RMIT UNIVERSITY

Music activities delivered by classroom generalists in Victorian state primary schools: Accounts of teaching practice and frameworks for music activity delivery

A thesis submitted in fulfilment of the requirements for the degree of Master of Education by Research

Fiona Maree King

School of Education

College of Design and Social Context

RMIT University

December 2015

Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Fiona Maree King

December 2015

Acknowledgements

I would like to thank the following important people who have supported me throughout the duration of my candidature.

To Curtis, for all of the encouragement, support and vision you have provided me with and to Harris, for your companionship during the many hours of writing.

To my supervisory team, I would like to respectfully acknowledge your helpful contributions and guidance during the different stages of my progress through the study. To Dr. Nicky Carr, Dr. Andy Gilbert and Dr. Rohan Nethsinghe, thank you. In particular I would like to express my sincerest thanks and appreciation to Professor David Forrest for your guidance and dedication.

Table of Contents

Chapter 1 Introduction

Chapter 2 Literature Review

Chapter 3 Methodology

Chapter 5: Discussion

Chapter 6: Resolution of research objectives

Chapter 7: Conclusion

Appendices

List of Tables

List of Figures

Glossary

Arts: Five subject areas in the AusVELS: The Arts curriculum: Dance, Drama, Media Arts, Music, Visual Art (VCAA, 2014c). The AusVELS was superseded by the Victorian Curriculum F – 10 as stated in the glossary entry defining AusVELS. Please note that in the Victorian Curriculum, the Arts includes an additional sixth arts discipline, which is visual design communication (VCAA, 2015).

AusVELS: The curriculum for Foundation (Prep) to Year 10 in Victoria is known as AusVELS. AusVELS is the national curriculum as implemented by the VCAA (Victorian Curriculum and Assessment Authority). Please note that the AusVELS was superseded by the Victorian Curriculum (VCAA, 2015) in September, 2015. The curriculum is referred to in this thesis as the AusVELs, as this was current in 2014 when the research was undertaken.

Classroom teacher: Refers to a primary school classroom teacher whose role is to provide the general education of students and is referred to also as a 'generalist' or 'classroom generalist'.

Early Years: Refers to specific year levels of the students in Victorian state primary schools, which are students in Foundation, Years 1, 2 and 3.

General Curriculum Program: This term is used to describe the course of study or work program developed by the classroom teacher for the class of students they teach. The general curriculum program usually contains the lesson plans the teacher will deliver over the course of a week, including Mathematics, English and other classroom teacher subjects. The general curriculum program taught by classroom teachers must be viewed in the context of the whole school approach to, and interpretation of, the Victorian Curriculum. The teacher's general curriculum program could also be influenced by year level requirements; such as year level integrated study themes and particular year level or school events.

Middle Years: Usually refers to students in state schools in Years 5 - 8 or sometimes 5 – 9 in Victoria and across Australia.

Music Activities: Refers to a specific amount of time in which the classroom teacher delivers an activity within their general curriculum program, which involves music. Other types of music activities, such as instrumental music activities (which may occur at schools where students receive

one-on-one lessons on a specific instrument), or specialist music class activities (taught by the specialist music teacher, possibly for one hour a week) are not part of this study.

Specialist Teacher: A teacher who is employed by a primary school to teach one specialized subject area, for example in Music, Visual Art, Performing Arts, Physical Education or Language Other Than English (LOTE).

State primary schools: A term used to describe primary schools in Victoria that are government funded.

Use of pseudonyms

Pseudonyms were used by the researcher to provide anonymity for participants and the schools in which they delivered music activities. Pseudonyms selected were:

Participant 1, Bob from School 1 Currawong East Primary School

Participant 2, Katy from School 1 Currawong East Primary School

Participant 3, Paul from School 2 Tiger Gully Primary School

Additional notes

The researcher notes that when the word 'arts' appears in the thesis, unless it is preceded by 'the' (the Arts), the word 'arts' remains uncapitalised. Where the word 'arts' occurs within a quotation, it appears in this thesis as it did in publication in regards to capitalisation. The term 'arts education' also remains uncapitalised in this thesis. The term 'music specialist' is not capitalised in this thesis other than in several table headings, however, capitalisation of this word (Music) occurs when the researcher refers to Music as a subject area taught at school, in the manner that English or Mathematics is capitalised.

Abstract

Primary classroom teachers can play a vital role in the music education of primary school students, providing a basis for lifelong learning in music and the arts. Research shows that not all Victorian primary school students have equitable access to specialist music education and that the role of the classroom generalist becomes valuable in supplying or augmenting music education. An instrumental case study was conducted to investigate the music activities delivered by three purposefully selected participants, who were located at Melbourne metropolitan schools. From the analysis of data collected by semi-structured interviews and matrices, themes emerged around music activity identification, delivery, content and context. To add to the body of research about music activities by generalists, the research outcomes from this study included detailed accounts of music activities, listed recommendations by participants about the delivery of music activities, participant perceptions of the planning and place of music activities and the presentation of two frameworks to inform the delivery of music activities by future generalists. The data collected by the study could assist classroom generalists to include music activities in their day to day teaching with the aim to deepen student learning in and through music.

Chapter 1 Introduction

1.1 Scope

This study presents an investigation into the music activities delivered by selected classroom teachers in Victorian state primary schools. A case study methodology was employed to explore and examine the case which was, foremost, the music activities. Three participants, each representing an information rich source in the provision of music activities, were selected for the study through the use of survey and purposeful sampling. Data were generated about the music activities delivered by the three participants through individual semi-structured interviews, activity matrices and observation. Analysis of the data through manual coding occurred to uncover emergent themes for discussion. The main research outcome indicated a largely integrated approach to delivering music activities and a strong component of singing, listening and performing arts related activities delivered by generalists.

As a result of the main research technique used, the semi-structured interviews, descriptive accounts of the music activities were constructed and accompanied by contextual data about the activities. Main findings were presented in Chapter 4 for analysis. Additional findings, in direct response to the four research objectives, were shown in Chapter 6. The findings were presented (in Chapter 6) specifically as a selection of detailed music activity descriptions, a set of recommendations from participants about delivering music activities, a discussion about the planning and place of music activities in general curriculum programs and the presentation of two frameworks to guide the delivery of music activities.

The purpose of the encapsulation of the research objectives into four stand-alone pieces was to enable specific aspects of the findings to be more readily accessed by future researchers and members of the teaching profession. Each piece corresponds to a research objective and reflects a research question. The research questions were formulated to tackle aspects of the research problem. The research outcomes could contribute to the growing body of knowledge about music activities delivered by classroom teachers.

1.2 Aim

The aim of the study was to:

- Investigate the music activities delivered by selected Victorian state primary school classroom teachers.

1.3 Research Objectives

The research objectives of the study included:

1. Descriptions: Present descriptive accounts of the music activities delivered by the participants.

2. Recommendations: Indicate the strategies and insights associated with delivering music activities, as reflected on by the participants, to form a list of recommendations.

3. Perceptions of planning and place: Discuss participants' perspectives about the planning and place of music education in the general curriculum programs they deliver.

4. Framework: Using the data collected, develop a music activity process framework to guide the future practice of classroom generalists in delivering music activities.

1.4 Research questions and investigatory statements

The research questions and investigatory statements guiding the study included:

1. How do selected classroom teachers deliver music activities? Identification of music activity, analysis of pedagogical approach, learning outcomes and resources.

2. What strategies and insights can the participants share about music activity delivery in the primary school classroom? Reflective recommendations offered by participants towards assisting or encouraging other generalists to deliver music activities.

3. How and why are the music activities included in the selected classroom teachers' general curriculum program? Identify and analyse participants' perspectives on the place of music in their general curriculum programs.

4. How can components of the music activities identified in the study be selected and organised into a music activity framework?

The first three research questions have been developed to fully explore the case of the music activities delivered by generalists. In doing so, the researcher has acknowledged the idea presented by Stake (1995) that in case study research, the case represents an integrated system. To understand the case as an integrated system, there is a need to examine the parts of the system and the interrelationship of the parts. That is, the music activities as an array of factors (Research question 1) as perceived factors by participants within specific environments (Research question 2 and 3). The data collected by the first three research questions culminated in the development of two frameworks (Research question 4).
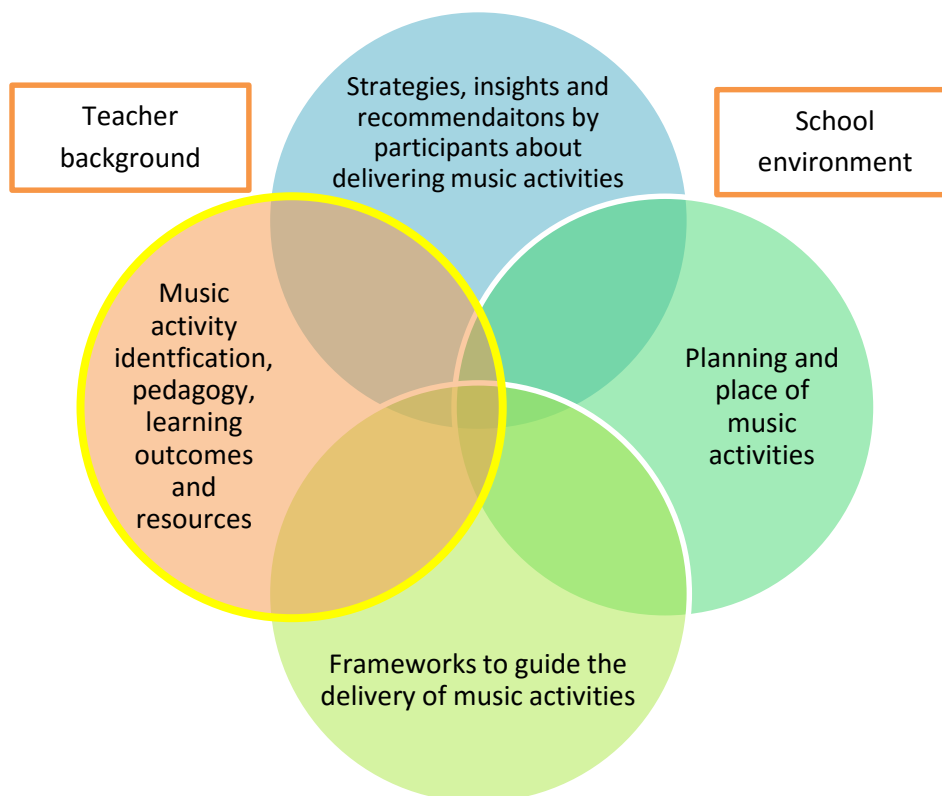
Figure 1. Interrelationship of the research questions.

The research questions intersect one another, as shown in Figure 1, indicating an interrelationship between the first research question (yellow outlined circle) and the subsequent research questions. The twin boxes on either side of the circles indicate two influencing factors; teacher background and school environment.

1.5 Research Setting

The participants for the research were drawn from two state primary schools in the North-Western Metropolitan Melbourne region, in Victoria, Australia. The music activities delivered by the selected generalists were not the sole source of music activities experienced by the students. At both schools, children attended specialist music classes for one hour a week with a specialist trained music teacher. The year level taught by the participants was not set at a specific level for the study; any year level from Foundation level (Prep) through to Year 6 could be included. However, the literature indicated that music activities could be more likely to be included in the general curriculum programs of classroom teachers teaching the Early Years (de Vries, 2011). As it was, two participants were Early Years teachers and one participant taught in Year 5, the first of the Middle Years levels.

School 1:

Participant 1: Foundation

Participant 2: Year 1

School 2

Participant 3: Year 5

1.6 Background

The background section commences with the presentation of relevant information towards understanding policy directives and other contextual ideas regarding music activities delivered by classroom teachers in Victorian state schools. The Victorian Parliamentary Inquiry report (Parliament of Victoria, 2013) regarding music education is then introduced as an up-to-date and relevant source drawn on in this thesis. A discussion follows regarding how those in leadership positions within Victorian state primary schools decide if and how music education is offered within their curriculum programs. Inherent in this choice is the distinction schools make about who is in the best position to teach music, which the literature refers to as the "specialist/generalist debate" (Sinclair, Jeanneret, & O Toole, 2012, p. 92). After a short discussion regarding this debate, a section about the requirements of the AusVELS in regards to music in primary schools follows. The background section continues with the Victorian government position on music education as being without policy guidelines or provision. To conclude the background section, there is a description about the minimal amount of training received by pre-service teachers towards teaching music as part of the classroom teacher role.

1.6 .1 Policy

Music featured as one of five subject areas under the banner of arts education, in conjunction with Dance, Drama, Media, Visual Art (VCAA, 2014d) in the AusVELS. The AusVELS was superseded in September, 2015, by the *Victorian Curriculum F - 10* in which a sixth arts subject area was added; Visual Communication (VCAA, 2015). Music, presented as an element of the curriculum of Victorian state primary schools in different ways over a number of decades (Forrest & Watson, 2013), the Arts were officially defined as a Key Learning Area in education in Australia, at the *Hobart Declaration of Schooling in 1989* (MCEETYA, 1989). Through a series of government strategies and curriculum documents following this event, arts education has continued to be included in policies for primary school curriculum, including the *Adelaide Declaration of National Goals for Schooling in the Twenty-first Century* (MCEETYA, 1999) and the *Melbourne Declaration on Educational Goals for Young Australians* (MCEETYA, 2008). Chronologically, the main curriculum documents that emerged featuring the arts as a learning area were frameworks documents of the 1990s, the *Curriculum and Standards Framework* (CSF) in 1995, the *Curriculum and Standards Framework 2* in 2000 and the VELS in 2006 (VCAA, 2013). The AusVELS was introduced in 2013 (VCAA, 2013) which in September, 2015, was updated and renamed the *Victorian Curriculum F - 10* (VCAA, 2015).

1.6.2 Final Report of the Parliamentary Inquiry of 2013

In 2013, the Victorian Parliament conducted an inquiry into music education in Victorian schools titled 'Inquiry into the extent, benefits and potential of music education in Victorian schools' (Parliament of Victoria, 2013). The Final Report stemming from the 2013 Inquiry is a main source of literature for this study, particularly to establish the research problem. The 2013 Inquiry was not a singular event. Other inquiries have occurred in years prior, similarly with the aim to support music education in Australia, this one being part of "a long tradition of inquiries and investigations in music and arts education sponsored by governments and statutory authorities" (D. Forrest, personal communication, 10th February, 2013). The Final Report of the 2013 Inquiry has been particularly featured in this study as it is the most recent investigation conducted by the Victorian government of music education in Victoria. Throughout the presentation of this study, the report is referred to as the Final Report of the 2013 Inquiry (Parliament of Victoria, 2013).

1.6.3 The specialist/generalist debate

The responsibility of who teaches music in government primary schools in Victoria is decided by the school itself (Parliament of Victoria, 2013). Music activities could be delivered by the classroom

teachers as part of day-to-day teaching. Alternatively, music activities could be delivered by a specialist music teacher employed to teach each class. However, "the available research and evidence suggests that many government primary schools in Victoria do not employ a specialist music teacher" (Parliament of Victoria, 2013, p. 23). Where music is neither taught by a specialist, nor delivered by an external organisation (Parliament of Victoria, 2013) and music education is valued in the school, classroom teachers may be required to include music in their general curriculum program. The Final Report of the 2013 Inquiry (Parliament of Victoria, 2013) described the classroom teacher as playing a valuable role in the music education of primary school students. This role is especially important in the delivery of music activities if there is no specialist music teacher at the school. The arts education text *Education in the Arts* reveals that "The reality of the situation is that a large number of generalist primary teachers in Australia, the UK and the USA have the responsibility for teaching music in their classrooms" (Sinclair et al., 2012, p. 92). It is probable that students attending schools where there are no specialist music classes and where classroom teachers do not deliver music activities, do not engage in music in a classroom setting.

For many years a debate has occurred over who is in the best position to teach music, "specialist or classroom teacher" (Sinclair et al., 2012; Roy, Baker & Hamilton, 2015; Russell-Bowie, 2012). Arts educators, including Dinham (2014) and Roy, Baker and Hamilton (2015) share an ideal regarding the specialist and generalist debate, acknowledged also by Sinclair, Jeanneret and O'Toole (2012) who suggested that "both working collaboratively would be the ultimate" (Sinclair et al., 2012, p. 92). The classroom teacher develops a strong connection with her/his class over the course of a year and the researcher sees this as an excellent platform from which to include music in teachers' general curriculum programs. The researcher does not discount the role of specialist music teachers; rather it is the focus of this research to detail the music activities provided by the classroom teacher who delivers music education irrespective of the employment of a specialist music teacher. In support of classroom teachers delivering music in primary schools where there is no specialist music teacher, classroom teachers are in a position to provide students with music activities to ensure that students can engage in musical experiences (de Vries, 2011; Jeanneret & Stevens-Ballenger, 2013; Roy et al., 2015; Russell-Bowie, 2012). This perspective is reflected in the Final Report of the 2013 Inquiry (Parliament of Victoria, 2013), which acknowledged that "Primary classroom teachers also have an important role in delivering music education" (p. 23). The students at Victorian state primary schools where music is not delivered by a specialist music teacher could begin to receive music activities if primary classroom teachers take on this role.

The Australian Curriculum, Assessment and Reporting Authority (ACARA) is responsible for providing a national curriculum to government schools in Australia and is implemented in Victoria by the Victorian Curriculum and Assessment Authority (VCAA, 2013), the combination of which is the AusVELS, recently superceded by the Victorian Curriculum F - 10. The Australian Curriculum Version 8 was released in September 2015 which was the time the Victorian Curriculum F - 10 was also released. ACARA states, "the curriculum entitles all Australian students to engage with these five Arts subjects throughout primary school" (ACARA, 2013, para. 1). In regards to the consistency of students having the opportunity to participate in music activities, ACARA asserts that the Arts in the Australian Curriculum version 8 is written "based on the assumption that all students will study the five Arts subjects from Foundation to the end of primary school" (ACARA, 2015, para. 2), which is an assumption based on the decisions made autonomously by schools.

In Victoria it is not mandated by government policy that state primary schools offer music education to students, "There is currently no policy guidance on the provision of music education in Victoria" (Parliament of Victoria, 2013, p. 104). Music education is an optional inclusion in the curriculum provided by a government primary school in Victoria. According to Albon and de Vries, the situation is "largely in the hands of school principals and their leadership teams in determining the place of music education in their schools" (Albon & de Vries, 2012, p. 2). The implication of Albon and de Vries' statement is that the quality or amount of music education provided to Victorian government primary school children could rest in the value judgements made by school leadership teams. The decision then, is in the hands of each primary school, again, because there are no provisional guidelines about music education delivery at the government level.

1.6.4 Pre-service teacher training

One of the findings of the Parliamentary Inquiry (2013) was that there are reasons why classroom teachers do not deliver music activities. The main barrier for classroom teachers towards delivering music activities was "lack of skills and confidence" (p. 117). Similarly, this statement is echoed in the literature regarding pre-service teacher training, "As this most recent inquiry also notes, the main limitations of this pathway into the primary music classroom are the students' own inexperience and lack of confidence in music, the small number of hours dedicated to music within this course" (Jeanneret & Stevens-Ballenger, 2013, p. 68). The Final Report of the 2013 Inquiry also found, "that the current primary pre-service teacher training courses do not adequately equip teachers to deliver music education in their classrooms" (Parliament of Victoria, 2013, p. 117). With a lack of confidence

and minimal training in delivering music activities, primary classroom teachers may decide against placing music activities in their general curriculum programs.

1.7 Research problem

The research problem driving the study is multifaceted, but in an overall sense is based around the predicament indicated by research, that not all primary school students in Victoria experience music activities at school (Parliament of Victoria, 2013). Literature describes major factors preventing the delivery of music activities, which includes classroom teachers experiencing a lack of confidence, training and experience in delivering music activities (de Vries, 2011; Parliament of Victoria, 2013; Russell-Bowie, 2012). Further to the research problem is the facet of lack of literature about the actual music activities delivered by classroom teachers, nor the existence of a framework specifically for classroom teachers to utilise to plan for and deliver music activities. The issue of whether classroom teachers do, or do not, deliver music is also an element of the research problem, as there is no documentation kept by the government on music education programs in Victorian state primary schools. No evidence is provided as to whether schools provide a specialist music teacher or if the classroom teacher delivers music activities. There are no requirements in place for either to be the case specifically and no records kept regarding this.

The Final Report of the 2013 Inquiry (2013) found that "the available evidence also suggests that not all students have equitable access to music education in Victoria" (Parliament of Victoria, 2013, p. 17). This same statement was previously made in the National Review of School Music Education Final Report *Augmenting the diminished* (DEST, 2005). At a primary school where there is no specialist music teacher employed, there is an opportunity for classroom teachers to teach music in the general curriculum program, providing students with some degree of music education. The statement that not all students in Victoria are provided with opportunities to engage in music activities is a driving concern for the researcher and hence is a motivating factor for this study, "Teachers play a fundamental role in ensuring that all students receive a quality school music education" (Parliament of Victoria, 2013, p. 19). Whilst classroom teachers can assist in the provision of music education, the Final Report of the 2013 Inquiry states that music is not provided at some schools (Parliament of Victoria, 2013). This study is not about the reported barriers preventing teachers from including music education in their general curriculum programs (Parliament of Victoria, 2013). Needless to say, the Parliamentary Inquiry stated, "the Committee found that many primary classroom teachers lack the skills and confidence to deliver quality music education because they have had limited opportunity to study music in their initial teacher training" (Parliament of

Victoria, 2013, p. 19). Two other reasons that prevented classroom teachers from including music education in their general curriculum programs were the issue of an already crowded curriculum (DEST, 2005; Roy et al., 2015) and a lack of understanding of the value of music education (Sinclair et al., 2012; Parliament of Victoria, 2013).

Part of the purpose of this study is to provide descriptions of the participant classroom teachers' music activities. Researching the pedagogy, content, learning outcomes and resources used in the participants' music activities is relevant to the field of music education because it can be referred to by individuals or groups planning professional learning music education sessions for classroom teachers. The detailed accounts of music activities may be applicable for other classroom teachers who would like to view an example of how music can feature in general curriculum programs. This study may have relevance to principals and leading teachers who wish to know how classroom teachers can place music in their general curriculum programs and what the activities could contain.

A framework to guide generalists to deliver music activities could enable music activities to be more readily placed in the curriculum. The music lesson plans developed by a music specialist may not suit the experience or confidence level of the classroom teacher. Where a specialist music teacher is not employed at a school, the frameworks could be utilised to start music teaching within the general curriculum program. If classroom teachers were comfortable with the way music could be taught and could recognise in the frameworks a practical and easily accessible way in which they could approach music activity delivery, then music activities may be provided more often to students by classroom teachers.

As Russell-Bowie (2012) says, "Many primary classroom teachers feel that they don't have the skills, knowledge or resources to implement effective music education programs for their children" (p. 47). The framework is aimed at assisting primary school classroom teachers particularly, as the Final Report of the 2013 Inquiry noted that it was in this sector that music education needed most improvement. "The evidence gathered by the Committee suggests that many Victorian students are missing out on a sequential and in-depth classroom music education, particularly at the primary school level" (Parliament of Victoria, 2013, p. 105). Whilst the "sequential and in-depth" programs could be interpreted as relating to the quality of specialist music programs in primary schools, the researcher acknowledges that the quotation could apply to generalist teachers incorporating music activities within their general curriculum program, especially in the absence of a specialist.

Research is minimal about the pedagogy and content used by Victorian classroom teachers in their music activities today in Victoria. The Parliamentary Inquiry committee had difficulty locating information about music education in Victoria because there was no data kept by DEECD (Department of Education and Early Childhood Development now titled Department of Education Victoria, 2014) about schools delivering it and no evaluation of music programs operating in Victorian schools (Parliament of Victoria, 2013). A study was conducted by arts educator Garvis (2012) from Griffith University in Queensland, titled "*What is going on in early years music planning?*" The study reported, "Children had no opportunity to experience music beyond the songs taught by the teacher" (Garvis, 2012, p. 4). In regards to pedagogy, early years teachers' general curriculum programs contained student-centered activities, but not so in music sessions, suggesting a change in pedagogical approach during music. Jeanneret in *Education in the Arts* reflected similarly about pedagogy in music teaching by classroom teachers, by posing the question, "Why did so many teachers revert to the whole-group, teacher-centered focus when it came to music activities?" (Sinclair et al., 2012, p. 94). In the current study, pedagogical approaches used by the participants in the delivery of music activities is to be identified and discussed, to address this aspect of the research problem.

1.8 Approach to the study and limitations of the study

    1.8.1 Approach to the study

The researcher approached the study with a background in music teaching in primary, secondary and tertiary institutions and with years of experience working as a professional musician. Motivated by the research problem, namely the inequitable access of music education for Victorian primary school students (Parliament of Victoria, 2013), the researcher embarked on this study. Research has been conducted on the importance of music education for children and the value of children experiencing arts education throughout primary school (Bamford, 2006; Hunter, 2005). Although the focus of this study is not to research the value of music education, the study reflects the perspective of the researcher that music education is a valued and essential part of a child's learning and childhood experiences. The researcher acknowledges that the perspective of the value of music education as reflected in this study, is one that may not be shared by the education community, hence the situation in Victoria where music education is not offered by all state primary schools (Parliament of Victoria, 2013).

1.8.2 Limitations

The limitations section has been included to define the types of music activities occurring in schools that are not part of this study. First, although artists in residence programs in schools are ways that classroom teachers can include music activities in general curriculum programs (Sinclair et al., 2012), this study does not include activities delivered by classroom teachers in collaboration with, or as a consequence or lead up to, an artist in residence program. Along a similar line of thinking, the preemptive or consequential lessons that are delivered by classroom teachers based around the performances by professional music groups at primary schools are also not a part of this study. The music education program "The Song Room" (Song Room, 2013) is a program externally sourced to deliver music activities; however the activities delivered by teachers within it, or as a consequence of the program, are also exempt from the study. Specialist music programs run by specialist music teachers are not included in the study, even though there may be cases of specialist music teachers in primary schools who have been classroom generalists and have assumed the role of music teacher. In summary, the only music activities under investigation in this study are music activities delivered by the classroom teacher only during the course of day-to-day teaching and not by a specialist music teacher, an instrumental music teacher, a visiting musician or artist in residence.

The location of the schools in which participants were drawn was limited to state primary schools within the Melbourne metropolitan area rather than in rural locations. Research shows that rural Victorian primary schools in particular are often without a music specialist teacher (Heinrich, 2012). In rural schools without a specialist music teacher, an assumption could be made that classroom teachers may be more likely to include music activities within their general curriculum programs in order to provide students with some exposure to music to compensate for the absence of a specialist. Following this assumption, the researcher could have searched for participants from rural primary schools in Victoria. However, for pragmatic reasons described in Chapter 3, the decision was made to draw participants from Melbourne metropolitan schools only.

The research design is based on an instrumental case study as defined by Stake (1995). The study is not a case study about the participants; rather the case is the music activities delivered by the participants. A distinction between the two is necessary to make and has not been considered a limitation but rather an element to clearly outline the nature of the case. To understand some other aspect is the purpose of an instrumental case study (Stake, 1995). In this study, the case is the music activities delivered by primary school classroom teachers.

1.9 Chapter summary

The introductory chapter of the thesis set the scene for the study and commenced with an outline of aspects encompassed by the music activity investigation. Research aims, objectives and questions were subsequently stated to establish the focal point of the study; the investigation into the music activities delivered by selected classroom generalist teachers. The research setting, two North-Western Metropolitan Melbourne state primary schools, was briefly addressed prior to the background of the study. The background section presented relevant aspects of the topic to provide context to the investigation and to the literature review. Immediately following the background section was identification of the research problem driving the study. In closing, the background of the researcher was discussed in the approaches to the study section and a set of limitations was included about the types of music activities that the study does not involve. This chapter has provided an overview of the study, from intentions to context, to establish a general understanding of the research topic, the music activities delivered by generalists.

Chapter 2: Literature Review

2.1 Introduction

Primary school classroom teachers have a vital role in the delivery of music activities (Parliament of Victoria, 2013; Russell-Bowie, 2012). The component of music education (as a part of arts education) in the scope of classroom teachers' teaching practices, whether it be minimal or substantial, has been included in curriculum documents since the late 1970s (Forrest & Watson, 2013). Notwithstanding the impacts of policy, classroom teacher training or lack thereof, crowded curriculum issues and other contextual aspects to this study that were presented and explored in the Background section of Chapter 1, the literature review shows overall that classroom teachers do have a valuable place in the delivery music activities for the development of both musical and general skills of their students.

The literature review necessitates a comprehensive, all-inclusive portrayal of the subject of music activities delivered by primary school classroom teachers and the context in which the activities occur. The discussion commences with a brief historical outline of policy directives in Victoria about the inclusion of arts, specifically music, in the curriculum, which was further detailed in the background section of Chapter 1. Although only a small number of cases are available, previous case study research about classroom teachers delivering music activities is then presented to provide examples and an indication of the terrain to be covered. Pedagogical approaches used by classroom teachers to deliver music are then presented, reflecting approaches acknowledged in previous case study findings and in pre-service teacher textbooks relating to arts education. Recommended guidelines for classroom teachers in the delivery of music activities by music educators follows, to demonstrate the scope of learning within a music activity. The literature review then presents a detailed picture of all elements encompassing music activities delivered by primary school classroom teachers. Descriptions encompass activity definition, activity content, pedagogy, learning outcomes and resources of the activities that pre-service texts and music education resources indicate for a classroom teacher to use. The final section of the literature review focuses on the planning and place of music activities in primary classroom teachers' curriculum programs.

2.2 Arts education and the classroom teacher

In Chapter 1, a background to the role of music education delivery by classroom teachers was presented, providing a context for the literature review and for the study. Parts of the research problem, as discussed in Chapter 1, were that not all Victorian primary school students are provided

with quality classroom music or specialist music experiences, that there are no official records kept about the music activities delivered in Victorian primary schools and that classroom teachers may avoid delivering music due to lack of training and experience. And yet, the following brief summary of policy documents demonstrates that the Arts, in which music is featured, has been an aspect of the curriculum for a number of years in Victoria, essentially engaging classroom teachers in music activity delivery for decades. As the following paragraph describes, arts education includes music education. A discussion of arts education in Victorian schools has been included in this part of the literature review to enable a perspective about classroom teachers and the delivery of arts activities within the general curriculum program.

The Arts subject areas (including music) have been a feature of curriculum documents for several decades, and have "been commonplace in Australian school curriculum documents since 1977" (Forrest & Watson, 2013, p. 148). In 2005, the *National Education and the Arts Statement*, published by the Ministerial Council on Education, Employment, Training and Youth Affairs, stated that "All children and young people should have a high quality arts education in every phase of learning" (MCEETYA, 2005, p. 6), further asserting the importance of arts in the curriculum.

Arts education can be included in the primary school curriculum in two main ways; either as a featured subject area, or woven into the general education subjects in an integrated manner. For the classroom teacher, arts education may feature within the general curriculum program in either or both of these two ways. The concept of defining the Arts in this manner was presented by Ewing (2010) as two of three categorisations, in her report *The Arts and Australian education: Realising potential*. The categorisations were given to demonstrate how arts education could occur within schools.

Where arts subjects are a feature within the classroom teachers' curriculum, the development of skills within that arts discipline is a focus of student learning. For example, a music activity is taught by classroom teachers for the primary purpose to develop music skills. Ewing describes this categorisation of arts education also as "Education in the Arts" which "underlines teaching and learning about the arts disciplines and processes" (p. 7) specifically. In alignment with Ewing's categorisation, the AusVELS states, "The Arts domain encompasses a diverse and ever-changing range of disciplines and forms that can be used to structure teaching and learning programs" (VCAA, 2014d, para. 2), indicating how arts aspects can be the backbone for arts-specific lessons developed by the classroom teacher (or the specialist). Arts education researcher Elizabeth Hallmark's term,

"discipline-specific refers to a standards-based scope and sequence approach to arts education" (Hallmark, 2012, p. 93), an American version of the same concept.

Secondly, arts education can be integrated into other subject areas, which Ewing (2010) categorises as "Arts in education and education through the Arts" (p. 7). These two phrases, "Both denote the centrality of engagement in the Arts and imply that arts strategies can be used as pedagogical tools to facilitate learning" (Ewing, 2010, p. 7). In AusVELS terms, "Learning in the Arts allows students to communicate their perceptions, observations and understanding of structures, functions and concepts drawn from other areas of the curriculum" (VCAAc, 2014, para. 3), indicating an integrated approach for the teaching of arts, where arts processes are a vehicle to enable learning in other subject areas. Hallmark's discussion regarding arts integration indicated that unless planned well, it can be problematic, described as a "subservient style of arts integration in which art elements serve academic content without arts learning" (Hallmark, 2012, p. 94). Further discussion about integrating arts into the curriculum occurs in the Pedagogical Approach section of this chapter.

In conclusion, the Arts and the classroom teacher have been brought together through policy directives over a number of years, where two main ways have emerged for arts education to be part of the general curriculum, either featured or woven in. Briefly, a third manner in which arts may occur has been identified by AusVELS where, "The arts disciplines may be offered by schools individually and/or in combination" (VCAAc, 2014, para. 4) where individually the subject may be taught by a specialist or giving rise to subjects such as Performing Arts, where dance, drama and music are combined. Whichever guise arts education has may "vary from school to school, but even if the school has specialist teachers, all teachers have a role to play in delivering arts education in a contemporary curriculum" (Dinham, 2014, p. 1). Regardless of the school's stance in the specialist/classroom teacher debate, indicated here by Dinham, the classroom teacher can play a vital role in the delivery of music activities.

2.3 Music activities

Essential to this study is an overview of the meaning of the phrase 'music activity'. This section of the review contains a purposeful selection of interpretations of the concept of a music activity drawn from the works of music educators, music education resource texts, primary classroom teacher pre-service teacher texts and the AusVELS statements relating to music. The definitions of music activities enable a setting of the scene for the study and for the researcher to encapsulate the meaning of the first main aim of the research.

2.3.1 What are they?

The music activities referred to in this study are to be considered as having several basic parameters. First, activities must take place within learning time, during school hours and not as extra-curricular occurrences. Further to this, the music activity referred to in this study is one which is delivered by the classroom teacher. The term 'activity' has been purposefully used in this study in order to represent any length of time where music is a feature in the general curriculum program. In contrast, the term 'lesson' was considered by the researcher to be more formal and possibly time specific. The music activities referred to in this study have no specific time lengths or organised regularity. Overall and simply, the activity must be delivered by the classroom teacher as part of the day-to-day learning activities without a set regularity or length but certainly having music as an element, thereby allowing for a number of opportunities for the classroom teacher to deliver music activities during the day (de Vries, 2013). Music activities, like any other activity delivered by a classroom teacher, require content, learning outcomes and resources.

2.3.2 Content, Learning Outcomes, Resources

2.3.2.1 Content

The content of a music activity is the substance, indicating what the activity is about. If the discussion was regarding a Maths activity, an example of content could be geometry. Where a music activity is concerned, an example of content may include any or a combination of the following, "singing, listening and appreciating, moving, playing instruments and making music" (Russell-Bowie, 2012). Or a music activity could involve students in further specific actions including, "singing and/or playing instruments, improvising, composing songs and music, listening and evaluating music as well as responding through movement and other media" (Dinham, 2014, p. 226). The elements of music can represent the content of music activities, where learning may be about any of, or a combination of, pitch, rhythm, form, dynamics or timbre (McGuire, 2002).

Music activity content suggestions for Year 1 and 2 have been included in the AusVELS supplementary document (to provide detail to the AusVELS generic progression points for the Arts as support for teachers), titled "*Approaches to Learning and Teaching: The Arts (Music) Level 1 and 2*" (VCAA, 2013). Used as example of content for music activities in the Early Years, this document provides guidance where "teachers could develop learning activities" (VCAA, 2013, para. 1) in a number of ways, such as by planning music activities to enable students to create musical works through improvising, composing and performing. Again the elements of music are stated, this time in

more detail; rhythm, melody, harmony, expression, tone colour, texture, style and form are referred to as starting points for improvisation and as compositional tools (VCAA, 2013).

2.3.2.2 Learning Outcomes

There are numerous learning outcomes that stem from music activities, where classroom teachers can hone student skills in music and in other subject areas, including the development of social skills. Learning outcomes could be designed by teachers through the development of specific indicators of assessment. Russell-Bowie (2012) describes a music lesson plan for "Wombat Stew" where assessment is based on a specific indicator, where actions are completed by students such as "experiment, accompany and reflect" (p. 200), where students explore sound using instruments (experiment and accompany) and respond to the effectiveness of sound created (reflect). Learning outcomes for music activities may focus on the development of student self-confidence and social skills rather than just on the development of music skills (Dinham, 2014; Russell-Bowie, 2012).

2.3.2.3 Resources

There is no specific music resource text for a classroom teacher, or a specialist music teacher, to use to deliver music activities in Victorian primary schools. Forrest and Jeanneret (2014) write that "Over the last four decades there have been a number of initiatives to provide a guided text for school music education but these have had varying levels of success" (p. 80). To date, a variety of texts have been published, which are available for classroom teachers to utilise to resource and guide music activity delivery. Music education packages and resource books provide teachers with a resource driven pedagogical approach containing one or a combination of activities such as singing, instrumental music, composition, listening, performance and movement. Examples of music education resources will be mentioned here purely as pedagogy literature background. First, examples of teacher resource books containing lesson plan and CDs are indicated, and then online resources are listed.

Expectations for classroom teachers to deliver music activities in the past, have included a weekly 'tuning in' of the ABC radio program *Sing*, accompanied by books, where students could sing through songs together with their classroom teacher. For many years ABC Books have produced the *Sing Book,* "an integral part of the primary school music curriculum in Australia since the 1950s" (ABC, 2013). Bushfire Press in Australia produces music education resources designed to provide sequential music activities. Resources produced by Bushfire Press include *Music Room - a developmental classroom music program* which has an Ipad equivalent called *eMusic Room*, an

integrated arts program called *Cool Cats Cross Arts Adventures* and recorder program resources (Leehy, 2013). In regards to online resources, there are lesson resources available to teachers in the area of music. Websites containing music lesson plans range from professional arts organisations such as Opera Australia, Melbourne Symphony Orchestra and Musica Viva Australia, to music education specific organisations such as The Song Room. However certain websites, such as Opera Australia have lesson plans that may only be accessed by teachers who subscribe to concert programs (Forrest & Jeanneret, 2014).

Music lesson plans are readily available for classroom teachers through *The Song Room* website (Song Room, 2013) which includes access to videos, text and audio files. Other websites include the Australian Music Centre website (AMC, 2015) which provides guidance about music by Australian composers and may assist classroom teachers to locate music for activity use.

2.3.3 AusVELS

In this study, the AusVELS served as a backdrop for the definition of a music activity, thus placing the definition into the context and milieu of the curriculum guidelines (AusVELS was the current curriculum document at the time of the study), for state primary schools in Victoria, Australia in 2015. Aspects of the AusVELS have already been discussed in the literature review in relation to content of music activities and learning outcomes. Looking at the AusVELS as a whole, Music is part of the Arts domain, which has been classified overall as a discipline based learning domain (VCAA, 2014d). Within the Arts domain are eleven levels, each level has a learning focus statement and a set of standards (VCAA, 2014c), the latter which describe what students should be able to do at each level. There are two dimensions in which music activities are categorised into according to the AusVELS, "*Creating and making*" and "*Exploring and responding*" (VCAA, 2014c, para. 4). These two dimensions contrast, "The *Creating and making* dimension focuses on ideas, skills, techniques, processes, performances and presentations" (VCAA, 2014c, para. 5) and "The *Exploring and responding* dimension focuses on context, interpreting and responding, criticism and aesthetics" (VCAA, 2014c, para. 6).

2.4 Previous case studies about classroom teachers and music activities

Primary classroom teachers have long been delivering music activities, however to date minimal documentation has occurred to demonstrate the types of activities used, the content, learning outcomes, pedagogical approach and planning for these music activities. Resources and educational texts provide guidelines about how to deliver music activities, but data about the music activities

that have been delivered or are currently being delivered by classroom teachers has been minimally researched and documented. Needless to say, the documented cases presented in this review, of classroom teachers delivering music activities, demonstrate that classroom teachers can naturally and successfully take that role.

Articles resulting from case study research describe aspects of the music activities delivered by primary classroom teachers found in the studies. The aspects selected for the literature review relate to the research problem and aim of this study, however the selections are pertinent to the view that classroom teachers can and do deliver music activities. Aspects reported in the articles include music activity definition, pedagogy, regularity and planning.

2.4.1 Who delivers music?

Peter de Vries conducted case studies (de Vries, 2011; de Vries, 2013) which indicated music activities delivered by classroom teachers. In his study regarding graduate teachers in their first year of teaching, de Vries (2011) found that of the surveyed number of participants teaching in their first year out, 37% were delivering music activities on a regular basis as part of their general curriculum program. De Vries (2011) noted that "the presence of a specialist music teacher in a school impacts on whether classroom teachers teach music in their classroom on a regular basis" (p. 6). He found that of 19 graduates who taught in schools where a music specialist was present, only two of these graduates delivered music activities. Some graduates in this study described how they were discouraged from teaching music by leadership at the school due to the presence of a specialist music teacher at the school (de Vries, 2011), thus limiting the regularity in which a music lesson would be delivered by the classroom teacher. Interestingly, this study found that music activities were mostly integrated into the general curriculum by the participants.

2.4.2 Music activities delivered by classroom teachers

In a subsequent case study of third year out graduates (de Vries, 2013), particular music activities were delivered by classroom teacher participants and identified in his report. De Vries found that these participants, who were also participants from the previous study (2011), reported "a wide range of music teaching practices, including teaching a weekly music lesson to all classes in a school, conducting choirs, attempting to sing with the aid of a CD with children, using technology to facilitate music composition, integrating music with other arts into an assembly performance, and facilitating and participating in a school-based rock band" (de Vries, 2013, p. 1). A different case study by de Vries, this time with Nerissa Albon (discussed in the next paragraph), identified other

music activities delivered by classroom teachers which included preparation of songs and other musical material for performances and the teaching of an integrated curriculum. Along with this, classroom teachers in this study also indicated that they used music to "calm children down or to get their attention" (Albon & de Vries, 2012).

2.4.3 Classroom teachers and specialists working together

A final example of case study research by de Vries, in collaboration with Albon, is focused on a "case study of a school embracing music education" (Albon & de Vries, 2012, p. 3). In this study, the researchers found that the classroom teachers worked with specialist music teachers in a collaborative and supportive way. "Classroom teachers embraced music education…they valued the place of music in their school and how it positively impacted on their children" (Albon & de Vries, 2012, p. 8). Integrating music into the general curriculum program occurred at the school. Overall, the three separate case study reports indicate ways in which classroom teachers deliver music, demonstrating the impact of factors on the regularity of music activities delivered, the specialist/classroom teacher debate, the type of activities delivered, the positive perception of place of music within an arts-centered school, leadership and relationship to music activities.

2.4.4 Other case study research

2.4.4.1 Visiting performers

Although not directly related to this study (as described in the Limitations section above), there have been case studies involving classroom teachers providing music activities through artist in schools style programs or performer visits to schools (Sinclair, Jeanneret, & O'Toole, 2012). In one such scenario, the classroom teacher invited an Indonesian music group to perform at the school, bringing LOTE and music activities together.

2.4.4.2 Musical Futures

Musical Futures is a program that has been successfully trialed at some primary schools in Victoria (Jeanneret, 2010), involving Year 5 and 6 students. Jeanneret's study (2010) involved a component of case study research about the Musical Futures programs in two Victorian schools. The study indicated that the program successfully engaged students in music activities (Jeanneret, 2010). The Musical Futures program "brings non-formal teaching and informal learning approaches into the more formal context of the school music classroom" (Owen, 2013, p. 3).
I

2.4.4.3 Arts Integration

Case study research concerning arts integration in the area of music was presented in the book *Integrating the Arts* (DECS, 1997). One integration unit presented in this text was designed by an Early Years classroom teacher in consultation with other teachers in the school. Collaboration occurred between the classroom teacher and a range of specialist teachers, including the music teacher, where "Collaboration at many different levels was integral to the planning and delivery" (DECS, 1997, p. 23) of the integrated unit. One outcome of this was, to complement the work done in the classroom on the topic, the music specialist teacher devised activities to suit the learning, enabling a student performance at assembly (DECS, 1997). The publication did not state whether the classroom teacher delivered music activities in a collaborative manner with the music specialist though.

2.5 Pedagogy and music activities

This section contains pedagogical approaches discussed in the field of music education, nominating specific methods as best practice. Pre-service teacher texts provide the basis of the pedagogical discussion, centering initially and mainly on the development of musical understanding. The pedagogical approach section is applied to music activities but refers to arts education. Please note that both arts pedagogy and music pedagogy are used synonymously in this study.

The first approaches discussed are music specific pedagogical approaches, namely the creative music approach, the Kodály, Orff-Schulwerk and Dalcroze methods and the Musical Futures approach of delivering music activities. Following this are pedagogical approaches used in general education that are highly suitable to arts education. The general approaches begin with constructivist pedagogy and discussion about pre-service teacher texts highlighting the use of the term 'engaging' students in music activities. Inquiry based learning is addressed, followed by authentic pedagogy and finally arts integration, where each are discussed as pedagogical approaches in which music activities could be delivered.

The first music specific approach discussed is the creative music approach (Roy et al.,2012). Described as a current music education practice (Roy et al., 2012), this pedagogy involves the work of several music educators "George Odham (UK), John Paynter (UK) and R. Murray Schafer (Canada)" (Roy, et al., 2012, pp. 123-124). Within the creative music approach children develop skills in composition and improvisation, taking the role of creator and performer. In this way, music education is learner-centered.

The Parliamentary Inquiry report found three approaches that were featured regularly in Victorian schools which included the Kodály, Orff-Schulwerk and Dalcroze methods, and the Musical Futures program (Parliament of Victoria, 2013, p. 73). The Kodály method focuses on singing, utilises Hungarian folk songs in order to develop musical understanding and was devised by music educator Zoltan Kodály. Contemporary to Kodály was German composer Carl Orff, who aimed to encourage students to learn about music through movement and the playing of "child-friendly instruments, which he created" (Russell-Bowie, 2012, p. 48). Emile Jacques-Dalcroze devised an approach to music education "that privileges movement and embodied learning" which we call the Dalcroze method (Roy, et al., 2012, p. 180). In a manner that more reflects the music of students today is the Musical Futures program which highlights students playing popular music of their own era using standard rock band instruments, and utilises an informal learning approach (Benson, 2012).

General educational philosophies applied to arts education contexts emphasise a constructivist pedagogy, which describes the learner-centered approach. "Constructivist learning is based on the work of psychologists such as Piaget, Vygotsky, Bruner and Gardner who believed that children learn best when they actively construct knowledge" (Russell-Bowie, 2012). In discussing best practice music education, Jeanneret and Stevens-Ballenger point to constructivism, "The classroom is a constructivist environment, which acknowledges that children recreate and reinvent every cognitive system they encounter" (Jeanneret & Stevens-Ballenger, 2013, p. 66). Learning centres are another student-directed approach that have been utilised in music education where learning tasks are set up around the room and students participate either entirely on their own or as a member of a small group and overall, work independently of the teacher (Baker, 2008).

Relating to constructivist pedagogy, music education resource texts for pre-service teachers suggest an overall method of pedagogical approach of engagement, through student-participatory statements such as "music in education is about encouraging an active understanding of music through participation" (Roy et al., 2012, p. 126), and "it is essential that children are given the opportunity to explore and experiment with sound and making their own music" (Sinclair et al., 2012, p. 94). Deirdre Russell-Bowie, suggests in the music education resource *MMADD about the Arts*, there are five ways of learning music, which are "singing, listening and appreciating, moving, playing instruments and making music" (Russell-Bowie, 2012, p. 59). ACARA divides music education in the Australian Curriculum into two strands: Making and Responding (ACARA, 2013) with an emphasis on 'engaging' students in music activity (Roy et al., 2012, p. 120). The main message of the

pre-service teacher texts regarding music education is the recommendation to involve students in the music making process, as Ewing (2010) says, "arts processes should be at the heart of the formal or intended curriculum, embedded in pedagogy" (p. 18).

Another method for deeply engaging students in the processes of music is to utilise the inquiry based pedagogical approach. Hallmark suggests that "inquiry methods are vital to high-quality arts integration" (Hallmark, 2012, p. 95). The "power of an inquiry-based approach to teaching and learning is its potential to increase intellectual engagement and foster deep understanding through the development of a hands-on, minds-on and research-based disposition towards teaching and learning" (Stephenson, 2015). The E5 Model, utilised by the Department of Education and Early Childhood Development in Victoria, is representative of the inquiry approach to learning, containing five steps "Engage, Explain, Explore, Elaborate, Evaluate" (DEECD, 2014). According to Dinham (2014) the essential features of arts education programs are to include open-ended challenges, reflective practice, constructivist pedagogy and units of inquiry. Inquiry based learning is indicated by Russell-Bowie (2009) also as being one of three key principles of learning, where the other two are constructivist learning and authentic learning approaches.

Authentic learning, as an approach for arts education, is described by Russell-Bowie as providing students with "the opportunity to encounter activities that include problems and investigations that are similar to those they might face in real-world contexts" (Russell-Bowie, 2012, p. 9). Dinham's *Delivering Authentic Arts Education* (2014) pre-service teacher text indicates clearly in the title, her advocacy for authentic learning approaches within arts teaching, as is also the case in Roy et al.'s (2015) arts education text. Amongst nine indicators of authentic learning described by Herrington, Parker & Boase-Jelinek, are the uses of real life knowledge, collaborative construction of knowledge, reflection, scaffolding and authentic assessment (Herrington, Parker, & Boase-Jelinek, 2014). Authentic learning experiences in the arts can connect with other aspects of the curriculum (Dinham, 2014; Russell-Bowie, 2012), enabling learning across subject areas.

Another pedagogical approach which transcends curriculum boundaries is the integrated approach. This approach is about using the Arts to connect with other learning areas (Roy et al., 2015; Russell-Bowie, 2012) and is reportedly well known. "It is widely accepted that in the primary school arts can be taught through an integrated approach" (DECS, 1997, p. 9). Although Dinham (2014) describes the integrated approach as one which is promoted in modern education, she also warns that "Unfortunately, integrated learning is often crudely interpreted in relation to The Arts" (p. 46). Other

music educators share this concern (de Vries, 2011; Russell-Bowie, 2012) with Russell-Bowie suggesting that integrated learning is an approach used by classroom teachers sometimes out of necessity in their attempts to cover many aspects of the crowded curriculum. The pre-service teacher texts by both Dinham and Russell-Bowie contain sections about teaching the Arts with an integrated approach that promotes positive learning outcomes for each subject area involved (Dinham, 2014; Russell-Bowie, 2012).

To enable effective arts and general subject knowledge development through arts integration, a balance and 'synergy' between subject areas is recommended (Russell-Bowie, 2012), where respect is given to the learning outcomes of each subject area (Dinham, 2014). Russell-Bowie has devised three models of integrating arts, which are described here to provide an indication of the positive ground in which integration can occur. The models are included to also substantiate the definitions coined by Robyn Ewing, which were presented in the arts education and classroom teachers' discussion earlier in the literature review, for the phrases 'education in the Arts' and 'education through the Arts' (Ewing, 2010). Russell-Bowie (2012) has titled her first model of integration "Service connections" (p. 176). This is where, as mentioned in Dinham's text, "arts are in the curriculum as tools to facilitate learning in other subjects" (Dinham, 2014, p. 53) and corresponds to Ewing's education through the Arts definition described earlier (Ewing, 2010). Lessons using this model of integration, "should not be viewed as valid lessons" (Russell-Bowie, 2012, p. 278) warns Russell-Bowie, because there are minimal learning outcomes achieved from the servicing key learning area.

A second model of integration devised by Russell-Bowie, titled 'Symmetric correlations' (Russell-Bowie, 2012), is where "both key learning areas and art forms benefit from the learning experiences" (p. 278). Specifically, the resources used in this integration model are used for both an arts lesson and again for a general subject area lesson, but in each scenario the learning around the use of the resource is different. Integration occurs when subject area boundaries are broken down, which is where this model can be useful as a beginning for this to occur, so that learning is not compartmentalised into subject area but starts to become fluid across the curriculum.

To deepen student learning through arts integration, Russell-Bowie suggests the use of the model she has titled, 'Syntegration' (Russell-Bowie, 2012), adapting the word 'synergy' as an indication of meaning. Inherent in this integration model is constructivist, inquiry based learning and authentic pedagogical approaches. Here, the learning outcomes are "greater than those achieved if each key

learning area was taught by itself or connected or correlated with other key learning areas" (Russell-Bowie, 2012, p. 279). Achieved by careful planning of meaningful lessons across a number of key learning areas, the 'Syntegration' model can result in further learning outcomes such as the development of higher order thinking skills, surpassing the "development of generic skills" (Russell-Bowie, 2012, p. 279).

Interestingly, Peter de Vries suggests that research shows "primary school teachers' aittitudes to teaching music focuses on the role of integrating music into other curricular areas" (de Vries, 2011, p. 2) and that classroom teachers feel more comfortable teaching music, for example, when it is integrated into other subject areas (de Vries, 2011). The question of how music is integrated would be important to ask regarding this statement and at what depth music appears in the curriculum for the classroom teachers referred to. For example, if a song is used to enable students to learn about the subject matter of a topic or theme, further music related activities around the song could enhance the music learning further, rather than just singing the song through (Dinham, 2014; Russell-Bowie, 2012). Overall, integration is an important and seemingly popular method of delivering arts education, however caution is suggested so that integration enables deep learning in all subject areas involved.

2.6 Recommendations for delivering music

2.6.1 Best practice

The Oxford Dictionary indicates that the phrase 'best practice' is about "procedures that are accepted or prescribed as being correct or most effective" (OED, 2015). Originally the term was derived from the medical, law and architectural professions, where best practice describes "solid, reputable, state-of-the art work in a field" (Zemelman, Daniels, & Hyde, 2005, p. vi). In consideration of best practice, the measure of effectiveness in a music activity is drawn from the writings of music educators and pre-service teacher texts presented in the following paragraphs.

Music educator R. Murray Schafer suggested three principles of teaching music, the first of which has been selected as an excellent beginning to describe and sum up effective music activity delivery, "Try to discover whatever creative potential children may have for making music of their own" (Schafer, 1986, p. 5). Implied in Schafer's statement is constructivist, inquiry based learning and authentic pedagogy, student driven learning and compositional tasks. Schafer's statement provides a beginning premise for best practice in delivering music considered in the literature review. The

following paragraphs reveal that music educators and pre-service teacher texts consider best practice to be likewise based in constructivist pedagogy and be student driven.

Jeanneret and Stevens-Ballenger (2013) discuss aspects of best practice in music education: "Best practice in music education is student-centered and provides children with serious activities that involve genuine challenges, choices and responsibilities" (p. 66), echoing constructivist and inquiry learning pedagogical approaches. Jeanneret and Stevens-Ballenger also suggest that music learning must involve a merging of "knowledge and skills, (knowledge frequently being the elements of music and the skill areas being playing, singing, moving, composing and listening)" (p. 65). The elements of music were discussed in the literature review regarding the contents of music activities. Further to this, both educators describe how content should ultimately reflect real world contexts (Jeanneret & Stevens-Ballenger, 2013), aligning with the authentic learning approach, where tasks "are real and rich with complex musical ideas and materials, accompanied by active, hands-on and concrete participation in listening, performing and creating" (Jeanneret & Stevens-Ballenger, 2013, p. 66).

Best practice in the delivery of music activities by classroom teachers, could be reached through collaboration with the specialist music teacher. In the background section, the role of the classroom teacher and specialist working together was indicated as the ultimate solution for the classroom teacher/specialist debate (Sinclair et al., 2012). To encourage best practice, collaboration can be fostered between the classroom teacher and the specialist towards enhancing student learning in music. To align this process towards best practice, guidelines for how classroom teachers and specialists could work together towards enhancing music education is provided in the text *Education in the Arts* (Sinclair et al., 2012). These guidelines are provided for "All teachers" and then for "Specialist teachers" (p. 106). The classroom teacher can be guided as to what to plan for and guiding questions to ask in order to work collaboratively. Instruction to the classroom teacher and the specialists are provided in the guidelines, indicating that both should work collaboratively and that both ask questions about the music in their curriculum programs to guide student learning regarding music for diversity, inclusiveness, a range of styles and age appropriateness. Thus reflective questioning enables teachers, both classroom teachers and specialists, to improve their programs towards best practice.

2.7 The planning of music activities

The literature regarding design of music lesson plans for classroom teachers includes general suggestions on basic lesson structure, explanation of content and examples of processes used. The researcher has noted in the Methodology chapter, that the use of the phrase 'activity' rather than 'lesson' has been selected for consistent use in this study because it encourages the thought that an activity may contain more flexibility, no set time frame and a sense of informality if required. This section, however, uses the phrase 'lesson plans' because the literature generally refers to music education sessions in this manner.

For the structure of a music lesson, Russell-Bowie (2012) suggests a motivating introduction, development of the skill focused on and a closing activity to summarise and evaluate student progress. Sinclair et al. (2012) in the pre-service teacher handbook *Education in the Arts* include guidelines for music activities in the classroom based on age group and appropriate activities for that level (p. 95). Roy et al. (2012) in *Teaching the Arts* lists activity examples and discusses the processes of music (listening, composing and performing) (p. 132) for use in music activities. The elements of music, for example including melody and rhythm, have been suggested as lesson content or topics (Roy et al., 2012; Russell-Bowie, 2012).

Music education literature suggests a pedagogical approach that is largely participatory in the making of music, for the student. The activities that students can be involved in to deepen their level of engagement in music could include composition, improvisation and making music through singing and playing instruments. The elements of music are mentioned in music education resources and pre-service teacher texts (Roy et al., 2012; Russell-Bowie, 2012) as focal points for content and lesson topic.

The question arises about whether music lesson planning is different from classroom teacher lesson planning. Standerfer and Hunter (2010), maintain that for music teachers, "teaching music is fundamentally different from teaching other subjects" (p. 1). Although they suggest that for lesson planning in music "several common planning models work well because of a commonly used progression through a single class period: preparation, exploration and application" (p. 2), they have presented a specific music lesson planning model called the 'standards and repertoire-based model'. The model "uses repertoire as the foundation for music curriculum design and builds on the natural connections of the music to the standards" (p. 3).

The question of whether music lesson planning is fundamentally different from other lesson planning is a question that is to be considered in this study. It is the researcher's perspective that if music activities are perceived by classroom teachers as being different fundamentally, this may act as a further barrier towards teaching music. However, if teaching music is perceived as being the same fundamentally as teaching other subjects, wouldn't music teaching then be more often included in general curriculum programs? In conclusion, by researching music activities delivered by classroom teachers, data can be generated about teacher perspectives on music lesson planning, pedagogy and content with the intent to provide assistance for classroom teachers to include music in their general curriculum programs.

2.8 The place of music activities in the primary school curriculum

This section draws on discussion from previous sections of this thesis, such as the background section and parts of the literature review, to commence discussion about the place of music activities in the primary school curriculum. The background section revealed that the presence of music activities within a school can be at the discretion of school leadership because the delivery of music education is optional in Victorian state primary schools. Including the study of each arts subject, of which music is one of five (VCAA, 2014), is recommended in the overview to the AusVELS "Across Prep to Year 10, students should have access to arts learning that stimulates, develops and refines cognitive, affective, creative, technical, aesthetic and kinaesthetic skills" (VCAA, 2014b, para. 5). Inclusion of arts subjects, however, is again dependent on school curriculum choices concerning arts education (Parliament of Victoria, 2013).

The place of music activities could be dependent on the classroom teachers' perceived confidence level in delivering such activities and issues of time in which to teach them. Literature sources (de Vries, 2013; Parliament of Victoria, 2013; Russell-Bowie, 2012) describe this lack of confidence and skill levels in classroom teachers, which in turn could greatly affect the inclusion of music activities. The literature also points to the issue of the crowded curriculum as forcing music and the arts to take a more background position in classroom teachers' curriculum programs, as teachers struggle to address so many other curriculum components.

Pre-service teacher training in music education, or the lack of it, could have an effect on the perceived place of music activities by graduate teachers. A study from 2009 of "pre-service teacher training courses for primary classroom teachers across Australia found that, on average, approximately 17 hours was devoted to music within the degree program" (Parliament of Victoria,

2013, p. 126). If such a small percentage of the pre-service teacher training received by graduates is focused on music education, an assumption could be made that graduate teachers' perception could be that music plays a minimal role in the general primary classroom curriculum. However, music through integration (the pedagogical approach outlined earlier in the literature review), when carefully planned along the lines of Russell-Bowie's Syntegration model (Russell-Bowie, 2012) could enable deep learning across key curriculum areas and possibly assist with teacher confidence issues regarding the delivery of music activities in primary schools by classroom teachers.

2.9 Chapter summary

A wide range of aspects regarding music activities and the classroom teacher has been discussed in the literature review, beginning Victorian primary school policy and curriculum relating to music and arts education. Definition of the phrase 'music activity' followed, where the contents, learning outcomes and resources of music activities were considered. The words of music educators, pre-service teacher texts and AusVELS: The Arts curriculum documents contributed to the basis of the definition, which was summed up in R. Murray Schafer's ideal of students' self-discovery of their music making potential.

Previous case study research presented in the literature review, although minimal, revealed a variety of music activities delivered by classroom teachers in primary schools in Victoria. Further to the music activities delivered, the percentage of graduate teachers including music activities in their general curriculum programs was revealed in one particular case study, along with other emerging issues such as the specialist/generalist debate. In contrast to this debate, was one case study presented where the classroom teacher and specialist worked together to enhance the music and general education of students. Several examples of indirectly related case studies were pointed to in the literature review, including classroom teachers hosting music performers and the Musical Futures program. The case study research section concluded with an impression of arts integration with music in an Early Years classroom teachers' curriculum program, further showing the positive results of successful classroom teacher and specialist collaboration.

The literature review continued with a pedagogical section outlining the ways in which music activities could be delivered by the classroom teacher. This section commenced with an introduction of music specific pedagogical approaches, with emphasis on the creative music approach. Pedagogical approaches in general education were then explored, including constructivist, inquiry based learning, authentic and integrated styles, as recommended methods of arts education delivery

by music educators and pre-service teacher texts. The culmination of pedagogical approach discussion led to a section containing a brief discussion of best practice in music education. Planning for music activities was presented in the literature review, showing indications from the literature about the features of music lesson plans and comparisons made with planning for activities in other classroom teacher subject areas. The perceived place of music activities within the general curriculum program concluded the literature review, relating curriculum (AusVELS) and classroom teachers' perceptions.

Each research question was outlined through the literature review. First music activities were described and case study research shown to indicate how and why music activities are present in classroom teachers' curriculum programs. Further to this research question, pedagogical approaches utilised in music activity delivery were discussed, leading to identification in the literature of best practice music activity delivery. Addressing the second research question, planning and place of music activities were considered in the literature review. The third research question requires the selection of components to enable the development of a music lesson planning framework, which is to be taken from the research. However, guidance from the literature could be seen in the best practice section of this review.

Chapter 3 Methodology

3.1 Introduction

Qualitative research methodology (Creswell, 2005) and research techniques were required to generate in depth responses by participants (Yin, 2014) in order to adequately address the research aims and questions of this study. The research design reflected an interpretivist approach (O'Donoghue, 2006) and took the form of a collective instrumental case study (Stake, 1995), involving purposeful sampling, semi-structured interviews and observations of participants. This chapter contains the discussion and justification of the use of the chosen research approach, methodology and techniques, finding that in order to realise the research objectives, a comprehensive and detailed identification and analysis of the music activities on a backdrop of contextual day-to-day teaching was required.

The research questions (restated) guiding the study, were:

1. How do selected classroom teachers deliver music activities? Identification of music activity, analysis of pedagogical approach, learning outcomes and resources.

2. What strategies and insights can the participants share about music activity delivery? Reflective recommendations offered by participants towards assisting or encouraging other generalists to deliver music activities.

3. How and why are the music activities included in the selected classroom teachers' general curriculum program? Identify and analyse participants' perspectives on the place of music in their general curriculum programs.

4. How can components of the music activities identified in the study be selected and organised into a music activity framework?

3.2 Research methodology

The research in this study was conducted within a qualitative methodology. The frame of thinking the researcher approached the study with was through an interpretivist approach (O'Donoghue, 2006). Regarding the interpretivist paradigm O'Donoghue writes, "This approach emphasises social interaction as a basis for knowledge" (O'Donoghue, 2006, p. 9). The interpretivist approach allowed for the acknowledgement and utilisation of the different perspectives the participants had of how

they understood the topic (the music activities they deliver). In turn, subjectivity on behalf of the researcher was noted, in the interpretation of the participants' words and actions. The researcher approached the study with the frame of thought that for both researcher and participant, "reality is subjective and constructed" (Lather, 2006, p. 38). In this way, "knowledge in this view is constructed by mutual negotiation" (O'Donoghue, 2006, p. 10) by both parties. The researcher recognised that participants' subjective preconceptions about music teaching influenced the choice and manner of music activities delivered, the pedagogical approaches utilised, the strategies and insights shared and the perceptions revealed about the planning and place of music activities in their respective general curriculum programs. In turn, researcher subjectivity is noted in the selection of data to inform the development of the framework.

The delivery of music activities from participants' viewpoints required detailed description and this was achieved through the qualitative research design. In this way, for qualitative research, "Description is the objective" (Bogdan & Biklen, 2007, p. 42) and enables understanding of the case (the music activities) and is the main justification for the research method selection.

3.3 Research design and justification

3.3.1 Research design

The research design for this study is modelled on the concept of an instrumental case study, as defined by Stake (1995). Generally, case study methodology can be employed "to maximise what we can learn" (Stake, 1995, p. 4) so that the aims of a study can be realised. According to Yin (2014), case study research is highly relevant when in-depth responses to research questions are required. Case study methodology allowed the researcher in this study to deep dive into the experiences and perceptions of the participants to learn about the music activities they delivered. More specifically, an instrumental case study is where researchers "may get insight into the question by studying a particular case" (Stake, 1995, p. 3). The particular case for this study is the music activities delivered by the selected classroom teachers. The research aims and research questions were designed to illuminate a wide range of aspects of the case. Stake (1995) makes a differentiation between a case study and an instrumental case study. In regards to a case study, Stake writes, "we seek to understand them (the participant)" (p. 2) and for instrumental case study, "this use of case study is to understand something else" (p. 3). Further to this, adding the term 'collective', shows a continuation of the ideas of Stake (1995), where a collective instrumental case study implies that multiple cases are investigated in the study.

Case Study	Instrumental Case Study	Collective Instrumental Case Study
Seek to understand the case (Stake, 1995).	Seek to understand something else through studying the case (Stake, 1995).	Seek balance and variety (Creswell, 2005).
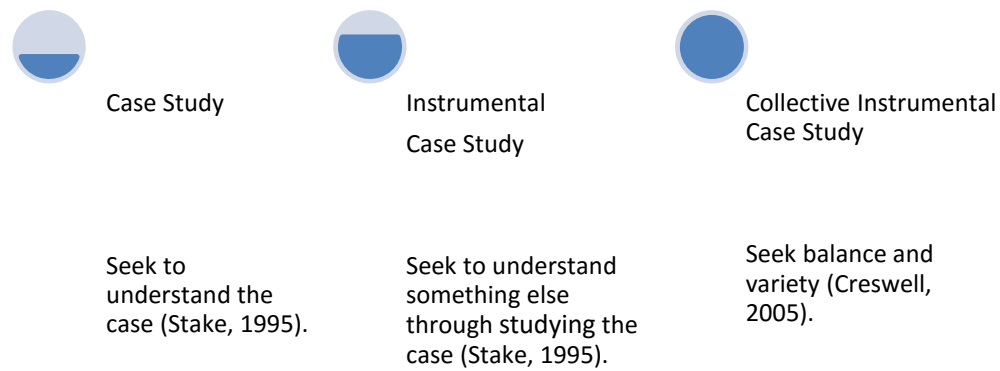
Figure 2. Conceptualisation of a collective instrumental case study.

This cumulative flow diagram moves from left to right to show the development of the research design from simply a case study, to an instrumental then a collective instrumental case study.

3.3.2 Justification for the collective instrumental case study design

Case study research was adopted by the researcher in order to seek an in-depth understanding of the case, the case being the music activities delivered by primary school classroom teachers. The case study selected by the researcher was classified further as instrumental because, due to the research questions guiding the study in the investigation of the music activities specifically, the researcher was seeking "accomplishing something other than understanding this particular teacher, and we may call our inquiry instrumental case study" (Stake, 1995, p. 3).

The choice of three cases was made to fulfill the guidance about case selection provided by Stake (1995), "balance and variety are important; opportunity to learn is of primary importance" (p. 6). As the participants are three in total, the case becomes a collective instrumental case study (Stake, 1995). The selection by the researcher of this number of participants also aligns with statements about multiple cases made by Creswell, that "it is typical in qualitative research to study a few individuals or a few cases" (Creswell, 2005, p. 207) for the reason "to present the complexity of a site or the information provided by individuals" (Creswell, 2005, p. 207).

3.4 Ethics approval

In order for the research project to begin, approval was required from two educational bodies. Applications were made by the researcher to the Ethics Boards from both RMIT University and DEECD. The RMIT Ethics application (CHEAN number 0000018706-05/14) was approved on 2nd July, 2014 (Appendix A p. 133). The Department of Education and Early Childhood Development

application for permission to undertake research in Government schools was approved on 14th July, 2014 (Appendix B p. 134). Research commenced immediately following the DEECD approval. Included in the ethics applications were letter samples seeking participant consent, principal consent, permission to conduct research within the school environment and information sheets regarding the research.

3.5 Research techniques

There were four main research techniques selected by the researcher to realise the aim of the collective instrumental case study. The techniques in chronological order of use were purposeful sampling, survey, semi-structured interview and the use of activity matrices. Taking a more minor role in the generation of data was the use of observations, with just two of the three participants. Paul had recently left the teaching profession at the end of 2014, occurring prior to commencement of the fieldwork stage of the study, therefore observations were not possible with him.

The first research technique was the construction of a selection criteria instrument, designed to assist in the purposeful selection of the participants. Secondly, a short survey was developed by the researcher in order to locate schools where specialist music classes did not occur and from which participants could be drawn. Thirdly, a semi-structured interview instrument was designed, as the main method of data collection. This instrument contained nearly thirty questions that were compartmentalised around the research objectives and questions guiding the study. Incorporated into the semi-structured interviews was an activity matrix of music activities to be viewed by participants, which was the fourth research technique. Again, unfortunately observations, a fifth research technique, took a very minor role as only two of the three participants were able to offer this component.

3.5.1 Purposeful Sampling

The selection of participant teachers for the study was guided by purposeful sampling (Creswell, 2005). Three research scholars, Creswell (2005), Patton (1990) and Stake (1995), indicate the necessity of purposeful sampling to promote understanding of the case. Regarding qualitative research, Creswell recommends to "identify our participants based on places and people that can best help us understand our central phenomenon" (Creswell, 2005, p. 203), the central phenomenon in this study is the music activities delivered by classroom teachers. Similarly, Patton explains the aim of purposeful sampling, "The logic and power of purposeful sampling lies in selecting information-rich cases for study in depth. Information-rich cases are those from which one can learn

a great deal about issues of central importance to the purpose of the research" (Patton, 1990, p. 1). Stake relates purposeful sampling to case study research in this statement, "In instrumental case study, some cases would do a better job than others" (Stake, 1995, p. 4). From these statements, the potential of information rich cases is highlighted and provides the researcher with the opportunity to seek a maximum of detail about the topic.

Purposeful sampling was a necessary component of this research study. The literature review indicated a lack of confidence and skills experienced by primary school classroom teachers in relation to delivering music activities (Parliament of Victoria, 2013). The low confidence and skill level could lead to the classroom teacher avoiding the delivery of music activities altogether. If the researcher selected schools without a process of purposeful selection, there would be no guarantee that the participants would even deliver music activities, possibly amounting to minimal data for use to address the study aim. Participants then, needed to be classroom teachers who included music activities in their curriculum program in a regular manner, with confidence and some level of ability. Purposeful sampling was required to achieve the best outcome for the study. The purposeful sampling of participants was guided by the selection criteria instrument and the survey.

3.5.2 Selection Criteria Instrument

The selection criteria instrument was developed prior to the commencement of the search for participants and contained seven short answer questions. The short series of seven questions was designed to be asked by the researcher during the first contact stage with possible participants. Ordered in a specific way and discussed in the next paragraph, the seven questions contained in the selection criteria instrument were written with the aim to provide the researcher with an immediate snapshot of the participant's involvement of the delivery of music activities. The seven questions were designed to ensure the commencement of a conversation around the topic of music activities between the researcher and the possible participant, a lift off point for further discussions. The selection criteria instrument was designed for the researcher to pose questions either directly to possible participants or to leadership staff in schools regarding the search for possible participants amongst the staff members at their school.

Table 1. Selection Criteria Instrument

Question	Required	Optional
1. Are you a state primary school classroom teacher teacher?		
2. Do you sometimes deliver music activities as part of your general curriculum program?		
3. Does your school have a specialist music teacher?		
4. Are the music activities you deliver incorporated into your planning?		
5. Do you deliver music activities regularly throughout the term?		
6. Do you deliver music activities in the lead up to school events such as concerts?		
7. Are the music activities you deliver planned for by your Year Level team?		

The questions featured in the selection criteria instrument were ordered in a sequential manner. The first three questions required an affirmative answer from possible participants (grey shaded area) in order for the conversation to proceed to the remaining four questions. In this way, the first three questions, regarding the establishment of the participant as a state primary school classroom teacher who delivers music activities, was confirmed in an upfront and efficient manner. The remaining four questions were designed to allow the researcher to inquire about the regularity and planning processes regarding music activities delivered to indicate more about the possible participant and his/her involvement in, or lack of interest in, music activities. Of the remaining four questions, which were optional rather than required (grey shaded areas), the researcher established the requirement that two questions were to be answered in the affirmative, to be indicative of a possible participant representing a rich data source. Two affirmative answers within the remaining four questions was a goal of the questions to serve as an indicator of a possible rich case for

investigation, or at least to indicate to the researcher that a follow up discussion would be recommended to clarify further the music activity involvement of that classroom teacher.

3.5.2.1 Early design prior to adaptation

The study shows that participants were selected from schools where specialist music teachers were employed, however this did not reflect the original design of the study. The initial study design, contrastingly, was to involve participants from schools without specialist music teachers. This became a design feature that was altered prior to the commencement of data collection. Hence, the questions in the initial selection criteria instrument were designed to address participants from a school without a specialist music teacher (or specialist performing arts teacher), reflecting the initial intent of the researcher to draw participants from the specific environment of a state primary school where specialist music was not part of the curriculum. In such a school, any delivery of music activities would be in the domain of the classroom teacher. The researcher assumed that it would be in this non-specialist music environment that music activities delivered by classroom teachers would flourish and that classroom teachers may aim to deliver more music activities, with greater depth, in order to fill this gap in the curriculum. However, as detailed in the Data Trail section of this chapter, the selection criteria instrument was later altered to enable participants to be located from any state primary school in metropolitan Melbourne.

3.5.3 Survey

The second research technique featured in the research design was the use of a brief survey. The original research design for this study did not include the use of a survey, however the need for a survey instrument quickly emerged due to the unforeseen difficulty the researcher had in locating a metropolitan Melbourne primary school in which specialist music or performing arts was not a curriculum feature. Despite the literature reviewed by the researcher indicating that many schools did not have a specialist music teacher (Parliament of Victoria, 2013) and that music activities for primary school children could possibly be largely delivered by classroom teachers (Sinclair et al., 2012), all of the primary schools initially (prior to the survey) contacted by the researcher (n = 15) in the North-Western region offered specialist music or specialist performing arts classes. Seen by the researcher as a sign of the most probable road ahead, this data necessitated the development of the brief survey to serve as a preamble during the initial contact with schools within the different Melbourne metropolitan regions to aid the search for participants.

Table 2. Survey Instrument Example for the North-Western Metropolitan Melbourne Region

Survey							
Question: Is classroom music delivered by a music specialist teacher at your school? If not, who delivers music activities?							
Name of Primary School contacted:	Inquiry Method: Phone or Email or face –to- face	Question answered by: Admin Staff	Question answered by: Leadership Staff	Result Music Specialist Teacher	Result Performing Arts Specialist Teacher	Result No Music or Performing Arts Specialist	Other
--- P.S.	Phone		Yes	Yes			
--- P.S.	Phone	Yes			Yes		
--- P.S.	Email		Yes	Yes			

The survey contained two questions, one main question and a supplementary question, which were posed by the researcher to schools contacted by phone at the outset of the search for participants. As the selection criteria initially called for classroom teacher participants from schools without a music specialist teacher, the main question posed to each school contacted required a simple yes/no answer, "Is classroom music delivered by a specialist music teacher at your school?" The initial response sought by the researcher for this study was an answer in the negative, indicating the school would be an environment initially matching the selection criteria instrument and further conversation would ensue, commencing with the supplementary question, "If not, who does deliver music activities at this school?" The need for a survey to locate this data about schools relates back to the research problem regarding the lack of records kept by DEECD of the music education programs provided by Victorian primary schools (Parliament of Victoria, 2013).

3.5.3.1 Survey results

Table 3. Results (with approximate percentages) from the Survey of 73 Primary Schools across the four Metropolitan Regions.

Region	School Surveyed in the Region	Specialist Music Teacher	Specialist Performing Arts Teacher	No Specialist Music or Performing Arts Teacher
North Eastern	22	12 (54.5%)	7 (39%)	3 (13.5%)
North Western	22	10 (45.5%)	10 (45.5%)	2 (9%)
South Eastern	13	6 (46%)	6 (46%)	1 (8%)
South Western	16	7 (44%)	5 (31%)	4 (25%)
Totals	**73**	**35 (48%)**	**28 (38%)**	**10 (14%)**

Overall, the number of state primary schools surveyed was 73, from across four regions within the Melbourne metropolitan area. From the North-Eastern region of Melbourne, 22 schools were surveyed. Of this amount, there were three schools in which there was no specialist teacher in music or performing arts. There were also 22 schools contacted in the North-Western region of Melbourne. Two schools from this area indicated that there was no specialist teacher for music or performing arts. The North-Eastern and North-Western group of schools was higher in number than the other two regions due to the researcher's endeavor to contact more schools in these areas to increase the likelihood of the research taking place in these regions, thus reducing travel time for the researcher. Thirteen schools were contacted in the South-Eastern region of Melbourne. From this region, one school indicated that they had no specialist music or performing arts teacher. In the South-Western region of Melbourne, 16 schools were contacted. Four indicated that they had no specialist music or performing arts teacher. The survey outcome yielded ten schools in which there was no specialist music or performing arts teacher.

The survey generated statistical data of the sample of 73 schools in selected regions of Melbourne where specialist Music was or was not offered, which was superfluous to the aims of this study. The researcher would like to note at this point though, that the high number of schools with specialist music and performing arts programs was very positive and could be seen as an increase in the perceived value of music and the performing arts by state primary school principals and leadership teams. In relation to the study, the survey data later became somewhat redundant in the search for participants, because of the alteration of the selection criteria instrument to include participants from specialist or non-specialist music schools, as previously noted. However, the data collected by the survey again indicates a seemingly higher percentage of primary schools in metropolitan

Melbourne delivering specialist music and specialist performing arts classes, which was contrary to the literature review.

The researcher does acknowledge that although there was a high number of specialist music and performing arts teachers indicated by the survey, this may not indicate that these teachers are trained to deliver music or regularly include music within the performing arts programs offered. As the content of the survey conducted by the researcher was extremely brief, there was no determination if the classroom teachers were trained to be specialists or if they were classroom teachers who have been given the role of delivering music or performing arts activities. The survey data however does provide important indications regarding the schools where music is, and is not, delivered by a specialist teacher and could be helpful for other research.

3.5.4 Semi-structured interviews

The third technique in the research design was the use of one semi-structured interview with each of the three participants. The aim of the semi-structured interview was to gain a deeper understanding into a wide variety of aspects regarding participant delivery of music activities. As Stake acknowledges, "the interview is the main road to multiple realities" (Stake, 1995, p. 66), allowing for exploration into the participant's subjective understanding, approach and experience delivering music activities. In addition to identifying and describing the music activities delivered by participants, the semi-structured interviews in this study explored participant perspectives in light of prior teaching experiences, music experience, music activity delivery strategies, music activity content, pedagogy and the use of resources.

The interview instrument began with a short set of background questions. Following the background questions, the instrument was divided into three main sections, addressing each of the three research questions. The first main section contained questions seeking the identification and pedagogical approach of the music activities delivered by the classroom teacher. Included in this section were participant reflections about the pedagogical approaches they used for delivering music activities. In the second section, the place and planning of music activities within participant general curriculum programs was the focus. The third section contained reflective questions and requests for recommendations about music activity delivery, to provide the researcher with possible components of a music activity planning framework. The following paragraphs describe each section of the interview instrument with further detail.

The short set of background questions, (Appendix C, p. 136) which were placed at the beginning of the interview, served several purposes. First, the background questions were placed at the beginning of the interview instrument to enable a gentle entrance into the discussion about music activities, starting with their personal background relating to this topic. The background questions were designed to anticipate a relatively short answer response that would establish the personal context in which the interview was based. Also, the background questions related to the data sought in the second main section of the interview instrument, namely the planning and place of music in the general curriculum program. The questions relating to the three main areas, which follow the background questions, were designed to require a more detailed response from participants.

In line with the research aim were the questions posed in the first main area of the interview instrument. The first area contained questions seeking an indication of the music activities delivered and data about how classroom teachers deliver those music activities. To establish how the classroom teacher delivered music activities, questions were based around pedagogical approaches used by the participants and details about the learning outcomes, content and resources used in the music activities. The aim of the first research question was to obtain a comprehensive description of the music activities. Further implied in the inquiry about how music activities are delivered, is the connection to how music activities are planned for by the classroom teachers, and how they are placed into the general curriculum program. Through this, a connection is forged between the first and third research questions.

The second research question engaged the participants in reflection about their own experiences delivering and planning music activities. The participants were requested to share insights and strategies they had gained from experience with music activities in the classroom setting. This research question was designed to provide a list of recommendations to inform the development of the framework, which was part of the fourth research question.

The planning and place of music activities in participant general curriculum programs, as perceived by the participants, was the main focus of the third research question, also forming the second section of the interview instrument. The third research question required the researcher to draw data together from each participant into a discussion format for presentation about the planning and place of music activities. The corresponding research question is, "How and why are music activities included in participant general curriculum programs?" Following the research question was

a guiding statement, "Identify and analyse participants' perspectives on the place of music in their general curriculum program."

The fourth research question was the focus of the third section of the interview instrument and represented the culmination of elements of the data from the study into a framework to inform the future practice of classroom teachers in the delivery of music activities. Within the aim of producing a framework is the discussion required to provide pertinent answers to the elements of the fourth research question, "How can components of the classroom teachers' music activities and reflective discussion be identified, selected and organised into a music activity process framework?" The questions within the third section of the interview instrument requested participants to share recommendations based on their own experiences for delivering music activities, corresponding to the third research question.

Table 4. Activity Matrix of Music Activities

Listening to Music	Instruments	Recorder	Singing	Creating a song	Learning the notes	Composing Music	Sound tasks	Music Ideas	Performing Arts Music
Listen to a song relating to subject	Use percussion instruments to compose	Read music and play recorder	Sing a known song	Make a song up about a topic	Reading Western music notation	Make up a piece of music using instruments	Sound effects for a poem	Contrasts: Slow/fast Loud/soft	Dancing to music
Listening to different styles of music.	Class set of instruments used for variety of lessons	Make up a tune on recorder	Sing a song about learning	Make a song out of a poem	Making own graphic notation symbols	Create music for a theme	Story with sound effects	Rhythm of words (clap a poem)	Add movements to a song
Music relating to history OR history of music.	Keyboard or guitar or ukulele to learn a song	Memorise a song on recorder	Turn the learning into a song Sing it to learn it	Writing a rap	Writing music using notation	Create and share a tune on an instrument	Tone colour – picking instruments to describe feelings based on tone colour	Accents particular notes or words	Adding drama to a song, feeling in words
Watching a YouTube of music	Teacher plays an instrument	Recorder playing along with music track	Singing doh reh me fa so	Making a chant	Learning to describe aspects of Western music notation	Soundscape	Making a soundscape	Change instruments to suit mood or effect required	Picking music for a story or play
Reviewing a perform-ance	Learning about world music instruments relating to culture		Sing 'Early Years' songs ie nursery rhymes	Write a jingle	View Western music notation	Making up a song	Describing sound	Music selection for a purpose	Adding background music in a present-ation
Using music as an inspiration to write creative stories	Computer music programs OR Ipad apps used		Singing in a round Sing alphabet songs		View other types of music notation	Creating a melody for a theme	What is sound? (Science)		Learning a multi-cultural dance and/or song

3.5.5 Activity matrix

An activity matrix of a variety of music activities was developed by the researcher and presented to participants during the later stages of the interview. The purpose of the activity matrix was to support participants to recall and identify the music activities they had delivered over a one-year period, which is discussed further in the Time Frame section below. The final activity matrix contained fifty-seven music activities. The matrix design had to encompass different teaching styles, the literature review (regarding possible content of a music activity), show a variety of possible resources, range through different music experiences and teacher abilities and acknowledge school specific activities such as events, concerts, and topic related tasks of an integrated nature. Activities were mostly non-age specific, however there are instances (particularly in the Singing category), of types of songs that would be relevant for Early Years students only and not Year 5 students. Overall

the activities needed to be generally primary school specific and allow for the varying musical backgrounds and teaching experiences of the participants.

There were several purposes served by the inclusion of the activity matrix. The matrix first was included to serve as a memory trigger for the participant, during the later stages of the interview. The participant would have already been asked to list and describe the music activities delivered in their general curriculum programs in Question 7 of the interview. Secondly, the purpose of the matrix was as an alternative method to record the types of music activities delivered by each participant and thirdly, if that activity was one that was delivered sometimes, often or very often. Participants were asked to place one tick on each activity suggestion that they had delivered, two ticks if they had delivered an activity 'often' and three ticks for 'very often'. The following paragraphs explain the design of the matrix, how the matrix headings and activities were developed and the pedagogical approaches reflected in the matrix.

The activity matrix was designed to represent a range of music topics possibly used by a classroom teacher. In the resulting matrix are ten horizontal columns, each representing a music activity topic or area of study. The ten topics in order moving horizontally from left to right on the matrix, making up the column headings, are: Listening to music, Instruments, Recorder, Singing, Creating a song, Learning the notes, Composing music, Sound tasks, Music ideas and Performing arts music. Underneath the column headings are the music activity suggestions, one per grid box, in a vertical direction. The number of activities for each column varies, with the highest amount of listed activities being seven activity suggestions in the 'Singing' column, to the lowest amount which was four activity suggestions in the 'Recorder' column. The other columns contain either five or six activity suggestions.

The development of the matrix was based on activities included in pre-service teacher texts, arts education texts, AusVELS progression points and from personal experience of the researcher in the role of classroom teacher and specialist music teacher at primary schools. Each matrix heading represents a different music activity topic. For example, on the far left of the matrix is the topic 'Listening to music', which corresponds to the AusVELS's *Exploring and responding* (VCAA, 2014a) to music section. Activities in descending order, drawn from the various sources listed above, are 'Listening to a song relating to a subject', 'Listening to different styles of music', 'Music relating to history or the history of music', 'Watching a YouTube of music', 'Reviewing a performance' and 'Using music as an inspiration to write creative stories'.

There are several pedagogical approaches represented in the matrix of music activity suggestions. For example, the creative music approach calls for students to compose music. There is one column titled 'Composing music', which contains activities where students are *Creating and making* (VCAA, 2014a) and another composition based column titled 'Creating a song'. Composition tasks are included in other columns also. Music activities that are composition based but are included in other columns include for example, under the 'Instruments' column, the suggested activity 'Use percussion instruments to compose' and the 'Making a soundscape' in the 'Sound tasks' column.

The integrated approach is another pedagogy represented in the matrix design. In an integrated approach, music is woven into an activity with another subject area in the classroom teacher's curriculum. There are integrated activities included in the matrix design. For example, in the 'Sound tasks' column, one activity suggestion is "What is sound? Science," linking music and science learning areas together. Other activities where music is included but may be used as a tool rather than a topic area for study, are in the 'Listening to music' column featuring "Using music as an inspiration to write creative stories" and as another example, in the 'Singing' column, "Singing alphabet songs", relating to English learning. Constructivist pedagogy could be applied to a number of activities listed in the matrix, particularly to the composition tasks as discussed earlier. Overall, the matrix is designed to present music activities for classroom teachers to select from to indicate the activities delivered, rather than provide specific pedagogical approaches used. Pedagogy is embedded in some activities, but would be dependent on the classroom teacher and the way they choose to deliver music activities within their general curriculum program.

Regarding the requirements of the AusVELS, activity columns could be grouped into the two strands, where *Creating and making* (VCAA, 2014a) may be represented through the column headings: Instruments, Recorder, Singing, Creating a song, Composing music, Performing Arts music. For the strand, titled *Exploring and responding* (VCAA, 2014a), the corresponding music activity suggestions provided in the matrix could be: Listening to music, Learning the notes, Sound tasks and Music ideas.

The matrix was viewed by the participant in the later stages of the semi-structured interview. The researcher purposely ensured that the participants' viewing of the matrix was included in the overall interview audio recording, thereby the reactions of each participant were recorded while they were involved in reading and marking their responses to the matrix. The purpose for this was to indicate further responses to the music activities.

3.5.5.1 Activity matrix time frame

Initially the researcher set the time frame for the activity matrix to show the music activities delivered within a term (approximately a ten week period). Upon further consideration, the researcher realised that this time frame may be somewhat short and that the scope of music activities may not be very broad as a result. With the first aim of the research requiring an initial identification of music activities, a longer time frame would enable a wider scope of activities to be included. The purposeful sampling of the participants revealed that they represented information rich cases. To delve deeply into that rich information and to provide scope and detail for the first aim, the time frame was increased to span one school year, from February to December, 2014.

3.5.6 Observations

Non-participatory observations (Stake, 1995) were conducted of the music activities taught by two of the three participant teachers. The research technique was useful as "Observations work the researcher toward greater understanding of the case" (Stake, 1995, p. 60). The observations provided the researcher with the opportunity to witness the delivery of several music activities. Uniformity regarding the observations was an issue. Not only were just two of three participants available for observations, for those two participants, observations had to occur at differing stages of the study. For Bob, observations were conducted after the interview had taken place (February 2015). Retirement occurred for Katy at the end of 2014, therefore observations were completed before the interview (December 2014). For Paul, no observations occurred, as he left the teaching profession to experience a different career at the end of 2014. For Bob and Katy, the researcher conducted two observations each. The observations provided a bolster for the semi-structured interview questions regarding the participants' description of the music activities they deliver. The researcher took notes during observations of teacher dialogue and activity description. The observation notes served to validate several music activities verbally described by both Bob and Katy.

3.5.6.1 Member checking

The process of member checking (Stake, 1995), whereby the participants were asked to review data collected, occurred once in the months which followed the January 2015 interviews. As part of this process, participants were asked to read through the interview transcripts, in the words of Stake "to examine rough drafts of writing where the actions or words of the actor are featured" (p. 115). As part of the member checking process the participants were asked to first review the interview

transcripts for accuracy and to complete any response that they (the participants) felt was incomplete. Secondly, the participants reviewed the activity grid results and pedagogical approach lists compiled by the researcher. The participants were required to confirm that the list of activities derived from the activity matrix was confirmed as a correct list of activities the participant delivered in the set time frame of one year. The activities that participants initially indicated on the matrix instrument were then added to or subtracted by the participants during this member checking process. The participants were requested to review the pedagogical approach list compiled from the data which named the pedagogical approaches used in the delivery of the activities, as described by the participant in the interview. The participants were additionally asked to indicate how often they delivered the particular music activities they had originally noted. 'How often' was scaled to the following indications; once or twice a year, once or twice a term, monthly, once a fortnight, weekly and daily. Participants marked these details directly onto the compiled sheets provided by the researcher. All participants completed the reading of the interview transcript in their own time. Both Katy and Paul completed the matrix and pedagogical approach checking in their own time. Bob completed the matrix and pedagogical approach check with the researcher present, due to time constraints.

Member checking allowed the researcher to confirm the identification of music activities delivered, the regularity of music activity delivery and to confirm the pedagogical approaches used to deliver the activities. These aspects had been compiled by the researcher prior to the member checking process and presented to the participant as a record of the indications they had originally made. Member checking was necessary, in the eyes of the researcher, to provide confirmation that the data description (in the form of results) from the combination of data generating techniques was indeed correct.

3.6 Data Trail

In light of the initial difficulty in locating participants for the study, in which seventy-three schools were surveyed, ten were found to fit the parameter but overall the investigation had yielded no participants for the study, the researcher followed the recommendation by Stake (1995) "If early questions are not working, if new issues become apparent, the design is changed" (p. 9). The issue with locating participants from the ten schools included the following. Two schools were involved in the Song Room program (not part of this study), three school leaders reported that their teachers did not deliver music activities, two principals communicated to their staff about the study however there was no response from staff members, two schools were involved in the Count Us In program

(Music Australia, n.d.), which is not part of this study and instrumental music lessons were in place and finally one school referred the question to the art teacher who did not respond to email contact. Due to having found no participants following the survey procedure, the specification of school environment was altered to a Victorian state primary school environment, still within the Melbourne metropolitan area in any region, in which there either was, or was not, a specialist music or performing arts teacher. The new phase immediately increased the scope for the search for participants and soon after, three participants were located.

3.6.1 Survey and other methods to locate participants

To enhance the search for a Melbourne metropolitan state primary school where there was no specialist music teacher (or specialist performing arts teacher), other avenues were explored simultaneously as the survey was in progress. The Final Report of the 2013 Inquiry (Parliament of Victoria, 2013) contained over two hundred submissions, from teachers, principals, musicians and members of the general public, as contributions to the inquiry. The submissions formed one such avenue for the researcher to locate possible school environments where classroom teachers delivered music activities. Although all of the submissions were read by the researcher, the few references to classroom teachers delivering music activities occurred at rural schools only. Another path taken to locate participant classroom teachers was the contacting of professional music educators via professional music education groups and university music academic staff. Still another avenue of the search included contacting providers of music education such as professional music companies (e.g., MSO and Opera Australia) and music education suppliers (The Song Room). With both of these leads, schools were contacted and found to be using external music organisations to deliver music activities or were again, schools in rural areas. In summary, the environment requirement was not yielding possible participants.

3.6.2 Participant selection

A new phase emerged in order to locate participants. The researcher was employed part-time at a state primary school in the North Western region, in metropolitan Melbourne, as a specialist music teacher. With several years of experience at the school, the researcher was aware that several staff members delivered music activities in their day-to-day teaching, especially in the Early Years. Two staff members in particular were obvious examples of classroom teachers who regularly and enthusiastically delivered music activities. However up until the change of environment sought by the researcher, the selection criteria for the research indicated that participants were to be selected from schools with an absence of a music specialist teacher. Upon discussion with the study

supervisors about adjusting the environment parameters and about whether to select known participants, the decision was made that due to exhausting the other options with no success in finding participants, the researcher was in a position to consider these known teachers as possible participants. Both teachers were approached and identified as information rich sources, answering six out of six selection criteria questions in the affirmative.

Particular note has been made here about the decision to draw participants from the workplace of the researcher, recognizing that there could be bias and even an inference of critical action research involved. Referring back to the recommendation made by Stake (1995) to first always consider how researchers can "maximize what we can learn" (p. 4) through case selection, the two cases were information rich examples and were relatively relaxed with the idea of a colleague, rather than an outsider, conducting research with them. Through basically knowing, prior to the research, a little about the music activities delivered by the two participants, the researcher knew that the cases were indeed information rich and that the selection criteria instrument indicated a truthful representation of their classroom music activity work. Stake (1995) suggests that researchers need to consider the contexts and opportunity within case selection, "for these may aid or restrict our learning" (p. 4), working rather in the positive for the researcher. Colleagues were certainly "hospitable to our (the researcher's) inquiry" (Stake, 1995, p. 4) and this aided the data collection process for the researcher. The research was not considered to become critical action research because there was no planned continuity and feedback with an aim to develop participant's delivery of music activities.

With two participants confirmed, one more participant was required to provide the study with balance (Creswell, 2005). Consideration was made by the researcher of seeking another participant from the same primary school, thus changing the study emphasis so that it was about one school environment only. De Vries conducted a study in one primary school with a community of practice focus (De Vries, 2015). For the current study, the researcher decided to draw the third participant from a different school environment to increase the scope and amount of music activities for investigation. A possible participant was approached after a chance meeting at a social gathering, who had been a colleague from a previous workplace years before. Discussion with this possible participant indicated that he had delivered music activities consistently in his role of the primary classroom generalist. The selection criteria instrument corroborated his statements and the third participant was secured for the study.

Table 5. Completed Selection Criteria Instrument

Question	Required	Optional
1. Are you a state primary school classroom teacher teacher?	1,2,3	
2. Do you sometimes deliver music activities as part of your general curriculum program?	1,2,3	
3. Does your school have a specialist music teacher?	1,2,3	
4. Are the music activities you deliver incorporated into your planning?		1,2,3
5. Do you deliver music activities regularly throughout the term?		1,3
6. Do you deliver music activities in the lead up to school events such as concerts?		1,2,3
7. Are the music activities you deliver planned for by your Year Level team?		1,2,3

Key (use of pseudonyms)

1= Participant 1 from Currawong East Primary School

2 = Participant 2 from Currawong East Primary School

3 = Participant 3 from Tiger Gully Primary School

As shown in Table 5, each participant in this study responded in the affirmative for Questions 1, 2 and 3. With the exception of Katy's answer in the negative for Question 5, all other questions were answered by participants in the affirmative. Table 5 shows the participants' response in the affirmative only.

3.7 Chapter summary

This chapter outlined the grounding of the study in qualitative research. An interpretative approach was selected by the researcher to encourage a multiple view of reality provided by the three participants and the researcher, with an emphasis on the data collected being somewhat of a shared endeavor between participant and researcher. The framework of a case study was selected as the research design. However the case study would not be about the teachers, but rather about the music activities delivered by three teachers. Thus the study framework has been labelled a collective, instrumental case study, as described by Stake (1995).

The selection of research techniques was initially driven by the need to locate information rich cases for the research. Techniques employed by the researcher began with a selection criteria instrument, indicating a specific environmental requirement, which was to guide the purposeful sampling of prospective participants. To guide the researcher in first locating the specific environment in which to draw participants, a survey with just one question was initiated. Other methods of locating participants were simultaneously (to the survey) employed by the researcher, including discussion with music educators at universities, the consultation of submissions to the Parliamentary Inquiry report of 2013 and discussion with professional music organisations. The ensuing data trail led to a lack of schools indicating the specific environment requirement (a school without a specialist music teacher). Having found no participants, the environment requirement was removed and three participants were soon located.

Specific research techniques were employed to enable in-depth detail to be generated from the information rich cases, towards attaining a thorough understanding of the music activities delivered by classroom teachers. Each participant took part in a semi-structured interview. An observation while delivering music activities occurred with two of the participants, and participants also took part in member checking procedure, post data collection. Described in the chapter was the process of designing and preparing research instruments in preparation for the data collection phase.

Chapter 4: Findings and analysis

4.1 Introduction

Chapter 4 contains the presentation of the findings and an analysis of the data collected in the study. The first section is a discussion about the process of manual coding used to identify emergent themes within the interview transcripts. Following the manual coding discussion is a summary of the background question responses from the interview, presented as an introduction to the participants. The chapter then moves into the main areas of analysis, commencing with the music activity identification and analysis from the data generated by the interviews and activity matrices. Further analysis of the music activities revealed emergent themes regarding pedagogical approach, learning outcomes and resources. An analysis and presentation of emergent themes follows of the participants' reflections regarding recommendations for delivering music activities and the planning and place of music activities.

As a note about the analysis of data, the researcher emphasizes this statement by Stake (1995), "We try hard to understand how the actors, the people being studied, see things" (p. 12). The data collected, whilst primarily about the music activities, is highly reflective of the perceptions of the participants in the study. The researcher attempts to present, where possible, the perceptions of the participants in the presentation of the data to show the differing perception of each participant in regards to each of the research questions, to lead towards a deeper understanding of the subject; the music activities. This is the approach the researcher has taken towards the analysis of the data. The researcher recognises that whilst the instrumental case study is about music activities and not about the teacher, the teacher must be recognized as an individual who has a unique way of viewing the world (Stake, 1995), which greatly impacts the data overall. The researcher acknowledges that the analysis process in a qualitative study reflects the interpretation of the researcher.

4.2 Setting the scene

4.2.1 Process of analysis

The process of analysis was varied for each section of the data. First, manual coding was applied to the data from the interview instrument, based on line by line coding. Then data from the music activity matrix were placed into tables where each table represented one column from the matrix. Activities that were delivered by participants have been indicated on these tables using a frequency indicating code, such as the letter D to represent 'Daily'. To view the data specifically for each participant an additional set of tables was included. Emergent themes were indicated from the

categorised data in the tables. The data collected about the planning and place of music activities was analysed for emergent themes from the manual coding of the interview instrument.

4.1.2 Manual coding

A numeric system was devised by the researcher in order to manually code (Stake, 1995) each line of the interview transcripts, thus grouping the interview answers into themes. The manual coding numeric system, devised after the completion of all interviews, was based on the main aspects of Research Questions 1-3. Manual coding enabled the researcher to organise the participants' responses into themes. The grouped responses were then written as paragraphs for ease of reading for the researcher.

Manual Coding numeric system

Research Question 1 related coding:

1. Overall description of music activities

1.1 Initial identification of activities used

1.2 Description of activity used (content)

1.3 Identification of pedagogical approach

1.4 Rationale for pedagogical approach

1.5 Learning outcomes

1.6 Resources.

Research Question 2 related coding:

2.1 Strategies

2.2 Needs

2.3 Insights

2.4 General recommendations.

Research Question 3 related coding:

3 Overall perspectives on planning and place

3.1 Planning

3.2 Purpose

3.3 Place within Curriculum

3.4 Other perspectives.

4.2.3 Introducing the participants

The backgrounds of the three participants are presented in this section. This introductory data about participants was generated from participant responses to the background questions posed at the beginning of the interview. The background question response data was not analysed for emergent themes because the emphasis in this study is rather the music activities. However, a short comparative analysis follows as a summary. The introductions begin with a brief indication of the teaching background of the participant, details of his/her musical background and the definition of the phrase 'music activities' as described by each participant. Further details reported in the participant introduction section are under the following three headings, "Summary of the past history the participant has of delivering music activities", "Participant's perspective about music activities" and "Participant's perspectives regarding the environment and music activities."

The summary of the past history the participant has delivering music activities was included to give the researcher and the reader a sense of how music activities have featured over time within curriculum programs delivered by participants. The past history section leads to participants' perspectives about the actual music activities and the environment in which music activities are delivered. The researcher has included a final heading, "Setting the scene for the interview." This part indicates the timeframe in which the interview occurred in relation to the observations and demonstrates the perspective of the researcher of the way in which each participant approached the interview. Concluding the introduction is a comparative analysis of prominent features of the backgrounds and perspectives between the participants and supplementary, but relevant, data about the backgrounds of the participants.

4.2.3.1 Bob

Participant 1 (pseudonym Bob) had been teaching for seven years in total when the interview took place. He had spent six years of his teaching career at Currawong East Primary School as a classroom teacher, mostly in the Early Years. Bob has a basic background in music. He attended guitar and singing lessons earlier in life and at the time of the interview he was working towards becoming a singer/songwriter as a hobby. In 2014 he was the co-director of the school rock band. Every week for the Early Years assembly he played the chords for 'Happy Birthday' on the guitar for the students to sing along to. He has his acoustic guitar set up at all times in his classroom. Bob's definition of music activities was, "any activity in which the students are involved in music".

Past history with music activities

Bob described how music activities had not always been a feature of his general curriculum program at Currawong East Primary School. He explained that the only music activities he delivered, prior to teaching in Foundation Year , was for a Friday afternoon sing-a-long for his Year 2 or Year 5/6 class, depending on time available.

Perspective relating to music activities

Bob saw music activities as an essential part of every day with his class of Foundation students in 2014. He spoke in the interview about the value of music activities as a powerful tool for learning outcomes specifically related to literacy and social development of students. Bob described music as a tool for group cohesiveness, high engagement, attention focusing and deepening learning "unconsciously."

The school environment and music activities delivered by classroom teachers as perceived by participant

Bob discussed the teaching environment within his year level, which in 2014 was Foundation. Across the Foundation team of teachers he worked with that year, each of the five teachers did include some music activities. The activities they all included were singing the days of the week, the alphabet songs and sometimes singing other songs too. However, in relation to including music activities in comparison with other teachers in his year level team, Bob says, "But I take it a bit further because I have the guitar and do it more."

Setting the scene for the interview

Bob was keen to have the interview take place in the January school holidays, prior to the commencement of the school year in 2015, due to the stressful and busy nature of working as a full time classroom teacher. He took the interview very seriously, discussing aspects of his program in detail. Bob was very keen to discuss the music aspect of his program, as it had been a new approach for him when he began teaching Foundation students in 2014. This being his first year as a Foundation teacher, he was delighted that it could include music as a teaching tool. He was enthusiastic and keen to continue the same music activities with his new Foundation class in 2015. Bob emphasised the importance of music activities to enhance the learning of his students.

Pseudonym: Participant 1 has been called 'Bob' in honour of Bob Dylan, who was a source of song writing inspiration for Participant 1.

4.2.3.2 Katy

Participant 2 (pseudonym Katy) had been teaching as a primary school classroom teacher for nearly forty years and had just retired from teaching one month prior to our interview in January 2015. Katy taught in the Early Years for the majority of her career. She had taught at one other school for eight years prior to her long 29 year career at Currawong East Primary School.

Katy had a background in music theory. She had attended piano lessons throughout her teenage years up until the age of eighteen, at which age she decided to stop piano lessons but continue instead, on the suggestion of her piano teacher, with musical theory. Katy believed she sang flat and always used a tape or CD (and in the last few years, her Ipad) for students to learn the tune from, rather than ever singing herself. She was comfortable with tuned and un-tuned percussion instrument teaching, with reading music, rehearsing concert items, assisting students to develop performance skills and in delivering listening tasks.

Katy's definition of music activities was, "Anything to do with playing instruments and music. It would be about rhythm, pitch and harmony."

Past history with music activities
For Katy, music activities had once featured prominently in her general curriculum program at Currawong East Primary School, especially when she first began at the school. Katy described how music activities decreased in the general curriculum programs of classroom teachers across the school resulting in the last five years when she personally did not include many music activities. When Katy started at the Currawong East Primary School, she taught percussion activities, lots of singing and also a recorder program. She noticed that over the past five years in particular there was a minimisation of the music in her program based on factors she describes later in the interview. The minimisation of music activities in Katy's teaching shows a contextual change of the position of music in the place of general curriculum programs from being significant and with depth, to being included in a more integrated manner with minimal skill development, more for "entertainment," said Katy, or for engagement in other subject areas.

Perspective relating to music activities
Katy felt that even though she was experienced and confident in delivering music activities, her reflection about 2014 was that she did not deliver any music activities then at all! This was because her perspective related closely to her definition of 'music activities' which, contrasting starkly with

Bob's definition, was related to the building of music skills and to increase understanding about music, not to integrating music into another subject area for non-music skill development. However, Katy delivered integrated music activities during particular weeks for Maths, via YouTube songs and also in concert preparation and multicultural week. Katy wished there was more opportunity to deliver, in her definition, music activities which were about musical understanding as the main focus. Observation of Katy teaching a song to students in preparation for a concert demonstrated her ability to teach the students about musical understanding, including the counting of rests, listening for an anacrusis (relating to the count in for the song), note length, clear diction when singing, and phrasing relating to when to take a breath. Katy did not say that this was delivering a music activity, but due to her background she naturally brought the understanding into the lesson, which covered aspects of music theory, without her realising it.

School environment and music activities by classroom teachers as perceived by participant

Katy responded that, "I know the preps and 1s sing a lot". She remembers that a few years previously to our interview, she had a Year 2 class and they would do sing-a-longs, run by another teacher.

Setting the scene for the interview

Katy was thrilled to be interviewed about the music activities she delivered and approached the interview with a reflective frame of mind covering the span of her career. The interview enabled her to review her music teaching experiences, as though her life in music and teaching was flashing before her eyes. She recalled so many incidences of how music had been woven into her teaching in vastly different ways and with much regularity earlier in her career than later. Confident as a teacher and in her musical background, Katy exuded a stronger stance on her ideas about planning and place of music, compared with the other two participants. She spoke with more detail about the perspectives she had gained in her time as a teacher. Katy also communicated her desire to see more music in the current classroom general curriculum programs.

Pseudonym: Participant 2 has been called Katy after the female pop singer Katy Perry. Participant 2 loves dancing, popular music and attending concert performances. Katy Perry is one of her favourite singers.

4.3.2.3 Paul

Participant 3 (pseudonym Paul) had been teaching for fourteen years. He had been in different primary schools throughout that time and at the time of the interview in 2015 had left his teaching career to follow a different career path. Although he was not currently attached to a school, the majority of his interview was about his reflections in his last year of teaching, in a Year 5 classroom in the role of classroom generalist at Tiger Gully Primary School. Paul also reflects during the interview about some of the music activity delivery he did as a Year 3 teacher.

Musical background

Paul took Music as a subject in high school. He did not refer to himself as having a musical background but he was comfortable utilising basic music vocabulary, notation, singing and listening in his classroom.

Definition of music activities

Paul's definition of music activities was, "So its music and it's the students learning with music" with a clarifying statement, "It's got to be about learning, not singing the song over and over".

Past history with music activities

Paul had always included music activities in the curriculum programs that he taught, essentially because they were part of this style of teaching. The music activities he delivered were often spontaneous. He described how he always included music activities at Tiger Gully Primary School. Paul delivered music activities from the beginning to the end of the three years he spent at the school, in which he mostly taught in Year 5.

Perspective relating to music activities

Paul's relationship to music activities was that they were an integral part of his teaching style; they were not separate but part of his overall approach. Music activities were woven into Paul's teaching in numerous ways for a variety of reasons, such as how he saw music as a method to learn more about the personality and learning styles of his students. For Paul, music activities could enable students to respond to ideas in a creative manner, share their music skills with others and build focus at the beginning of a task.

School environment and music activities delivered by classroom teachers, as perceived by participant

Paul's answer to this question revealed that he knew of some teachers who did include music and some who did not. He listed possible ways in which music was used at various times by teachers at Tiger Gully, ranging from music and movement to engage younger students between activities to listening to music while students worked to rehearse for a presentation for assembly or concert. He suggested that some teachers teach music in a "more off and on kind of way" implying that there were times where music did feature and times when it was absent.

Setting the scene for the interview

Paul was located after the other two participants had already been interviewed. He was keen to share his experiences about how he used music in his classroom. In contrast to the other two participants, Paul had not taught for a year and hence was reflecting after a year about his teaching career. However this did not appear to present any difficulties with his ability to recall music activities. He appeared to have spent time reflecting prior to the interview about the music activities he had taught. Also, Paul was keen to communicate how important music activities can be to connect with students, based on his experiences.

Pseudonym: Participant 3 has been called Paul in honour of Paul McCartney of the Beatles. Participant 3 is a Beatles fan who, like Paul McCartney, has a knack for song ideas.

4.2.4 Summary of the background of participants

Prominent features of the background section included the definitions of 'music activity' by each participant. It was the definition of 'music activity' that served as a basis to indicate to the researcher the manner in which the participant understood the study topic. The differences between the way participants perceived music activities showed through in several ways. Katy stood out as perceiving music activities as being solely for the purpose of musical understanding, hence the naming of elements of music in her definition, such as rhythm, pitch and harmony. In contrast, Bob considered the use of music activities to include any musical experience. Paul revealed his approach within his definition, where "it's students learning with music". The impact of the definitions was noteworthy in regards to the perceived understanding of the topic and is discussed in Chapter 5 at length.

The differences between the numbers of years in the teaching service between the participants provided variety to the case study but also made an impact on the perception of participants about

music activities. The perspective Katy had about music activities delivered by classroom teachers was based on her prior experience as delivering music activities both at her previous school and from 1988-2000 at Currawong East Primary School in the absence of a specialist music teacher. She explained that music activities in this scenario were designed to provide students with musical understanding and skill development, not just as an addition to another subject arnoea. Thus, her belief was that she did not deliver music activities at all in 2014, even though she did use music in an integrated approach. If it wasn't about music understanding, it just did not seem to be a music activity in her eyes. From the commencement of her career, delivering music activities to enable musical understanding was embedded in the curriculum but had departed from the curriculum, recalls Katy, in around the year 2000. Through the change of the place of music in the general curriculum program that Katy lived through, her perception was different to both Bob and Paul.

The final aspect of the summary of the backgrounds of the participants refers to the absence or presence of a specialist music teacher in the school environments experienced by the participants. In her career, Katy had taught music activities as part of her classroom teacher curriculum program in the absence of a specialist music teacher for longer than she had taught when there was a music teacher on staff. The opposite was the case for Bob, who was surprised to hear from the researcher in conversation prior to the interview, that some schools did not have a specialist music teacher (as shown in the survey data). In his perspective, specialist music teachers were present at most primary schools and for the current duration of his teaching career, there had always been a specialist music teacher on staff. Bob integrated music into his general curriculum program alongside other Foundation teachers, but did not build the concept of musical understanding into his music activities. Rather, the idea of music activities was as "a powerful tool for learning".

The perceptions of Katy and Bob about the definition of music activity were inherently contrasting perhaps due to their respective experiences. Interestingly, Bob and Katy were both Early Years teachers in 2014, working in the same building at Currawong East Primary School in that year. Bob was not overtly aware that Katy had a strong background in music theory, whereas Katy knew that Bob played guitar, sang and sang songs with his students. Both Katy and Bob recognised the Early Years environment at Currawong East Primary School as being one in which students sang songs with a degree of regularity, with their classroom teacher.

Paul had taught since 2000, which was the time that Katy suggested that music activities departed somewhat from the general curriculum program in her career. Paul had taught at schools where a

specialist music teacher was present, as was the case with Bob. Paul used music activities in an integrated sense but also in other ways, which at times included developing musical understanding. At the heart of the activities Paul discussed, was the use of music to connect with his students and to enable his students to express ideas and learn concepts using music if they chose. Paul enabled students to put to use the musical skills they already had, by providing options in assessment tasks to write songs or soundscapes to accompany text.

The year levels taught by the three participants provided the case study with both elements of similarity and variety. Bob and Katy taught in the Early Years, both for the majority of their respective careers and in the year 2014, the year reflected upon for the study. Paul, by contrast, had mostly worked in Year 3 and Year 5 in his teaching career. The similarities between the three participants, regardless of how they defined music activities, was to include music activities using an integrated approach. The three participants utilised singing more than any other activity. The participants had confidence in their approach to music and could see the value in delivering music activities to engage students and stimulate deeper learning.

The difference in the year levels taught by the participants added variety to the case study through the types of activities delivered and the depth to which the activity could go. For example, Bob wrote a song with his entire class of students, as a group. Paul, however, encouraged small groups of students or individuals to write a song as an activity about a scientific concept. The difference in age group of the students impacted the choice of music activities teachers could deliver and the findings reflected these differences. This was particularly so in the case of Paul, who was teaching in a much higher year level. More about the music activities selected by the classroom teachers is discussed in regards to the activity matrix analysis.

Finally, the data about the background of the participants showed the music teaching experiences the participants had at schools where they had been previously employed. There was only one other school that Bob had taught at, and he was there for one year only before commencing the next six years at Currawong East Primary School. At his previous school he also provided a sing-a-long activity to his students when there was time, however as he says, "I didn't incorporate it as a teaching and learning activity, but it was a social thing again." Contrasting to Bob was Katy's response where she described numerous music activities that she delivered at her previous school. At her previous school she says, "We used to sing every day". She revealed also that, "I'd say I did more music when

I was at my other school". Paul simply stated that "Yes, they are something I've done at I think at all the schools I have worked at".

4.3 The Music Activities

4.3.1 Introduction

This section documents the findings and presents an analysis of the music activities delivered by the participants and is the largest component of this chapter. The data collection process enabled music activities to be identified. Participants first verbally identified and described the music activities during the semi-structured interview and secondly identified music activities using the activity matrix, in the final stages of the interview. An analysis of the identification of the music activities follows. Further analysis of the music activities occurred in regards to pedagogical approach, learning outcomes and resources used. Emergent themes have been presented for each of these aspects. An analysis of the frequency of the delivery of the music activities is presented in this chapter.

4.3.2 Verbal identification and content description of music activities by participants

The participants were requested to verbally describe the music activities they delivered to identify the music activity and provide an indication of the activity content (during the semi-structured interview). Further identification of music activities occurred later in the interviews with the activity matrix and is discussed later in this chapter. The descriptive accounts of music activities, as communicated by the participants, were analysed for emergent themes on an individual basis. The following paragraphs, one per participant, describe the themes emerging from the participant verbal activity descriptions.

Bob described in detail the sequence of the morning activities, which were music based, for the first ten minutes of every day in his Foundation classroom. Within minutes, through song, students recalled the days of the week, the months of the year, the letters of the alphabet and the sounds that certain letters represent. Song repetition on a daily basis shows a theme gleaned from the verbal description given by Bob. Another theme relates to the emphasis that Bob placed on the value of learning the sets of information (months of the year and so on) through singing as a "powerful tool for learning", with an overall sense of the development of English skills of speaking and listening. Both Bob and 2 acknowledged how the learning can be committed to memory in an enhanced manner, through the use of singing the learning, Bob more so with English and Katy using this aspect with Mathematics. The use of guitar to accompany every singing activity stood out as an

emergent theme specific to Bob. In summary the themes from the verbal description given by Bob was daily song repetition, the value of music to assist with memory of letter sounds, words and information sets and the use of the guitar to accompany singing.

Katy shared details about music activities involving singing. She spoke about students' learning Mathematics vocabulary and shape recognition through the watching and singing along of a YouTube track about specific Maths topics. In comparison to Bob, whose music activities focused around English, Katy used music activities for Mathematics and for Inquiry based lessons. Katy brought forward the concepts of performance and rehearsal, which she emphasised in rehearsals for concerts. The theme here is that of the process of improving the singing of a song to bring it up to performance standard, recognising that students need to develop a sense of discipline and responsibility towards adequately learning the song. In summary, themes to emerge from Katy included the use of music for students to memorise Mathematics vocabulary, the use of songs that relate to the topic studied, although not in the detail as described by Paul, and an emphasis on the development of rehearsal and performance skills of students.

Paul verbally described a wide range of music activities delivered. Similarly to Bob and 2, he described songs used that related to topic areas being studied, sharing that theme there. Other themes specific to Paul included using music to learn about culture of students, student music abilities (such as if the student played a musical instrument) and student personalities, which could be summarised as a theme focused around the student. Another theme emerging from the verbal description given by Paul was sound related, rhythm clapping to assist with word learning, poetry, music to assist relaxation and refocus.

4.3.3 Activity matrix data and emergent themes

To further identify music activities, data was generated by the activity matrix. The analysis of this data is presented in this section. The activity matrix was presented to participants in the later stages of the interview after the participants had initially described music activities delivered. The participants had not seen the activity matrix prior to the interview. The matrix contained fifty-seven music activity suggestions in which participants were asked to select which activities they had delivered over a one-year time frame (from February to December, 2014), in a retrospective manner. The data emerging from the activity matrix, which was the selected, retrospective activities, was first grouped by the researcher according to the column headings from the matrix, headings which described the music activity topic. Results were placed in the first set of tables which are

presented in Tables 6-14. An additional set of tables was produced by the researcher, one per participant, to indicate all music activities delivered by the participant and the frequency of these activities, the "activity matrix frequency tables". Emergent themes regarding activities and activity delivery frequency have been indicated by the researcher at the conclusion of the presentation of the tables. The researcher has chosen to omit the matrix column table regarding recorder activities because there were no recorder activities delivered by the participants. A key has been provided regarding the frequency of activities delivered and is the same for Tables 6-14.

4.3.3.1 Activity matrix column tables

Table 6. Listening to Music

Listening to Music	Bob	Katy	Paul
Listen to a song relating to subject	T	M	M
Listening to different styles of music.	T	T	T
Music relating to history, or history of music.			
Watching a YouTube of music	T	M	T
Reviewing a performance		T	Y
Using music as an inspiration to write creative stories.		T	T

Key for Tables 6-14

D – Daily

W – Weekly

M – Monthly

T – Once or twice a term

Y – Once or twice a year

Table 6 indicates that the listening activities delivered by all three participants, with varying frequency, included listening to songs relating to a subject area, listening to different styles of music and watching YouTube music videos.

Table 7. Sound tasks

Sound tasks	Bob	Katy	Paul
Sound effects for a poem		Y	T
Story with sound effects		T	T
Tone colour of instruments to describe feelings, ideas.			
Making a soundscape			
Describing sound	T		T
What is sound? Science.			Y

Table 7 shows the indications made by participants regarding music activities relating to sound. Of these activities, tone colour and soundscape were not identified at all by the participants. Composing sound effects for a story and describing sound were the most regularly used activities indicated on Table 7.

Table 8. Instruments

Instruments	Bob	Katy	Paul
Use percussion instruments to compose			
Class set of instruments used for variety of lessons.			
Keyboard or guitar or ukulele to learn a song.			
Teacher plays an instrument.	D		T
Learning about world music instruments relating to culture.			T
Computer music programs OR Ipad apps used.		T	

Table 8 indicates that, other than Bob's daily use of the guitar, the use of instruments by the participants and students was minimal.

Table 9. Singing

Singing	Bob	Katy	Paul
Sing a known song	M	W	W
Sing a song about learning	W	T	M
Turn the learning into a song, or singing to learn it	M		M
Singing doh reh me fa so.			
Sing 'Early Years' songs ie nursery rhymes	M	W	Y
Sing alphabet songs.	M	D	Y

In contrast to Table 8, Table 9 indicates a high number of activities delivered by the participants were singing activities, particularly the singing of known songs and songs relating to learning.

Table 10. Creating a song

Creating a song	Bob	Katy	Paul
Make a song up about a topic	Y		M
Make a song out of a poem			
Writing a rap	Y	Y	T
Making a chant		Y	Y
Write a jingle.			

Table 10 shows that Bob and 2 delivered two song creating activities and Paul delivered three. Each participant indicated that one of the song creating activities delivered was the writing of a rap song.

Table 11. Learning the notes

Learning the notes	Bob	Katy	Paul
Reading Western music notation			T
Making own graphic notation symbols			
Writing music using notation.			
Learning to describe aspects of Western music notation.			
View Western music notation		Y	T
View other types of music notation.			

Table 11 reveals a very minimal use of music activities involving music notation.

Table 12. Music ideas

Music Ideas	Bob	Katy	Paul
Contrasts: Slow/fast Loud/soft	Y	Y	M
Rhythm of words (clap a poem)	W		M
Accents particular notes or words			
Change instruments to suit mood or effect required.			
Music selection for a purpose			T

Table 12 indicates that each participant delivered an activity about contrasts in music. Both Bob and Paul included activities relating to the rhythm of words.

Table 13. Composing music

Composing Music	Bob	Katy	Paul
Make up a piece of music using instruments			
Create music for a theme	Y		
Create and share a tune on an instrument			
Soundscape			
Making up a song.	Y		T
Creating a melody for a theme.			

As may be seen in Table 13, there was little delivery of composition activities by the three participants, with Bob delivering two composition activities (once or twice a year) and Paul indicating one activity (once or twice a term).

Table 14. Performing Arts Music

Performing arts music	Bob	Katy	Paul
Dancing to music	T	M	T
Add movements to a song	W	M	M
Adding drama to a song, feeling in words	T	T	T
Picking music for a story or play	T	T	T
Adding background music in a presentation			
Learning a multicultural dance and/or song,	Y	Y	T

Table 14 indicates that there was a strong use of performing arts activities by all participants. Dancing to music and adding movements to a song were the most regularly delivered performing arts activities, ranging in frequency from weekly to once or twice a term.

4.3.3.2 Matrix activity frequency tables

Table 15. Activity identification and frequency chart for Bob

Bob	Singing / Making Music (Creating and Making)	Listening to Music (Exploring and Responding)	Performing Arts Music The Arts	Other
Daily	Sing alphabet songs Rhythm of words Teacher plays an instrument			
Weekly	Sing Early Years songs		Add movement to a song	
Monthly	Sing a known song	Listen to a song relating to subject Watching a YouTube of music	Dancing to music	
1-2 a Term	Sing about the topic Make up a song about a topic			
1-2 a Year	Create music for a theme Making up a song Make a song about a topic Writing a rap	Describing sound Listening to different styles of music	Learning a multicultural dance or song Adding Drama to a song, add feelings to words	

Table 16. Activity identification and frequency chart for Katy

Katy	Singing / Making Music	Listening to Music	Performing Arts Music	Other
Daily				
Weekly				
Monthly	Sing a known song Sing Early Years songs Sing alphabet songs	Listen to a song relating to subject Watching a YouTube of music	Add movement to a song Dancing to music	
1-2 a Term	Story with sound effects Computer music programs or ipad apps Sing a song about the learning	Listen to different styles of music Using music as an inspiration to write creative stories	Adding Drama to a song, feeling in words	
1-2 a Year	Sound effects for a poem Writing a rap Making a chant View western music notation	Reviewing a performance Contrast slow / fast	Picking music for a story or play Learning a multicultural dance or song	

Table 17. Activity identification and frequency chart for Paul

Paul	Singing / Making Music	Listening to Music	Performing Arts Music	Other
Daily				
Weekly	Sing a known song Sing a song about the learning Turn the learning into a song		Adding movements to a song	
Monthly	Make a song up about a topic Rhythm of words	Listen to a song relating to a subject Contrasts slow/fast		
1-2 a Term	Teacher plays an instrument Writing a rap Making a chant Making up a song Sound effects for poems Story with sound effects	Listen to different styles of music Watching a YouTube of music Describing sound Learning about world music instruments relating to culture Reading western music notation View western music notation Music selection for a purpose	Dancing to music Adding Drama to a song, feeling in words Picking music for a story or play Learning a multicultural dance or song	

| 1-2 a Year | Sing Early Years songs | Reviewing a performance | What is sound? |
| | Sing alphabet songs | Using music as an inspiration to write creative stories | Science |

4.3.3.3 Activity identification and frequency chart findings: identification

The activity identification and frequency chart findings, in terms of the type of music activity identified by participants specifically, shows that each participant named more Singing/Music Making activities than Listening activities or Performing Arts activities. However this varied amongst the participants. For Bob, considerably more Singing/Music Making type activities were indicated (11) than Listening activities or Performing Arts activities, which numbered four in each. Katy indicated a slightly lesser amount of Singing/Music Making activities to Bob, her tally was ten; however the number of Listening activities was higher (6) and Performing Arts activities also (5). The indicated number of activities in the Singing/Music Making category from Paul was the same as Bob (11), however Paul named nine Listening tasks which was considerably higher than the other two participants. Similarly to Katy, there were five Performing Arts activities named by Paul.

4.3.3.4 Activity matrix emergent themes

Two sets of tables have been presented to organise the data for analysis; the activity matrix column tables and the activity identification and frequency chart tables. The second group of tables, regarding activity identification and frequency, summarise the first group of tables and show that activities have been categorised by the researcher into three main types; singing/music making activities, listening to music activities and performing arts activities. Emergent themes are presented in this section relating first to the activities within these three column headings and secondly, briefly, in regards to the frequency.

Overall, singing and music making activities were the most frequently used activities delivered by the participants. The only times instruments were indicated by participants was if the teacher played an instrument, indicated by Bob and 3. The performing arts column indicated that each participant delivered the same activities in this category, but the frequency in which these activities were delivered differed, such as the use of multicultural dancing featured once a year for Bob and 2 but

every term for Paul. The frequency of the delivery of music activities indicated that music activities were delivered at least weekly by each participant. Bob was the only participant who indicated that music activities were delivered daily. Katy indicated that music activities occurred monthly, but not weekly or daily. There were weekly activities indicated by Paul with a number of activities that were shown to occur once or twice a term.

4.3.4 Comparisons between verbal descriptions and activity matrix data

The verbal descriptions given by participants and the completed activity matrices were compared. Stake (1995) suggests that with instrumental case study, "the need for categorical data and measurements is greater" (p. 77). Although measurement has not been an aspect of the analysis other than the regularity of the music activities, a comparison of the number of activities that involve singing, listening and performing arts has occurred, as has a strong sense of categorisation. The comparison between the activities described by participants verbally in the interview with activities recalled through the matrix has been presented in a table for each participant. The tables show the importance of the activity matrix to generate data, particularly with participant recall of listening tasks delivered.

Table 18. Bob: Verbal description comparison with activity matrix

Bob	Verbal Description emphasis	Activity Matrix Indicated
Singing	Described numerous singing activities	Additional singing: 'writing a rap' and other compositional tasks.
Listening	No discussion of listening activities	Indicated several listening activities
Performing Arts Music	Minimally discussed performing arts music activities	Additional dance activities: adding movement to songs

Table 19. Katy: Verbal description comparison with activity matrix

Katy	Verbal Description emphasis	Activity Matrix
Singing	Discussed singing of Mathematics songs or Inquiry related songs only	Additional activities: The singing of known songs, Early Years songs.
Listening	Did not discuss listening activities	Indicated several listening activities
Performing Arts Music	Described one dance activity	Indicated that students danced more frequently than verbally described.

Table 20. Paul: Verbal description comparison with activity matrix

Paul	Verbal Description emphasis	Activity Matrix
Singing	Discussed some singing activities	Additional activities included making a chant, writing a rap.
Listening	Discussed some listening activities	Additional activities included discussing sound, selecting songs for a purpose and listening to different styles of music.
Performing Arts Music	Described some performing arts activities	As indicated.

The data contained in the "Verbal description emphasis" column of Tables 18 – 20 shows the perception of each participant regarding the content they deliver in music activities. Table 18 shows that Bob emphasised the singing activities he delivered over the other activities. In contrast, Katy's verbal description de-emphasised the variety of singing activities she delivered. Both Bob and Katy did not mention the listening activities. Paul did include listening activities in his verbal description of activities utilised and his completed activity matrix indicated a higher number of listening tasks delivered in comparison with Bob and Katy. The increased number of listening tasks could be indicative of the relative age group of students (Year 5 students compared to Foundation and Year 1), their abilities and behavioural levels.

4.3.5   Identification of pedagogical approach

To initially identify the pedagogical approaches used, the researcher has referred to the data collected by two data collection tools, using mainly data from the semi-structured interviews and the data from the matrix activity tables. Manual coding enabled the pedagogical related data to be grouped into themes according to the approaches self-determined (named) by each participant. The researcher notes that there were additional pedagogical approaches shown in the delivery of music activities by certain participants that the participant did not refer to or describe as being utilised, however this could be a consequence of the interpretative nature of qualitative research. The pedagogical approaches used for delivering music activities as reported by the participants have been initially indicated. Additional pedagogical approaches noted by the researcher have been subsequently included, such as integrated, authentic and constructivist approaches.

Bob

Bob described the pedagogical approaches he used as being both teacher-directed and student-centered. He utilised a teacher-directed approach to be able to lead the students in the singing tasks, however he indicated the manner in which there was an element of student choice involved. For example, Bob said that he asks individual Foundation students during the singing of the alphabet activity to name which letter they would like to do and to create an action that could go with that letter. He said, regarding the actions and letter choice, that "Sometimes I put the onus onto them, have them create our music activity".

Katy

Katy emphasised that the teacher-directed approach was the only pedagogical approach that she used to deliver music activities. She says, "I think it's very much teacher-directed, what I've always done". Despite her declaration that this was the only approach used, there were examples of activities that she asked students to do, such as "design a song" that were student-centered, however these activities were not regular occurrences.

Paul

Paul suggested that he utilised different pedagogical approaches. He first discussed the inquiry, open-ended approach, "a definite one for older students" referring to his Year 5 class. Secondly, he described the teacher-directed pedagogical approach as one that he regularly used. Paul spoke about selecting songs to sing with his class that related specifically to the term topic, implying an

integrated pedagogical approach. There were elements of constructivist and authentic approaches evident in Paul's delivery of music activities.

4.3.6 Emergent themes and analysis of pedagogical approach

There was a combination of pedagogical approaches used by the participants and purposes for the use of the differing approaches. In this section the approaches are grouped according to regularity of use along with other emerging themes to do with pedagogy. The purpose for the particular pedagogies used by the participants has been discussed. "It's a great tool for learning" says Bob, describing the reason why he chooses to deliver the music activities with the integrated approach. "The kids enjoy it and I enjoy it too", he says. Twice in the interview he describes how the element of fun is part of the process, making it "Good for them and good for me too". Music is a pedagogical tool for Bob, noted by the researcher as being an example of the integrated pedagogical approach. Via music, he can teach the alphabet in a manner that is teacher-directed at times and open-ended regarding certain student choices. There is an authentic pedagogical approach noted by the researcher one particular aspect of Bob's work, which featured in the class song writing activity he delivered utilising student invented lyrics.

Katy says that the reason for the use of the teacher-directed pedagogical approach as the sole approach she used, was due to teacher confidence, however this was not in reference to her. She identified that over the three years leading up to the interview, she felt that a great emphasis was placed on teaching as a team, where every Year 1 teacher would be expected to teach the same thing. This meant that teachers who did not have confidence in music would not include it, but when they did it would require the teacher-directed pedagogy. Similarly to Bob however, and as noted by the researcher, music activities delivered by Katy featured the integrated pedagogical approach for example, to enable students to learn about 3D shapes through singing.

Regarding his choice for an inquiry pedagogical approach, Paul stated, "Well because it suits where the kids are at". He saw the activities where students were able to write their own song lyrics as being part of the inquiry approach. He talks about students being allowed to bring in an instrument from home or borrow one from the music room if they wish, leading towards, in the eyes of the researcher, an authentic approach, relating to students' lives and interests. Regarding the teacher-directed approach, Paul says, "learning a new song, teaching them how it goes, leading the practice and correcting the dodgy sounding parts" was the purpose for a teacher-directed pedagogical

approach for singing. The integrated approach was utilised by Paul where music supported the learning in other subject areas, was noted by the researcher.

The music activities delivered by Paul show an authentic pedagogical approach. When asked about the pedagogical approaches he utilised, Paul did not mention this specific approach. Once data collection was complete, the researcher saw that the activities offered by Paul regarding music were at times authentic in nature.

Table 21. Summary of pedagogical approaches noted by the researcher

Pedagogy	Bob	Katy	Paul
Teacher-Directed	Yes	Yes	Yes
Student-Directed	Minimal	No	Yes
Authentic	Minimal	No	Yes
Open Ended	No	Minimal	Yes
Integrated	Yes	Yes	Yes
Creative Music	No	Minimal	Minimal
Constructivist	Minimal	Minimal	Yes
Inquiry process	Minimal	Minimal	Yes

Other factors regarding pedagogy emerged

Paul delivered music activities with pedagogical approaches similar to those he used to deliver other generalist subjects such as English. In contrast, Katy taught other subjects in the Early Years with an open-ended pedagogical approach, but not music activities. In Bob's eyes, music was one of the pedagogical approaches used to deliver certain English activities.

4.3.7 Emergent themes and analysis of learning outcomes and resources

Learning outcomes

Learning outcomes for students in Bob's singing activities with Foundation students included first a response about why the music assists the learning, such as it is fun for students and makes the learning accessible to all the students. Later in the interview more answers came through regarding this particular question, including a sense that the students are subconsciously learning the days of the week, the alphabet and blends, because for the student, they are simply singing a song. Bob referred to general skill development in students was the main learning outcome for the music

activities he delivered, with no statements or indications of music specific skill building as a learning outcome.

Katy included music skill development for students as a proposed learning outcome of the music activities she delivered. The music learning outcomes embedded in the music activities she delivered, were to "teach kids singing" and how to dance, because for Katy, "dance is probably a part of music too". Learning how to listen to the tune and follow the tune were also music specific learning outcomes mentioned, as was "understanding about rhythm" and instrumental skills such as learning to play untuned and tuned percussion instruments, the latter referring mainly to the earlier stages of her teaching career. Developing performance skills was another learning outcome mentioned by Katy, to prepare students for performing in front of an audience.

Music was a tool that Katy used for other learning outcomes to occur, much like with Bob regarding learning Maths or English concepts by singing a song repetitively and committing the learning inherent within the song, to memory, she says, "They're singing it every day, they're going to sleep singing it". More recently, Katy reported that the focus was not on learning the music skills, but rather on enjoyment. Regarding this, she stated that students could learn discipline and concentration through completing music activities.

Interestingly, all of Paul's responses to this question were in relation to music skill development, with a connection to culture on his final point. His first point was that by learning singing students will "sing along in time, you know, with the tune". Then secondly, skills such as learning a phrase, repeating it back, with an overall aural concept he simply describes as "their ability to hear a song and remember it". Thirdly, there was his proposed learning outcome coming from sharing discussion with students about music and how they could relate it to their own culture and that of their parents, building on music history and connecting to general history and cultural contexts. He does mention however, that the learning about a topic could occur through learning a song about that topic and that other learning outcomes were relaxation, focus and creative writing of song lyrics.

In summary, English and Mathematical skills were set as learning outcomes for the activities described by the three participants. In some cases the musical skills development was incidental, such as with Bob, whose main aim was for students to learn and memorise the letters of the alphabet and months of the year rather than just develop skills in singing.
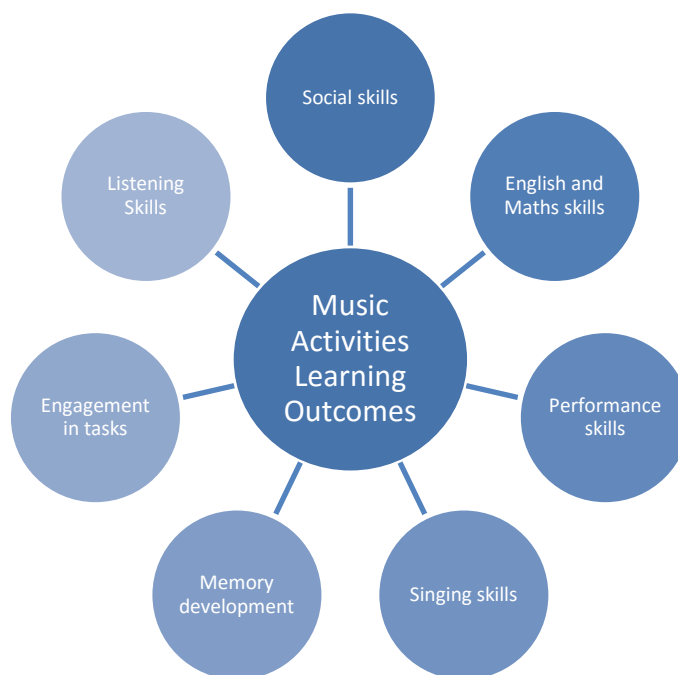
Figure 3. Emergent learning outcomes

Resources

The participants listed the resources used for the delivery music activities within the one-year time frame. Most of the resources named could be classified as typical classroom items, which were non-music specific, with exception of the guitar permanently set up in the classroom of Bob and the musical instruments children were encouraged to bring into the classroom to share with the class by Paul. Resources used by all three participants included the classroom laptop (for word processing and to connect to the projector), YouTube, the classroom projector and the classroom sound system. Bob and Paul directly indicated that the music specialist teacher at the school could act as a resource.

The resources used by participants that were varied are indicated in this paragraph and in Table 22. Bob referred to a resource book created by the Foundation teachers which they all used to guide the singing of alphabet sounds and blends each morning. He named the gallery space as a resource, which was the main area between the Foundation classrooms in which a sound system and projector was set up. Resources specifically used by Katy included CDs, YouTube clips, the Internet, activities listed in a teacher resource about multiple intelligences, her own Ipad and her own Itunes account. For Paul, the only other resource specific to his activity delivery was the use of percussion instruments from the music room.

Table 22. Resources used by participants to deliver music activities

Resources	Word processing program on computer	YouTube	Laptop and Projector in classroom	Music specialist as a resource	Music room items and song resource books	Sound system in classroom	Music education resource packs	Education Resource Packs that include music activities
Bob	Y	Y	Y	Y	N	Y	N	N
Katy	Y	Y	Y	N	N	Y	N	Y
Paul	Y	Y	Y	Y	Y	Y	N	Y

4.4 Recommendations by participants about delivering music activities

4.4.1 Introduction

Several interview questions drew a number of recommendations from the participants, which were organized into categories of recommendations. The first category contains the recommendations taken from the interview question about insights and strategies they have gained from delivering music activities. The second group of recommendations was formed to relate to the interview question about the suggestions they would offer to a fellow classroom teacher who lacks confidence delivering music activities. The third group of recommendations has been compiled from reflections by the participants about what they have learned through their experience delivering music activities.

4.3.2 Coding the recommendations

The three groups of recommendations required coding to highlight emergent themes. The researcher chose to group the recommendations into three overall themes; strategies, confidence related recommendations and reflective advice.

4.4.3   Emerging themes in the recommendations

Strategies

Singing strategies communicated by Bob were both specific and generalised. Specifically, he suggested a method of writing a song with students. He recommends to "use words and pictures to begin building ideas towards writing a song as a class." Bob facilitated the writing of the lyrics and added chords to the song using his guitar. This strategy emphasised the student 'voice' in regards to the subject matter of the lyrics. In Bob's case, the lyrics suggested by students resulted in what he affectionately called a "nonsense song". The idea for the song started because of an image in the alphabet book used for morning singing, of a squid which looked to the students like a banana. The nonsense song was called 'Squid Banana'. The song was enormously popular with the students as they felt an ownership of the song. Bob similarly was thrilled to be song writing with students as it reflects his passion for and personal experiences of song writing.

As a more general strategy for singing, Bob recommends for generalists to apply previous teaching experiences into the way they approach singing or other music activities, "Incorporate what you've learned about teaching generally, into the music activity". In regards to song selection for sing-a-longs, Bob suggests using a variety of songs. For Foundation students Bob recommends the use of "very, very basic music. Basic lyrics and songs and themes" concluding that, "You don't need a musical background to incorporate it into your teaching". By applying general teaching skills with a basic knowledge, Bob believes that generalists regardless of confidence levels or musical knowledge can engage students in musical experiences.

There were two main strategies Katy recommended for music activity delivery. First Katy emphasised that for delivering music activities, always "research your activity first, be prepared and don't make it up". In her earlier teaching career, Katy delivered music activities using music specific resource books containing practical music and theory lesson plans and a class set of percussion instruments. Her suggestion to be fully prepared has been impacted by her past experiences and is indicative of the manner in which Katy approached teaching in general, which was a strict adherence to planned activities across the curriculum with minimal spontaneous activity delivery.

The second main strategy for delivering music activities was a safeguard for Katy to avoid singing; the use of a CD player "with the singing on there". Katy had been told as a young person that she "sang flat" so she avoided singing along with students. However her aversion to singing in public did not limit her use of songs in class as music activities. She particularly used YouTube clips for children

to sing along to. Katy recognised the importance of singing but did not allow her personal experiences to prevent her from engaging her class in singing.

Paul had a number of strategies to share in regards to music activity delivery. Two strategies in particular echoed those indicated by Bob. These two strategies related to applying general teaching skills to the delivery of music, "Guide them in music activities like you guide them anyway" and "It's the same as teaching Maths or whatever else. You get to know how to do it and how to engage the students." Music activity delivery was no different for Paul than teaching other subjects, other than the content. However, he posed the strategy that through music in particular the teacher can connect with students, "Use a song the students really love, it can bond you together".

As a teaching strategy, Paul suggests the use of modelling. He says, "Model the task to the students so they can see how to do it, such as singing." However, Paul suggests for teachers to approach music activities with recognition of student skills and music potential. Paul says, "Acknowledge and utilise the skills the students already have in music" and "Kids just do it. Let them just do it and see what happens."

Paul suggested for teachers to consider how music in particular can engage students, "Know that the music can help the kids get into their learning or it can motivate them." Making the music activity more authentic, "Get to know what the kids like to do." The manner in which teachers approach music activities appeared to be the main theme in the strategies shared by Paul. Considered by Paul as a strategy was the willingness of teachers to experience delivering music activities. He enthusiastically suggests for teachers to "Be confident and willing to have a try".

Confidence

Bob recommended several ideas related to confidence. "Include music, don't forget about it", "Get advice from the music teacher if you are unsure" and, "If you're not confident, you could possibly learn an instrument, if you don't know how to play one." Katy also made recommendations for those teachers lacking in confidence, "Make it simple - the KISS [Keep It Simple, Stupid] principle" and "You can use instruments and ask the student to go and create a rhythm. Just try it!" Other ideas to raise confidence levels was the use of resources, "YouTube videos are always good" and "Ask a teacher to come in and model teaching music activities to show you how to do it."

Recommendations regarding confidence from Paul were filled with enthusiasm. He implored teachers to "Just have a go. The kids love it. Get involved" and to "Just get into it and do what you

are comfortable with." Similar to his strategy suggestions, Paul acknowledged the response children can have to music which could in turn guide teachers in regards to activity ideas, "The kids will flow with your activity and will give you ideas about what else they'd like to do with it, they will come up with things." Paul also suggested that in order to build teacher confidence and appreciation for music activities, "Maybe do a song that you like and then sing one that they like." Figure 4 depicts a honeycomb diagram to provide an overview of relating aspects of the confidence theme emerging from the recommendations provided by participants.

Figure 4. Overview of aspects of the 'Confidence' theme

4.5 Planning and place of music activities

4.5.1 Introduction

Three main themes regarding the planning of music activities emerged. The data indicated a minimal level of individual planning of music activities by particular participants and has been briefly discussed. For example, Bob learned specific songs on the guitar in preparation for sing-a-long activities. Secondly, year level team planning of music activities was identified in the study. The planning by Katy with respect to music activities never differed from that of her year level team colleagues. The impact of team planning has been discussed in detail. As a third theme,

spontaneously delivered music activities also occurred. For Paul this was the main manner in which music activities were included in his day-to-day teaching.

4.5.2 Emerging themes and analysis of the planning for music activities

Individual planning for music activities was indicated by Bob and 3 only, usually taking the form of locating a particular song or for Bob, learning the guitar chords for the song. Individual planning for music activities was sporadic and similarly, music activity planning within year level team meetings was reported to be minimal. The planning of music activities that did occur within the year level team was, for Katy, heavily impacted by the low level of confidence and limited skill level of other team members. Katy reported this scenario as a main constraint on the inclusion of music activities within her year level. Bob reported that in year level team meetings music activities may not always be considered because there are so many other aspects of the curriculum to plan. One of his recommendations for generalists about music activities was "to include them, don't forget about them". Paul delivered mainly individually planned and spontaneously delivered music activities and referred to team planning very minimally in comparison with the other two participants.

The findings indicated that for the three participants the planning of music activities occurred within the year level team planning time, with little or no extra planning provided to or conducted by participants in an independent manner. However, not all music activities were indicated on planning documents but were delivered in a spontaneous manner, which occurred in a minimal way for Bob, largely for Paul and not at all for Katy.

An emerging pattern was the reoccurrence of the terms 'I' or 'we' when describing activities planned for and the place of music in the curriculum. The perception of planning was based very much around the view of the participant being in a team. Generally speaking, Bob delivered music activities alongside his team but also independently of them. Katy recognised that her team were not confident with music so therefore she rarely delivered in-depth music activities in the specified year reflected on. The music activities that were delivered by all the members of her team were integrated music activities in which music learning outcomes were not emphasised. Paul worked with his team but almost all of the music activities he delivered were simply a part of his own independent teaching style rather than part of year level planning experiences. Interestingly all participants were teaching in shared space, 'open classrooms'.

The positive and negative influence of the team for each of the participants came through in the interviews and impacted the planning of music activities. For Bob and 2, the planning of music activities was integral to being part of a team. Bob said, "I use guitar which is different to everyone else in my team (5 teachers in total), but they actually have sing-a-long's too," and "it's not just me, it's them as well. But I take it further because I have the guitar and I do it a bit more." He further explained, "all of our team members incorporate it into their planning as well." Bob saw the opportunity for more music activities in the future, when he spoke about the team and then himself, "There's so much more that we can do, there so much more that I can do, that I haven't done yet." About the musical background of teachers, he says, "And I've seen it, the members of my team will tell you that they're not musical, yet they are singing and incorporating music as well. So in my experience, you don't need a musical background."

Katy spoke about the confines of working in a team and the manner in which this impacted music activity planning. "Sometimes we do (integrate music) but I would like to do more. I think it's because people (teachers) are not confident and that's where it's hard. Because we have to work so closely together more these days, if one's not confident with it, it tends to not be a priority." She discussed using the teacher-directed pedagogical approach only because of confidence of teachers "I think it's to do with the confidence of teachers. As I've said, because you're working with like groups of three or four other teachers and I've got the musical background but the three others don't."

Katy described planning for music activities in a team, with the comment, "When we do our inquiry planning, there [sic] some in there that we can do. Like when we do our mini-beasts we do some songs about spiders." Yet she does indicate that one teacher can't deliver extra music activities, "You can't because of the team, that the team are doing the same things" and "there's more of a focus now on the team, whatever you are doing it's the same across the group of us." She states, "When we work in teams, we have to do the same. I can't go off and do Music stuff." Katy reflected on how she delivered more music activities in prior years, relating this to the issue of being in a team, "There wasn't a lot of team teaching when I first started."

Paul barely mentioned working as a team other than describing a specific assessment grid the Year 5 teaching team designed for their inquiry topic. When he did speak about his team, he said, "Or when I was teaching Year 5, which was at my school last year, the Year 5 teachers drew up a page of activities that the students could choose from for their natural disasters topic. Basically we made a massive grid of activities of which the students had free choice to do say three activities from the

grid. A couple of them were music ones." Paul spoke more as 'I'. His approach was the opposite end of the spectrum from Katy, who was very much entrenched in working as a team member only. Bob, in this manner, was like a combination of the team spirit of Katy and the independent, spontaneous music activity delivery of Paul. "I included them through the week a few times, some other teachers included them in a more off and on kind of way" says Paul, and "well I guess officially it would be once a week but actually it's more like a bit here and a bit there, maybe sometimes a bit more or less depending on what's going on. So maybe a few times a week but little bits. Sometimes it's a great way to just stop for five minutes and have a sing." Regarding the planning of music, Paul said, "Also, when you plan to do a bit of music, if you are unsure just do little bits. Like a bit of a song for ten minutes, or listen to a track and move around then sit back down. Maybe do some relaxation to the music. (Researcher: Is this in your planning?) Yeah, so I might put a warm up in there and it's a guess the tune or something game."

The time frame for music activities was, "I usually don't do a whole big activity, it is usually shorter than like the usual hour for Maths, except when we'd have to do an assembly performance which each class does. Then we practice more and it is longer." Bob spontaneously added music activities into his day, "it might just be, I don't know, a quick activity or focus thing, I just throw it in there. Or actually, it might come out of working on a poem or a story. Like we might be reading a poem and it has a rhythm to the words. So we might clap it as we say it." Regarding the crowded curriculum, Bob and 2 did refer to this as an issue in the time allowance for planning and delivery of music activities. Katy particularly discussed the issue of the crowded curriculum. Bob described the rush of everything else in the curriculum as a reason for forgetting about music in planning sessions. Paul did not see the crowded curriculum as an issue in the planning or delivery of music activities.

4.5.3 Emerging themes and analysis of the place of music activities

The question of the place of music in the generalist curriculum program became a question of why music activities were included. As there was no set requirement placed on the participants to deliver music activities within the school environments in which they were employed, the decision to include music activities was based on the value the participant and the year level team placed on music activities. Each participant was enthusiastic about the positive aspects of engaging students in music activities, such as the learning outcomes previously discussed. Participants' perceptions of the place of music activities in the curriculum reflected their differing musical backgrounds and teaching experiences. The placement of music activities in the curriculum by Bob reflected greater emphasis when he commenced teaching Foundation students. He indicated that his work in Foundation

helped him to see that he could have included music activities in his program more often in previous teaching experiences. Each participant discussed the fun aspect of the music activities.

The reflections about the place of music activities in the curriculum offered by Paul indicated connections to children's authentic, real life (Jeanneret & Stevens-Ballenger, 2013) music experiences. Paul described these connections in regards to listening and discussing music, "talking about how music is in their cultures, in their lives and music that is around, you know like a movie that's come out" and "linking music to their lives, what songs their parents like and what they like."

4.6 Towards a framework

4.6.1 Introduction

Through the analysis process, themes emerged in each main area of the study. The components required to create a summarising framework of the research were derived from these emergent themes. The framework therefore reflects the participants' perspectives and choices regarding music activity delivery.

4.6.2 Summary of emergent themes

The themes culminating from the data are summarised as follows. In the music activities analysis, the three main activities were singing, listening and performing arts related activities. Music activities were short in duration but were delivered regularly and quite often spontaneously. Integrating music activities into other curriculum areas was the most popular pedagogical approach used by all three participants. Learning outcomes were music-specific but also spanned the other subject areas. Resources were mostly typical classroom items such as laptops, projectors and sound systems. Participants shared practical strategies and enthusiastic recommendations regarding music activities. The emergent themes in the planning of music activities were focused around team planning, individual planning and spontaneous music activity delivery. Engagement was indicated as a main purpose of music activities, as a description of the place music has in the curriculum.

4.7 Chapter summary

This chapter presented an analysis of the data collected about the music activities delivered by the participants. Chapter 4 began with a discussion about the use of manual coding to categorise data from the interviews into three main sections. An introduction to the participants followed, which summarized the participant responses to the background questions posed in the interview about

their prior music and teaching experiences. The main focus areas of the study were analysed and were presented in sections, commencing with the identification and analysis of the music activities. The activity matrix results were presented in two groups of tables, indicating the identification and frequency of activities. Participant recommendations were indicated, followed by the participants' perception of the planning and place of music activities. Indications were provided of relevant themes to inform the development of the framework for Research Question 4.

Chapter 5: Discussion

5.1 Introduction

This chapter presents a discussion of the main findings from Chapter 4 in light of the literature previously examined. The findings and the literature show aspects of alignment and variation. The discussion commences with a lengthy comparison between the definitions provided by the participants of the phrase 'music activities'. Subsequently the music activities presented in the findings are examined alongside relevant literature about content, learning outcomes, resources, connections to AusVELS and other factors. Pedagogical approach findings are indicated and connected to the literature review regarding best practice.

Recommendations from the participants about planning for and delivering music activities follow. The planning and place of music activities is reviewed in connection with relating literature from Chapter 2. Overall, Chapter 5 shows a constant shift in content between selected aspects of the findings shown in Chapter 4 and the literature review of Chapter 2, in order to clearly compare the data collected with prior research and writing about music activities delivered by generalists. Certain sub-headings from the literature review are recurrent in Chapter 5, based on the themes emerging from the study.

5.2 Music activities

5.2.1 Definitions

This section is about the definitions the researcher and participants attached to the phrase 'music activities' and the way the definitions provided meaning to the study. The researcher proposed a basic definition of 'music activity' at the outset of the study, which was, any period of time in which a classroom generalist teacher delivered activities that involved music. The choice of the word 'activity' rather than 'lesson' was specifically chosen by the researcher to indicate a less formal manner of thinking about the event, so as to include activities that occur spontaneously or that were short in duration, as opposed to a lesson. The researcher aimed to cast a wide net with such a simplistic definition in order to catch, through the data collection tools, even just hints of musical activity to provide the best possible scope and variation of music activity content and delivery for the study. Definitions proposed by the participants of the phrase 'music activities' brought forth valuable deliberation about the musical substance of activities delivered.

The findings revealed that most music activities captured in the research were indeed usually short in duration and were either pre-planned or delivered spontaneously or a combination of both. A statement included in the literature review, by de Vries (2013), fits the concept of teachers delivering short music activities with some degree of regularity. De Vries (2013) stated that due to the long periods of time the classroom generalists have with their students, they have numerous opportunities to deliver music activities. This idea by de Vries was echoed in the findings of the current study, where short (sometimes just several minutes in duration) music activities occurred, that were either planned for or delivered on the spur of the moment by certain participants.

Bob delivered a set of music activities that were usually planned for in advance but did include additional, spontaneous music activities such as a sing-a-long. Paul quite often led his class in short, spontaneous music activities through the day. The study suggests there was minimal evidence to show that participants took numerous opportunities to engage their students in music activities in the course of one day, other than specific times in the year such as rehearsals for class performances at a yearly concert event or assembly performance.

The findings revealed that each participant interpreted the phrase 'music activities' in ways that were both similar and contrasting. Bob and 3 defined music activities in a broad manner, similarly proposed by the researcher, to be any activity that involved music or in which students were engaged in music. Contrastingly for Katy, this was not the case. She felt that if the lesson was not primarily focused on promoting musical understanding, it was not a music activity; it was just an activity that had music in it. Impressed with the new angle and depth provided by this definition, the researcher has included discussion in this section to explore this frame of thinking. The distinction made by Katy echoed music lesson content ideas and recommendations in the literature provided by music education texts (Roy et al., 2012; Russell-Bowie, 2012; Sinclair et al., 2012) emphasising a strong focus on developing musical understanding. Katy explained her statement by sharing examples of previous teaching experiences (from over a decade prior to the study) when she delivered music lessons containing a strong emphasis on musical understanding as part of her role of classroom generalist. She concluded that sadly this style of music activity was not part of her teaching in more recent times. The music activities delivered by Katy at the time of the study (which in her eyes were not really music activities) were integrated in pedagogical approach and functioned purely to support the learning for other subject areas.

The comparison of the definitions offered by the participants and shown in the literature show two emerging schools of thought about the content in the integrated music activities delivered by participants; that which supports student learning outcomes in other subjects or that which supports musical understanding. The positive and negative attributes of integrated music activities and integrated pedagogical approaches were described in literature and were aspects of the findings in the current study. De Vries (2011) stated that his findings showed the majority of music activities were integrated and that [graduate] teachers were more likely to include music activities, provided they were used to teach other subjects in an integrated manner. Bob clearly acknowledged in the interview that "Music was the pedagogical tool to teach (aspects of) English", supporting his definition of 'music activities' to include any activity in which there was music. Bob did not include music understanding or musical skill development as proposed student learning outcomes from music activities delivered. For Bob, the main emphasis for music activities was "as a powerful tool for learning", within other subject areas. These findings provided clear connections with the literature review regarding the integrated approach. The integration of music with another subject area in this manner was discussed in the literature, where several authors explained that teachers may exclude much of the music (or arts) learning potential and learning processes within the lesson or activity (Dinham, 2014; Ewing, 2010; Russell-Bowie, 2012), by instead placing a heavy emphasis on the other generalist subjects.

Paul offered another dimension to the definition of a music activity that was pitched in between the two schools of thought of Bob and Katy. Although his definition was similar to Bob (an activity in which students are engaged in music), Paul accompanied his definition with an important, clarifying reflection, "It involves music of course but it has to be a learning thing, not just sing the song over and over." This implies Paul's philosophy that a music activity should be developmental. His definition is consistent with the proposed learning outcomes, content and pedagogical approaches of the activities he delivered. In his description of the proposed learning outcomes, Paul indicated specific musical skills as learning outcomes, such as singing in tune, rather than stating learning outcomes for other subject areas. The identification of activities delivered by Paul demonstrated consideration of the musical content of integrated style lessons he delivered. However, it is through his use of inquiry-based, open-ended pedagogical approaches that Paul more deeply engaged students with an opportunity to develop music making skills, such as in composition tasks.

The definition discussion section has shown that each participant interpreted the phrase 'music activities' in different ways. Bob interpreted music activities as an opportunity to utilise music as a

"powerful" pedagogical tool. The definition provided by Katy emphasised the depth of musical understanding as a prerequisite to determine the content of a music activity. Further acknowledgement of musical depth within an activity was made by statements and actions by Paul to "not just the song over and over" but to provide students with a more progressive approach to music making in order to enable music learning outcomes. The definitions provided by the participants were useful, insightful and were indeed indicative of their individual music education philosophies. The definitions were further evidenced in the findings by the activities the participants delivered and certainly corresponded to those in the literature. As a whole, the definition discussion found that whilst any hint of music in the classroom could be categorized as a 'music activity', the inclusion of content and pedagogy to enhance the depth of musical understanding within the activity would be highly recommended.

5.2.2 Content

The identification of music activities in this study provided insight into the content of the music activities delivered by participants. Three distinct categories of music activity emerged from the data, which were singing/making music, listening and performing arts music. The categories were very similar in terms of proposed music content, to music activities described by in the literature review, such as singing, listening, making music and appreciating music (Dinham, 2014; Roy et al., 2012; Russell-Bowie, 2012; Sinclair et al., 2012).

Other music activities identified in the literature review were drawn from case study research by De Vries (2013) who reported that the music activities delivered by third year out graduate classroom generalists were; singing with a CD, composing music through computer technology and integrating music and arts for assembly performance. Of these activities, similar findings in the current study were singing with a CD and the integration of music and arts towards performances for assembly.

Further similarities with the literature reviewed occurred in regards to identifying music activities. A case study by de Vries and Albon identified other music activities delivered by classroom teachers, aligning with the findings presented in the current study, which included preparation of songs and other musical material for performances and the teaching of an integrated curriculum. Along with this, classroom teachers in this study also indicated that they used music to "calm children down or to get their attention." The use of music to gain the focus of students, in the manner described in this quotation, occurred with Paul in the current study.

The literature review included recommendations from texts regarding content which could enhance musical skill development within music activities. Examples of recommendations for content included the elements of music such as rhythm, pitch, duration (Roy et al., 2012; Russell-Bowie, 2012) and processes such as listening, composing and performing (Roy et al., 2012). Participants 2 and 3 (Katy and Paul) referred occasionally to music elements in the activities they delivered, but did not specifically teach activities that were designed to learn about a music element such as pitch or rhythm. The lack of development of musical concepts within the music activities delivered by the participants could be indicative of time constraints within the crowded curriculum (Parliament of Victora, 2013) or as a result of integrated pedagogical approaches which serve to enhance and support (Russell-Bowie, 2012) the learning within other subject areas rather than a mutual exploration of subject themes within the integration.

5.2.3 Learning outcomes

The learning outcomes that the participants believed resulted from the integration of music into their classroom curriculum emerged in the findings were often non-music related. Non-music learning outcomes such as the development of student self-confidence and social skills, were identified in the literature review as additional benefits inherent in the delivery of music activities (Dinham, 2014; Russell-Bowie, 2012). Other non-music specific learning outcomes present in the findings were the development of skills in English, Mathematics and memory. The music-related learning outcomes shown in the findings included the development of music performance skills from Katy and learning about keeping in time and singing in tune by Paul. Overall, the participants did not refer to specific arts processes, such as experimenting or reflecting, which was highlighted by Russell-Bowie (2012) in the literature review as important learning outcomes for music activities. Composition activities, such as creating a song, could involve such processes and as such, these processes could have been included at times by Participants Bob and Paul, however they were not specifically referred to in discussion by the participants.

5.2.4 Resources

The resources used by participants in the current study and the resources articulated in the literature review were quite different. The participants in the current study did not use music education resource texts, as was presented in the literature review (Leehy, 2013), nor did they indicate the use of music education websites (AMC, 2015). Paul did indicate that he asked the specialist music teacher for song suggestions to relate to specific topics however this did not result in the use of a specific music education text. Katy described how she had worked straight from music

resource books earlier in her teaching career but not during the year of the study. Although each participant utilised the Internet for a range of song ideas, they did not describe the use of specific music education websites or the use of computer music technology. The participants may not have been aware of the existence of music education specific websites or the integrated pedagogical approach may have limited the scope of the use of music education websites or computer music technology.

5.2.5 Other factors relating to music activities

The frequency of the delivery of specific music activities by each participant was generated through the analysis of the activity matrix instrument. The frequency of the delivery of particular activities within the specified year by each participant was useful in understanding the influences on these teachers. The activity matrix identification and frequency tables, divided into columns of specific content of the activity (singing/making music, listening and performing arts music), could serve as an indicator of the activities that the participants saw as being valuable enough to be repeated often. The literature review described the frequency of music activities to be dependent on the classroom teacher to take opportunities to include music activities (de Vries, 2011). The regularity of music activities was most prominent with Bob who delivered daily singing activities to start the day. This aligned further with de Vries (2011) suggestion that music activities are more likely to be included by teachers of the Early Years. There was evidence in the findings of the current study that showed that this was and also, was not, the case! Bob delivered daily singing activities with his Foundation class and yet Katy, a Year 1 teacher at the same school, did a weekly singing task only. Paul was different again, he provided a wider range of activities than the other two participants with his Year 5 class.

5.2.6 Pedagogy

5.2.6.1 Music Pedagogy

Music specific pedagogical approaches that were defined in the literature were almost completely absent from the findings. The creative music pedagogical approach (Roy et al., 2012) described in the literature review was used minimally by Participants 2 and 3. Katy had delivered one activity on just one occasion where students independently created a rhythm and Paul delivered several activities where students could write and perform their own song or rhythm. As a side note, Katy had a sudden memory in the interview of the name Kodály, which was briefly referred to the in the literature review (Parliament of Victoria, 2013). She remembered that the name related to the music activities she delivered in the 1980s and 1990s, not the music activities she delivered in more recent

times. One final music pedagogical approach was alluded to through the process of data analysis, mentioned only briefly in the literature review in Chapter 2. The informal music pedagogical approach (Benson, 2012) involves students learning to play popular music songs of their own era using rock band instruments such as guitar, without formal instrumental tuition or instruction. In terms of listening tasks, Paul tapped into the music students listen to by listening to their favourite songs as a class, singing along and learning some of these songs and by comparing these songs to a song he liked. The songs were not learned on instruments, somewhat cancelling out the instrumental 'informal learning' environment nourished by this approach.

5.2.6.2 General pedagogical approaches

The literature review presented several general and arts education pedagogical approaches for classroom teachers to utilise in order to deliver music activities. The specific approaches that were explained, in regards to arts education, were constructivist (Jeanneret & Stevens-Ballenger, 2013; Russell-Bowie, 2012), student directed (Dinham, 2014), the use of learning centres (Baker, 2008) inquiry based (Hallmark, 2015), authentic (Dinham, 2014) and arts integration (Dinham, 2014; Russell-Bowie, 2012). The literature review additionally included a discussion based on factors of best practice pedagogy for music education at the primary school level (Jeanneret & Stevens-Ballenger, 2013). All of the general pedagogical approaches discussed were identified in the findings. However, the emphasis participants placed on each approach showed great variation, with hints of best practice pedagogy represented, such as constructivist and authentic pedagogies shown in certain activities delivered by Paul. The findings revealed that participants favoured the arts integration pedagogical approach above the others, aligning with research, such as by de Vries (2013), with discussion presented in texts (Dinham, 2014; Russell-Bowie, 2012) and echoed by findings from the National Review of School Music Education report *Augmenting the Diminished* (DEST, 2005).

5.2.7 AusVELS

The findings revealed that the AusVELS: The Arts was not referred to by the participants in their music activity plans or guidelines. Bob explained that the music activities he delivered referred to AusVELS for English only, not to Music. Similarly, Katy responded that AusVELS The Arts: Music is not referred to in her planning. She explained that her year level team based their planning on the AusVELS for the general subjects of English, Maths, Science and Humanities only. About whether he referred to the AusVELS for music, Paul replied, "We (his year level team) might have, but I don't think so because that might be more for the music teacher to do". This reflection shows the

perspective Paul has that the music teacher is most likely the only teacher who is responsible for incorporating AusVELS: The Arts, Music.

The lack of consultation of the AusVELS shows possible scenarios. First, the use of the generalist subject curriculum documents only reflects the link between music to that of other subject areas, in an integrated approach, sadly pointing to a lack of depth of music instruction with the integrated activity, where heavy emphasis was on the general subject curriculum documents.

5.3 Recommendations for Delivering Music

The participants shared strategies and insights in regards to pedagogy, about delivering music activities, which was developed in Chapter 4 into a list of recommendations to highlight student 'engagement' and 'enjoyment'. Bob stated that the approach used, must be one that makes the activity engaging for students. Katy responded immediately that an effective pedagogical approach is simply to deliver an activity that the students enjoy. She says, "They love hands on stuff". Similarly to Katy, Paul responded that "Whatever it is, the students have to be a part of it", because "they have to be involved in it. That's the point of doing it". The participants all referred to high level engagement as an indicator of an effective music activity pedagogical approach, which could be viewed as an agreed learning outcome or process indication. However, the implied pedagogical approach appears to be authentic in that the students are highly engaged and involved in the activity, with a sense of enjoyment about the process. The recommendations by music educators for what constitutes best practice in delivering music activities, was found in the literature review to be grounded in a constructivist approach (Jeanneret & Stevens-Ballinger, 2013).

The participants suggested that the music teacher could be consulted to assist with resources, thus forming another recommendation. However, discussion around the concept of the specialist music teacher and the classroom teacher working together in a collaborative sense (Roy et al., 2015; Russell-Bowie, 2012) was not indicated. This could be indicative again of time constraints within the crowded curriculum (Parliament of Victoria, 2013), preventing the insertion of music-focused activities into the general curriculum program which may result from such a collaboration. Planning time, or lack thereof, or an overall emphasis of other curriculum priorities rather than classroom teacher/specialist collaboration within the school environment could be a reason why this process did not occur.

5.4 The planning of music activities

Aspects of planning for music activities arose in the findings that were considered in the literature review. In the findings, the issue of crowded curriculum (Parliament of Victoria, 2013), impeded the planning of music activities, restricted the place of music activities and could be seen as an attributing factor to the overall lack of focus of musical depth in the integrated music activities delivered by participants. Bob commented about being unable to fit music activities in, that "you (the teacher) are following such a tight schedule, you don't really include it." Planning for music activities in the Early Years was discussed in the literature review around the findings by (Garvis, 2012) showing minimal scope in music activity content or pedagogy resulting in students learning only the songs taught by the teacher. Garvis (2012) acknowledged that teachers in her study varied the pedagogy in their planning for other subject areas but not in relation to music. The findings in the current study supported the findings presented by Garvis (2012), showing that Bob and 2 both delivered music activities in a mainly teacher-directed manner, whilst other subject areas contained some open-ended learning activities.

5.5 The place of music activities

The place of music activities in the primary school curriculum related to the purpose and value of the activities according to each participant. The literature review contained sources that indicated clear support for the argument, such as Sinclair et al. (2012), that there is a place for music activities within the curriculum program of the classroom generalist. This was certainly the case for the participants in the current study. Each participant spoke about the value of music. The question arose regarding the purpose of music activities as being as aspect of the place of music activities. The purpose for each participant for including music was clearly described in the current study. Bob had a personal interest in playing guitar and singing, so his classroom became an opportunity for him to share musical experiences with his students. In tandem with his love of music, Bob emphasised his strong belief that "music is a powerful tool for learning". Katy expressed the value she held for music education, but reflected on her long career to describe her perception that music had somewhat lost the place it once had in the curriculum, other than as engagement and enjoyment for Mathematics or inquiry topics and for concert preparation. Paul demonstrated his perception that music could serve multiple purposes within the curriculum. Music activities could enhance his understanding of student personalities and providing students with an opportunity to share instruments or songs to demonstrate aspects of cultural diversity. Paul included a range of music listening tasks and music making tasks, such as song writing.

De Vries (2012) indicated that classroom generalists in his study were discouraged to include music activities by leadership within the school due to the presence of a specialist music teacher. The current study did not involve targeted questions along this line of thinking to seek the perceptions of participants on this matter; however there was one comment made by Bob which corresponded to this. Bob acknowledged that the students at his school attended specialist music classes and therefore at one point he worried that if he included music activities concurrently with the music teacher that it might be "too much". This concern may have impacted the scope of the activities delivered by Bob which were for the most part, activities that all Foundation teachers delivered every day. His addition was the playing of guitar for those songs and the addition of short sing-a-longs and the occasional song writing task as a class. Another consideration about whether music activities have a place in the curriculum programs delivered by classroom generalists could be the result of value judgements made by leadership teams within schools (Parliament of Victoria, 2013) as discussed in the background section of Chapter 1 (Albon & de Vries, 2012) and briefly in the literature review (Parliament of Victoria, 2013).

5.6 Framework development

The music activity process framework developed by the researcher is based on an integrated pedagogical approach. The process framework, to guide the integration of music with other subject areas with an emphasis on deepening the musical understanding within activities, was selected by the researcher based on the research presented in the literature review and the analysis of the data collected within the current study. The literature review found that confidence levels with graduate teachers were higher regarding the integration of music with other subject areas (de Vries, 2013). The analysis chapter of the current study showed that the pedagogical approach favoured by the three participants was an integrated approach. Both the literature review (Parliament of Victoria, 2013) and the current study revealed that the issue of crowded curriculum had a considerable impact on the placement of music activities into the curriculum. This is an issue that can be addressed through effective integration of music activities with other generalist subject areas and has therefore been a guiding factor in the development of the suggested process framework.

Inspiration from the literature for the development of the process framework began with a model of integration found in the literature. Russell-Bowie (2012) introduced a model to guide classroom generalists to effectively integrate arts into the generalist curriculum. She named the model "Syntegration" (Russell-Bowie, 2012, p. 279), where learning outcomes generated by use of the model are "greater than those achieved if each learning area was taught by itself or connected or

correlated with other key learning areas" (p. 279). Further inspiration was found in the literature with the concepts of best practice presented by Jeanneret & Stevens-Ballenger (2013). These sources of inspiration reflected the need for pedagogy that was authentic and inquiry based.

5.7 Chapter summary

This chapter presents a discussion about the findings from the study (Chapter 4) and aspects of music activities referred to in the literature review (Chapter 2). Chapter 5 began with a discussion about how the definitions of 'music activities' provided by the participants compared to the literature, and the manner in which participant definitions influenced the delivery of music activities. Pedagogical approaches have been discussed between the findings and the indications in the literature review about best practice. Participant recommendations about music activities were highlighted and this was followed by a discussion about the emerging themes regarding the planning and place of music in the curriculum. Emergent themes in the findings and the literature have been identified and discussed and are further presented in Chapter 7 in regards to a theoretical framework to be further tested.

Chapter 6 Consideration of research objectives

6.1 Introduction

This chapter presents a response to the first three research objectives, with further presentation of findings relating specifically to the research objectives. The response to the fourth objective, the presentation of two conceptual frameworks, occurs in Chapter 7. The first objective was designed to specifically respond to the research problem about the lack of data regarding music activities delivered by generalists in Victorian primary schools (Parliament of Victoria, 2013) through the presentation of descriptive accounts of music activity findings. The presentation of the findings of music activities in this format enabled the researcher to include additional details about the music activities, details that were not required in the other chapters of the thesis. The second objective required that the recommendations indicated by the participants be presented in the format of a list, rather than a paragraphed discussion and again, includes the full range of recommendations made by participants. Planning and place emergent themes were presented in discussion format in order to address the third objective with an emphasis on the individual perspectives of participants, to allow the voice of the participant (Stake, 1995) to be acknowledged in the findings.

6.2 Objective 1

Descriptions: Present descriptive accounts of the classroom teachers' music activities

Bob, Bob, described singing as the main music activity he delivered. Every morning, with his Foundation class, Bob worked through a short series of specific songs aimed to guide students to name the day of the week and the month. Bob first leads his students in a song about the days of the week (sung twice), using the tune of *The Addams Family*, where students clap in between where the finger clicking usually occurs, singing "Days of the Week" (clap clap) repeated, then into the lyrics "There's Monday and there's Tuesday..." Once the day has been identified, Bob begins the second song. This next song covers the months of the year and students are again led and accompanied by Bob singing and playing his guitar. This song is similar to "One little, two little, three little Indians" but with "January, February, March and April." Once both songs are sung and together they have named the correct day and date for that school day, Bob turns his attention to alphabet songs, commencing his English lesson.

To begin their English lesson, the Foundation students and Bob, again playing his guitar, sing through the alphabet song, which he says is the same melody and chords as "Baa Baa Black Sheep." Alphabet work continues, again with singing, as students sing through a certain number of pages of an

alphabet book, used in each Foundation classroom at Currawong East Primary School, where each letter is given one page. The letter 'A' page shows four lines of text containing "Ants on the Apple, A A A" repeated three times, then "That's the sound that 'A' makes." Bob and the class cover six pages, which is six different letters and each time they add actions in for each letter. If it is later in the year he moves on to singing blends in the same manner, again printed up in a similar book which is used by the whole Foundation team. Bob also has sing-a-longs with the students where he plays guitar and sings and students sing with him. He might throw in simple songs like "Twinkle, Twinkle, Little Star." Bob and his students wrote a song together; the students came up with interesting and funny lyrics which Bob put chords to. This song was hugely popular with the students. Other singing activities Bob delivered included rehearsed songs with actions for the annual Christmas concert and for Multicultural Week.

Katy used singing mostly also, such as the singing of Maths songs along with specifically selected YouTube clips to enhance and to memorise Maths vocabulary and learning, for example a YouTube song about 3D shapes. The students, led and encouraged by Katy, would sing along with the 3D shapes YouTube several times during Mathematics class during the week that focused on 3D shapes. Katy also included some songs relating to the term inquiry topic, such as in Year 1 when the topic was 'Mini Beasts', she included songs about spiders. The other music activities delivered by Katy were part of a set of activities from a teacher's resource regarding Howard Gardner's Multiple Intelligence Music and Rhythmic category. In these activities, students who identified strongly with the Music and Rhythmic category could either design a song or draw a rhythm. Other music activities verbally described by Katy involved concert preparation of a song with actions and the learning and practice of a Multicultural Week dance. Regarding the concert preparation, Katy described the importance of students learning specific performance skills such as a thorough rehearsal and the ability to focus during performance.

Paul, initially shared singing activities that occurred in his Year 5 classroom, which related to topics studied in the general curriculum. These singing activities included a song about a compost heap relating to a sustainability theme, "to learn about a hospital say, by singing a song" and the use of a rap song about the planets to relate to the space topic he was teaching. Other music activities relating to the topic studied were offered to his students as an option on a grid of other activities for a project about natural disasters. The music activities in this case were students writing a song, putting sound effects to a story written by the student or re-writing lyrics of a known song, all of which would be performed to the class.

Later in the interview, Paul also mentioned several other music activities which enabled a range of music experiences. One of these activities included writing lyrics rather than a story for writing time. If there was a student in the class learning a musical instrument he requested they bring the instrument in and demonstrate it to the class. Paul discussed ways in which to approach learning new songs such as examining the lyrics of a song prior to singing it, like examining a book before reading. Paul describes how he used to ask one student to make up a song lyric and sing it to the class, then the class would echo and make up some more lyrics. Rhythm clapping and student echoing was also used by Paul to focus students in. He used music listening also, by asking students to listen to a new song out on a recording or one of his favourites, then play a song that was a student favourite and see if they wanted to sing along to it. Music listening was also mentioned by Paul in activities where he noted that students might know an older song through it being on a television advertisement, so he'd pick up on that, relating the song to their lives and working out if their parents knew particular songs.

Paul used music activities to enable students to refocus in between tasks, such as he would put on some music for students to move to or relax to. Or he would put on some music as a warm up to an activity or play "Guess the tune" a game he used to focus students. In songs he may add speaking parts or movement. Clapping as they spoke through the rhythm of a poem was an activity he asked students to participate in. Overall singing and clapping were the basis of the activities he said he did the most.

6.3 Objective 2

Recommendations: Strategies, Confidence and Reflective Advice

The participants shared strategies for delivering music activities. The strategies included:

Bob

"Use words and pictures to begin building ideas towards writing a song as a class."

"Incorporate what you've learned about teaching generally, into the music activity."

"Use very, very basic music; basic lyrics and songs and themes."

"You don't need a musical background to incorporate it into your teaching."

Katy

"Research your activity first, be prepared and don't make it up."

"Use a CD player with the singing on there."

Paul

"Guide them in music activities like you guide them anyway."

"It's the same as teaching Maths or whatever else. You get to know how to do it and how to engage the students."

"Use a song the students really love, it can bond you together."

"Model the task to the students so they can see how to do it, such as singing."

"Acknowledge and utilise the skills the students already have in music."

"Kids just do it. Let them just do it and see what happens."

"Know that the music can help the kids get into their learning or it can motivate them."

"Get to know what the kids like to do."

"Be confident and willing to have a try."

The participants addressed the lack of confidence generalists may experience in regards to delivering music activities. To assist with building confidence, the participants suggested:

Bob

"Include music, don't forget about it."

"Get advice from the music teacher if you are unsure."

"If you're not confident, you could possibly learn an instrument, if you don't know how to play one."

Katy

"Make it simple - the KISS principle."

"You can use instruments and ask the student to go and create a rhythm. Just try it!"

"YouTube videos are always good."

"Ask a teacher to come in and model teaching music activities to show you how to do it."

Paul

"Just have a go. The kids love it. Get involved."

"Just get into it and do what you are comfortable with."

"The kids will flow with your activity and will give your ideas about what else they'd like to do with it, they will come up with things."

"Maybe do a song that you like and then sing one that they like."

The participants shared brief reflections overall about the delivery of music activities:

Bob said, "Make it fun and enjoyable."
Katy said, "Use resources, plan."
Paul said, "Go slow with singing."

6.4 Objective 3

Perceptions of planning and place: Participant perspectives about the planning and place of music activities in the general curriculum program they teach has been addressed in this section.

6.4.1 Planning

Generally, the participants responded that there was no extra time provided for the planning of music activities. Each participant attended weekly year level planning meetings in order to plan the upcoming week of activities across the generalist subject areas, in which music activities may play a minor role as an integrated pedagogical approach, i.e. a song to teach students Maths vocabulary. Additional music activities, delivered independently of the year level weekly planning document, were self-planned or spontaneous or a combination of both. The perception of planning and the actual planning conducted by each participant has been described in this section.

Bob described how his weekly lesson planning document showed the music activities to be delivered every morning as the morning routine delivered by all Foundation teachers. The difference between his teaching and that of his team, was that he added guitar playing to the songs and occasionally add sing-a-long's or song writing activities, which were separate to the overall planning and were more spontaneous. The additional guitar playing element seen throughout Bob's music activities was usually pre-planned. Bob memorised the chords for the singing activities he delivered, both the morning routine songs and the sing-a-long songs. He indicated that he worked on these songs at home to make sure he knew them completely.

Katy delivered music activities when it was included in the weekly planning designed by the year level team and did not deliver spontaneous music activities. She described the discussion around music activities in the year level planning sessions was minimal. About this, she explained how lack of confidence with music delivery amongst the team of teachers she worked with was what prevented music activities being placed into the planning other than in a minimal way. She also felt the crowded curriculum made it difficult to have time for music activities and that data driven

results drove the planning. Katy volunteered to teach dance during Multicultural Week, which included preparation to learn the dance, usually via YouTube. Other than preparation for a concert or event, such as Multicultural Week, planning was purely a team effort.

Paul explained that music activities were included in the weekly planning he designed with his year level team, usually in an integrated topic related lesson, such as the natural disasters topic. Other than that, Paul delivered spontaneous music activities that would literally emerge within the context of day-to-day teaching. At times he describes pre-planning for music activities, such as locating a song relating to the term topic or preparing lyrics sheets of songs delivered. Paul described the manner in which teachers can accumulate music activities, such as music games, that work. He discussed how he would gauge the student interest in music activities and how the students and he would build new ideas for activities together. In a sense, planning for music activities, although facilitated by Bob, actually emerged from the ideas of the students in his class! Music activities were organic and self-perpetuating in the classroom of Paul.

6.4.2 Place

Participant perspectives of the place of music activities in the generalist curriculum related strongly to the purpose each had for including music activities. Prior to becoming a Foundation teacher, the only music activities delivered by Bob were class sing-a-longs on Friday afternoons. Music activities were already a part of the Foundation day-to-day morning routine prior to his commencement as a Foundation teacher, so he inherited these activities but enhanced them through the addition of guitar accompaniment, the extra sing-a-long songs added where possible and the writing of a class "nonsense song" during the year. Based on his new experience of delivering music activities on a daily basis, he reflected that he would certainly have included music activities more often in the lessons he delivered during his teaching of other year levels prior to the year of the study. There appeared to be an increase in the value he saw in the music activities, even though the value was based around learning outcomes that were non-music specific.

The opposite perception was the case for Katy in regards to the place of music in the generalist curriculum. Her reflection was that she delivered music activities better many years before, particularly at her previous school where she taught in the 1980s. Despite teaching music activities with specific music outcomes in the past, she did not see the relevance of those activities for the current curriculum.

Paul conveyed the perspective of a range of purposes music activities held for him in the generalist curriculum. Music activities could enable him to learn more about the personalities and abilities of his students, could calm or refocus students, engage them in a new topic, teach them vocabulary and teaching them singing. Music activities were spontaneous pathways to share cultural diversity, world music and instruments, personal learning journeys and creative adventures. Music activities were both a pedagogical tool and a learning activity. For Paul the value of music was as a teaching tool that covered all bases and enabled engagement and fun.

6.5 Chapter summary

The first three research objectives were addressed in this chapter. Detailed descriptive accounts of selected music activities were provided in consideration of the first objective. The second objective was addressed with a complete list of recommendations indicated by the participants. The planning and place of music activities, research objective three, was presented in the form of a discussion reflecting the participant perspectives. The research objectives required the use of specific writing formats, namely a descriptive account, a list and a discussion. Each format has been demonstrated in this chapter in order to address the research objective in a detailed manner.

Chapter 7 Conclusion

7.1 Introduction

This thesis has described an investigation into the music activities delivered by three classroom generalists. However, it needs to be acknowledged that although the teachers were located in year level classrooms all participants had a specialist music teacher in the staffing complement at their relative schools. There were three main research questions which propelled the research. In this chapter, each research question has been restated and addressed conclusively. Overall, the study enabled a comprehensive understanding of the music activities delivered by three primary classroom generalists culminating in the formation and presentation (in this chapter) of two frameworks for music activity delivery. This chapter reveals both limitations of the research and recommendations for further research.

7.2 Summary of research findings in relation to research questions

Music activities: Research question 1

How do selected classroom teachers deliver music activities? (Identification of music activity and analysis of pedagogical approach, learning outcomes and resources)

The researcher presents the actions of participants as a process of logical steps to make music activities happen; identification of the music activity (content), allocation of a specific pedagogical approach, establishment of learning outcomes and utilisation of available resources. These steps provide an understanding of the mechanics of how the music activities were delivered by the participant teachers, although this process would in no manner act as a blueprint, ordered sequence or a predictive occurrence. For the purposes of description, these steps emerged as one particular way to explain the ways in which the selected generalists delivered music activities.

This study is qualitative and the activities delivered by each participant were shown in the study to be relative to participant backgrounds, goals, previous teaching experiences and overall teaching style. In this manner, answering the question of how the generalists delivered music activities required a second explanation. Therefore the theme of the second response by the researcher is about how music activities are delivered and involves the identification of the multiple realities of each participant that emerged in the data.

Music activities – a process of steps

The first step to address how music activities were delivered by participants was to identify and name the music activities. The identification of music activities enabled an understanding of the content of the music activities. Chapter 4 revealed that numerous and varied music activities were delivered within the time frame of a year, as reflected upon by participants. To make sense of the wide ranging list, the researcher grouped the most regularly used activities into three main areas; singing, listening and performing arts music. Singing activities included alphabet songs, calendar songs, Early Years songs, nursery rhymes, topic specific songs, singing the rhythm of words, singing a known song, turn the 'learning' about a topic into a song, making up a song, writing a rap, making a chant, singing a multicultural song. Listening related tasks comprised the listening of a song relating to a topic, listening to different styles of music, watching a music YouTube, using music as an inspiration for student writing, review a performance, listening to world instruments to learn about culture, discussion of contrasts – fast, slow, discussion of sound, music selection for a purpose and the sharing of favourite popular music songs. Performing arts music related activities were dancing to music, add movements to a song, add drama to a song, add feeling to the words, selecting music for a story or a play and learning a multicultural dance.

Allocating a pedagogical approach

The way in which the participants delivered music activities required the use of a pedagogical approach. To continue with the process of steps towards the delivery of a music activity has been described as allocating a pedagogical approach. The approaches allocated by the participants were mainly teacher-directed, demonstrating the integration of music with another subject area. Whilst the teacher-directed and integrated approaches were most popular, there were other approaches utilised by the participants in which the researcher has considered to bring to the fore, despite being less popularly used. These approaches were authentic, constructivist and student directed, aligning with best practice pedagogy outlined in the literature review. Aspects of these approaches were included in the approaches used by the participants and in particular reflected in the activities delivered by Paul.

Best practice pedagogy within the data

There were elements of best practice pedagogical approach in the data from each participant, in particularly Paul. Whilst at times utilising a teacher-directed approach, Paul often applied authentic and open-ended pedagogical approaches to the delivery of music activities, allowing students to direct their own learning within the activity. Paul delivered an activity in which Year 5 could choose to write and perform a song as part of a unit of study about natural disasters.

There were elements of best practice pedagogy reflected in the data from Bob and Katy. Although Katy claimed that the teacher-directed approach was the only manner in which she would deliver music, she stated examples of student-directed learning activities where she had asked students to "create their own rhythm" or to write their own song. Bob facilitated the writing of lyrics for a class song, reflecting the student ideas for lyrics. In these ways Bob and 2 utilised aspects of best practice pedagogy.

Pedagogy for other subject areas

General perceptions about pedagogical approaches and music activity delivery were made by the participants. For example, Paul noted that the pedagogical approaches he used for delivering music activities were the same he applied to teaching other subject areas. Bob shared that in his classroom, aspects of English are taught through music, that music was the pedagogical approach, delivered in a teacher-directed manner. Katy shared her belief that open-ended pedagogical approaches could be utilised in higher grade levels, whereas in the Early Years in her recent experience, more teacher-directed approaches were apparent.

Establishing learning outcomes

Music activities were utilised by participants to foster a range of learning outcomes. The outcomes were often connected to other subject areas within the curriculum. For example, through singing, students could memorise mathematics vocabulary. Further to this, music activities were used to encourage higher levels of engagement in other subject areas, to add interest and fun. The development of literacy skills and social skills amongst students were indicated by participants as learning outcomes of music activities. Participants described how music activities could enable students to efficiently memorise information. Paul discussed how music could be used to focus students or to calm students. All three participants acknowledged that music could effectively engage the students. Only briefly did Katy and Paul suggest that music activities led to the development of musical learning outcomes, such as the development of performance skills and the ability to sing in tune.

Utilising resources

The study revealed that resources use by participants in the study was minimal, indicated that the standard contents of a general classroom were mostly sufficient. A table of resources was presented in Chapter 4, showing that there was minimal use of actual music text resources but a strong use of standard classroom items such as the Internet, sound systems, projectors and the classroom or teacher's laptop computer.

The qualitative aspect of 'how'

The manner in which participants as individuals delivered music activities was considered by the researcher. For Bob, music activities were delivered in a musical rote learning manner on an everyday basis, where repetition and group cohesion were main elements of the activity. Bob generally played guitar and sang through all of the music activities he delivered, guiding the students to sing together through musical accompaniment and teacher directed instruction. Bob moved quickly through music activities, encouraging students to select aspects of the content of the activity, such as which letter of the alphabet the song would be about. For this participant, music activities represented a time for group cohesion at the beginning of each school day in order to settle the students into the classroom with a fun and consistent singing routine.

Katy delivered music activities in an integrated manner to enhance student learning about mathematics, inquiry topics and other subject areas. The music activities served to engage students and to activate student memory of subject specific vocabulary. Katy felt that due to planning constraints she could not deliver music activities with any depth or regularity. However when the opportunity for music activities arose, Katy used a teacher directed approach to lead students in singing and dancing activities, with a particular focus on presentation skill development. With her background in music theory, Katy discussed aspects of music vocabulary with her class in the preparation for concert items, including aural recognition of note length, rests and counting in.

Paul delivered a wide scope of music activities for a range of purposes. Occurring in a more spontaneous manner in his teaching style, Paul used music activities to engage students in learning musical concepts and to enhance student learning in other subject areas. Learning material for any subject area might be spontaneously turned into a song by Paul, which might then develop into a student-directed task where the students would write their own song. Music activities delivered by Paul reflected student experiences, such as student reactions to songs or the sharing of student favourite songs. Paul promoted listening to music tasks to focus students, to introduce a new topic to students, or to encourage recognition of cultural diversity.

Adding to the multiple realities emerging about each individual participant regarding the music activities delivered, is the impact of the environment on the participant, the year level the teacher taught, the expectations placed on the teacher to be a part of a team.

Recommendations: Research question 2

What are the strategies and insights suggested by the participants for classroom generalists about delivering music activities, based on their own experiences teaching music?

Each participant offered strategies and insights to assist future generalists to deliver or plan to deliver, music activities. These recommendations took the form of reflections and included both practical and motivational comments. On the practical side, participants shared a variety of strategies to assist in the successful delivery of music activities. Bob offered ideas for writing songs with a class through the use of a word list with accompanying pictures, whereas Katy shared the insight to plan carefully for music activities and be well resourced. Paul suggested a practical way to commence a new song, where students could read through the lyrics first and share experiences they may have had that relate to the topic of the song. Confidence related recommendations were shared by the participants with an overall emphasis for future generalists to simply just "have a go."

Planning and place: Research question 3

How and why are music activities planned for and placed into the general curriculum program by the participants? (Identify and analyse participants' perspectives on the planning and place of music in their general curriculum program).

Planning

Each participant planned for music activities as a member of a year level team. Team planning for music activities was minimal and was supplemented by independent planning by Bob and 3. Music activities were delivered in a spontaneous, non-planned manner in a minimal way by Bob and often by Paul. Music activity planning with a team was impacted by the limited skills level and confidence of other team members, precluding planning and preventing activities of any musical depth occurring, specifically reported by Katy. The impact of the team was an additional factor in precluding music activities from being taught, unfortunately showing that music activities may not occur in a team environment even when one member of the team has a background in music.

The year level taught was a factor impacting the planning of and subsequent regularity of music activities. The literature reviewed noted a higher likelihood of music activities being delivered in Early Years settings rather than in the other primary school year levels. Adding to this literature was the data gathered about Paul, who showed a high level of music activity with greater variety, within his Year 5 classroom in comparison to the other two participants who taught in Foundation and Year

1. A wide ranging pedagogical approach was shown by Paul, showing alignment with music best practice guidelines established in the literature review chapter of the study. In this manner, the overall delivery mode of music activities in the Year 5 setting by Paul could complement the benefits suggested in the literature that have been demonstrated by Informal Learning pedagogy. Informal Learning approach research has shown positive learning outcomes and behaviour-related outcomes in students in Year 5 and 6 at primary school and through to high school age students.

Place

The place of music in the general curriculum program was perceived by the participants generally as being about the purpose of delivering music activities. There was no set requirement placed on the participants to deliver music activities. The decision to include music activities was made based on the value the participant (and in some instances the participant in conjunction with the year level team) placed on music activities. Also the experiences of the teacher brought forward the desire to teach music – what music can achieve with students. The question related also to the musical background of each participant, showing three distinctly different backgrounds which formed unique perspectives on the place of music in the curriculum of the classroom generalist. This showed that planning and the place of music activities had influence on each other.

A framework for music activity delivery: Research question 4

How can components of the classroom teachers' music activities be identified, selected and organised into a music lesson planning framework?

In Chapter 5 emergent themes from the analysis section were presented leading towards the development of a framework based on the research findings. Two matrices were subsequently developed; a summary framework of the emerging themes in the study and a music activity process model. The summary framework is mainly discussed in response to this research question. Featured in the summary framework are the emerging key themes arising from four areas of research within the study. The themes were identified, selected and organized into the framework based on the findings in Chapter 4. The music activity delivery process framework was developed from elements of the summary framework and inspired by the Syntegration model (Russell-Bowie, 2012) presented in the literature.
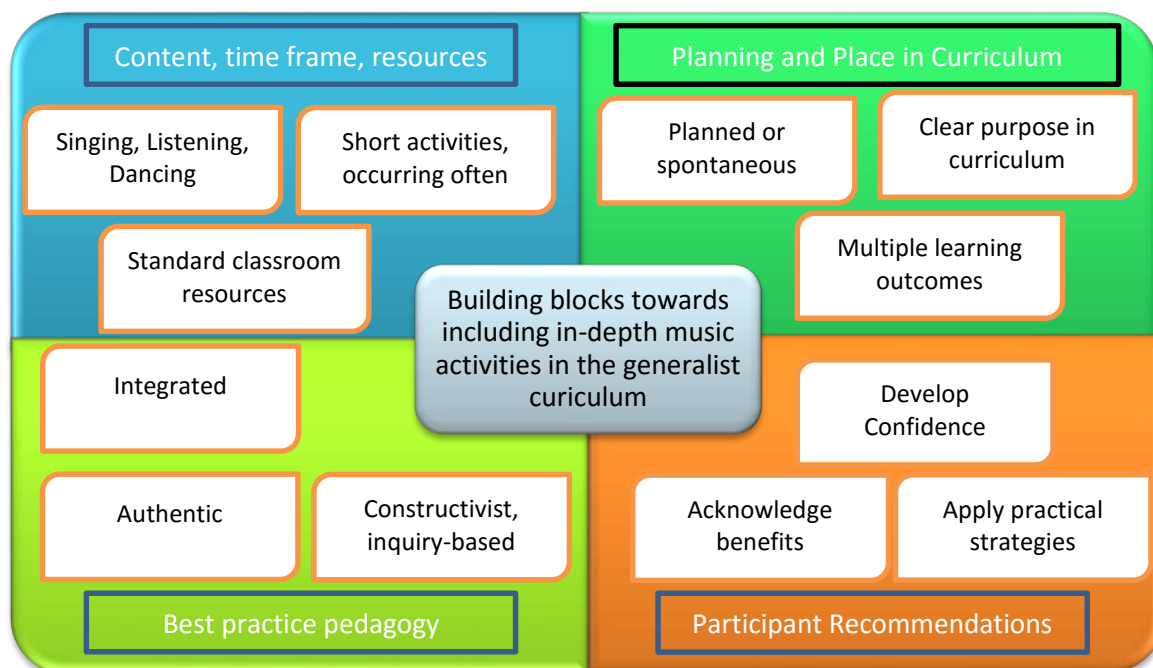
Figure 5. Summary framework

Components of the summary framework include four areas of research reflected in the study; the music activities (content, time frames and resources), planning and place in curriculum, best practice pedagogy and participant recommendations. The theme of pedagogy has been separated out from the music activity theme and has been allocated one complete section in the framework in order for aspects of best practice to be presented. The other three areas are clearly indicated in the study as main focus areas. The four areas of research make up four main panels in the framework into which further key themes associated with each area have been presented. Connecting the four main areas, in the centre, is the sub-title of the framework, *"Building blocks towards including in-depth music activities in the generalist curriculum."* The sub-title implies the use of the framework to guide generalists to include in-depth music activities in the general curriculum program in an overall sense.

The four main areas contain three key themes which are summarised very briefly inside the smaller building blocks. In the music activity areas the three key themes include one block to communicate the main music activities the participants used which were singing, listening and performing arts music. Another block relates to the time frame and regularly of music activities, which was found to be the inclusion of short activities, occurring often. The third block in the music activity panel shows that participants used the everyday resources in their classrooms, with no specific music resources listed.

The planning and place panel of the framework indicated three key themes that emerged from the research; the importance of planned or spontaneous music activities, the purpose of music activities in the curriculum and the multiple learning outcomes discussed by the participants. Three key approaches were presented in the best practice pedagogy panel, which included integrated, authentic and constructivist approaches. The final panel indicates three key recommendations suggested by participants; to develop confidence in delivering music activities, to acknowledge the benefits of music education and to utilise practical strategies in the teaching of music activities.

The music activity process framework was developed from the summary framework for a specific purpose. The music activity process framework presents a three step guide for generalists, based on aspects of the summary framework, for integrating short but in-depth music activities into a crowded curriculum.

1. Select a general subject area	
General subject area: Eg. English	Specific focus - *E.g. Rhyming words*

2. Choose from three main music activity categories		
Singing - *Eg. Sing a rhyming song*	Listening	Performing Arts Music

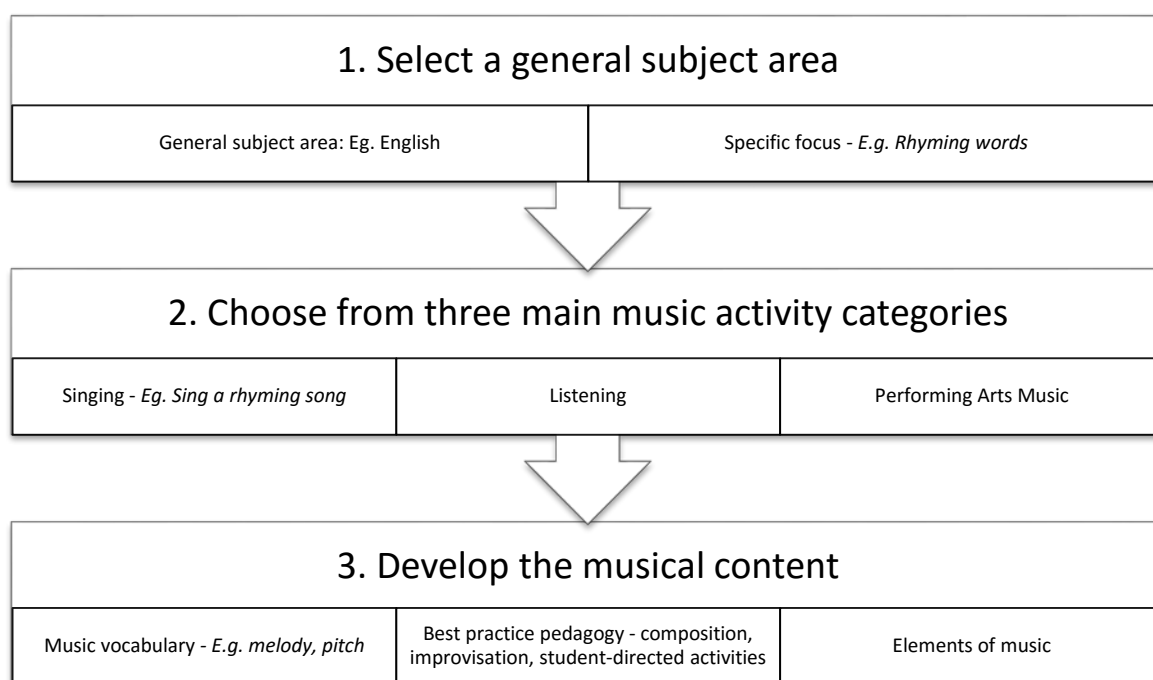| 3. Develop the musical content		
Music vocabulary - *E.g. melody, pitch*	Best practice pedagogy - composition, improvisation, student-directed activities	Elements of music

Figure 6. Music activity process framework.

7.3 Summary of research implications

1. The study addressed the lack of data kept by DEECD (now DET Victoria) about the music activities delivered by generalists, by providing descriptive accounts of music activities.

2. The study provided data about the occurrence of specialist music classes, performing arts specialist classes and non-specialist music in a sample selection of state primary schools in metropolitan Melbourne.

3. The chapter addressing the research objectives could guide generalists to deliver music activities; regarding content, pedagogy, planning and reflective advice.

4. The study produced two frameworks to guide generalists to include and deliver music activities.

5. The study presented the insights and strategies about delivering music activities directly reflected upon by generalists to encourage and assist future generalists.

6. A wide range of music activities was identified in the study.

7.4 Limitations of the study

The researcher acknowledges that the study contained limitations, inherent in the design and in the emerging data. The scope of the study was small with just three participants from two school environments. Reflecting just two environments, due to the location of two participants within one school, the emerging data missed the possible contrasts that a wide sample of environments may have offered. A wider sample of school environments could have impacted the data collected regarding the types of music activities delivered and the planning and place of music activities within general curriculum programs.

The data collection phase of the study contained limitations due to participant availability. Whilst the data provided by Paul in the interview was rich in content, there was no possibility of observations with this participant due to the fact that he left teaching to take a career change. The researcher was aware of this limitation when the participant was initially located, which meant at the outset that the data collection within the study could not rely directly on observations. The researcher further acknowledges that wider use of observations within this study would have provided more insight into delivery of music activities.

7.5 Recommendations for future research

The current study involved an investigation of the music activities delivered by three primary generalists. The research questions were addressed; however ideas for further research were generated as a result of the process of the study. For instance, the number of participants was limited in this study, representing the music activities of just three individuals. By designing a study with more participants in the research, the researcher could have generated more data with greater detail and scope. In turn this could provide a deeper understanding of the music activities delivered by generalists. Other aspects for future research emerged that are explained in the following paragraphs.

The current study involved an investigation into the perspectives of three classroom generalists about the music activities delivered, but did not include students' perspectives. A future study into the perspectives students have about music activities could provide a more complete picture of the activities and the learning experiences. The completion of the current study brought forward a process framework for music activity delivery and a summary framework of the findings. A study to evaluate the effectiveness of the frameworks would naturally be an appropriate and interesting follow up study.

Other details that emerged in the study included statistical information regarding the number of schools offering music as a specialist subject. Part of this data revealed that a number of schools offered Performing Arts as a specialist subject. In the current study, three main activity types emerged, including performing arts related activities. A future study could investigate the music component of performing arts classes at schools where performing arts is offered as a specialist class. Alternatively, as a follow on from the data trail in the initial search for a school without a music specialist, a study could be formulated to follow the original idea the researcher had. That is, a study to investigate examples of classroom generalists who deliver music activities in the absence of a music specialist, in which the purpose of the activities is primarily to develop musical skills and musical understanding.

7.6 Final statement

Three main research questions guided the researcher to investigate in an in-depth manner, the music activities delivered by the three participants. The response to the first research question enabled detailed descriptions of a wide range of music activities, leading into a discussion of

indications of best practice pedagogical approach in aspects of the activities delivered by the participants. The reflections and recommendations provided by the participants were discussed to address the second research question regarding participant strategies and insights based on delivering music activities. Planning and place of music activities was addressed in the third research question, revealing that issues raised were influences of team planning, crowded curriculum and the purpose of music in the curriculum. Positive aspects shared were the engaging nature of music activities and the multiple learning outcomes for students inherent in music activities recognized by each participant. The fourth research question brought together the main aspects of the other research question responses to filter into the development of a prototype framework to guide the music activities delivered by future generalists. Music activities, of the best practice variety, can be easily integrated into the crowded curriculum and primary school classroom generalists have a vital role to play in the delivery of music activities.

References

ABC. (2013). SingOnline. Retrieved from http://www.abc.net.au/learn/sing/default.htm

ACARA. (2013). The Arts. Retrieved from http://www.australiancurriculum.edu.au/thearts

ACARA. (2015). Australian Curriculum v8 F-10, The Arts. Retrieved from
    http://www.australiancurriculum.edu.au/the-arts/structure

Albon, N., & de Vries, P. (2012). Taking responsibility for music education in the primary school: A
    case study. *Victorian Journal of Music Education, 2012*(1), 3-11.

AMC. (2015). Australian Music Centre. Retrieved from http://www.australianmusiccentre.com.au/

Baker, W. (2008). Learning centres in primary and early childhood music education. *Victorian Journal
    of Music Education, 2008*(1), 22-30.

Bamford, A. (2006). *The Wow Factor: Global Research. Compendium on the Impact of the Arts in
    Education*. Germany: Waxman.

Benson, F. (2012). *Thrown in the deep end: Informal learning in a primary music classroom.*
    (Honours), University of Sydney, Sydney. Retrieved from
    http://ses.library.usyd.edu.au/handle/2123/8857

Bogdan, R. C., & Biklen, S. K. (2007). *Qualitative Research for Education* (5th ed.). Boston, MA:
    Pearson Education Inc.

Creswell, J. W. (2005). *Educational research: Planning, conducting, and evaluating quantitative and
    qualitative research*. Upper Saddle River, NJ: Merrill.

de Vries, P. (2011). First year of teaching in the Primary School: Where is the place of music?
    International Journal of Education and the Arts, 12(2), 1-25.

de Vries, P. (2013). Generalist teachers' self-efficacy in primary school music teaching. *Music
    Education Research, 15*(4), 375-391.

DECS. (1997). *Integrating the arts*. Adelaide, South Australia: Hyde Park Press.

DEECD. (2014). The E5 Instructional Model. Retrieved from
    http://www.education.vic.gov.au/school/teachers/support/Pages/e5.aspx

DEST. (2005). *National Review of School Music Education.* Australia: Murdoch University.

Dinham, J. (2014). *Delivering Authentic Arts Education* (2nd ed.). South Melbourne, Victoria: Cengage
    Learning

Ewing, R. (2010). *The Arts and Australian education: Realising potential*. Victoria, Australia:
    Australian Council for Education Research.

Forrest, D. (2013). Submission to the Parliamentary Inquiry into the extent, benefit and potential of
    music education in Victorian schools.

Forrest, D., & Jeanneret, N. (2014). *Policy and Practice: Acknowledging Diverse Communities*. Paper presented at the 31st International Society of Music Education (ISME) World Conference, Porto Alegre, Brazil.

Forrest, D., & Watson, A. (2013). Music in essential learning frameworks in Australian schools. *International Journal of Music Education, 30*(2), 148-160.

Garvis, S. (2012). What is going on in early years music planning?: A study of early years teachers' weekly plans. *Australasian Journal of Early Childhood, 37*(2), 122-126.

Hallmark, E. F. (2012). Challenge: The arts as collaborative inquiry. *Arts Education Policy Review, 113*, 93-99.

Heinrich, J. (2012). The provision of classroom music programs to regional Victorian primary schools. *Australian Society for Music Education, 2012*(2), 45-58.

Herrington, J., Parker, J., & Boase-Jelinek, D. (2014). Connected authentic learning. *Australian Journal of Education, 58*(1), 23-35.

Hunter, M. A. (2005). *Education and the Arts Research Overview*. Sydney, Australia: Australia Council for the Arts. Retrieved from http://www.ampag.com.au/wapap/Campaign/2-education-EducationAndTheArtsResearchOverview.pdf

Jeanneret, N. (2010). Musical Future in Victoria. *Australian Journal for Music Education, 2*(2010), 148-164.

Jeanneret, N., & Stevens-Ballenger, J. (2013). The generalist and the specialist: serendipity in preservice education. *Australian Journal of Music Education, 1*(2013), 64-75.

Lather, P. (2006). Paradigm proliferation as a good thing to think with: teaching research in education as a wild profusion. *International Journal of Qualitative Studies in Education, 19(1), 35-57.*

Leehy, M. (n.d.). Bushfire Press. Retrieved from http://www.bushfirepress.com/

MCEETYA. (1989). *The Hobart declaration on schooling*. Canberra, Australia: Ministerial Council on Education, Employment, Training and Youth Affairs.

MCEETYA. (1999). *The Adelaide declaration on national goals for schooling in the twenty-first century*. Canberra: Ministerial Council on Education, Employment and Youth Affairs.

MCEETYA. (2005). *National education and the arts statement*. Victoria, Australia.

MCEETYA. (2008). *Melbourne declaration on educational goals for young Australians*. Canberra: Ministerial Council on Education, Employment and Youth Affairs. Retrieved from http://www.mceecdya.edu.au/verve/_resources/National_Declaration_on_the_Educational_Goals_for_Young_Australians.pdf

McGuire, K. (2002). Doing it all: linking the elements of music and the standards. *Music Educators Journal, 89*(1), 49-53.

Music Australia (n.d.). Count Us In. Retrieved from https://musicaustralia.org.au/program/countusin/

O'Donoghue, T. (2006). *Planning your qualitative research project : An introduction to interpretivist research in education.* Retrieved from http://www.eblib.com/

OED. (2015). Oxford English Dictionary. Retrieved from http://www.oed.com/

Owen, K. (2013). Musical Futures Australia Parliamentary Inquiry Submission 231. Retrieved from http://www.parliament.vic.gov.au/images/stories/committees/etc/submissions/Music_Ed_Inquiry/231_Musical_Futures_Australia_21022013.pdf

Parliament of Victoria. (2013). *Inquiry into the extent, benefits and potential of music education in Victorian schools*. Victoria: Parliment of Victoria. Retrieved from http://www.parliament.vic.gov.au/images/stories/committees/etc/Music_Ed_Inquiry/Music_Education_Final_041113.pdf

Patton, M. (1990). Designing Qualitative Studies *Qualitative Evaluation and Research Methods*. Beverley Hills, CA: SAGE.

Reimer, B. (2003). *A Philosophy of Music Education* (3rd ed.). New Jersey, USA: Prentice Hall.

Roy, D., Baker, W., & Hamilton, A. (2012). *Education in the Arts*. Port Melbourne, Victoria, Australia: Cambridge University Press.

Russell-Bowie, D. (2009). What me? Teach music to my primary class? Challenges to teaching music in primary schools in five countries. *Music Education Research, 11*(1), 23-36.

Russell-Bowie, D. (2012). *MMADD about the Arts* (3rd ed.). NSW, Australia: Pearson Australia.

Schafer, R. M. (1986). *The thinking ear*. Toronto: Arcana Publications.

Sinclair, C., Jeanneret, N., & O'Toole, J. (2012). *Education in the Arts* (2nd ed.). South Melbourne, Victoria: Oxford University Press.

Song Room, The. (2013). The Song Room. 2014. Retrieved from http://www.songroom.org.au/arts-live/

Stake, R. E. (1995). *The Art of Case Study Research*. California: SAGE Publications.

Standerfer, S. L., & Hunter, L. R. (2010). Square Peg for a Square Hole: A Standards- and Repertoire-Based Curriculum Model. *Music Educators Journal, 96*(3), 25-30.

Stephenson, N. (2015). Introduction to Inquiry Based Learning. 2015. Retrieved from http://www.teachinquiry.com/index/Introduction.html

VCAA. (2013). *Approaches to Learning and Teaching: The Arts*. Victoria: VCAA.

VCAA. (2014a). *The Arts Domain Structure*. Retrieved from http://ausvels.vcaa.vic.edu.au/The-Arts/Overview/Domain-structure

VCAA. (2014b). *The Arts, Stages of Learning.* Retrieved from http://ausvels.vcaa.vic.edu.au/The-Arts/Overview/Stages-of-learning

VCAA. (2014c). *The Arts: Introduction to the Arts.* Retrieved from http://ausvels.vcaa.vic.edu.au/The-Arts/Overview/Introduction

VCAA. (2014d). *AusVELS.* Retrieved from http://ausvels.vcaa.vic.edu.au/The-Arts/Overview/Introduction

VCAA. (2015). *Victorian Curriculum Foundation - 10*, The Arts. Retrieved from http://victoriancurriculum.vcaa.vic.edu.au/the-arts/introduction/about-the-arts

Yin, R. (2014). *Case study research: Design and methods* (5th ed.), USA: SAGE Publications.

Zemelman, S., Daniels, H., & Hyde, A. (2005). *Best practice:Today's standards for teaching and learning in America's schools*. New Hampshire, USA: Heinemann.

Appendix A: Ethics Approval RMIT CHEAN

RMIT UNIVERSITY Design and Social Context College Human Ethics Advisory Network (CHEAN)
Sub-committee of the RMIT Human Research Ethics Committee (HREC)

Notice of Approval

Date:	02 July 2014
Project number:	CHEAN A 0000018706-05/14
Project title:	Music lessons delivered by classroom teachers in Victorian primary schools: accounts of teaching practice and a model for music lesson planning.
Risk classification:	Low Risk
Investigator:	Professor David Forrest and Ms. Fiona M. King
Approved:	From: 02 July 2014 To: 01 July 2017

I am pleased to advise that your application has been granted ethics approval by the Design and Social Context College Human Ethics Advisory Network as a sub-committee of the RMIT Human Research Ethics Committee (HREC).

Terms of approval:

1. **Responsibilities of investigator**
   It is the responsibility of the above investigator/s to ensure that all other investigators and staff on a project are aware of the terms of approval and to ensure that the project is conducted as approved by the CHEAN. Approval is only valid whilst the investigator/s holds a position at RMIT University.

2. **Amendments**
   Approval must be sought from the CHEAN to amend any aspect of a project including approved documents. To apply for an amendment please use the 'Request for Amendment Form' that is available on the RMIT website. Amendments must not be implemented without first gaining approval from CHEAN.

3. **Adverse events**
   You should notify HREC immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.

4. **Participant Information and Consent Form (PICF)**
   The PICF and any other material used to recruit and inform participants of the project must include the RMIT university logo. The PICF must contain a complaints clause including the project number.

5. **Annual reports**
   Continued approval of this project is dependent on the submission of an annual report. This form can be located online on the human research ethics web page on the RMIT website.

6. **Final report**
   A final report must be provided at the conclusion of the project. CHEAN must be notified if the project is discontinued before the expected date of completion.

7. **Monitoring**
   Projects may be subject to an audit or any other form of monitoring by HREC at any time.

8. **Retention and storage of data**
   The investigator is responsible for the storage and retention of original data pertaining to a project for a minimum period of five years.

In any future correspondence please quote the project number and project title.

On behalf of the DSC College Human Ethics Advisory Network I wish you well in your research.

Suzana Kovacevic
Research and Ethics Officer
College of Design and Social Context
RMIT University
Ph: 03 9925 2974
Email: suzana.kovacevic@rmit.edu.au
Website: www.rmit.edu.au/dsc

Appendix B Ethics Approval DEECD

**Department of Education and
Early Childhood Development**

Strategy and Review Group

2 Treasury Place
East Melbourne, Victoria 3002
Telephone: +61 3 9637 2000
DX 210083
GPO Box 4367
Melbourne, Victoria 3001

2014_002429

Ms Fiona King
School of Education
RMIT
PO Box 50
MILL PARK   3082

Dear Ms King

Thank you for your application of 3 July 2014 in which you request permission to conduct research in Victorian government schools and/or early childhood settings titled *Music lessons delivered by classroom teachers in Victorian primary schools: accounts of teaching practice and a model for music lesson planning.*

I am pleased to advise that on the basis of the information you have provided your research proposal is approved in principle subject to the conditions detailed below.

1.   The research is conducted in accordance with the final documentation you provided to the Department of Education and Early Childhood Development.

2.   Separate approval for the research needs to be sought from school principals and/or centre directors. This is to be supported by the DEECD approved documentation and, if applicable, the letter of approval from a relevant and formally constituted Human Research Ethics Committee.

3.   The project is commenced within 12 months of this approval letter and any extensions or variations to your study, including those requested by an ethics committee must be submitted to the Department of Education and Early Childhood Development for its consideration before you proceed.

4.   As a matter of courtesy, you advise the relevant Regional Director of the schools or governing body of the early childhood settings that you intend to approach. An outline of your research and a copy of this letter should be provided to the Regional Director or governing body.

5.   You acknowledge the support of the Department of Education and Early Childhood Development in any publications arising from the research.

6.   The Research Agreement conditions, which include the reporting requirements at the conclusion of your study, are upheld. A reminder will be sent for reports not submitted by the study's indicative completion date.

Victoria

2

7. If DEECD has commissioned you to undertake this research, the responsible Branch/Division will need to approve any material you provide for publication on the Department's Research Register.

I wish you well with your research study. Should you have further enquiries on this matter, please contact Youla Michaels, Project Support Officer, Research, Evaluation and Analytics Branch, by telephone on (03) 9637 2707 or by email at michaels.youla.y@edumail.vic.gov.au.

Yours sincerely

Susan Thomas
Director
Research, Evaluation and Analytics Branch

29/10/2014

enc

Appendix C Interview Instrument

Interview Questions

<u>Interviewer:</u> Fiona King

<u>Participant:</u> Selected Victorian state primary school classroom teacher who delivers music lessons as part of their general curriculum program.

COMMENCE RECORDING

<u>Introduction</u>

"Thank you for participating in this audio recorded interview. I appreciate your time and value your thoughts and opinions. You have been identified as a generalist teacher who shows commitment to including music activities in your general curriculum program, hence our interview today! The focus of our interview is to explore the ways in which you plan for and deliver music activities. The recording has begun, so let's start off with some quick background questions…"

1. Music activities are a feature in the general curriculum program you teach. Has this always been the case since you have been employed at this school?
2. Have you included music activities as part of your general curriculum program at other schools you have taught at?
3. Are music activities usually included in other teachers' general curriculum programs at your school?
4. How do your music lessons connect with the AusVELS The Arts: Music?
5. Currently how often do you deliver music activities in your weekly program?
6. What is your personal definition of 'music activity'?

<u>Pedagogy:</u>

"Great! So now let's focus in on the style of teaching you use in delivering music lessons…"

7. Please describe the music activities you might include.

(Prompt: What are main activities used? What does it 'look like/sound like' when you teach music?)

8. What are the pedagogical approaches you would say that you use? PROMPTS:

Teacher directed
Student-centered
Inquiry approach

9. Why do you choose to deliver music activities using these approaches?
10. How are the pedagogical approaches you use for delivering Music similar or different from those you use to teach other subjects in your general curriculum program (e.g., English or Maths)?

<u>Pedagogy continued:</u>

11. What makes an effective music activity?
12. What are some of the proposed student learning outcomes in your music activities?

Music in the General Curriculum Program

"We're going to talk now about your general curriculum program.

13. What is the purpose of including music activities in your general curriculum program?
14. USE PROMPT QUESTION - What is your perspective on the place of music in your general curriculum program?

(Prompt: How do music activities fit in with the generalist subjects?)

Insights, Needs and Strategies

"I'm going to ask now for some reflections and advice for other classroom teachers about including music activities:

15. What are some insights you have gained about planning or delivering music activities?
16. What could further assist you in your delivery of music activities at the moment?

(Prompt: Is there something you need that would help you to deliver music activities?)

17. USE PROMPT QUESTION - To assist other classroom generalist teachers, what strategies can you suggest based on your own experiences, in the planning or delivery of music lessons?

(Prompt: What do you do to help yourself plan / deliver music activities?)

18. What or who has helped you the most in regards to teaching music?

Components of Music Lessons:

"Let's imagine you have a blank page and you need to create an excellent music activity plan. These questions will be about what you feel is important to include in there."

19. What are important components of great music activities and why?
20. How do you select a music topic to teach and are there preferable music topics?
21. What type of activities do you believe are important to include in music lessons and why?
22. Is a Music lesson plan structured differently from a lesson plan for say English or Maths? If 'yes', in what ways?

SHOW MUSIC ACTIVITY GRID:

"Are there activities listed on this grid that you have used before?"

Components of Music Lessons continued:

23. What is involved for you in planning for music activities and how much time are you able to allocate to music activity planning?

(Prompt: Resources used, Sourcing of lessons/topics…Is it planned?)

24. What are some of the resources you use for music activities?

25. How do you connect AusVEL's 'Music' curriculum guidelines into your music activity planning?

Recommendations:

"This section will be the sharing of 'words of wisdom' based on your own experiences."

26. What improvements have you made in the way you teach music? Or, if are there improvements you would like to make, what are they?

27. Can you suggest words of advice to other classroom teachers who do not have the confidence to deliver music lessons but would like to?

28. What do the students get out of music activities?

29. Do teachers need a musical background themselves to teach music? Why/why not?

Conclusion

"Well we are drawing to a close, thank you for sharing your insights and contributing to this study."

Interview Complete

END RECORDING