you like the ukulele?

Evelyn–Because I can always practice at home.

Researcher–Oh yes, you told me that you have one at home.

Evelyn–Yes, and it has princesses on it.

These responses are interesting as students played other instruments (tuned and untuned percussion) during the sequence of informal learning units yet the vast majority of students preferred the ukuleles. This is an interesting comparison to Wright’s (2006) study where she found that students did not respond enthusiastically to playing Orff

instruments in class, however, they responded very enthusiastically to other instruments such as keyboard, guitar, drum kit and also saxophone, trumpet, clarinet and other orchestral instruments. Her students referred to these as "real" instruments and did not appear to perceive Orff instruments as "real" in the same way. Wright's study was with adolescents and it could have been supposed that the age of her students was partly the reason for her finding but a similar response from such young students is an interesting indicator that this may not be the case. The ukulele has recently become more popular in mainstream music, and the instruments themselves are very lightweight and brightly coloured. This could have an impact on their popularity with this group, along with their small size that seems to fit perfectly in a 6-year old's arms and fingers. The comparison to the guitar is also interesting as this is an instrument that is so prevalent in popular culture and may resonate strongly with children due to their familiarity with it from the media. These students have also witnessed older children in the school participating in a Musical Futures program playing electrified rock instruments including guitars. There may have been a certain amount of aspiration towards emulating what they had seen older students doing in music. It was also the last unit of the study and the most recent in students' memory. Perhaps the lapse in time from the other units prevented the students from recalling their enjoyment with the other instruments. This could be an interesting factor to follow up with if repeating the study; to switch the order of the units and compare answers about their preferences.

Drawing from Corsaro's (2011) orb web model demonstrates how children have access to concepts from the beginning and it is over time these concepts expand. For example, the prevalence of the guitar with popular musicians and older students in the

school, may be reinterpreted as a ukulele by the Grade One students. While children in Grade One may be interpreting and reproducing what they see and hear either on television or in the higher grades in school, it points towards a fluidity within the socialization process, as well as in the independent development of specific skills or attributes (for example in music education). This idea of fluidity may be experienced by the students through knowledge, access, and various encounters that model occurrences in their every day lives. Informal learning in music education, therefore, enables the 'new' sociology of childhood to enter the school realm through embracing agentic behaviour and the development of peer cultures that may not be limited to the age of the child.

Sub-code 3.2b–if you were the music teacher. The next question I had for the students was to imagine that they were the music teacher, and to describe what they would teach the class. Their answers varied substantially, and many had enthusiastic responses to this question.

Example 1

Researcher–Ok–if you were the teacher, what would you teach the class about music? Let's say you can teach anything you want to.

Thomas–Guitar.

Researcher–Electric or acoustic?

Thomas–Acoustic.

Researcher–What songs?

Thomas–Twinkle Twinkle, Old Macdonald, stuff like that.

Researcher–So, songs they know.

Brent–I would teach guitar, but one that is brown and black.

Researcher–What songs would you teach?

Brent–Probably "Somebody you used to know".[Gotye]

Researcher–Would they have to sing while they play or just play?

Brent–Just play.

Thomas–For me, they would play first, then teach the song, don't play, then do both.

In this example, Thomas discusses what songs he would teach but also how he would approach the idea of playing and singing at the same time; playing first, teach the song without playing, and then do both. He indicates that songs the students already know, such as "Twinkle Twinkle Little Star" and "Old Macdonald Had a Farm", would be his choice for the students. It is interesting that he has a pre-established way of teaching with a detailed process, because he did not experience this during the informal learning process. Thomas's response is indicative of Corsaro's (2011) Interpretive Reproduction. First, Thomas is interpreting what is important in his own peer culture (singing songs that are already known) and second, he is not just simply becoming part of society, rather, Thomas is actively participating in contributing to cultural production through his detailed way of teaching. Perhaps he is relaying information on how he found his own learning style when learning to play and sing "Ode to Joy". Brent, on the other hand, says he would teach guitar only, without singing even though he chose a song which has vocals, "Somebody You Used to Know". He was probably referring to Gotye's song "Somebody that I used to know" because it was one of the songs the Intermediate students were learning in their music class. It is interesting how both students had

different answers and although they were good friends, they did not need to agree on their playing or learning style, or song choice, to have a detailed conversation with each other and the researcher. Their interpretation of what is important is vastly different, and this relates to their own interpretation and reproduction of society. Interpretive reproduction does not restrict children's agency to peer groups, rather, it reflects on the influences placed on them through their families and communities. They seemed to display qualities of collaboration and cooperation through their interview. The next interview with Gillian is similar to Thomas in that that they both chose easy songs to start.

Example 2

Researcher–Ok. Now pretend you are the music teacher. What are you going to teach the class?

Gillian–Music

Researcher–Music, yes, good. What song are you going to teach everyone?

Gillian–"Mary Had a Little Lamb". That's the easiest one I know so everyone would get it.

Researcher–Would you teach it by singing or instruments?

Gillian–Singing and using an instrument at the same time.

Gillian chooses a song she believes to be easy so that all students would "get it", however, her suggested approach is more holistic in that she describes teaching singing and using the instrument at the same time. It may be that she had success with this approach in her own informal music learning. This is directly related to Harwood & Marsh's playground and out-of-school practices when they compare how skills are acquired in young children. They state that children prefer holistic repetition, and that the

skills acquired develop according to the repertoire selected (Harwood & Marsh, 2012). Additionally, Gillian is interpreting her peer culture's preference for songs they already know just as Thomas did in the previous interview. The next student had a very specific approach and very different from Gillian's.

Example 3

Researcher–Let's say that you are the teacher, what would you teach the class?

Libby–I would probably do 10 times Taylor Swift Trouble, then 10 times Rolling in the Deep [Adele]. Then everyone would get a turn to go on the drums, bass, and microphone. You can keep track of who had a chance to have a turn.

Libby describes how many times she would play each song, and also describes rock band instruments as her ideal music class. Although she did not play any of these instruments at school, she specifies the drums, bass (guitar), and a microphone for singing. She also realizes the complexity of this task from a logistical perspective (how to ensure that all students have a turn on each instrument) and suggests that the researcher could keep track of who has had a turn. It is interesting to note that she specifies "10 times" for each song. It can be inferred that she feels that the teacher should specify a certain number of repetitions for each practice which the chosen songs. Libby's comments are quite different from the example below. Libby is very optimistic and enthusiastic during her interview, as are the following three students. Again, they have varying ideas of how they would teach the class, and what materials they would use. Libby's use of specific times for repetition may not be from her own experience, and may be a reflection of what others expect of her.

Example 4

Researcher–Ok, so now pretend you are the teacher, what are you going to teach the class?

Keely–I would teach them how to sing and play instruments.

Researcher–Which instruments would you teach them?

Keely–Drums, guitar and ukulele.

Researcher–Is the guitar too big for Grade Ones?

Keely–I don't know.

Tony–Maybe to teach them the piano, ukulele, drums but the guitars are a little too big for grade 1's.

Researcher–And what about you?

Dayle–I would teach them piano and ukulele.

Researcher–So all of your classes would be full of instruments!

Dayle–Except we don't have any instruments, really.

Researcher–Do you have anything else you want to say to me?

Keely–I would do more singing of Taylor Swift

Researcher–So more popular songs

Tony–I would do more making up songs. I make up songs every day.

Researcher–I took a picture of your songs.

Tony–(sings one of the songs from his journal)

To begin, Keely chooses Taylor Swift songs (popular amongst the female students) and three instruments; drums, guitar and ukulele. She is asked about the size of the guitar yet she does not know if they are too big for students her own age. Following, Tony answers

that guitars are too big and instead suggests piano, drums and ukulele. Dayle continues by suggesting just the piano and ukulele but notes that “we don’t have any instruments, really”. She is recognizing that this is only an imaginary question, that in actual practice this will not happen. It is interesting to note that the music room had plenty of rock band instruments, including 4 complete sets of guitar, bass guitar, keyboard and drum set, along with a class set of ukuleles and various other hand percussion instruments. Tony ends with a suggestion that he would do more composition, and tells the group that he composes every day. Each of these interviews demonstrates a different approach, summarized below in Table 12.

Table 12. Comparison of student responses.

Student Name	Type of Music	Instruments	How music is taught
Thomas	Simple nursery tunes that are easy for students	Acoustic guitar	Learn guitar first, then learn vocals only, then combine both together
Brent	Gotye (Somebody that I Used to Know)	Guitar (unspecified acoustic or electric)	Playing guitar only
Gillian	Mary Had a Little Lamb, the easiest one so that everyone knows the song.	Unspecified	Singing and using instruments at the same time
Libby	Taylor Swift (Trouble) and Adele (Rolling in the Deep)	Drums, bass, and microphone	10 times each song on each instrument. Teacher keeps track of who has been on each instrument.
Keely	Taylor Swift (popular songs)	Drums, guitar, ukulele	Sing and play instruments
Dayle	Not specified	Piano and ukulele	Not specified
Tony	Not specified	Piano, drums, ukulele	Composition

This small sample of student interviews regarding how they would teach a class demonstrates several different approaches. Each student seemed to have a preferred way of teaching that can be inferred as a preferred way of learning. The overall purpose of informal learning pedagogy is to engage students in their own learning; in this aspect the results seem to demonstrate autonomy in learning at a very young age along with a broader understanding of what types of learning they are using, and even sometimes why they are using specific approaches. Students seemed to have an expressed desire for creativity which was representative of their own peer culture. This was demonstrated through the high value they placed on playing instruments, specifying the types of

instruments indicated, and commenting on how to ensure equality and fairness with all students.

It is interesting to note that their preference for the familiarity of known songs is combined with the unfamiliarity of new instruments. As Georgii-Henming & Westvall (2010) suggested, students learning informally may only engage with familiar music that is easy to play. Although the students chose music that is familiar, the pieces are not easy to play on instruments. It may be that the students had already gained an understanding of homophonic forms in music, where the melody is a separate and different part from the accompaniment. In addition, perhaps this combination of an easy task with a harder task is purposefully chosen and reflective of the importance of instruments over singing. It could also be a reflection of what they think the correct response should be. Because the researcher created the units, and did the interviews, students may have been influenced by this and were attempting to provide an answer that would be favourable for the research. It could have been interesting to have third party interview the students, and compare the results.

Sub-code 3.3a--creativity. Near the end of the study, students began to compose songs outside of music class. Some compositions were written during their language arts class, and were part of their journal. Others were written on pieces of paper at home and brought to music class. These spontaneous forms of music making were interesting to the researcher and the teacher as the students were not only eager to share the written portion of the music, but also wanted to teach the class their song. In most cases, the songs had motions such as jumping when the word "jump" was sung. All songs had a written portion, and some had an accompanying picture. All the students who demonstrated their

songs relied on their writing for the lyrics, but had the tune memorized quite solidly. Some writing showed early indications of pitch duration with long dashes or repeated letters, some verses attempted to rhyme, and one showed references to pitch.

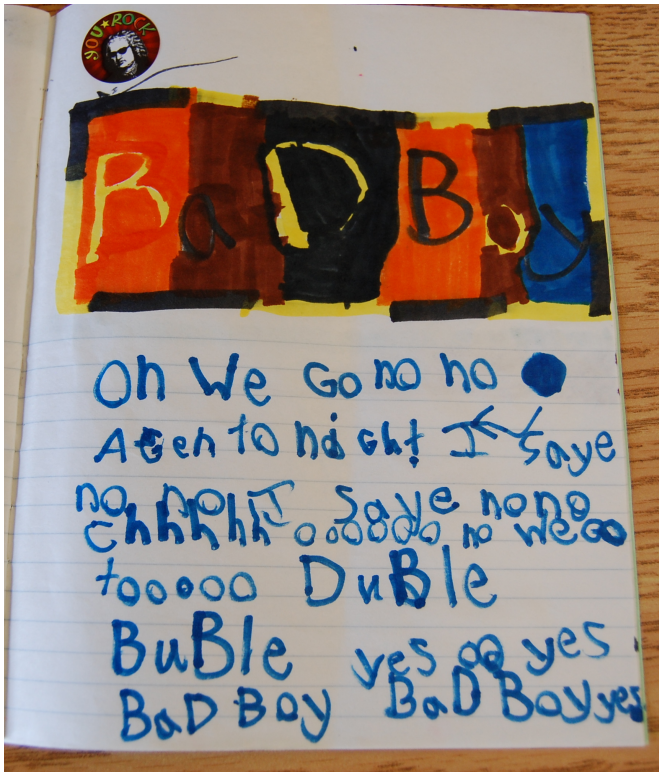


Figure 6. Bad boy.

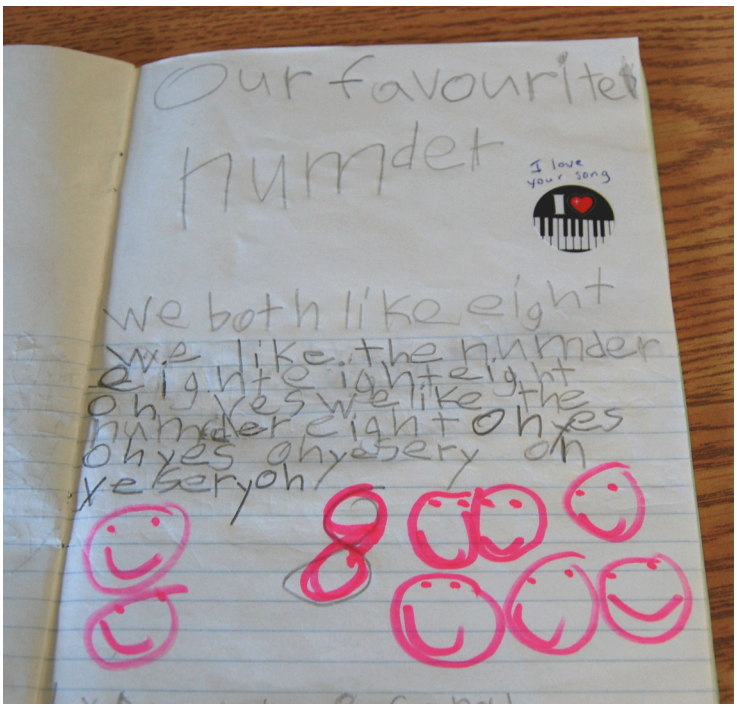


Figure 7. Our favourite number.

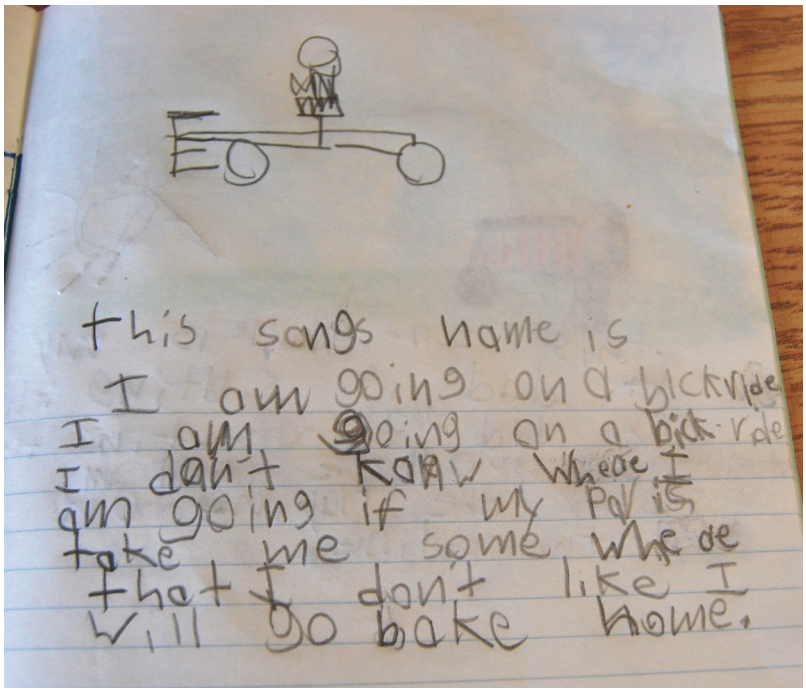


Figure 8. I am going on a bike ride.

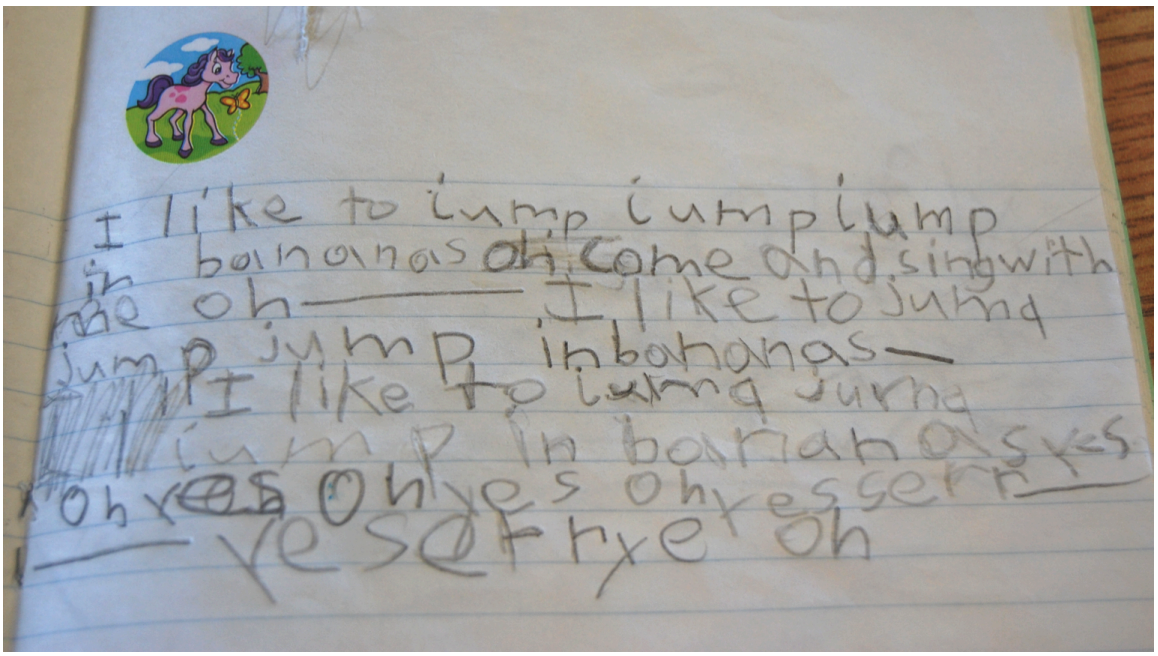


Figure 9. I like to jump in bananas.

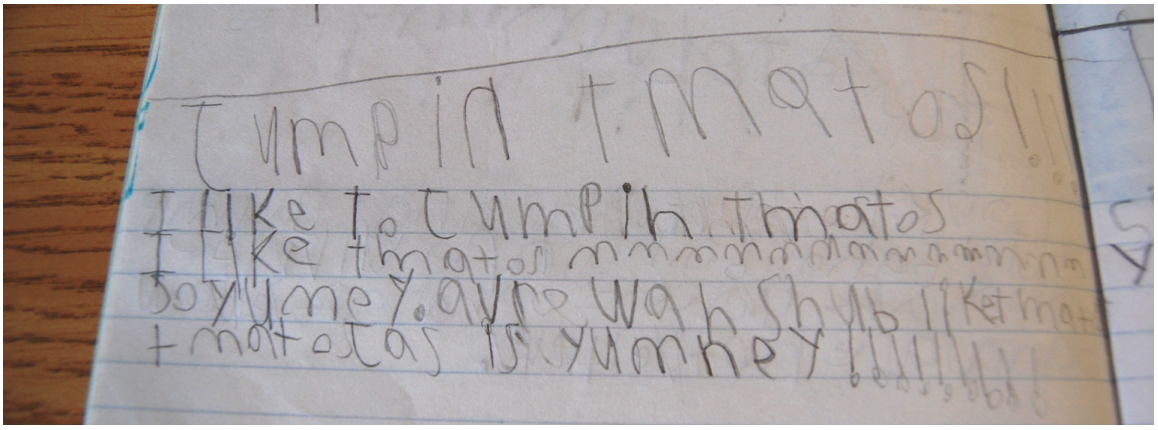


Figure 10. I like to jump in tomatoes.

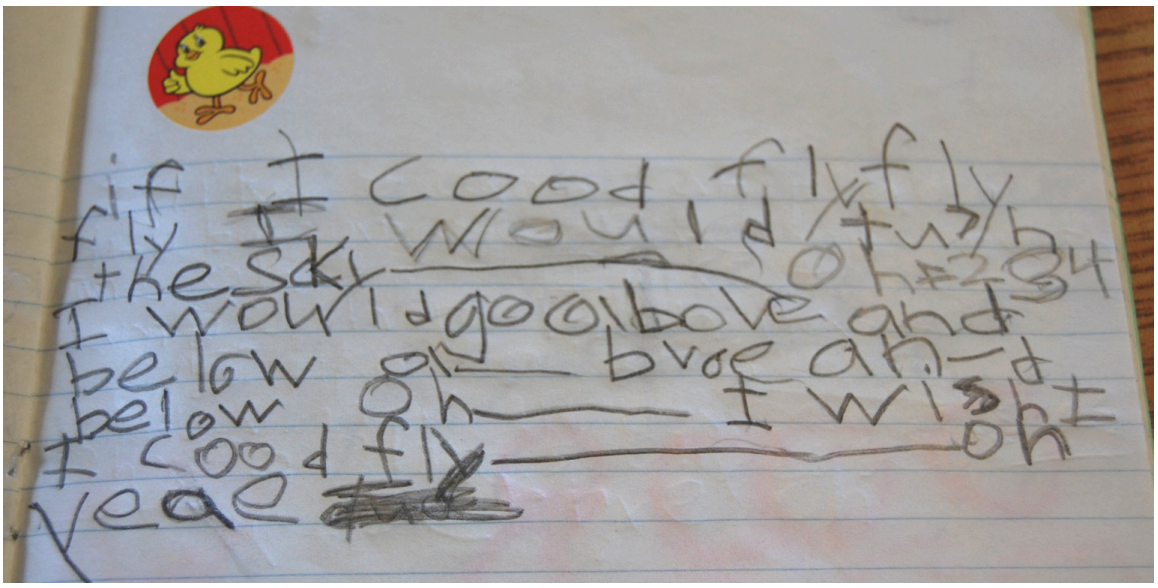


Figure 11. If I could fly. (Note the long lines which indicate duration)

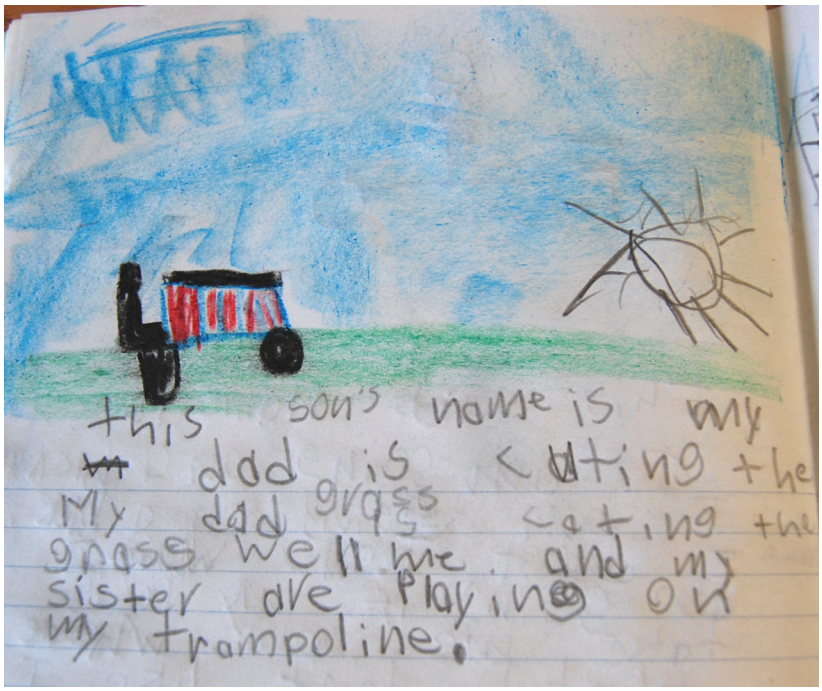


Figure 12. My dad is cutting the grass.

Figure 13. Composition by student using letter names. (The student used a glockenspiel to demonstrate the song.)

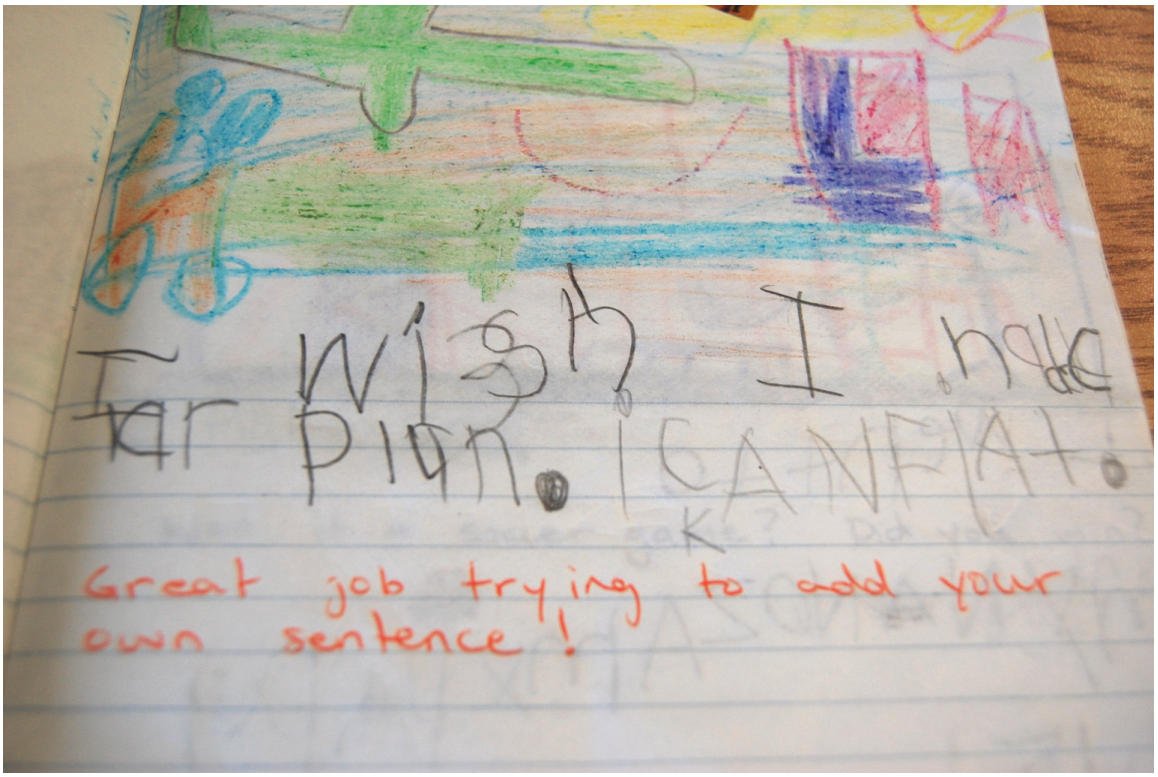


Figure 14. I wish I had a piano. (With classroom teacher's response below.)

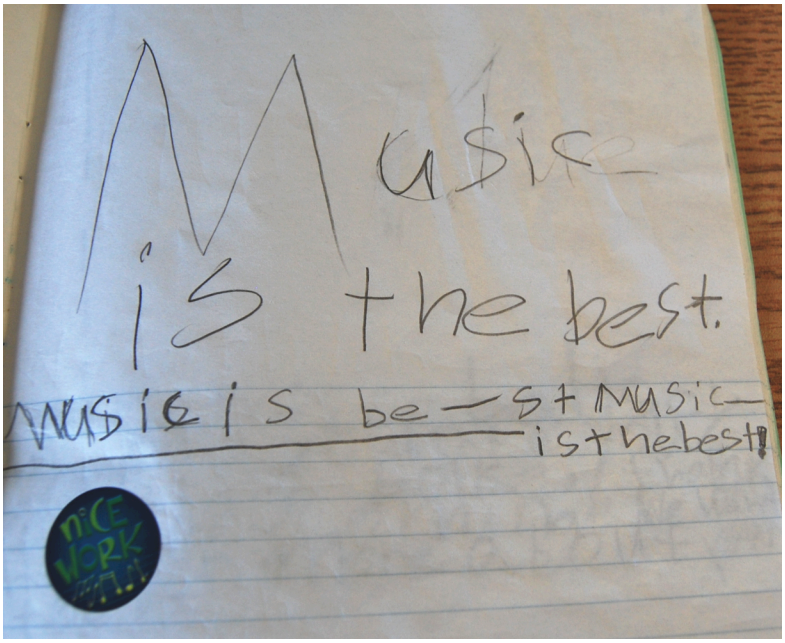


Figure 15. Music is the best.
(Note the separation between 'best' to show duration)

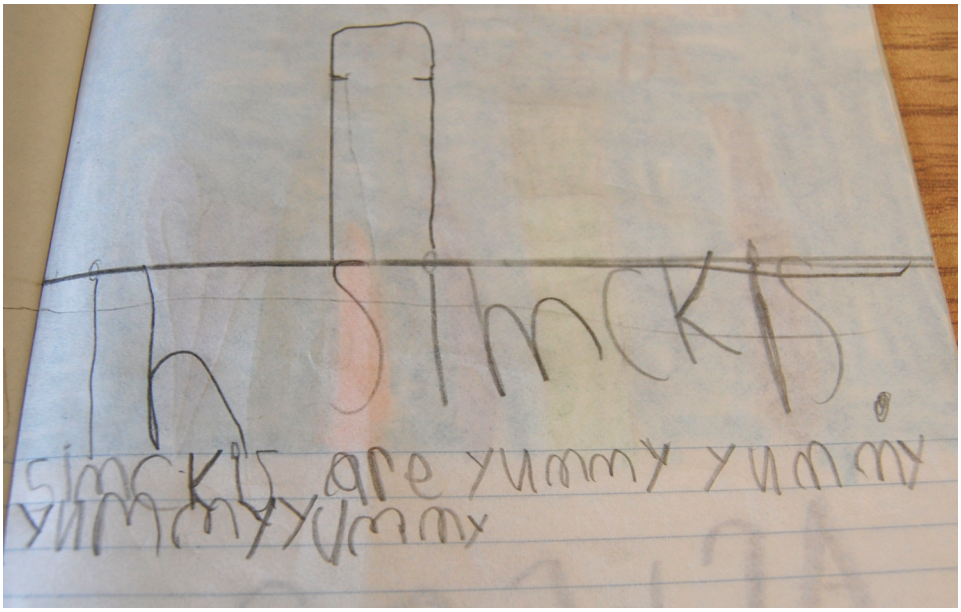


Figure 16. Snacks are yummy.

It was interesting to note that composition was not part of the units taught, however several students brought songs to music class to show and sing to the music teacher and their classmates. The music teacher commented that this was not a typical activity for the students; in fact, it was the first time they had engaged in this type of behaviour. The compositions required a number of activities from the students; first to compose the song, second; to transcribe the words onto paper during journal time, third; to remember to bring the book to music class, and fourth; to remember the melody. Each student was very proud of his or her composition and their classmates were captivated when they were learning from their peers.

Although these students were not observed to be singing or playing singing games on the playground as Marsh (2008) observed in many primary schools, perhaps their spontaneous music making occurs in a different manner. The playground spaces for these students were usually filled with sports equipment during fair weather and well-bundled students in the cold winter months. Students may have opportunities for musical creativity during these warm quiet times (journal time after lunch recess) when they are indoors and in the habit of thinking and writing.

Sub-code 3.3b – playing and listening to music outside of the classroom.

Example 1

During the student interviews, several students indicated that they played or listened to music outside the music classroom. In this first example, the student tells the researcher about a song he is learning on his own at home. Although this student takes private piano lessons, he indicates that he prefers what he hears on a specific television show to what he is learning in his lessons.

Extract from Student interview transcript–22 June 2013

Researcher–Do you take piano lessons at home?

Scott–I do the lessons but I would rather do another song.

Researcher–What song would you rather do?

Scott–Like you know the thing that has no notes? It goes "da, da, da, da, da, da, da, daaaaaa" [Scott sings the main tune of Beethoven's "*Fur Elise"*]

Researcher–*Fur Elise*?

Scott–Ya! That's it!

Researcher–Wow, that is great! Is somebody showing you?

Scott–No.

Researcher–How are you learning to play the song?

Scott–From Jessie.

Researcher–Oh, from Jessie. Is Jessie your friend?

Scott–No. Jessie is on TV.

Researcher–So you hear Jessie play it on TV and then you try it?

Scott–Yes, like there is the a little girl named (Inaudible) on TV and she plays it.

Researcher–Oh and then you try to play it on your piano.

Scott–*Nods and smiles*.

Researcher–So are you looking at something that tells you which notes to play–like the music?

Scott–Nope!

Researcher–So you don't have the music, a piece of paper that you look at it and it says play this note, play this note…

Scott–Nope! *(big smile)*

Researcher–Oh so you are learning it (Scott begins speaking).

Scott–Well, I'm trying to find the thing. *(He points in the air to what would be different notes)*

Researcher–And if it is the right note you go onto the next one and the next one, so you are using your ears to learn it?

Scott–*Nods and smiles*

Researcher–How much can you play?

Scott–I can go "da,da,da,da,da,da,da,da,daaaaa" *[the first half of theme 1 of Beethoven's "Fur Elise"]*

Researcher–Excellent! Can you play it for me?

We end the interview and he pretends to play the song with his right hand fingers as we walk back into the music room towards the piano. At the piano he shows me the first part of "Fur Elise" with his right hand, played perfectly.

Green (2002) notes that "Children not only *copy the behaviour* of adults and other children, but they also *make copies of objects* which they find in the environment (p. 60). She continues to explain that these objects are pieces of music, and marvels at how quickly this tradition has changed in relation to the relatively long period of time preceding audio recording/television and other technologies. The student in this example

demonstrates the three types of listening discussed earlier; purposive, attentive, and distracted listening.

Other students who were asked about music outside of school had different answers. Their tastes and preferences were already evident as they named many popular singers as their favourites such as; AC/DC, Psy (Gagnam Style), One Direction, Taylor Swift, and Katy Perry. Some had varied knowledge because of their associations with others such as older siblings, television shows, church groups, and listening to the music played by other students in music class at school. For example, the following transcript demonstrates the influence of older siblings on musical preference:

Example 2

Group interview transcript–22 June 2013

Researcher–Do you have a favourite song, musical band that you listen to?

Joey–Um

Researcher–Like maybe on the radio or at home?

Joey–Um, AC/DC.

Researcher–Oh you like AC/DC I know them.

Alex–That's who I was gonna say!

Researcher–Which song is your favourite?

Joey–"Thunderstruck".

Researcher–Oh yes I know that one (Researcher sings a little of "Thunderstruck")

Joey–My brother has 3 of them.

Researcher–Your brother likes AC/DC too? Which songs?

Joey–Um I can't remember.

Researcher–How old is he?

Joey–He is 9 but almost 10

Researcher–(to Joey) And how old are you?

Joey–I'm 7.

Researcher–(to Alex) And you?

Alex–I'm 7

Researcher–Is there anything else you listen to at home?

Joey–Gungum style

Researcher–Gagnam style?

Joey–No gungum style.

Researcher–G, ganghum, gungum. Oh yes now I know what you are talking about.

Joey–*(He does the motions, crossed arms at the wrist and moves them up and down.)*

Researcher–Have you seen the commercial too? He is really funny in it.

Alex–Oh ya! I have. It's different.

Researcher–(To both Joey and Alex.) Do you know the words to that because some of it is in a different language.

Joey–Ya um– *he sings a little of the main tune.* "Hey–sexy lady" *but he omits the word "sexy". Instead of singing the word "sexy" he closes his mouth and nods his head and looks at me.*

Alex–I saw him on TV.

> Researcher–I saw him on TV too and I couldn't understand what he was saying except the part (*the researcher imitates Joey's words,* "Hey–lady*")*

Joey's knowledge of AC/DC and Gangham Style indicates that not only his older sibling listens to this music, but most likely his parents as well. His older sibling is only two years older and would probably gain most of his musical exposure at home as well. It is interesting that John sang the words to Gangham Style and purposefully omitted the word "sexy". It can be inferred that he has been told by somebody that it is not an appropriate word for him to use in school.

Joey is an excellent example of being part of two cultures, a childhood culture and adult culture (Corsaro, 2011). While Joey has agency within his own childhood culture, he does not within the structural aspect of adult culture. This is demonstrated by his knowledge of a song that is popular among teenagers and youth, and he therefore reproduces his childhood culture. At the same time he avoids using the word "sexy", while singing the song in front of the researcher who is an adult. While he may have been told not to say or sing the word, it does not stop his enjoyment of the song nor does he cease singing it.

This cultural exchange of music from teenagers and youth to childhood culture can be explained through Corsaro's (1993) interpretation of the Orb Web model (see page 58). Although children participate in their own childhood culture, and even though their educational activities are confined to areas within the school or classroom, their interactions with family outside school weave in and out of the stable structures as they interpret the information received from all locations, and reproduce it in their own peer

groups whether at school, on the playground, at church, or at home (Corsaro, 2011). Capturing the notion of interpretive reproduction, the Orb Web model explains how musical knowledge is not contained in specific locales or fields, nor are they inaccessible or separate from children. Instead they are constantly available for children to draw on and make connections to.

Summary of Research Question 3

Research Question 3 illustrated student ideas of imagination through their spontaneous musical compositions, extensions of music making outside of the classroom, and responses to individual ideas on being a musician and teacher. Through close examination, student interviews demonstrate values and ideologies on music, being and becoming a musician, being a teacher, and music education.

Looking at the orb web model, one can visualize how children move from the position of learner to teacher. Beginning as a learner, the expansiveness of the model allows the child to move outward and broaden their skills therefore gaining the perspective of the teacher. Students' values and ideologies on music and what it means to be a musician become interpreted and reinterpreted as they move between teaching and learning communities.

Conclusion

This study of informal learning with primary students in music education was framed within the new sociology of childhood (Corsaro, 2011) that embraced student agency within the overall structure of childhood and music. Through investigation of the three research questions, results lead to overarching themes of adaption, expectation, and imagination as requirements and outcomes of informal music learning in the primary

music classroom. Together, an overall assertion can be suggested; the integration of informal learning in the Grade One music classroom inspires creativity within the students and motivates independent and collaborative learning. Expectations of both students and teachers are challenged, shifted, and adapted as they work collaboratively with flexibility towards new goals.

Afterword–The beginning stages of critical thinking through informal learning?

One of the concerns with many music educators such as Green (2008), Woodford (2005), and Wright (2010), is the establishment of critical thinking (critical listening, or the child as critical musician) in the classroom, and especially with music students whether they are studying popular music or classical music.

During the interviews, one student mentioned her preference for the music of Lady Gaga.

Extract from Student Interview–22 June 2013

Researcher–Who is your favourite singer or band?

Isabelle–I've got a lot!

Researcher–That is great, can you tell me some?

Isabelle–Well, Taylor Swift, Katy Perry, Lady Gaga, stuff like that.

Researcher–What do you like about Lady Gaga?

Isabelle–I like how her music sounds.

Researcher–What do you think of her outfits?

Isabelle–Well, really they are like Halloween costumes.

In this brief exchange, Isabelle demonstrates the beginnings of critical musicality where first, she describes that she likes how Lady Gaga's music *sounds*, and second, that she

interprets her outfits as *costumes*. Rather than just simply saying that she likes her music, Isabelle specifies that she likes *how her music sounds*. This may imply that she may or may not like the lyrics of the music, but enjoys the other aspects of the music. It may be that in this example she has separated the inherent and delineated meaning within the music, and by describing Lady Gaga's outfits as *Halloween costumes*, she may be attempting to remove possible negative delineations (Green, 1999) as some of her outfits could be rather frightening for a 6-year old and take away from the overall experience of the music.

This demonstrates a clear indication that informal learning processes in the primary music classroom (ages 5-7) may present numerous opportunities for students to begin engaging in critically evaluating the music they are exposed to (and like) on a regular basis thereby providing opportunities for deeper discussions of all aspects of music education. If this discussion, described above, occurred in Grade One and continued to grow over the years, one can only imagine what Grade 8 students would have to say, let alone what kind of influence they may have on the music industry as informed consumers and informed participants. This could radically change the nature of music education programs, and perhaps over time, move from a process of being critical and understanding the corporate consumption and commodification of the field, to becoming proactive members of the production of musical materials.

Chapter 5

Findings and recommendations

The purpose of this study was to investigate the implementation of informal learning pedagogy in music education with Grade One students (ages 5-7). Three informal units were designed by the researcher and implemented by the music specialist teacher. A qualitative case study design was used to collect data from multiple sources over a six-month time frame.

There were three main research questions that guided the study:

Research Question 1:

Using the Informal Learning Principles of Green (2008) in combination with characteristics of younger children's informal learning identified by Harwood & Marsh (2012), what observations are made on the students' music learning, behaviour, motivation, and engagement in musical activities in two Grade One classes as they adapt to a change in teaching and learning approach from formal teaching to informal learning?

Research Question 2:

a) Does the process of informal learning pedagogy meet the expected curriculum requirements in Ontario according to *The Ontario Curriculum Grades 1–8: The Arts 2009 (revised)* (Ontario Ministry of Education and Training, 2009), and

b) How does the music teacher describe informal learning pedagogy in relation to her short-term and long-term program goals?

Research Question 3:

a) How do Grade One students describe their experiences with informal learning and

b) Do their musical experiences extend beyond the scope of the classroom?

Chapter Two presented a thorough literature review on the topic of informal learning. It began with an investigation of informal learning research outside of educational settings. Research was then presented on informal learning in the field of music education, with special emphasis on Green's (2002) study of popular musician learning practices and subsequent large-scale research on implementing such a program in the schools (2008). Green's work, alongside Marsh's (2008) ethnographic study of children's music making on the playground and with Harwood & Marsh's (2012) comparison of informal learning principles of younger children, were the foundations of this study. These approaches were combined with a sociological perspective, specifically, *interpretive reproduction*; the main principle within the new sociology of childhood (Corsaro, 2011).

Chapter Three was a detailed report on the methodology used in the study. There was a focus on paradigm selection and description, the reason for which is described later in this chapter. The methodology section described how qualitative case study was approached, and provided several reasons for using this method over other research methods. In addition, Chapter Three also presented the three informal learning units in full detail.

Chapter Four presented results and discussion of each informal unit. A codes-to-theory approach was used, a format modeled after Saldaña (2011). Each sub-code had

many examples of student interactions and conversations which were then analyzed from the sociological perspective of interpretive reproduction . Sub-codes led to codes, which linked to categories, and then an overall assertion.

Significant Findings

Each research question sought specific information on the topic of informal learning with Grade One students.

Reproduction of childhood culture in the Grade One music classroom. The first significant finding was that, through an informal learning approach in Grade One music, children were allowed the agency to experiment with a fluidity in the socialization process through encounters that modeled occurrences in their every day life. They experienced conflict and cooperation in accordance with Green (2008) and Marsh (2008), they learned to work together collaboratively thereby increasing social skills and tolerance. They adopted musical roles and routines (Corsaro, 2011) that allowed them to establish a structure permitting reproduction of childhood culture. In addition, they creatively adapted the given tasks, and expanded them to devise their own unique tasks. They became agents of their own learning. This led to acts of spontaneous musical creativity as in when children began composing their own songs, or copying the percussionists from the flash mob video. Many students began composing songs in their journal writing time, and brought them to music to teach to the class. The melodies were memorized, but eluded the researcher's transcription as their tonality changed throughout and even between phrases. This was the same as the findings of Marsh (2011), who noted the problem of bringing student compositions into the classroom and making them fit a

pentatonic, major, minor or modal tonality (p. 307). Not only did children reproduce culture, they appropriated musical knowledge and skills well beyond curricular expectations, and used it to create something new of their own. The interviews with the students saw a number of the children expressing a desire for opportunities to be creative in ways that were representative of their peer culture. Many of these comments arose in response to the question, "What would you do if you were the music teacher?" For example, Thomas and Gillian interpreted what was important for their peer culture, singing songs they already knew, and Thomas had a detailed plan for how he would teach his peers to sing these songs (an example of children copying objects which they find in the environment, Green, 2002 p. 60).

Unanticipated progression. The range of musical skills exhibited by the students in the informal learning units, was much broader than those specified by *The Ontario Curriculum Grades 1–8: The Arts (revised)* (Ontario Ministry of Education and Training, 2009), for Grade One students. There were skills evident from the Grade One up to the grade eight curriculum requirements in each unit. This prompts one to wonder to what extent educators underestimate the abilities of these young students. Perhaps this is because the informal learning approach does not prescribe the skills students would use to achieve results in class but leaves more opportunity for students to draw in skills according to their abilities and the needs of the task. As this is under their control more than in formal learning situations, this perhaps allows for greater scope and differentiation by the students themselves. Another significant finding was the exceptional in-tune singing in the last unit, where the students were singing "Ode to Joy" while accompanying themselves with chords on a ukulele. This may be a result of the

variety of listening and copying activities throughout the 6-month study, or a result of prior experience.

Reconceptualizing informal learning pedagogy. Green (2002, 2008) describes informal learning as an ethos, or approach, and not a pedagogy *per se*. In Chapter One it was suggested that informal learning becomes a pedagogical approach once introduced in schools by way of recontextualizing of the four characteristics described by Folkestad (2006). Questions still exist surrounding this recontextualization, because through this process, the *informal* part of informal learning may become changed to become a formalized pedagogy dictated by curriculum guidelines and syllabus content. According to the definitions provided in Chapter One, it is possible that as informal learning becomes part of the school curriculum forces may act to defeat the ultimate purpose of informal learning itself. In addition, the term *informal learning pedagogy* can be interpreted as an oxymoron as the meaning of *informal* in this context is the opposite to *pedagogy*.

Children as active agents within their interpretive reproduction of childhood musical culture within the classroom. In refocusing our lens away from how the teacher teaches and towards how the learner learns, in other words embracing the idea of children as agents and active participants in the construction of musical knowledge, we may begin to remove expectations of what each individual music program should look like. The shift away from prescriptive approaches and pedagogies may disrupt primary teachers' philosophies of music education, as well as challenging their personal reflections on the role of the professional musician/teacher. It is during the moments of this disruption, when a new pedagogy and paradigm is found, that the informal learning

approach will need to exist in primary music education. An essential aspect of the implementation of programs such as Musical Futures and the informal learning approach in the primary music classroom will be to retain the fundamental concepts and core values embedded in its philosophy. This will in essence redefine and perhaps re-form the nature of primary music learning and the values associated with ways of learning in all settings whether formal or informal by affording agency to children to recreate their own musical cultures within the primary music classroom.

As music education shifts into a new era, primary teachers and students may begin reviewing their roles as individual and collective learners. It may be necessary to describe the new roles through the quality of the experience using a sociological lens, rather than a psychological lens. Viewing children as active agents in their own interpretive reproduction of childhood within the primary music classroom offers unique opportunities to engage in emergent pedagogies and can provide models for other subject areas in education.

"Informed" informal learning. The initial introduction to informal pedagogy for young students might disrupt notions of what they think learning and teaching should be. The experiences in the research school suggested that, even though they are in Grade One, these five to six year old students already had preconceived ideas of how education was 'supposed to be' in formal settings. Many had already experienced many years of formal education; senior kindergarten, junior kindergarten, preschool and daycare (possibly). Young students experience a vast array of pedagogies in various subjects, however, in music education (in this pilot project) they encountered informal learning

pedagogy. Informal learning as a pedagogical approach presented a very different teaching tool than that typically found in primary classrooms.

"When are you going to start teaching us?"

(A comment from one student during the first informal learning unit.)

This comment showed a metacognitive understanding from the student, as they strove to make sense of their role as a learner through informal learning. After explaining the process of informal learning to the student, they were quite excited and successful doing the task. Although it is not possible to generalize from the results of a single case study such as this, some interesting questions present themselves to me at the end of this study. Is it possible that our young students require more explanation of the teaching and learning approaches they receive, as they are much more metacognitively aware than we perhaps give them credit for? They are now exposed to so many learning and teaching situations through school, community, at home, online and within social contexts. Although school itself is a formal endeavor and all students and teachers are part of the formalizing process, students and teachers need to become co-learners and co-teachers as they move across the formal/informal continuum. Educators must be aware that even our youngest students already have strong ideas of what schooling *should* be. This clearly demonstrates that it may serve us well to provide our students with a metacognitive understanding of their own learning to encourage active reflection and engagement in their individual learning process. This may result in students becoming 'informed' about their personal learning style and approach, and assist them in a deeper understanding of not only the subject matter, but also in a deep engagement in understanding how and when they are learning.

As leaders in the field of education, music teachers may assist in providing approaches that immerse students in music learning situations directly connecting various segments of Corsaro's (2011) orb web model (Figure 3 below). Understanding how children weave their individual music learning webs in between the strands of the web below, making connections between musical experiences in the multiple fields of their lives, may be one way to conceptualize how children interpret and reproduce their childhood musical cultures through informal music learning. Not only are children cultural reproducers, this study has shown that they are also active music producers, as evidenced by their spontaneous musical creations during this project.

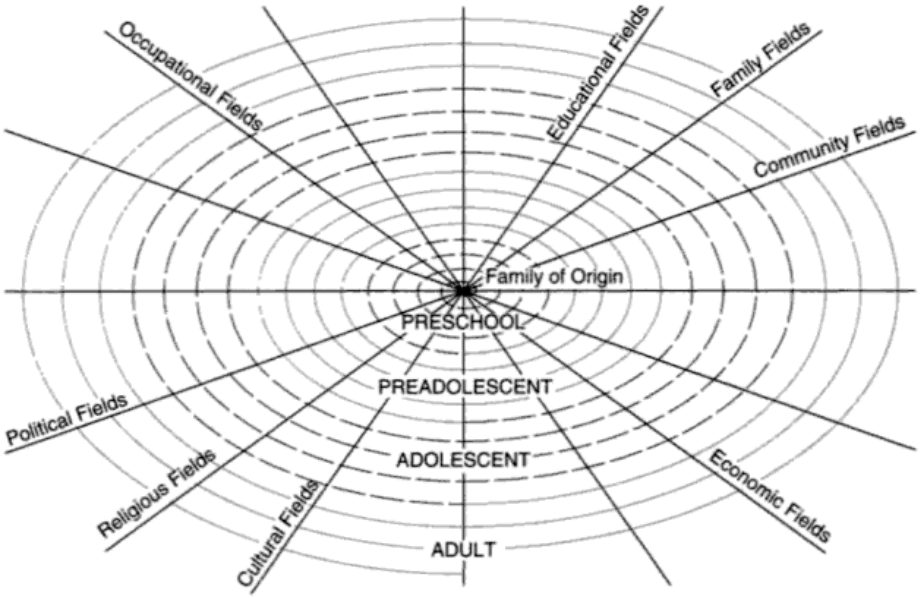


Figure 3. The Orb Web model from Corsaro (2011) *The Sociology of Childhood (3rd edition),* London: Sage.

A Paradigm Shift in Music Education

Referring back to Figure 5, p. 99, which is a model designed to move from formal to informal learning with improvisation as the linking factor, we can now add to the diagram, drawing on the results of this research. Drawing from the resulting categories of each research question, an overall process becomes evident. This process may describe how teachers and learners move through and within informal learning, requiring imagination, adaptation and expectation. This results in positioning children as active agents within their interpretive reproduction of childhood musical culture within the classroom. This represents a possible paradigm shift for primary music education.

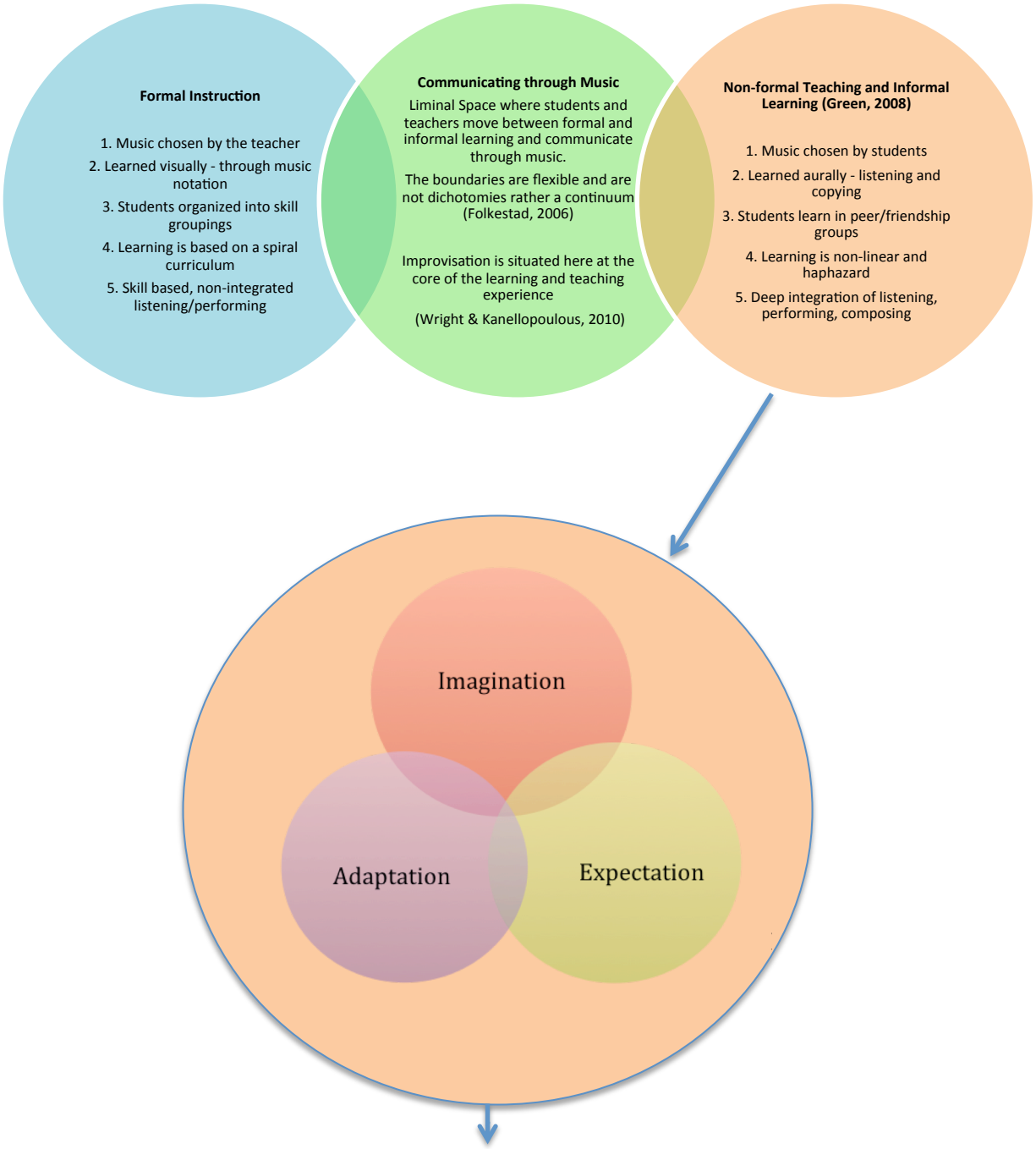


Figure 17: The Paradigm Shift

This represents a paradigm shift in primary music education. The change in values, ideologies, philosophies, required to make informal learning pedagogy work as well as every other pedagogy with this age group requires a sociological shift by teachers and students. Children are no longer passive agents in relation to the musical culture of the classroom. Instead they are active agents, creating, interpreting and reproducing their own unique childhood musical cultures alongside their teacher. Perhaps through the shifting of traditions within the music classroom, these young students can participate in reshaping the musical landscape within the school setting. It may be possible to change children's perceptions of what it means to be a 'musician' and for them to experience *musicking* (Small, 1998) together.

Limitations of Research. There were methodological and musical limitations to this study. The main methodological limitations were accurate interpretations of the responses of the students. The age of the students (5-7) did not present any difficulties in this study, however, great care and consideration was taken when interviews were conducted and transcribed. When conducting the interviews, the researcher would often repeat the answers and clarify by restating what the child said. If it was still unclear, the researcher would attempt to elicit a further response by asking if they could explain the meaning of their answer. If there was any confusion as to the interpretation of responses when transcribing the interviews, the data were not used because the meaning was not clear.

There were several musical limitations that could have provided additional data. First, it would have been beneficial to attempt to represent all students' musical choices in the first unit. Second, it would be interesting to reverse the order of the units to

ascertain whether or not this had any impact on student's preferences for the last informal unit. Third, this study is a single case study. It would be very beneficial to expand this to a multiple case study and include students from various locations, as well as a variety of teachers including those who are not familiar with informal learning. A fourth limitation to this study concerns the restrictions placed on using video footage of the students by the University Research Ethics Board. If this study were to be repeated, specific informed consent would be sought to utilize video footage (with identities suitably protected) in presentation of data as this would be extremely beneficial to illustrate the results and activities of students. Finally, it would be interesting to have the students devise their own informal learning unit. Although this could be challenging, their responses to the interview questions where they imagined that they were the teacher, indicated some interesting ideas that could be developed into informal learning units.

Implications for Future Research. Future research could examine the findings of this study with a different population of students in a different location. This could point towards similarities or differences according to influences within various communities. It would also be beneficial to test the findings with a group of students whose teacher was not familiar with informal learning. It is possible that because of the Musical Futures activities in the intermediate grades, this teacher was already primed for a change in teaching approach. It would be beneficial to try this study with teachers at various stages of their careers, and with varying backgrounds in pedagogical training.

It would be interesting to investigate further the exceptional in-tune singing of the students, despite not being taught singing specifically through any method such as

Kodály during the study. Was this due to their pitch matching work with Orff instruments and voices during the informal learning units or an ingrained skill acquired through previous Kodaly experiences? Further research into this topic would be beneficial. Another aspect of the study that warrants further investigation was the spontaneous creativity of students outside the music classroom. Why did the informal music lessons stimulate children to begin composing their own songs spontaneously? How could this be further developed? What lessons can music educators learn from this occurrence?

Future research could also extend the informal learning activities and develop other units to add to the robustness of the study. Perhaps using the suggestions given by the students could be an interesting point of departure.

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Appendix A: Interview protocol mid point students

Interview schedule – Student Groups

Self-Perception as music students and musicians

1. Age?
2. (Note whether child is male or female)
3. What is your favourite subject in school?
4. What kind of music do you like? What is the name of a musician you like to listen to? What is your favourite song/group?
5. Do you do any music after school? (Sing with friends/family, piano lessons, listen to music, etc.)
6. What is one thing that is easy for you to do in music class?
7. What is one thing that is difficult for you to do in music class?
8. If someone is good at music, what do they need to be able to do?

Self-perceptions on the informal music learning units

9. What did you like best about our music classes and why?
10. What didn't you like about the music classes and why?
11. How did you choose your group to work with?
12. How do you think you worked with your group?
13. What was the easiest part of each music class, and what was the most difficult?
14. What was the most interesting, or fun, part of each unit?
15. Did you help each other learn musical tasks, and if so, what was the task and how did you help?
16. If you were the teacher and could change something about the music units, what would it be?

Perceptions on music

17. How does music make you feel?
18. What do you think about when you are singing, playing or listening to music?
19. Do you hear music outside of school, if so where?
20. Is there anything else you would like to say about music classes?

Appendix B: Final interview protocol students

Final Interview schedule – Student Groups

Self-Perception as music students and musicians

1. What is your favourite subject in school?
2. What kind of music do you like?
3. Do you participate in musical activities after school? (Sing with friends/family, piano lessons, listen to music, etc.)
4. What is one thing that is easy for you to do in music class?
5. What is one thing that is difficult for you to do in music class?
6. If someone is good at music, what do they need to be able to do?
7. What is the name of a musician you like to listen to?
8. What is your favourite song/group?

Self-perceptions on the informal music learning units

9. What did you like best about the music units and why?
10. What didn't you like about the music units and why?
11. How did you choose your group to work with?
12. How do you think you worked with your group?
13. What was the easiest part of each unit, and what was the most difficult?
14. What was the most interesting, or fun, part of each unit?
15. Did you help each other learn musical tasks, and if so, what was the task and how did you help?
16. If you were the teacher and could change something about the music units, what would it be?

Perceptions on music

17. How does music make you feel?
18. What do you think about when you are singing, playing or listening to music?
19. Do you hear music outside of school, if so where?
20. Why do you think that music is an important subject to learn in school?
21. Additional questions may arise through the semi-structured interview.

Appendix C – Teacher interview protocol

Interview schedule – Music teacher

1. What are your observations regarding informal learning in this session?

2. What are your observations regarding how the learning occurred in this session? (How would you describe the learning according to group differences/similarities among students? How would you describe the learning according to individual differences/similarities among students within each group?)

3.What advantages/disadvantages of the informal learning unit did you observe in the students' musical activities?

4. How would you describe the students' motivation in the task?

5. How would you describe the students' engagement in the task?

6. How would you describe the students' creativity in the task?

7. How would you describe the students' musical skills in the task?

8. How would you describe the students' musical skills evident or emerging in comparison to past years teaching this age group?

9. What did the students learn in this task?

10. Additional questions may arise during the research and will be asked.

Appendix D – Lyrics sheet – Taylor Swift "Trouble"

Taylor Swift "Trouble" lyrics

Once upon a time a few mistakes ago
I was in your sights, you got me alone
You found me, you found me, you found me
I guess you didn't care, and I guess I liked that
And when I fell hard you took a step back
Without me, without me, without me

And he's long gone when he's next to me
And I realize the blame is on me

'Cause I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
'Till you put me down, oh
I knew you were trouble when you walked in
So shame on me now
Flew me to places I'd never been
Now I'm lying on the cold hard ground
Oh, oh, trouble, trouble, trouble
Oh, oh, trouble, trouble, trouble

No apologies, he'll never see you cry
Pretend he doesn't know that he's the reason why
You're drowning, you're drowning, you're drowning
Now I heard you moved on from whispers on the street
A new notch in your belt is all I'll ever be
And now I see, now I see, now I see

Appendix E – Lyrics sheet – Katy Perry "Firework"

Katy Perry "Firework" Lyrics

Do you ever feel like a plastic bag
Drifting through the wind, wanting to start again?
Do you ever feel, feel so paper thin
Like a house of cards, one blow from caving in?

Do you ever feel already buried deep six feet under?
Scream but no one seems to hear a thing
Do you know that there's still a chance for you
'Cause there's a spark in you?

You just gotta ignite the light and let it shine
Just own the night like the 4th of July

'Cause, baby, you're a firework
Come on, show 'em what you're worth
Make 'em go "Oh, oh, oh"
As you shoot across the sky-y-y

Baby, you're a firework
Come on, let your colours burst
Make 'em go "Oh, oh, oh"
You're gonna leave 'em all in awe, awe, awe

You don't have to feel like a wasted space
You're original, cannot be replaced
If you only knew what the future holds
After a hurricane comes a rainbow

Appendix F – Lyrics sheet – "Go Diego Go"

Appendix G – Task sheet – "Trouble"

Taylor Swift Achievement Chart

X	Describe your goal	Place sticker here
	We thought of a name for our band.	
	Our group can follow the lyrics sheet while listening to the music.	
	Our band can start and stop the MP3 player and select the speed of our song.	

Appendix H – Task sheet – "Firework"

Katy Perry Achievement Chart

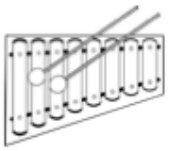
X	Describe your goal	Place sticker here
	We thought of a name for our band.	
	Our group can follow the lyrics sheet while listening to the music.	
	Our band can start and stop the MP3 player and select the speed of our song.	

Appendix I – Task sheet – "Diego"

Diego Achievement Chart

X	Describe your goal	Place sticker here
	We thought of a name for our band.	
	Our group can follow the lyrics sheet while listening to the music.	
	Our band can start and stop the MP3 player and select the speed of our song.	

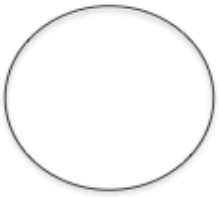
Appendix J – The Amazing Ear Race



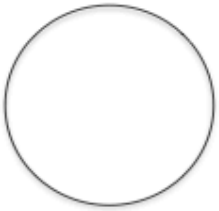
The Amazing Ear Race!

Practise these pieces with your group. When you can play one, show Mrs. Duarte or Ms. Linton and they will give you a sticker. Then, try the next song. Use your ears to figure it out. When you are finished and have all the stickers run to the finish line!

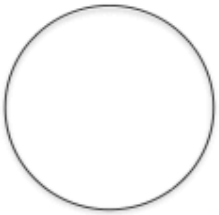
Mary Had a Little Lamb



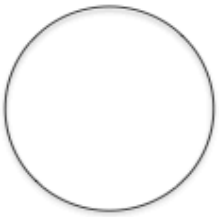
Twinkle Twinkle Little Star



Oh Canada, our home and native land



Holy City



Appendix K– "Ode to Joy" English lyrics

Ode to Joy (Beethoven)

Joyful Joyful we adore thee

God of glory, God of love

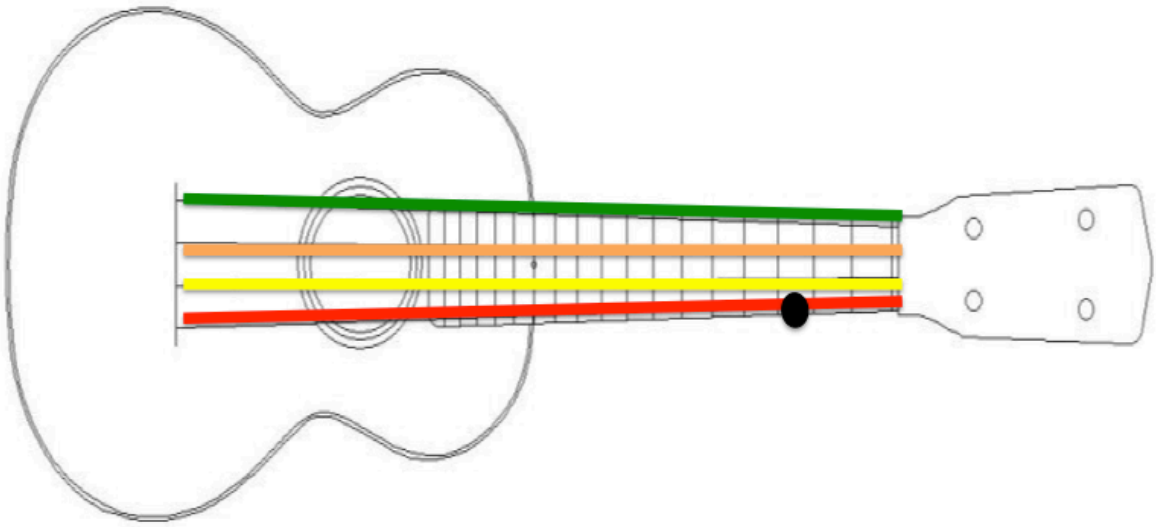
Hearts unfold like flowers before thee

Opening to the sun above

Appendix L – Diagram of C-Chord on ukulele

Ukulele

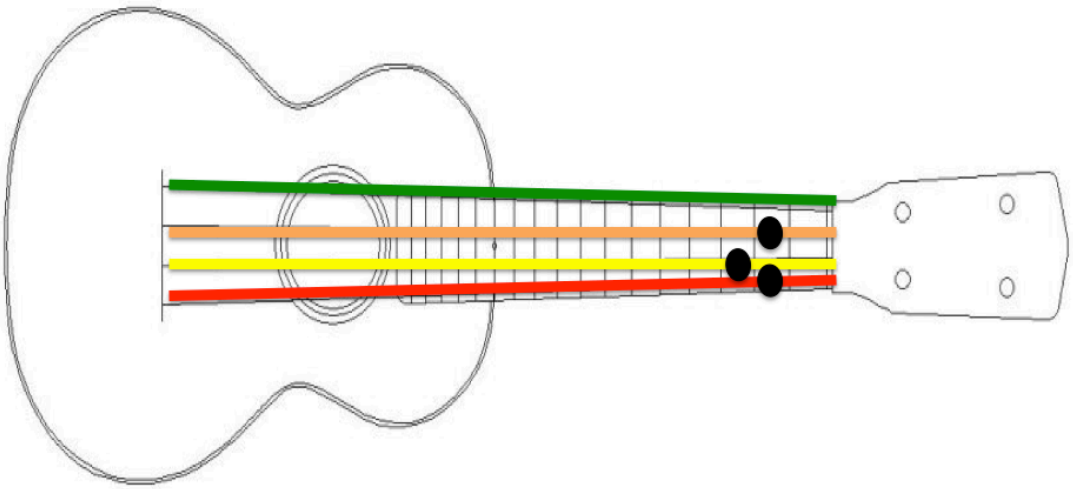
The C Chord



Appendix M – Diagram of G-Chord on ukulele

Ukulele

The G Chord



Appendix N – The University of Western Ontario Ethics Approval

Western Education

WESTERN UNIVERSITY
FACULTY OF EDUCATION
USE OF HUMAN SUBJECTS - ETHICS APPROVAL NOTICE

Review Number:	1211-3
Principal Investigator:	Ruth Wright (Faculty of Music)
Student Name:	Leslie Linton
Title:	*Informal Learning in the Grade 1 Music Classroom*
Expiry Date:	November 30, 2013
Type:	Ph.D. Thesis
Ethics Approval Date:	December 18, 2012.
Revision #:	
Documents Reviewed & Approved:	Western Protocol, Letters of Information & Consent

This is to notify you that the Faculty of Education Sub-Research Ethics Board (REB), which operates under the authority of the Western University Research Ethics Board for Non-Medical Research Involving Human Subjects, according to the Tri-Council Policy Statement and the applicable laws and regulations of Ontario has granted approval to the above named research study on the date noted above. The approval shall remain valid until the expiry date noted above assuming timely and acceptable responses to the REB's periodic requests for surveillance and monitoring information.

During the course of the research, no deviations from, or changes to, the study or information/consent documents may be initiated without prior written approval from the REB, except for minor administrative aspects. Participants must receive a copy of the signed information/consent documentation. Investigators must promptly report to the Chair of the Faculty Sub-REB any adverse or unexpected experiences or events that are both serious and unexpected, and any new information which may adversely affect the safety of the subjects or the conduct of the study. In the event that any changes require a change in the information/consent documentation and/or recruitment advertisement, newly revised documents must be submitted to the Sub-REB for approval.

Dr. Alan Edmunds (Chair)

2012-2013 Faculty of Education Sub-Research Ethics Board

Dr. Alan Edmunds	**Faculty of Education (Chair)**
Dr. John Barnett	**Faculty of Education**
Dr. Farahnaz Faez	**Faculty of Education**
Dr. Wayne Martino	**Faculty of Education**
Dr. George Gadanidis	**Faculty of Education**
Dr. Elizabeth Nowicki	**Faculty of Education**
Dr. Julie Byrd Clark	**Faculty of Education**
Dr. Kari Veblen	**Faculty of Music**
Dr. Jason Brown	**Faculty of Education**
Dr. Susan Rodger	**Faculty of Education**
	Faculty of Education, Associate Dean, Research *(ex officio)*
Dr. Shelley Taylor	**Faculty of Education, Western Non-Medical Research Ethics Board *(ex officio)***
Dr. Ruth Wright	**Faculty of Music, Western Non-Medical Research Ethics Board *(ex officio)***
Dr. Kevin Watson	**Faculty of Music, Western Non-Medical Research Ethics Board *(ex officio)***

Copy: Office of Research Ethics

Appendix O – Letter of Information (Parents)

Informal Learning in the Grade 1 Music Classroom

LETTER OF INFORMATION

Introduction

My name is Leslie Linton and I am a doctoral student at the Don Wright Faculty of Music at the University of Western Ontario. I am currently conducting research into informal learning practices in Grade 1 music classrooms and would like to invite your child to participate in this study.

Purpose of the study

The purpose of this study is to investigate informal learning practices in music education that is an innovative way of teaching music to children. It focuses on learning music in peer groups using songs which they choose, and emphasizes creativity through improvisation and composition. During this study, your child will be observed as they participate in their music lessons. This will begin in January and end in June. The results of this study will be included in my doctoral dissertation and will be presented at conferences.

If you agree to participate

If you consent to your child participating in this study you will be asked to allow him/her to be videoed or audio recorded in their music lessons. These recordings will be transcribed into written form. In addition, your child will be interviewed as part of their group and will take no longer than 10 minutes. The interview will occur during recess and your child will be provided with a snack. The observations and audio/video recordings will take place during regular classroom hours, during _____ music class. Curriculum expectations during the study will be in accordance with *The Arts 2009* Ontario Ministry of Education curriculum document.

If you do not agree to your child's participation in the study I will not make observation notes about him/her. He/she will not be included in audio and video-recordings. If he/she is inadvertently audio or video recorded that portion of the audio/video data will be destroyed.

Confidentiality
The information collected will be used for research purposes only, and neither your child's name, nor information that could identify you, your child, or your school will be used in any publication or presentation of the study results. All information collected for the study will be kept confidential. Data will be stored in a locked cabinet and destroyed in 5 years following the end of the study.

Risks
There are no known risks to participating in this study.

Voluntary Participation
Participation in this study is voluntary. Your child may refuse to participate, refuse to answer any questions or withdraw from the study at any time with no effect on their academic status.

Questions
If you have any questions about the conduct of this study or your rights/your child's rights as a research participant you may contact the Office of Research Ethics, The University of Western Ontario at _____. If you have any questions about this study, please contact Leslie Linton at _____ or by email at _____ or my faculty advisor Dr. Ruth Wright at _____.

This letter is yours to keep for future reference.

Informal Learning in the Grade 1 Music Classroom

Leslie Linton
The University of Western Ontario

CONSENT FORM

I have read the letter of information, have had the nature of the study explained to me and I agree that my child may participate in the study. All questions have been answered to my satisfaction.

_____
Name of Student

_____ _____
Student's Signature Date

_____
Printed Name of Parent/Guardian

_____ _____
Parent/Guardian's Signature Date

Appendix P – Letter of Information (Teacher)

Informal Learning in the Grade 1 Music Classroom

LETTER OF INFORMATION – Music Teacher

Introduction

My name is Leslie Linton and I am a doctoral student at the Don Wright Faculty of Music at the University of Western Ontario. I am currently conducting research into informal learning practices in Grade 1 music classrooms and would like to invite you to participate in this study.

Purpose of the study

The purpose of this study is to investigate informal learning practices in music education and to examine their potential as a pedagogical approach within the primary classroom setting. The impact of this research study may be significant in the creation of new knowledge, as it is the first of its kind to investigate informal learning approaches in the primary music education classroom. The results of this study will be included in my doctoral dissertation and will be presented at conferences.

Informal learning is an approach to teaching that has been successfully implemented in age groups of 11-18 years old, and is based on five fundamental principles

1 – The learner chooses the music
2 – Listening and copying music by ear is the primary method of skill acquisition
3 – Learning takes place in friendship groups
4 – Musical skills are acquired in a haphazard manner
5 – The emphasis is on creativity through listening, performing, improvising and composing.

If you agree to participate

If you consent to participate in this study you will be asked to work alongside the researcher in implementing a series of lessons based on informal learning practices. These lessons will be implemented during your grade one music classes, during which will I will observe, participate, videotape, and take field notes. The research portion of this study will include video of classroom activities, student interviews and interviews with you in a location of your choosing. All of our conversations will be transcribed into written form and then returned to you for comment.

Confidentiality
The information collected will be used for research purposes only, and neither your name nor any information that could identify you or your school will be used in any publication or presentation of the study results. All information collected for the study will be kept confidential. Data will be stored in a locked cabinet in destroyed in 5 years following the end of the study.

Risks
There are no known risks to participating in this study.

Voluntary Participation
Participation in this study is voluntary. You may refuse to participate, refuse to answer any questions or withdraw from the study at any time with no effect on your employment status.

Questions
If you have any questions about the conduct of this study or your rights/your child's rights as a research participant you may contact the Office of Research Ethics, at The University of Western Ontario at _____. If you have any questions about this study, please contact Leslie Linton at _____ or by email at _____ or my faculty advisor Dr. Ruth Wright at _____.

This letter is yours to keep for future reference.

Informal Learning in the Grade 1 Music Classroom

Leslie Linton
The University of Western Ontario

CONSENT FORM

I have read the letter of information, have had the nature of the study explained to me and I agree that my child may participate in the study. All questions have been answered to my satisfaction.

_____
Teacher's Name

_____ _____
Teacher's Signature Date

Appendix Q – Scope and Sequence - the Ontario Music Educators' Association

The Elements and Fundamental Concepts: Scope and Sequence

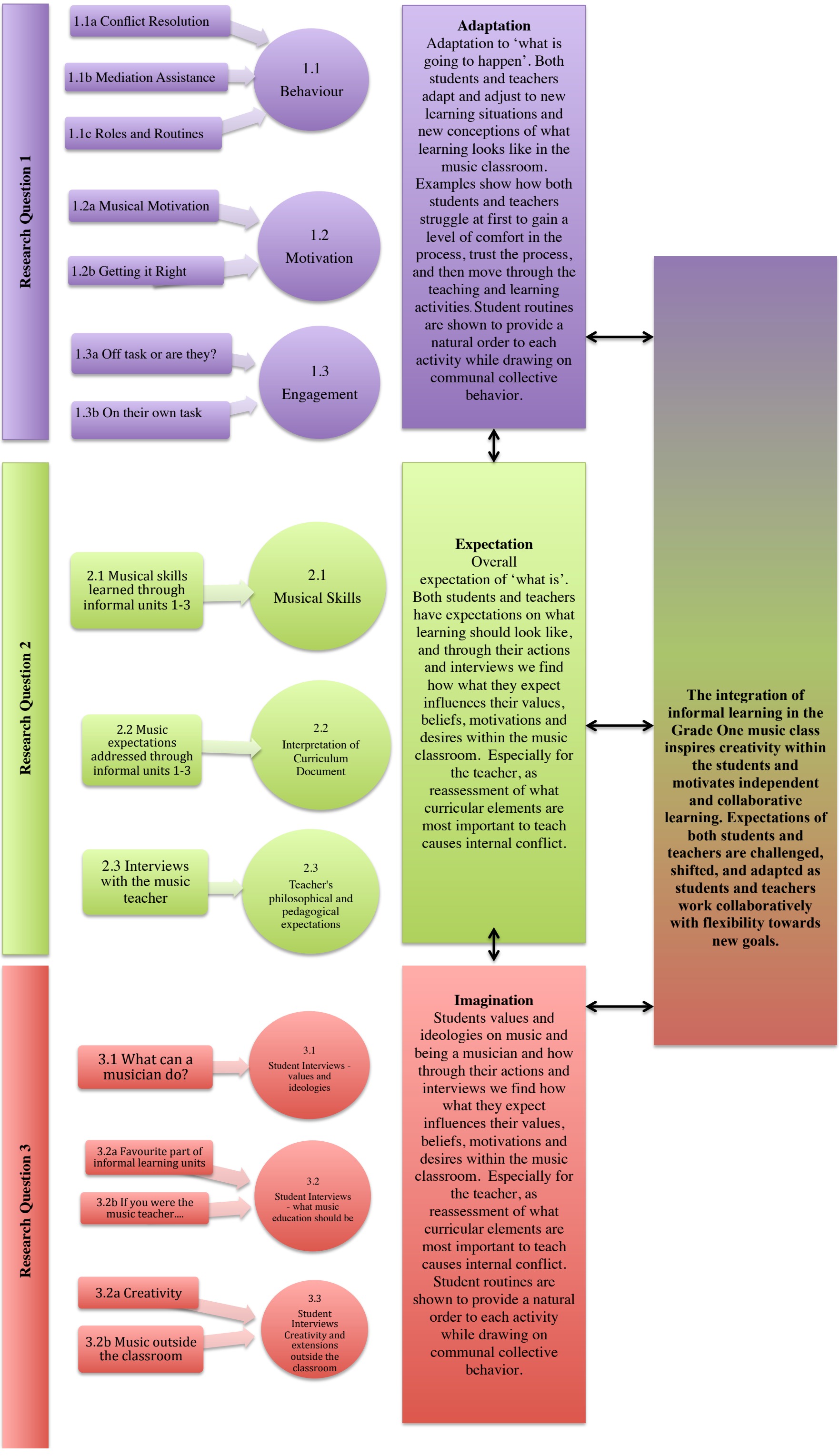
Note: All skills specified in the early grades continue to be developed and refined as students move on through the grades, whether or not the skills continue to be explicitly mentioned (The Arts, 2009, P. 13).

Use of the Creative Process is to be integrated with the use of the Critical Analysis in all facets of the arts curriculum as students work to achieve the expectations (The Arts, 2009, P. 19).

Music - Introduction of Elements Grades:	1	2	3	4	5	6	7	8
I = Introduce and experience the concept which is then extended and reinforced across grade levels. Arrow and shading represent increasing complexity.								
Duration								
beat, rhythm; beat vs. rhythm	I							
tempo: fast, slow	I							
tempo: very fast (presto), very slow (largo)			I					
tempo markings e.g., allegro, adagio, and others						I		
tempo markings e.g., vivace, largo							I	
tempo markings in repertoire encountered	I							
2/4, 4/4 metres	I							
3/4 metre			I					
6/8 metre					I			
compound metres, e.g., 9/8, 6/4, 5/4; pick-up notes (anacrusis)					I			
quarter note, two eighth notes, quarter rest	I							
rhythmic ostinato, e.g., ta ta ti-ti ta	I							
half note, half rest, whole note, whole rest		I						
dotted half note, sixteenth notes, eighth rest			I					
syncopation (eighth-quarter-eighth); fermata				I				
dotted quarter+eighth, dotted eighth+sixteenth, eighths+2 sixteenths, 2 sixteenths+eighth					I			
triplets						I		
rhythms in repertoire encountered							I	I
Pitch								
high and low; melodic contour; simple melodic patterns; so-mi; so-mi-la	I							
do-re-mi-so-la, high do', simple melodic ostinato; melodic patterns		I						
melodic patterns using notes of a pentatonic scale e.g., do-re-mi-so-la		I						
low so, low la; (fa, ti), higher and lower pitch; pitch/melodic contour			I					
melody maps, 5-line staff, pitch names in treble clef (A,B,C,D,E,F,G)				I				
major and minor tonality, major scale, intervals (unison, step, skip, leap)				I				
key signatures e.g., no sharps/flats, one sharp, one flat; accidentals (sharp, flat, natural)				I				
key signatures (e.g., D major, G minor) and clefs in music played					I			
ledger line notes; major, minor and perfect intervals e.g., major third, perfect fifth						I		
blues scale, grand staff, keys in repertoire performed							I	
major and minor tonality, keys in repertoire performed								I

Music - Introduction of Elements (continued) Grades:	1	2	3	4	5	6	7	8
Dynamics and Other Expressive Controls								
loud and soft (dynamics); accent, smooth and detached (articulation)	I							
crescendo and decrescendo (dynamics); legato and staccato (articulation)		I						
soft-piano 'p', loud-forte 'f' (dynamics), other expression markings encountered			I					
changes in dynamics: sforzando; articulation: phrase markings				I				
dynamics and articulation as encountered and their signs					I			
dynamic levels: pianissimo 'pp', fortissimo 'ff'; articulation: slurs						I		
dynamics and articulation as encountered e.g., marcato, maestoso							I	
all intensity levels; changes in levels (dynamics)								I
Timbre								
Vocal quality e.g., speaking voice, singing voice	I							
body percussion	I							
sound quality of instruments e.g., non-pitched and pitched percussion	I							
environmental and found sounds	I							
classification of instruments e.g., wind [woodwind, brass], stringed, electronic, membrane, pitched percussion		I						
classification by sound production e.g., strumming, striking, shaking, blowing, scraping			I					
ensembles e.g., orchestra, choir, percussion				I				
sound sources for particular purposes e.g., use of trumpets for a fanfare					I			
electronic sounds, other ensemble sonorities e.g., drum line, guitar, marching band						I		
complex ensembles, e.g., jazz, gamelan, choral, orchestral							I	
world music ensembles and instruments e.g., gamelan, shakuhachi, doumbek…								I
Texture and Harmony								
single melodic line in unison (monophony)	I							
unison song with simple accompaniment (homophony), bordun pattern (do and so)		I						
simple 2-part rounds, partner songs, canons			I					
simple 2-part piece (simple polyphony)				I				
homophonic & polyphonic repertoire e.g., Orff, singing, recorder; chord progressions I, V					I			
layering of electronic sounds; chord progressions: I, IV, V						I		
major and minor triads							I	
monophonic, homophonic, and polyphonic music								I
Form								
phrase; call and response	I							
section; AB (Binary)		I						
ABA (ternary)			I					
verse/chorus; introduction and coda				I				
rondo					I			
theme and variation						I		
12 bar blues							I	
forms in repertoire performed (e.g., minuet)								I

Appendix R – Diagram of results: micro sub-codes to macro overall assertion



Curriculum Vitae

Name: Leslie Linton

Post-secondary Degrees:

The University of Western Ontario,
London, Ontario, Canada
2010-2014 Ph.D.

The University of Western Ontario
London, Ontario, Canada
2008-2010 M.MusEd.

The University of Western Ontario,
London, Ontario, Canada
1993-1994 B.Ed

The University of Western Ontario
London, Ontario, Canada
1989-1993 B.Mus.Ed (Honours)

Selected Honours and Awards:

Province of Ontario Graduate Scholarship 2013-2014
Western Graduate Thesis Research Award 2014
Western Discretionary Fund Award 2013
Western Graduate Research Scholarship 2014
Western Graduate Research Scholarship 2013
Western Graduate Research Scholarship 2012
Western Graduate Research Scholarship 2011
Western Graduate Research Scholarship 2010
Deorksen Fund Award 2013 – Faculty of Music, Western University
Rosevear Fund Award 2012– Faculty of Music, UWO
Hughleen Ferguson Distinguished Teaching Award
Canadian Federation of Music Teachers Associations – Certificate of Recognition 2012-2014
Canadian Federation of Music Teachers Associations – Certificate of Recognition 2010-2011

Selected Related Work Experience :

Instructor – Introduction to Music Education
January – April 2014.
Don Wright Faculty of Music, The University of Western Ontario.

Instructor, Preservice Education.
September 2013 – April 2014.
September 2012 – April 2013
September 2011 – April 2012
Curriculum and Pedagogy in the Elementary Classroom – Junior Intermediate. Faculty of Education, The University of Western Ontario.

Selected Publications:

Linton, L. (2014). Informal music learning in the Year 2 classroom. *Music Mark Magazine: The UK Association for Music Education*. 3, 22-28.

Hutchison, J., Linton, L., Wright, R., & Beynon, C. (2013). Musical Futures Canada: Tuning into the way we learn. The Recorder, Winter 2013.

Selected Conference Presentations

Linton, L. (June 2013*)*. The Sociology of childhood and informal learning in music education. Paper presented at the International Society of Sociology of Music Education, June 2013, Hamar, Norway.

Linton, L. (2013). Informal learning in the grade one classroom. Paper presented at the Research in Music Education International Conference (RIME 2013). Exeter, UK

Linton, L. (2012). *Musick* Pedagogy? Paper presented at the International Symposium of Music Education. July 2012, Thessaloniki, Greece.

Hutchison, J. & Linton, L. (2012). Musical Futures in Canada; Guitars, Guiros, and the Gong Ageng. Paper presented at the International Symposium of Music Education. July 2012, Thessaloniki, Greece.