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Music Education Research: Values and Initiatives

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Monday 2 July – Wednesday 4 July 2007

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A Systems View of Creativity and its Implication for Classroom Music Education

Harry Burke, Monash University

Creative music education has been a controversial issue since it was introduced to classroom music education during the early 1960s. Two distinct models have been developed. In the UK, charismatic composer-educators who were teaching in the newly established secondary schools developed a practical approach to creative music education that involved students composing music first, before skill development. Contrasting this approach, music teachers in the USA incorporated creativity tests into their music programs that had first been developed by psychologists who were researching creativity in an attempt to discover students who had creative potential in science based subjects during the 1950s. By the 1970s however, it had become evident to a group of concerned psychologists that creativity tests that focused on the person and the product had not in fact increased the number of creative workers. Instead, cognitive and social psychologists argued that creativity is multifaceted and takes into account the environment where the creativity takes place. In 1988, Csikszentmihályi further developed this concept of creativity by publishing his systems view of creativity. This methodology has important implications for classroom music education, as it requires students to have developed skills in music before creativity can take place, unlike the UK creativity music movement. If students are to develop skills in music as the National Review of School Music Education (NRSME) report noted they require well-trained music teachers, appropriate resources and adequate time given in the curriculum for students to develop skills in music. This paper discusses Csikszentmihályi's systems approach to creativity and its significance for classroom music education.

Introduction

The introduction of creative music education in the UK and the USA during the 1960s, and Victorian state secondary schools during the 1970s has been a contentious issue for many classroom music teachers. Difficulties arose for Victorian state music teachers with the development of two different models of creative music education. In the UK, charismatic composer-educators who were teaching in the newly established secondary schools during the late 1950s and early 1960s developed a practical approach to creative music education that involved students composing music first, before skill development took place. In the USA, music teachers incorporated creativity tests into their music programs that had first been developed by psychometric psychologists who were researching and developing creativity tests in an attempt to discover students who had creative potential in science based subjects during the 1950s. The intensifying of the Cold war with the USSR and the success of their space probe Sputnik in 1957 quickly convinced the USA Congress of the need to increase the number of students studying science and technology subjects. Psychologists argued that testing school students for creativity would indicate the students who were most likely to become successful scientists and engineers in adult life and therefore be of considerable benefit to their country.[1] By the mid 1960s, creativity tests using divergent thinking skills had been established in many schools and universities in the USA.[2] During the 1960s and 1970s, music educators like Vaughan[3] and Webster[4] began to adapt these tests for use in their performance-based programs. By the 1970s, a substantial amount of data had been gathered on creativity tests. A number of concerned cognitive and social psychologists who were researching creativity however, queried the validity of psychometric testing, arguing that there was a need to broaden the methodology used to research creativity by examining how creativity takes place in society. Amabile,[5] Csikszentmihályi,[6] Gruber,[7] and Weisberg[8] argued that creativity was not simply based on personality traits, but included social factors and the environment where the

[1] K. R. Sawyer. (2003). Emergence in Creativity and Development. In K. R. Sawyer, V. John-Steiner, S. Moran, et al. (Eds.), *Creativity and Development*. New York: Oxford University Press, p. 51.
[2] A. J. Cropley. (2001). *Creativity in Education and Learning: A guide for teachers and educators*. London: Kogan Page Limited, p. 106.
[3] M. Vaughan. (1977). Musical Creativity: Its Cultivation and Measurement. *Bulletin of the Council for Research in Music Education*. 50 (Special International Issue Spring), pp, 72-77.
[4] P. Webster. (1977). *A Factor of Intellect Approach to Creative Thinking in Music*. Unpublished PhD. University of Rochester. Rochester.
[5] T. M. Amabile. (1990). Within You, Without You: The social psychology of creativity and beyond. In M. A. Runco and R. S. Albert (Eds.), *Theories of Creativity*. Newbury Park: Sage Publications.
[6] M. Csikszentmihályi. (1995). Society, Culture, and Person: A Systems view of Creativity. In R. J. Sternberg (Ed.), *The Nature of Creativity: Contemporary Psychological Perspectives*. Cambridge: Cambridge University Press.
[7] H. E. Gruber. (1989). The Evolving Systems Approach to Creative Work. In D. B. Wallace and H. E. Gruber (Eds.), *Creative People at Work: Twelve Cognitive Case Studies*. New York: Oxford University Press.
[8] R. Weisberg. (1993). *Creativity: Beyond the Myth of Genius*. New York: W. H. Freeman.

creativity took place as well.[9] Amabile[10] and Csikszentmihályi[11] highlighted the importance of intrinsic motivation in creative work. In 1988, Csikszentmihályi extended these ideas by publishing his systems approach to creativity, *Society, Culture, and Person: A systems view of creativity.*[12] This model supports student's gaining knowledge and mastery in a domain like music education first before creativity can take place.

Defining creativity

Defining creativity is a difficult task. Cropley,[13] de Bono,[14] Feldman,[15] Ochse[16] and Runco and Sakamoto[17] noted the complexity of attempting to define creativity. Balkin,[18] Taylor,[19] Treffinger[20] and Sternberg[21] commented on the complex characteristics of creativity. Kneller, an early writer observed that creativity research is an appealing form of study because it combines science and art.[22] He noted that phrases such as verbal skills or quickness of mind are often associated with creativity but do not define it.[23] Milgram writes that creativity helps to improve a person's quality of life by expanding on the solutions to problems.[24] Music educators have also had difficulty in defining creativity as well. Hickey and Webster remarked that, "the term 'creativity' can cause confusion because it has many possible meanings".[25] Webster prefers the word creative thinking to creativity. He defines creative thinking as, "A dynamic mental process that alternates between divergent (imagination) and convergent (factual) thinking, moving in stages over time.[26] Hickey also concurs with this definition.[27] Taylor and Ellison pointed out that, "Working with creativity resembles working with electricity. In neither case do we understand very fully what 'it' is.[28] During the psychometric phase of creativity research during the 1950s-70s, Guilford commented that, "creative abilities determine whether the individual has the power to exhibit creative behavior to a noteworthy degree".[29] With the introduction of the consensual approach to creativity, Csikszentmihályi described creativity as, "any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one".[30] Although the methodologies for researching creativity have advanced since the psychometric period, many music educators are unaware of the later developments such as the systems approach and are still developing psychometric tests for music.

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[9] M. Runco & S. O. Sakamoto. (1999). Experimental Studies of Creativity. In R. J. Sternberg (Ed.), *Handbook of Creativity*. Cambridge: Cambridge University Press, p. 62.
[10] Amabile. Within You, Without You: The social psychology of creativity and beyond.
[11] Csikszentmihályi. Society, Culture, and Person: A Systems view of Creativity.
[12] ibid
[13] Cropley. *Creativity in Education and Learning: A guide for teachers and educators*, p. 5.
[14] E. de Bono. (1992). *Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas*. New York: Harper Business, p. 3.
[15] D. H. Feldman, M. Csikszentmihályi, and H. Gardner. (1994). A Framework for the Study of Creativity. Westport: Praeger, p. 1.
[16] R. Ochse. (1990). *Before the Gates of Excellence: The determinants of creative genius*. Cambridge: Cambridge University Press, p. 2.
[17] Runco & Sakamoto. Experimental Studies of Creativity, p. 62.
[18] A. Balkin. (1990). What is Creativity? What is it not? *Music Educators Journal* (Special issue May 1990), pp. 29-37.
[19] C. W. Taylor. (1995). Various Approaches to and Definitions of Creativity. In R. J. Sternberg (Ed.), *The Nature of Creativity: Contemporary Psychological Perspectives*. Cambridge: Cambridge University Press, p. 99.
[20] D. J. Treffinger. (2004). Introduction to Creativity and Giftedness: Three decades of inquiry and development. In D. J. Treffinger (Ed.), *Creativity and Giftedness*. Thousand Oaks: Corwin Press, p. 88.
[21] R. J. Sternberg. (1995). A Three-Facet Model of Creativity. In R. J. Sternberg (Ed.), *The Nature of Creativity: Contemporary Psychological Perspectives*. Cambridge: Cambridge University Press, p. 126.
[22] G. F. Kneller. (1965). *The Art and Science of Creativity*. Los Angeles: Holt, Rinehart and Winston, p. iii.
[23] Ibid., p. 2.
[24] R. Milgram. (1990). Creativity: An idea whose time has come and gone? In M. A. Runco and R. S. Albert (Eds.), *Theories of Creativity*. Newbury Park: Sage Publications, p. 215.
[25] M. Hickey & P. Webster. (2001). Creative Thinking in Music. *Music Educators National Conference* (July 2001) p. 19.
[26] P. Webster. (1990). Creativity as Creative Thinking. *Music Educators National Conference* (May), p.28.
[27] M. Hickey. (1995). *Qualitative and Quantitative Relationships between Children's Creative Musical Thinking Processes and Products* Unpublished PhD. NorthWestern University, p. 23.
[28] C. W. Taylor & R. L. Ellison. (1975). Moving Toward Working Models in Creativity: Utah creativity experiences and insights. In I. A. Taylor and J. W. Getzels (Eds.), *Perspectives in Creativity*. Chicago: Aldine Publishing Company, p. 191.
[29] J. P. Guilford. (1968). Creativity *Intelligence, Creativity and their Educational Implications*. San Diego: R. Knapp, p. 77.
[30] M. Csikszentmihályi. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: Harper Collins, p. 28.

The psychometric period of creativity research

During the depths of the Cold War with the Soviet Union in the 1950s, influential business people, politicians and psychologists in the USA argued that if their country was to maintain its way of life, it needed to develop creative workers in science and mathematic subjects to counteract the perceived advancement made by the USSR in space technology.[31] Guilford's address to the American Psychologist Association in 1950 is considered to have started the modern era of psychological creativity research in the USA[32] By the late 1950s, Guilford had developed a number of psychometric tests that were based on the process of factor analysis in an attempt to discover people with creative potential.[33] The most influential researcher using this methodology for education was E. P. Torrance.[34] Cropley pointed out that the Torrance Tests of Creative Thinking became the best-known psychometric creativity tests, as they were easier to administer than the Guilford tests and are still in use today.[35] During the 1970s, Webster designed his Measures of Creative Thinking in Music, based on the work of Torrance and Guilford.[36] By the time USA music teachers began to incorporate psychometric based creativity research in their music lessons, further developments in creativity had begun to take place.

Social psychology and creativity

By the middle of the 1960s, social disquiet in the USA had begun to effect the funding for psychometric creativity research. The cost of funding the Vietnam War, together with social inequalities and racial tension curtailed federal government spending on creativity research.[37] During this period Gruber and Wallace[38] and Weisberg,[39] began to query the authenticity of psychometric testing. They argued that there was no evidence to support the claim that students who achieved a high mark in creativity tests went on to create in adult life.[40] Torrance however argued that evidence from his long-term study proved that creativity testing is valid as a significant number of the students he tested worked in creative occupations.[41] Gruber[42] and Weisberg[43] argued that psychometric tests do not take into consideration the life experiences of creative people. Amabile,[44] and Csikszentmihályi,[45] argued that creativity research was not simply based on personality traits, but included social factors as well.[46] Amabile was one of the first researchers to discuss the importance of intrinsic value in creative work.[47] She argued, "People will be most creative when they feel motivated primarily by the interest, enjoyment, satisfaction, and challenge of the work itself-not by external pressures".[48] Csikszentmihályi developed the concept of the optimal experience of flow, which he described as, the "result of intense concentration on the present, which relieves us of the usual fears that cause depression and anxiety in every day life".[49] He expressed flow as being an "intrinsic reward for pursuing a challenging goal".[50] Ochse commented that self-motivation is an important factor in undertaking creative work.[51] On the other hand, Cropley argued that extrinsic motivation is important in education.[52]

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[31] M. L. Mark. (1978). *Contemporary Music Education*. New York: Schirmer Books, p. 13.
[32] J. Piirto. (1998). *Understanding Those Who Create* (2nd ed.). Scottsdale: Gifted Psychology Press, p. 10.
[33] J. P. Guilford. (1968). *Intelligence, Creativity and their Educational Implications*. San Diego: R. Knapp.
[34] E. P. Torrance. (1965). *Rewarding Creative behavior: Experiments in classroom creativity*. Englewood Cliffs: Prentice-Hall.
[35] Cropley. *Creativity in Education and Learning: A guide for teachers and educators*, p. 106.
[36] P. Webster. (1987). Conceptual Bases for Creative Thinking in Music. In J. C. Peery, I. W. Peery and T. W. Draper (Eds.), *Music and Child Development*. New York: Springer-Velag, p. 169.
[37] Feldman, Csikszentmihályi, and Gardner. A Framework for the Study of Creativity.
[38] H. E. Gruber & D. B. Wallace. (1999). The Case Study Method and Evolving Systems Approach for Understanding Unique Creative People at Work. In R. J. Sternberg (Ed.), *Handbook of Creativity*. Cambridge: Cambridge University Press, p. 94.
[39] Weisberg. *Creativity: Beyond the Myth of Genius*, p. 61.
[40] Ochse. *Before the Gates of Excellence: The determinants of creative genius*, p. 31.
[41] E. P. Torrance. (1975). Creativity Research in Education: Still Alive. In I. A. Taylor and J. W. Getzels (Eds.), *Perspectives in Creativity*. Chicago: Aldine Publishing Company, p. 284.
[42] Gruber. The Evolving Systems Approach to Creative Work, p. 5.
[43] Weisberg. *Creativity: Beyond the Myth of Genius*, p. 68.
[44] Amabile. Within You, Without You: The social psychology of creativity and beyond.
[45] Csikszentmihályi. Society, Culture, and Person: A Systems view of Creativity.
[46] Runco & Sakamoto. Experimental Studies of Creativity, p. 62.
[47] R. J. Sternberg & T. I. Lubart. The Concept of Creativity: Prospects and Paradigms, pp. 8-9.
[48] B. A. Hennessey & T. M. Amabile. (1995). The Conditions of Creativity. In R. J. Sternberg (Ed.), *The Nature of Creativity: Contemporary Psychological Perspectives*. Cambridge: Cambridge University Press, p. 11.
[49] Csikszentmihályi. *Creativity: Flow and the psychology of discovery and invention*, p. 112.
[50] J. S. Dacey & K. H. Lennon. (1998). *Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors*. San Francisco: Jossey-Bass, p. 179.
[51] Ochse. *Before the Gates of Excellence: The determinants of creative genius*, p.134.
[52] Cropley. *Creativity in Education and Learning: A guide for teachers and educators*, p. 62.

A systems view of creativity

Unlike the psychometric methodology for creativity research that highlights the personality of the creative individual, the systems view of creativity is a multidimensional approach. Heylighen and Joslyn commented that the biologist, Ludwig von Bertalanffy first proposed the systems theory in the 1940s. He theorized on how the different parts of a system such as the organs in the human body, or a solar system are connected and work together as a whole or system.[53] Heylighen and Joslyn stated that the systems theory is, "The transdisciplinary study of the abstract organization of phenomena, independent of their substance, type, or spatial or temporal scale of existence".[54] Sawyer remarked that it is the system or the cultural environment as a whole, rather than its individual parts that creates.[55] He pointed out that in the systems concept, "the creative individual completes a creative product and then attempts to disseminate it to the broader community".[56] Csikszentmihályi argued that it is important to take into account the cultural and social factors as, "it is not possible to even think about creativity, let alone measure it, without taking into account the parameters of the cultural symbol system (or domain)".[57] The systems approach combines three characteristics, a domain, a field and a person (see diagram 1). A domain is, "an organized body of knowledge about a particular topic".[58] A field is a social construct that includes all the people who can influence a domain such as music. A person is someone who changes a domain through his or her creative efforts. Proponents of this theory of creativity argue that students need to master the rules and knowledge of a domain like music first before creativity can take place.

Csikszentmihályi and Rich acknowledged the ideas of Maurice Stein (1953) and Simonton.[59] Csikszentmihályi commented that the systems approach has a number of similarities to the theory of evolution, as both require a culture that shares a system of common beliefs and actions. Dawkin's concept of memes, which Csikszentmihályi described as, "the building blocks of a culture"[60] are also an important aspect of the systems concept. Sawyer noted that at the time Csikszentmihályi published his theory, he was working in a multidisciplinary institutional setting with anthropologist and developmental psychologists that included Gardner and Levine.[61] Csikszentmihályi and Rich argued that in the past, creativity research emphasized the importance of the person. He pointed out that, "Creativity is not the product of single individuals, but of social systems making judgments about individuals' products".[62] Csikszentmihályi commented, "If creativity is to retain a useful meaning, it must refer to a process that results in an idea or product that is recognized and adopted by others".[63] He sums up the systems method by stating that,

> creativity occurs when a person, using the symbols of a given domain…has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relevant domain. The next generation will encounter that novelty as part of the domain they are exposed to, and if they are creative, they in turn will change it further.[64]

The Domain

Csikszentmihályi described a domain as, "a set of symbolic rules and procedures".[65] He argued that for a person to be considered creative, they must be familiar with the conventions and knowledge held in a particular domain first.[66] Csikszentmihályi remarked that, "original thought does not exist in a vacuum. It must operate on a set of already existing objects, rules, representations, or notations".[67] For this to take place, the person requires access to a particular domain, competent teachers and time given in school to study the domain. Csikszentmihályi wrote that, "A person

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[53] F. Heylighen & C. Joslyn. (1992). *What is Systems Theory?* Retrieved 10.3.2007, from http://cleamc11.vub.ac.be/SYSAPPR.html.
[54] Ibid.
[55] Sawyer. Emergence in Creativity and Development, p. 19.
[56] Ibid.
[57] M. Csikszentmihályi. (1990). The Domain of Creativity. In M. A. Runco and R. S. Albert (Eds.), *Theories of Creativity*. Newbury Park: Sage Publications, p. 190.
[58] Feldman, Csikszentmihályi, and Gardner. A Framework for the Study of Creativity, p. 20.
[59] M. Csikszentmihályi & G. Rich. (1997). Musical Improvisation: A systems approach. In R. K. Sawyer (Ed.), *Creativity in Performance*. Greenwich, CT: Ablex Publishing Corporation, p. 45.
[60] M. Csikszentmihályi. (1999). Implications of a Systems Perspective. In R. J. Sternberg (Ed.), *Handbook of Creativity*. Cambridge: Cambridge University Press, p. 316.
[61] Sawyer. Emergence in Creativity and Development, p. 49.
[62] Csikszentmihályi & Rich. Musical Improvisation: A systems approach, p. 46.
[63] Ibid., p. 45.
[64] Csikszentmihályi. *Creativity: Flow and the psychology of discovery and invention*, p. 28.
[65] Ibid., p. 27.
[66] Ibid., p. 47.
[67] Csikszentmihályi. Implications of a Systems Perspective, p. 315.

cannot be creative in a domain to which he or she is not exposed".[68] Over time, a particular domain develops its own set of memes or structures. This makes it easier or harder for creative products or concepts to be accepted depending on the structure of the domain at that particular point in time. Csikszentmihályi noted that during the Italian Renaissance the art domain was accessible to many creative students in the society in which they lived.[69]

The Field

The field decides if the creative product or concept should be accepted as part of the domain. Csikszentmihályi stated, "A field is made up of experts in a given domain whose job involves passing judgment on performance in that domain".[70] Feldman commented, "the field is the source of acceptance or rejection of potentially creative contribution and the source of judgment about a work's long-term importance".[71] The field of music education consists of music teachers, performers, critics, journal editors, museum curators, agency directors, and foundation offices.[72] Fields act as kinds of gatekeepers. With all the inventions, discoveries and new works of art completed each year, Csikszentmihályi pointed out that the field has to be very selective of what it accepts as being creative. Only the items that are considered worthwhile are accepted by the field. He noted that only a few scientists certified Einstein's theory of relativity, yet millions accepted it. In New York, Csikszentmihályi commented that the field of modern art consists of less than 10,000 people.[73] Feldman remarked that a particular field can place restrictions on race, sex, and religion, making it difficult for certain people to have access to a particular field. It is also essential that the creative person is able to establish a working relationship with important people in a particular field.[74] Ochse,[75] and Plucker and Renzulli[76] agreed that the systems methodology could be very important in the development of creativity research, but have queries regarding the use of experts to validate creative products such as musical compositions. On the other hand, Webster remarked that music teachers have used panels of adjudicators and critics to assess music compositions satisfactorily in the past.[77]

The Person

The third part of Csikszentmihályi's concept is the person. In the context of the systems view, a creative person is, "someone whose thoughts or actions change domains or establish a new domain",[78] such as Freud did at the start of the last century when his theory established the domain of psychoanalysis.[79] The person has to be able to convince the field that their idea or creative product is worthy of consideration in a particular domain. Csikszentmihályi commented, "If you cannot persuade the world that you had a creative idea, how do we know that you had it"?[80] Sternberg, Lautrey and Lubart note that the systems view of creativity has potential, but write on the dangers of it becoming too complex.[81]

Implications for music education

The systems view of creativity has important implications for music education. Hickey described this methodology as, "Perhaps the most promising field to emerge in the study of creativity".[82] In a similar manner, Webster supports Hickey, but adds that this methodology has yet to reach its full potential.[83] Unlike the UK creative music movement that concentrated on the process of students composing, the systems methodology supports the need for skill development in music education. Over the years, a number of music educators have drawn attention to the need for students to develop

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[68] Csikszentmihályi. *Creativity: Flow and the psychology of discovery and invention*, p. 29.
[69] Csikszentmihályi. Implications of a Systems Perspective, p. 319.
[70] Csikszentmihályi. *Creativity: Flow and the psychology of discovery and invention*, p. 42.
[71] D. H. Feldman. (1999). The Development of Creativity. In R. J. Sternberg (Ed.), *Handbook of Creativity*. Cambridge: Cambridge University Press, p. 178.
[72] M. Csikszentmihályi. Implications of a Systems Perspective, p. 315.
[73] Csikszentmihályi & Rich. Musical Improvisation: A systems approach, p. 46.
[74] Feldman. The Development of Creativity.
[75] Ochse. *Before the Gates of Excellence: The determinants of creative genius*, p. 52.
[76] J. A. Plucker & J. S. Renzulli. (1999). Psychometric Approaches to the Study of Human Creativity. In R. J. Sternberg (Ed.), *Handbook of Creativity*. Cambridge: Cambridge University Press, p. 46.
[77] P. R. Webster. (1992). Research on Creative Thinking in Music: The Assessment Literature. In R. Colwell (Ed.), *Handbook of Research on Music Teaching and Learning*. New York: Schirmer books, p. 269.
[78] Csikszentmihályi. *Creativity: Flow and the psychology of discovery and invention*, p. 28.
[79] Feldman, Csikszentmihályi, and Gardner. A Framework for the Study of Creativity.
[80] Csikszentmihályi & Rich. Musical Improvisation: A systems approach, p. 46.
[81] R. J. Sternberg, J. Lautrey, and T. I. Lubart. (2003). Where are We in the Field of Intelligence, How did We get here, and Where are We going? In R. J. Sternberg, J. Lautrey and T. I. Lubart (Eds.), *Models of Intelligence: International Perspectives*. Washington: American Psychological Association, p. 12.
[82] M. Hickey. (2002). Creativity Research in Music, Visual Art, Theater, and Dance. In R. Colwell and C. Richardson (Eds.), *The New Handbook of Research on Music Teaching and Learning*. New York: Oxford University Press, p. 408.
[83] Webster. Research on Creative Thinking in Music: The Assessment Literature, p. 269.

skills in music education. Swanwick in his 1979 book, *A Basis for Music Education* argued for a conceptual framework for the development of musical skills.[84] Elliott concurred with Swanwick. He pointed out that, "Expertise makes it possible for a person to generate and select ideas that have promise for creative achievement".[85] The systems view does not support the concept of young children being called creative as they have not yet developed skills in a domain like music accept in very rare circumstances such as with Mozart. Elliott prefers the term, spontaneous originality, rather than creativity as it can appear to adults that children are being creative when in fact they are discovering known ideas and concepts for themselves.[86]

If students are to become knowledgeable in music, they require access to a school that is well resourced for music education with well-trained music teachers, and adequate time given in the curriculum for music. It also helps if the school is near to important artistic centres. Csikszentmihályi remarked that, "no matter how enormous mathematical gifts the child may have, he or she will not be able to contribute to mathematics without learning its rules".[87] Richman, Gobet and Staszewski et al. commented that even if a student has talent in a particular domain, they still require expert teachers as, "Innate talent or ability only becomes expertise when it is nourished by extensive training and practice".[88] Amabile also argued that creativity requires domain relevant skills. She noted the need for factual knowledge, technical skills, and special talents in a domain.[89] Bloom,[90] Ericsson,[91] Ochse[92], Policastro and Gardner,[93] and Sosniak[94] noted the long time it takes for students, usually around ten years to become experienced in a domain like music. Ochse commented that there is very little evidence to support the notion that creativity emerges from, "untutored minds". He went on to say, "Facts relating to creative achievers suggest that creativity will be facilitated by first endowing children with basic knowledge and discipline".[95]

The introduction of the integrated arts curriculum has also seriously effected the teaching of classroom music in many state schools in Australia today. This can be seen in the Curriculum Standards and Framework that was introduced in Victorian state schools in 1995. By drastically reducing the amount of time for classroom music in both the primary and junior secondary colleges, the result has been that many students lack sufficient musical skills to be able to complete senior school music today. The NRSME report noted these concerns and commented that if students are to succeed in music education in junior high school they need to have had regular classroom music lessons in their primary school.[96]

Conclusion

The systems view of creativity with its unidisciplinary methodology of domain, field and a person offers a more holistic approach to creativity than psychometric testing of students for creative ability does even though Sternberg, Lautrey and Lubart commented that this methodology seems to be complex. The systems view of creativity has a number of important implications for music education. Unlike the rather laissez-faire approach to creative music education in the UK, during the 1960s, the systems view requires students to have developed skills and knowledge in music first before creativity can take place. The reduction in time given to classroom music with the introduction of standards-based education and integrated Arts in a number of countries throughout the world, has made it difficult for students to gain enough skills and knowledge for them to be able to study music successfully in the senior secondary school. Bloom and Ericsson remind us that it takes time and effort to become proficient in the domain of music. The NRSME report emphasized the importance of primary school students being able to explore and develop musical skills. There is also

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[84] K. Swanwick. (1979). *A Basis for Music Education*. Windsor: NFER.
[85] D. J. Elliott. (1995). *Music Matters: A new philosophy of music education*. New York: Oxford University Press, p. 224.
[86] Ibid., p. 221.
[87] Csikszentmihályi. *Creativity: Flow and the psychology of discovery and invention*, p. 29.
[88] H. B. Richman, F. Gobet, J. J. Staszewski et al. (1996). Perceptual and Memory Processes in the Acquisition of Expert Performance: The EPAM Model. In K. A. Ericsson (Ed.), *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports, and Games*. New Jersey: Lawrence Erlbaum Associates, p. 172.
[89] T. M. Amabile. (1996). *Creativity in Context: Update to the social psychology of creativity*. Boulder: Harper Collins.
[90] B. S. Bloom. (1985). The Nature of the Study and Why it was done. In B. S. Bloom (Ed.), *Developing Talent in Young People*. New York: Balantine Books.
[91] K. A. Ericsson. (1996). The Acquisition of Expert Performance: An Introduction to Some of the Issues. In K. A. Ericsson (Ed.), *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports, and Games*. New Jersey: Lawrence Erlbaum Associates.
[92] Ochse. *Before the Gates of Excellence: The determinants of creative genius*.
[93] E. Policastro & H. Gardner. (1999). From Case Studies to Robust Generalizations: An Approach to the Study of Creativity. In R. J. Sternberg (Ed.), *Handbook of Creativity*. Cambridge: Cambridge University Press.
[94] L. A. Sosniak. (1985). Learning to Be a Concert Pianist. In B. S. Bloom (Ed.), *Developing Talent in Young People*. New York: Balantine Books.
[95] Ochse. *Before the Gates of Excellence: The determinants of creative genius*, p. 179.
[96] Department of Education Science and Training. (2005). *National Review of School Music Education: Augmenting the diminished*. Canberra: AGP.

the concern of music teachers still preferring to use psychometric and divergent thinking tests in classroom music education, instead of investigating some of the later methodologies such as the systems view for research in music education even though Csikszentmihályi first published the systems approach to creativity nearly twenty years ago. With new curriculum developments being considered for English, history and geography in Australia today, it is hoped that some consideration might also be given for improving the outlook for classroom music education.

About the Author

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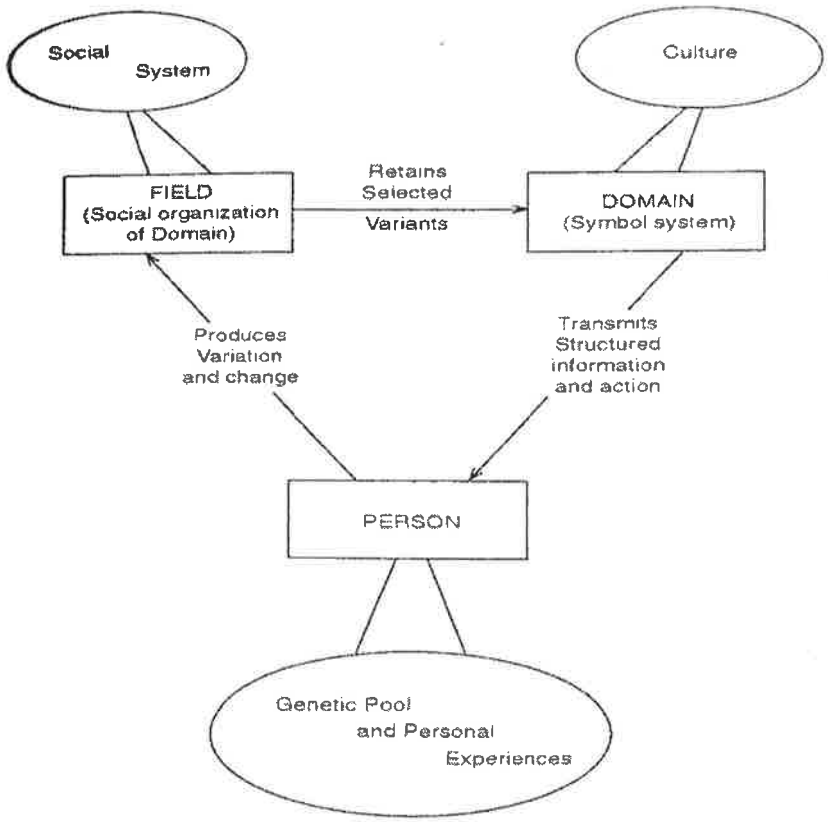
Diagram 1

A Systems View of Creativity. In R. J. Sternberg (Ed.), The Nature of Creativity: Contemporary Psychological Perspectives. p. 329.



Theodore Stephen Tearne: New South Wales' Second Superintendent of Music

Marilyn J. Chaseling, Southern Cross University

In 1908 Herr Hugo Alpen retired after a long period of 23 years as Superintendent of Music in the New South Wales Department of Public Instruction. In January of the following year, a new arrival in Australia, Theodore Stephen Tearne, was appointed as Alpen's successor. This paper discusses Tearne's background, interests and emphases, and attempts to determine the influence which he had on school music during his then almost 13 years as Superintendent of Music. Major aspects identified are a pursuit of excellence and an innovative approach to professional development. In this, resonances in the contemporary situation are noted.

Background

Music has held its place in the NSW public school curriculum since almost the fragmentary beginning of public education in 1848. Credit for the early securing of music's place must be given to the highly influential professional educator William Wilkins, declared by Turney, his biographer, as having equal, if not greater claim than Sir Henry Parkes to the title of "Father of Education in NSW"[1]

Turney's paternal reference is continued by Stevens[2] who describes Wilkins as the "father" of school music in NSW. Stevens[3] explains that Wilkins introduced music when he included it as a subject in the timetable he had been asked to design in 1851 for distribution to National schools. This inclusion was singing, and this for half-an-hour a day. Furthermore, Wilkins determined the way music should be taught: initially using Hullah's *fixed doh* method, the way he himself had been taught.[4] Then when he found this method unsatisfactory and unattractive to children, Wilkins searched for (and then personally took lessons in) an alternative methodology, *tonic sol-fa*.[5] From 1863 *tonic sol-fa* was trialled then eventually adopted in schools as the official methodology,[6] remaining so for more than a century.

In 1884, shortly before Wilkins' unfortunate early retirement because of ill-health,[7] a new position of Superintendent of Music was established (probably on Wilkins' initiative). In the appointment of Herr Hugo Alpen to the role,[8] NSW was fortunate to gain a music educator who was a talented composer and conductor as well as an outstanding organiser who was committed to improving the quality of music in NSW schools.

By Federation, due in no small part to the early groundwork of Wilkins, the adoption of *tonic sol-fa* methodology and the inspired work of Alpen, NSW public schools were very musical places. This can be evidenced by: the thousands of children who could come together at short notice and with few or no rehearsals to form mass choirs to sing at celebratory or commemoratory occasions; the level of difficulty of the performed works; and contemporary newspaper reports of the inspired performances.[9] Further evidence of the musicality of NSW school children is the high percentage of students who passed the annual examinations in music.[10]

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1 Clifford Turney, ed., "William Wilkins: Australia's Kay-Shuttleworth." In *Pioneers of Australian Education: A Study of the Development of Education in New South Wales in the Nineteenth Century* (Sydney: Sydney University Press, 1969), 237.

2 Robin Stevens, "Music in State Supported Education in New South Wales and Victoria, 1848 - 1920" (Ph.D, Thesis, University of Melbourne, 1978), 77.

3 Ibid. 54.

4 Stevens, "James Churchill Fisher: Pioneer of Tonic Sol-Fa in Australia." Proceedings of the XXIInd Annual Conference of the Australian Association for Research in Music Education (2000).

5 Ibid.

6 Stevens, "Music in State Supported Education in New South Wales and Victoria, 1848 - 1920", 84-86.

7 Turney, *William Wilkins: His Life and Work: A Saga of Nineteenth-Century Education* (Sydney, NSW: Hale & Iremonger, 1992), 238.

8 Stevens, "Hugo Alpen: New South Wales Superintendent of Music 1884-1908," *Unicorn* 19, no. 3 (1993): 94.

9 Marilyn Chaseling, "The Great Public School Choir of Ten Thousand," *Artistic practice as research: Australian Association for Research in Music Education: Proceedings of the XXVth Annual Conference, Brisbane, 27-30 September 2003).*

10 For example, in 1902, one of the last years of such examinations, 169, 739 pupils were subject to the examinations conducted by the 38 inspectors. Ninety-one per cent (154, 409) were examined in music with seventy-three percent (123,281) gaining a pass. While the percentage who gained a pass was slightly less than passed the reading and writing examinations, it was greater than the percentage who passed subjects like arithmetic, grammar, geography and history, from NSW Department of Public Instruction, *Report of the Minister of Public Instruction Upon the Condition of Public Schools Established and Maintained under the Public Instruction Act of 1880: New South Wales 1900* (Sydney: William Applegate Gullick, Government Printer, 1902), 127-128.

After 23 years as Superintendent of Music, Alpen retired in 1908. A snapshot view of music in schools at the end of Alpen's time can be gained from an earlier study[11] which concluded that music was well-taught according to the syllabus[12] in most Sydney schools and in the regional Districts close to Sydney. However, the situation was patchy in School Districts more distant from Sydney—where in some schools it was well-taught, while in others not taught at all.[13]

The New Superintendent of Music

On January 27 1909,[14] Theodore Stephen Tearne (1857-1926) a recent arrival from England,[15] was appointed after a process of open competition[16] as Alpen's successor. It is speculation, but possibly the imminent retirement of Alpen—highly successful and with Empire-wide renown—had encouraged the late-career 50 year old Tearne in 1907 to uproot his family, travel half way around the world and establish himself musically in Sydney, initially as an examiner for the London College of Music.[17]

Tearne's Musical Background in England

It is worth digressing at this point to consider how Tearne's half-century of experiences in England prepared him well for this leadership position. Although Tearne was born in Dublin, Ireland on December 15 1857, [18] he lived his first 50 years in England, other than for those few early years in Ireland. During his youth, Tearne's musical education as a chorister was under two eminent English musicians. For two years he trained under Dr. Samuel Sebastian Wesley—the grandson of the hymnist Charles Wesley—at the magnificent Gloucester Cathedral. A family letter[19] explains that when Tearne Senior died leaving a widow and young children, Sir James Clarke, Queen Victoria's physician and Theodore Junior's uncle, organised for the boy to join the boys' choir at the Chapel Royal, Windsor Castle. Tearne confirms that he trained there for five years under the organist and choir master Sir George Elvery.[20]

The same letter reveals that it was Sir James and Lady Clarke who then sent Tearne to New College, Oxford where he matriculated on February 5 1877,[21] then gained the degree of Bachelor of Music in 1880.[22] After graduating from Oxford, Tearne followed the career of a professional musician holding positions as parish organist at Lowestoft, Suffolk[23] then at Edgbaston, Birmingham, and as an examiner for the Royal Academy of Music and the London School of Music.[24]

Edgbaston provided Tearne with the opportunity to broaden his range of musical experiences, and in a way which would better prepare him for his eventual role in NSW schools. For 12 years, at Edgbaston, Tearne was choirmaster for a professional choir, and also gained experience as a school teacher. On a larger scale he was also afforded the opportunity on several occasions to conduct choirs of 2,000 to 3,000 children for the Sunday School Union. Tearne's interest in voice production and style then led him to specialise in this area by visiting English cathedrals and studying their choral methods.[25]

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11 Chaseling, "Snapshots from the Inspectorate: Music in New South Wales State Primary Schools: 1908, 1914, 1918". *Australian Association for Research in Music Education: Proceedings of the XXVIth Annual Conference, Tweed Heads, NSW, 25-28 September 2004,* 75-94.

12 The Music syllabus in use at the time was a vocal music syllabus where Infants children learnt melodies and action songs by ear. The focus of the Primary years was on *tonic sol-fa,* rounds and part songs, as well as the cultivation of a soft, pure and sweet tone, from Chaseling, "Why Celebrate in 2004? The Centennial of the New South Wales Primary Syllabus." *Australian Association for Research in Music Education: Proceedings of the XXVIth Annual Conference, Tweed Heads, NSW, 25-28 September 2004.*

13 Chaseling, "Snapshots from the Inspectorate: Music in New South Wales State Primary Schools: 1908, 1914, 1918", 93.

14 Department of Education New South Wales, "Teacher Record Cards: Theodore S. Tearne," Record Group 15320/1/2 (Sydney: State Records, New South Wales, 1909-1922).

15 Tearne, his wife, Maud Mary Lee, and their children Donna, Theodora and Joyce departed Liverpool, England on the vessel "Medic" on July 5 1907. Findmypast.com, "Findmypast.Com: Passenger Lists Leaving UK 1990-1960," http://www.findmypast.com/passengerListPersonSearchStart.action?redef=0.; "Personal," *Sydney Morning Herald* August 31 1907, 13.

16 Tearne, "Applying for the Position of Director of Music at the NSW Conservatorium July 30 1914," Record Group P3943, (Sydney: State Records, New South Wales), 1.

17 "Personal," 13.

18 Department of Education New South Wales, "Teacher Record Cards: Theodore S. Tearne.".

19 Section of undated, unsigned family letter in the possession of Theodore's grandson, Michael Seager, Mount Pleasant, South Australia.

20 Tearne, "Applying for the Position of Director of Music at the NSW Conservatorium," 1.

21 *Oxford University Alumni, 1500-1886 [Database-on-Line]*, (Provo, UT: The Generations Network, Inc. 2007), 1397.

22 Ibid.

23 "Superintendent of Music," *Sydney Morning Herald* January 26 1909, 3.

24 Ibid.

25 Ibid.

Tearne as Superintendent

Within weeks of his appointment as Superintendent of Music in NSW, Tearne[26] delivered an impassioned address to a gathering of teachers which set the tone for his leadership. In his address he advocated for teachers to correctly train children's voices. Singing, he emotively asserted, was advantageous to family life; correct training of the child's voice not only produced a voice which was capable of giving pleasure to others, but inculcated in the child a love of music and, if properly directed, exercised the mind and stirred the emotions. Tearne then urged teachers to recognise their responsibilities, to throw their heart and minds into the work and:

> train carefully the young plant, so that it may develop and grow into a strong tree, full of sweet blossom.

In what was to become a hallmark of his approach, Tearne then provided teachers with a breakdown of the faults, as well as practical advice to use in their training of children's voices. The following quotation is an example of this:[27]

> Before we speak of actual production and use of the voice, we must consider the subject of taking and using the breath, which is the motive of the voice. Breathing comprises two distinct actions—(1) the taking in; (2) the letting out.
>
> Two rules:
> Rule 1. Draw in the breath through the nose.
> Rule 2. Let out slowly, and encourage the chest to rise.
> Note: The chest, not the shoulders.
>
> There are four useful exercises which I will suggest for use. They are used in London schools.
> 1. Standing erect. Place hands on sides. Breathe through the nose while the teacher counts four slowly. Draw down against the sides; the lower ribs should bulge out. Then make the children exhale by monotoning 8—12—16. ...

Through his pragmatic approach Tearne demonstrated his well-developed musical pedagogical knowledge and his ability to plan meaningful learning experiences so that his aim for school music—the production of a good voice, a correct musical ear, soft and refined singing with words enunciated distinctly—was most fully realised.[28]

Tearne's Views on Music in NSW Schools

Tearne's qualifications, English experiences as a children's choir director and international experiences as a music examiner had placed him in a good position to compare singing in NSW schools with that which he had experienced abroad. After six months as Superintendent of Music he declared the singing "as fine as any in the world" and that it would "astonish the world". The great mass choir of children he had conducted at the NSW State Display of 1909 was:

> as near perfection as possible. The tone of the voices was pure, fresh and sweet. The words came out quite distinctly and the time was absolutely with my beat.[29]

Similarly in his first Annual Report (1909) Tearne expressed his "admiration and high opinion" of the singing. The "few faults" he detected were divided into two categories: Children's Faults; and Faults of Some of the Teachers. The children's faults were:

- faulty breathing;
- shouting and forcing up the chest notes;
- careless and faulty pronunciation;
- that some children did not attempt to sing; and,
- some shouting, indistinct pronunciation and inattentiveness to the conductor during open air singing.

Once again, Tearne explained the nature of each fault and then provided a "remedy". For example:

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[26] There only appear to be two surviving photographs of Tearne. This photograph is in the possession of Theodore's grandson, Michael Seager, Mount Pleasant, South Australia.

[27] Tearne, "Voice-Training: An Address Delivered by the Superintendent of Music, Mr Theodore S. Tearne, Mus.B., Oxon, to the Members of the Central Metropolitan Section Teachers' Association, on the Evening of 17th March Last," *The Public Instruction Gazette* III, no. 4 (1909): 93-94.

[28] Ibid.

[29] Tearne, "Half-Yearly Report," Record Group P2312, (New South Wales State Archives, July 1909).

(d) *Every child should join in the Singing.* I have noticed in my inspections that some few of the children do not attempt to sing. The teacher should see to this: I believe that in most cases it is due to inattention and not to inability.

Singing is a most healthy exercise, and not more than 2 per cent are really unable through a faulty ear to do their part. (See result of my "Ear-testing" in the Infant Schools).

Remedy:

"Marching Songs" into and out of school should be duly insisted upon, and the children made to keep step with the music.
The former gives confidence, and the latter inculcates the habit of time rhythm.[30]

The five faults Tearne detected in the work of some teachers were:

- scales and songs pitched too low;
- incorrect beating of time;
- faulty vowel pronunciation;
- theory not taught according to the syllabus; and,
- in some cases, the forcing up of the chest voice, and boys' voices being taken too low. Tearne suggested a "remedy" for each of these, and also gave demonstration lessons on the shortcomings. [31]

By 1912 Tearne reported "happy" children in classes who showed a real enjoyment and interest in singing. Improvements he observed included: softer and sweeter singing; the modulator being used with more success as an adjunct to sight reading; sight reading; and better use of the head voice and less shouting. The improved pedagogical skills of teachers he attributed to the opportunity provided for country and metropolitan teachers to participate in schools for music.[32]

By the time the Annual Reports of 1914 were written the Great War had begun and education would already have lost some of its teachers to the services. The struggling climate of the time, however, is not reflected in Tearne's report nor in the lengthy extracts from the various Inspectors across the State. Yet again Tearne reported an improvement in singing which he said was most marked in the metropolitan areas but was spreading in the country. To rectify weak points, he counselled teachers to attend the annual summer school, metropolitan schools or schools at country centres.[33]

Tearne's Annual Reports from 1915 to 1919

As had come to be expected in each of Tearne's Annual Reports from 1915 to 1919 an improvement in music was also noted. The development was in the quality and style of the voice which each year resulted in a sweeter and purer tone with more and more the head voice taking the place of the "shouting voice". The weak area for 1917 and 1918 was in sight reading.[34] Tearne chided the teachers:[35]

> Reading Music at sight … (is) a very important subject, and I may say at once that I am not satisfied with results. There are some schools that really attack this problem in earnest, and succeed … But in the majority of cases I am not satisfied, some are "fair" and many are "weak". In such cases I have no hesitation in blaming the Teacher. Sight-reading is <u>not</u> difficult if taught upon a simple and recognised method which has been explained to Teachers both at my inspections and more fully at my "schools". I will repeat it here. …

Tearne makes no mention of part-singing in his 1918 report which suggests that the part-singing, which had been so important to Alpen, was not a priority for Tearne.

Tearne's 1918 Report also outlined a controversy which had taken place that year as to which music methodology should be used in schools: Tearne and Samuel Kenny (the music lecturer at the Sydney Teachers College) advocated that the existing *moveable doh staff* method should be retained, while Verbrugghen and Bradley from the

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30 Tearne, "Extracts from Superintendents' Reports 1909: Music," *The Public Instruction Gazette* IV, no. 2 (1910): 39-40.

31 Ibid.

32 Tearne, "Extracts from Superintendent's Report: Music 1912," *The Public Instruction Gazette* VII, no. 5 (1913): 133.

33 Tearne, "Music: Extracts from Superintendents' Reports for Year 1914," *The Public Instruction Gazette* IX, no. 4 (1915): 136.

34 NSW Department of Public Instruction, *Report of the Minister of Public Instruction for the Year 1916* (Sydney: William Applegate Gullick, Government Printer, 1917), 38.; NSW Department of Public Instruction, *Report of the Minister of Public Instruction for the Year 1917* (Sydney: William Applegate Gullick, Government Printer, 1918), 39; NSW Department of Public Instruction, *Report of the Minister of Public Instruction for the Year 1917*, 35; NSW Department of Public Instruction, *Report of the Minister of Public Instruction for the Year 1918* (Sydney: William Applegate Gullick, Government Printer, 1919), 33.

35 Tearne, "Superintendent of Music Report Upon Music in the School: 1918, March 21 1919." Department of Education, Record Group P2670 (Sydney: State Archives, NSW), 2-3.

Conservatorium argued that it should be replaced by the *fixed doh* method to teach staff notation. Despite the then Minister for Public Instruction James' determination that the *fixed doh* method would be adopted and that Bradley's textbook *Teachers' Manual* would be the sanctioned text for use throughout New South Wales, this methodology was not implemented. The *moveable doh staff* method retained its place as the official music methodology in New South Wales state schools.[36]

District Inspectors' Reports of 1918

Again in 1918 the Inspectors' reports support Tearne's observations of an improvement in music in New South Wales schools. Here only one of the twelve Inspectors' reports which mention music refer to teachers in a School District attempting to avoid music.[37] A number of the Inspectors took the opportunity to write about the benefits school music could bring to children. One wrote of the value of singing to brighten up, give zest to and clothe with interest all school work[38] while another proclaimed singing's benefits on both the body and the mind.[39] Yet another mentioned the social value of singing beyond the school.[40]

The main findings of Tearne's 1919 and 1920 Annual Reports are similar to those of 1918: that there had been an improvement in voice production but that sight reading was still weak in schools. In what had become typical of Tearne's leadership style, in 1918 he proposed a practical "remedy" to improve sight reading: lesson plans which detailed what should be taught for both half-hour lessons each week for each class from third to sixth class, that is one lesson per week devoted to scales, the modulator and sight-reading, while the second focus on songs; and the printing and distribution of model sight-reading lessons which Tearne was in the process of preparing.[41]

Occasions to Celebrate Through Music

By 1920, Tearne was moving close to his retirement. Although he had reached the official retirement age of 60 years in December 1917, due initially to his claims of excellent health and desire to continue in the role,[42] then on the grounds of hardship,[43] Tearne was granted yearly extensions until his last day of service on June 27 1922.[44]

Two celebratory occasions in 1920 provided Tearne with further opportunities to work with mass choirs of children as he had in England and then later in NSW. The first and smaller event, of which little detail is available, was the Public School display for the Australian visit in February of General Birdwood of Gallipoli fame.[45]

The second, and more ambitious, was the Public School Display at Sydney Cricket Ground to celebrate the June visit of Prince Edward, the Prince of Wales. Here the assembled crowd of 100,000 spectators witnessed the 12,000 Public School children who had made up the huge colourful human picture[46] fade into a vast choir of 10,000 children. Next cheers echoed and re-echoed across the Ground for the young Prince and 20,000 miniature flags were waved. Then, under the baton of Tearne, the 10,000 voice children's choir, accompanied by the bands assembled for the occasion, performed the patriotic prayer "God Bless the Prince of Wales."[47] The audience then joined the children in the singing of the patriotic "Advance Australia Fair" followed by "Rule Britannia".[48]

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36 Ibid. 1; Stevens, "Music in State Supported Education in New South Wales and Victoria, 1848 - 1920", 182-186.

37 Inspector Campling (Wellington District), "Extracts from Inspectors' Reports for the Year 1918," *The Education Gazette* XIII, no. 5 (1919): 108.

38 Inspector Dart (Wagga Wagga District), "Extracts from Inspectors' Reports for the Year 1918," *The Education Gazette* XIII, no. 4 (1919): 83.

39 Inspector Mannell (Goulburn District), "Extracts from Inspectors' Reports for the Year 1918," *The Education Gazette* XIII, no. 5 (1919): 107.

40 Inspector Telfer (Tamworth District), "Extracts from Inspectors' Reports for the Year 1918," *The Education Gazette* XIII, no. 4 (1919): 82.

41 Tearne, "Report Upon Music in the Schools, 1919, March 1 1920" Department of Education, Record Group P2753 15820 (State Records, NSW), 1-8.; Tearne, "Report Upon Music in the Schools, 1920, February 8 1921." Department of Education, Record Group P2753 15920 (State Archives, NSW,), 1-3.

42 Tearne, "Letter to Peter Board, December 15, 1917," Department of Education (State Records, New South Wales: 1920-1929 20/12883), 1.

43 Tearne, "Letter to Director of Education," Record Group 20/12883 1920-1929 (Sydney: State Archives, NSW, November 15 1921), 1.

44 Department of Education New South Wales, "Teacher Record Cards: Theodore S. Tearne."

45 Tearne, "Report Upon Music in the Schools, 1920."

46 The Display, which coincided with the Prince's 26th birthday, was organised by the Public Schools Amateur Athletic Association. Made up of 12,000 children, it was an unfolding living birthday greeting depicting the Prince's feathers and crown, then underneath "Many Happy Returns" in human letters, surrounded by hexagonal stars. NSW Department of Public Instruction, *Report of the Minister of Public Instruction for the Year 1920* (Sydney: John Spence, Acting Government Printer, 1922), 10.; Tearne, "Report Upon Music in the Schools, 1920."

47 "Great Living Picture; Many Happy Returns; Children's Display," *The Sydney Morning Herald*, June 24 1920, 7-8.

48 Ibid.

Deficits Identified in School Music

As might be expected, Tearne's Annual Report on Music for 1920 began by acknowledging that, while his preparation work for the mass choirs had seen him visit many schools, it had reduced his opportunity for inspection visits and had interfered somewhat with teachers' delivery of the syllabus. His report also included a revealing message about problems with the teaching of Music in schools. The handwritten annotations, bracketing of sections, and underlining of key words on the report indicate that senior Departmental staff had taken note of the problems. Tearne maintained that many teachers, while willing to teach Music (i.e. singing), lacked a correct ear and confidence in their own ability. In situations such as this, he advised the Headmaster to place the class with a confident teacher and have the weaker teacher assist. The other weakness, identified by Tearne, was again in sight-reading, which Tearne advised should become the subject of one of the two weekly music lessons in schools, the occurrence of which should be monitored by the relevant Headmaster.[49]

Comments made by Tearne about the improvement in the tone of singing and the better use of the head voice—issues which were of paramount importance to Tearne—were not annotated by others on the report. This suggests that senior Department staff focused not on identified strength in school music, but on a perceived decline in standards, that is, that areas of the Syllabus were not being well taught. Regardless of his clear successes in some areas, if blame for this decline had to be sheeted to someone, it would be to Tearne, the Superintendent of Music.

Evidence suggests that, from 1921, pressures were mounting on Tearne. Less than a month after he furnished his Annual Report, Chief Inspector McLelland asked Tearne for a list of schools uninspected in 1920, and the reason why inspections had not taken place.[50] Undated, handwritten, notes from McLelland attached to this letter raise two further issues: that Tearne needed to be reminded on the importance of instruction [underlined] as well as criticism of teachers; and, that he should arrive earlier each morning at schools and plan that time for instructing weaker teachers. [51] In his response, Tearne reiterated the reason for some uninspected schools: the rehearsals required for the June 1920 mass choir and accompanying bands.[52] McLelland responded advising Tearne: of the need to inspect all programmed schools for 1921; that he should name in his school report all teachers who claimed an inability to teach music with a comment on the reason; and, that he should focus on sight singing.[53]

An Expansion in the Concept of School Music

By the early 1920s another factor was beginning to impact on school music—instrumental music. Up until this time the concept of music and singing in NSW schools was more or less synonymous, and the terms were used interchangeably. The prominence of bands at patriotic occasions as a result of the war led to the establishment of few school bands.[54] To provide opportunities for the development of instrumental music in schools, in 1921 the Department secured the services of State Conservatorium staff to visit some schools and offer, for a small fee, instrumental instruction during school hours.[55]

Tearne's Focus on Professional Development for Teachers

Providing increased opportunities for teachers from across the State for professional development in music was the major contribution across all of Tearne's time as Superintendent. Annual Summer Schools had been a recommendation of the 1904 education conference,[56] however music was not included in these Schools until 1908 and 1909 when Alpen delegated responsibility for them to Samuel Kenny from the Training College.[57] Once appointed as Superintendent of Music, not only did Tearne deliver the Summer School music sessions but, in an effort to bring country schools up to standard he had observed in metropolitan schools, in 1910 and 1911 he travelled to several larger country centres to instruct teachers and give practical demonstrations of methods.[58] Furthermore as preference in the Summer Schools was

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49 Tearne, "Report Upon Music in the Schools, 1920."

50 Chief Inspector McLellard, "Inspection Reports February 22 1921," Department of Education, Record Group 1920-1929 20/12883 (Sydney: State Archives, NSW), 1.

51 Ibid.

52 Tearne, "To the Chief Inspector, Hugh D. Mclelland Esq. B.A. February 24 1921," Department of Education, Record Group 20/12883 (Sydney: State Archives, NSW), 1.

53 Chief Inspector Hugh McLellard, "The Superintendent of Music: Work of Inspection March 3 1921," Department of Education, Record Group 1920-1929 20/12883 (Sydney: State Archives, NSW), 1.

54 Chaseling, "Snapshots from the Inspectorate: Music in New South Wales State Primary Schools: 1908, 1914, 1918", 91-92.

55 J. Holman Code, "Music in Elementary Schools," *The Australian Musical News* 10, no. 11 (1921, June): 429.

56 Stevens, "Music in State Supported Education in New South Wales and Victoria, 1848 - 1920", 192-193.

57 S.A. Kenny, "The Teaching of Music and Singing in Schools," *The Public Instruction Gazette* II, no. 10 (1908): 251-255.; S.A. Kenny, "Summer Schools: The Teaching of Music and Singing," *The Public Instruction Gazette* II, no. 18 (1908): 552.

58 Tearne, "Half-Yearly Report", 2.; NSW Department of Public Instruction, *Report (Together with Appendices) of the Minister of Public Instruction for the Year 1910* (Sydney: William Applegate Gullick, Government Printer, 1911), 38.

given to country teachers, in 1912 and 1913 Tearne conducted inservice courses specifically for metropolitan teachers.[59] He envisaged that these metropolitan teachers would take their newly acquired musical and pedagogical skills throughout the State when they were transferred in the course of their employment.[60] As well as increasing the number of inservice opportunities for teachers, Tearne oversaw a growth in the number of Summer Schools' participants from 94 in 1909 to 150 in 1918.[61] In the years immediately after the war the Summer Schools were much smaller than previously. Only 40 teachers chose to attend in 1919 which Tearne attributed to there being no examination at the conclusion of the School.[62] However, even when the Practical Test Examination was reintroduced at the end of the 1920 School, only 30 teachers attended.[63]

Certificates to Recognise Teacher Achievement

In 1912, in order to formally recognise teachers who had successfully passed examinations held at the conclusion of the music schools, Tearne began issuing Practical Certificates and Theoretical Certificates.[64] Gaining a Practical Certificate meant that a teacher was personally able to perform at the highest class level that was expected of children.[65] From 1914, holders of a Practical Certificate were able to use the marks gained from this examination towards the Third or Second Class Teachers Certificate.[66] Two years later a result of 70 per cent could be credited towards a Class 3B pass in Music without the necessity for any further Theoretical Examination.[67] In 1917, concerned by the unsatisfactory standard of teachers' examination results in theory, Tearne organised an additional Summer School for January 1918.[68]

Tearne's Closing Years

Few details are currently available about Tearne's last 16 months as Superintendent of Music. It is known that after more than a decade of teaching Summer Schools, the January 1921 School was his last.[69] The Summer School of 1922 was delivered by A.G. Steel from the Conservatorium.[70] Possibly the link the Department had made with the Conservatorium teachers in terms of instrumental teaching in schools had encouraged it to trial Conservatorium staff teaching of the Summer School too.

A new primary syllabus was introduced for the beginning of 1922[71] which, although more expansive than its predecessor, had an underlying philosophy which was virtually unchanged from its predecessor. It is reasonable to assume that Tearne, as Superintendent of Music, had a major input into the preparation of the syllabus.

Tearne retired on June 27 1922[72] and was eulogised in the Teachers' Federation Journal as:

> ... the man who had sweetness in his soul and wanted all the schools to have it also and express it in their singing.[73]

The announcement of Tearne's successor was carried in the October issue of both *Education* and *Musical Australia*:[74] At just 39 years of age Herbert Fredrind Treharne became the new Superintendent of Music. In what was perhaps a

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59 Tearne, "Extracts from Superintendents' Reports: Music," *The Public Instruction Gazette* (1912): 133.; "Metropolitan School of Music for Teachers," *The Public Instruction Gazette* XII, no. 3 (1913): 41.; "Metropolitan Teachers' School of Music," *The Public Instruction Gazette* VI, no. 5 (1912): 133.; New South Wales Department of Education and Training, "Our History in a Nutshell," New South Wales Department of Education and Training,, http://www.schools.nsw.edu.au/community/C2.0/sesq/history.htm.; "School of Music for Teachers," *The Public Instruction Gazette* VIII, no. 9 (1914): 299.

60 "Memorandum to the Chief Inspector: J Dawon Esq. M.A. September 10 1912." Department of Public Instruction, Record Group P2419 (Sydney: State Records, NSW), 1.; Tearne, "Extracts from Superintendent's Report: Music 1912," 133.

61 New South Wales Department of Education and Training, "Our History in a Nutshell."; "Summer School of Music," *The Public Instruction Gazette* VI, no. 11 (1912): 347.; "Summer School of Music," *The Public Instruction Gazette* VII, no. 12 (1913): 361.; NSW Department of Public Instruction, *Report of the Minister of Public Instruction for the Year 1916*, 39.; "Music," *The Education Gazette* XI, no. 11 (1917): 254.; NSW Department of Public Instruction, *Report of the Minister of Public Instruction for the Year 1917*, 38.

62 Tearne, "Report Upon Music in the Schools, 1919," 8.

63 Tearne, "Report Upon Music in the Schools, 1920," 3.

64 Stevens, "Music in State Supported Education in New South Wales and Victoria, 1848 - 1920", 194.

65 "Annual Report by the Superintendent of Music 1914, March 30 1915." Department of Public Instruction, Record Group P2505 (Sydney: State Records, NSW), 8-9.

66 "Practical Certificate for Music:," *The Public Instruction Gazette* VIII, no. 12 (1914). 381.

67 "Practical Certificate" In Music," *The Education Gazette* X, no. 6 (1916): 251.

68 "State Conservatorium of Music Summer Session," *The Educational Gazette* (1917): 288.

69 "Summer School of Music," *Education Gazette* XIV, no. 12 (1920): 253.

70 "Summer School for Music," *Education Gazette* XV, no. 11 (1921): 165.

71 New South Wales Department of Education, *Course of Instruction for Primary Schools* (Sydney: Department of Education, 1922).

72 Department of Education New South Wales, "Teacher Record Cards: Theodore S. Tearne.".

73 "Music," *Education* 4, no. 1 (October 1922): 21-22.

74 ibid.; "School Music: Superintendent Appointed," *Musical Australia* 3, no. 6 (1922, October): 6.

backhanded commentary on Tearne's absorption with the quality of children's voices and in an effort to shape the new Superintendent's approach, the Teachers' Federation journal claimed that:

> Treharne will be found helping the teachers, not by hearing how the children sing, but by developing the teachers' methods, and giving practical assistance.[75]

Sadly Tearne died suddenly at Prince Alfred Hospital on February 2 1926[76] from septicaemia and complications as a result of an infected mosquito bite. His wife, Maud, was by his side.[77] He had been retired for less than four years.

Themes to Emerge During the Time of Tearne

Robin Stevens has identified three themes related to music education which re-emerged during the period 1908 to 1920. The first theme related to which methodology to use to teach school music and the unsuccessful attempt to introduce the *fixed doh* method in place of the *moveable doh* system. The second was the decline throughout the period in the status of music in teacher education courses from a mandated subject to that of an elective.[78] The third theme related to the curriculum content in school music. Under Tearne's leadership the aim for school music became the "correct and careful training of the child voice" so that children would develop "an interest and love for music"[79] While Tearne had refocused Music towards a continual improvement in vocal production, part-singing—which had been of such importance to Alpen—assumed much less significance. This change of emphasis is reflected in the 1916 Music syllabus.[80]

Two further themes, not discussed by Stevens, emerged during the period. The first that the quality of children's singing improved under Tearne. In 1909 Tearne had described the singing of a mass choir of New South Wales children as "as near as perfection as possible", then year after year had written of a steady increase in pure, sweet singing with the head voice more and more replacing the shouting voice. By the end of the Tearne's period the standard of singing must have been of a very high quality. In comparison to the previous period—Alpen's years—the two areas which had decreased in importance under Tearne, and in the 1916 Music syllabus, were part-singing and sight reading.

A second theme to emerge throughout Tearne's period was the approach he used to improve the quality of music in schools: through providing opportunities for the professional development of teachers. This was Tearne's major contribution to NSW school music, and to some degree towards professional development across the system. He approached professional development in three distinctive ways. First, as was required of him, he visited schools, heard the children's singing, observed the teachers' way of teaching and gave demonstration lessons. The additional step he took in this was that he analysed the children's singing and the teachers' methods, then listed and explained each fault and provided a "remedy" for its correction. This information was dispersed to teachers across NSW via the *Public Instruction Gazette*, (renamed the *Education Gazette* in 1915).

Secondly, Tearne placed great importance on the opportunity for teachers to attend in-service courses. Whereas Alpen had delegated responsibility for the Annual Summer Schools to Kenny, from the Teachers' College, Tearne taught the courses himself. To encourage more teachers to attend, he gained approval to visit several larger country centres to instruct teachers and give practical demonstrations. Under Tearne the number of participants at the Summer Schools between 1908 and 1918 increased by 63%. As preference was given to country teachers to attend Summer Schools, Tearne initiated mid-year in-service courses for metropolitan teachers.

Thirdly, Tearne instigated a system of issuing certificates for teachers who passed the theoretical and practicals examinations at the end of the in-service schools. From 1914, these certificates were counted towards the general Third and Second Class Teachers' Certificate.

Conclusions

In consideration of the second Superintendent of Music in NSW, Theodore Stephen Tearne, his musical training, interests and emphases, and the influence he had on NSW school music during his term, it can be reasonably concluded that Tearne's experiences in England—both in excellence and in broad access—prepared him well to take on this most

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75 "Music," 21-22.

76 Death Certificate for Theodore Stephen Tearne. February 2 1926, Registration No. 1926/004856, New South Wales Registry of Births Deaths and Marriages. Certified copy in possession of author.

77 Joy D. Seager, *Kangaroo Island Doctor* (Adelaide: Rigby, 1980), 60.

78 Stevens, "Music in State Supported Education in New South Wales and Victoria, 1848 - 1920", 207.

79 Tearne, "Voice-Training: An Address Delivered by the Superintendent of Music, Mr Theodore S. Tearne, Mus.B., Oxon, to the Members of the Central Metropolitan Section Teachers' Association, on the Evening of 17th March Last," 93. Cited in Stevens, "Music in State Supported Education in New South Wales and Victoria, 1848 - 1920", 211.

80 New South Wales Department of Education, *Course of Instruction for Primary Schools* (Sydney: Department of Education, 1916).

senior music education role in NSW. Further, although Tearne's musical emphasis may have been slightly different to that of his predecessor, Alpen's—a greater emphasis on voice production and a lesser on part-singing and sight-reading—during Tearne's period overall high standards of music were maintained in NSW. Tearne's major contribution to NSW school music, and a message which is relevant today, is that high quality outcomes can be achieved, if well-qualified, committed music educators can provide ongoing in-service courses to teachers and if this leads to qualifications which are valued by the school system.

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Mini-Musicals for Maximum Impact

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Primary teacher education students, who chose to enrol in a Primary music education elective, were required to work in groups to create and perform a mini-musical. They were also required to reflect on their experiences by way of personal writings.

This paper examines these student reflections. The students expressed much newfound confidence in their future teaching of creative arts. Furthermore, it was found that such performances had benefits in developing group process strategies in ways not matched elsewhere in the students' teacher education program. The findings are an endorsement of the value of creative arts performance in teacher education programs.

Background

As a result of the 1990 *Education Reform Act* (NSW, 1990), Music is no longer a stand-alone subject in NSW primary schools. Under the Act, Music became one of two artforms in the *Key Learning Area* known as *Creative and Practical Arts,* the other being Art (New South Wales, 1990, Section 8(1)(c)).

When the Board of Studies—established under the Act with responsibility for developing NSW school syllabi (Section 99(1); Section 102(2)(a))—published the first draft syllabus for *Creative and Practical Arts*, it shortened the title to *Creative Arts* (Board of Studies New South Wales, 1998). Further it recommended that K-6 students also be given experiences in Dance and Drama (p. 17). The publication of the 2000 *Creative Arts K-6 Syllabus* saw Dance and Drama, not as recommended, but required artforms in addition to Art—now known as Visual Arts—and Music (Board of Studies New South Wales, 2000, p. 8}.

Primary school education in NSW has been based historically on teachers who are required to teach all subject areas. Hence NSW Primary teachers are trained as generalists. Consequently NSW universities prepare their Primary teacher education students as generalists to teach all six *Key Learning Areas* including *Creative Arts.*

This paper considers one assessment item in an elective unit in one such teacher education program. Students in this course complete 27 core units, including two units in *Creative Arts:* one in their First Year and one in their Second Year. In the third and fourth years of the program, students are required to choose a total of five electives from units on offer across the university. One such unit is a Primary music education elective.

The Music Education Elective Unit

In this 150-hour elective unit students participate in a three-hour workshop each week for 10 weeks. There is a University expectation that students will spend the remaining 120 hours on private study and assignment preparation.

In a recent semester, thirty-five students chose to enrol in the Music elective. This paper focuses on Assessment Item 4, the group devised mini-musical.

Mini-Musical Organisation

As part of Assessment 4, the last assessment task for the unit, students were given a theme—on this occasion, Colour—and instructed to create, develop and perform a mini-musical based on a colour. In an almost synaesthetic way (or at least a multi-modal way) they were asked to form groups of approximately six and to select a colour for musical development.

Groups were advised that, as well as developing their own performance item, each group had to link its performance to that of the following group, so that a complete cohesive performance of six different colours was presented as one whole mini-musical. With guidance from the two academic staff who facilitated the unit, the entire elective group also negotiated a suitable introduction and finale for the performance which involved all 35 students. Students were also advised that the mini-musical would be performed twice to two audiences of first year students in the last workshop of the semester in the normal classroom.

Throughout the semester, the self-elected groups met out of workshop time to work through the developmental and rehearsal process. One week before the final performance, groups came together to present their rehearsed piece to the other groups, purely for critical analysis and suggestions. After presenting their final performance students were asked to reflect, through personal writings, on the experience of creating, working and performing in a group. This paper considers these reflections.

Findings

Analysis of the data revealed three main themes, each containing nested sub-themes. Theme one, personal growth in skills, comprised sub-themes of growth in singing, guitar, drama, dance/movement and creative arts. The second theme, confidence and empowerment, elicited two sub-themes: (a) implementation within the classroom, and (b) empowerment of the individual. The final theme to emerge, group work, contained nine sub-themes (a) value of group work, (b) difficulties of group work, (c) team work and problem solving, (d) individual input, (e) communication skills, (f) brainstorming, (g) classroom use, (h) increasing circle of friends, and (i) compromise, negotiation skills and commitment.

Personal Growth in Skills

Twenty-three respondents chose to write about their personal growth in skills as a result of their involvement in the mini-musical. In appropriate decreasing order of frequency the skills mentioned in their writings were singing, guitar, drama, dance/movement and creative arts. All respondents noted an improvement in one or more of these skills.

Singing

Fifteen respondents mentioned their development in singing. They reflected on their lack of confidence in singing at the beginning of the course, and how, as a result of a semester of regularly practising with their group, their singing and confidence in singing had improved.

A representative comment from these respondents was:

> While pushing myself in drama and dance it was the area of singing I most established...this was something that I never thought I would do or have the confidence to do...but I did just that! [I] always believed singing was a skill you were born with, however I have learnt that we can all develop through practice and performing, something which I will continue to do (Student 1).

Similarly another explained:

> My singing voice isn't the best and singing in front of people has never been something I have felt comfortable with but this group performance has given me more confidence in my singing and has changed my attitude in it is just best to have a go and enjoy yourself instead of worrying about how you sound! (Student 2)

A third wrote:

> My singing voice has become much stronger and my pitch has improved which I can only put down to the many rehearsals we had which involved singing as a group which has been very helpful (Student 3).

Guitar

Another assessment item in the unit required students to learn chords on the guitar and to accompany themselves on guitar while they sang. This assessment was based on the degree of improvement, not on the final standard achieved. Hence a student who had never previously played a guitar could achieve the same grade as a student with some guitar playing experience. Group guitar lessons were taught each week during workshop time.

Most students decided to incorporate their guitar playing into their group's performance. Ten wrote about the challenge and personal benefits of guitar performance. A representative comment from these responses was:

> A challenge as well as exciting for me to be able to play guitar as I had never played guitar before [the music elective] (Student 4).

Another explained:

> I feel a real sense of achievement that I was able to play the guitar and sing throughout the performance, as first I thought it too challenging, but I did it! (Student 5).

Dance

The same number of respondents, ten, also reported an improvement in their dance/movement skills. One wrote:

> My weakest aspect is dancing and this process strengthened my dancing skills and widened my movement repertoire. Through my prominent position on the stage I was required to learn the steps well and fully commit to the dances, all with enthusiasm (Student 6).

Drama

Drama was mentioned almost incidentally in nine responses. A representative comment was:

> While pushing myself in drama and dance, it was the area of singing I most established ... however I learnt that we can all develop through practice and performing, something I will continue to do (Student 1).

Creative Arts

Another sub-theme to emerge centred on the benefits which nine respondents identified they gained from the process of creating within the creative arts. Students reflected that the process of creating and performance made them realise that effective performance can result from good planning, enthusiasm and commitment rather than relying on talent alone. As two students explained:

> Great talent is not essential to create good performances. Enthusiasm, planning and commitment, and practice is crucial (Student 7).

> In terms of pushing myself and developing my personal skills, I believe that this performance process developed those skills (particularly the music skills) like no other (Student 8).

Confidence and Empowerment

Implementation within the classroom

Of the fifteen students who related their experience to the classroom, ten wrote about the confidence they had gained to try similar activities once they were teaching in a school, for example:

> My ability and strong interest to teach singing drama dance and music in the classroom and the school has developed through my personal growth of skills and confidence and there is no doubt that my teaching will reflect a lot of what I have learnt from this enjoyable practical unit (Student 2).

> I could manage to lead my class or even a Stage level in a small performance piece for a school assembly or show. I will take my new found skill and love of the guitar to the classroom and use it whenever possible (Student 9).

Four students reported that the overall experience helped them empathize with children. One explained:

> Recognizing that students may have the same apprehension as I did when beginning is important for me as a teacher (Student 5).

Another student wrote about the importance, in the classroom, of not stifling children's creativity:

> I have learnt that it will be important for me to not want full creative control but (to) allow students to contribute their ideas for performance and development. These experiences develop their skills and knowledge in creative life and spill over into future life (Student 10).

Self-Empowerment

Sixteen students explained that the experience empowered them, for example:

> It did not matter that I didn't blow everyone away with a fantastic voice, it mattered that I could do it and I had fun doing it. This is a process I will never forget (Student 11).
>
> (I) took time to notice the reaction from the audience and this was empowering for me as it gave me a lot of confidence in the areas I felt were not strong (Student 12).

Group Work

Twenty-four students wrote about the process of creating in a group.

Value of Group Work

Fifteen students explained about the positiveness of working together and that the group experience worked well for them. Three representative comments from this sub-theme were:

> Group dynamics were positive, we all had input into the finished product. Great for developing skills for working in a group, cooperating, listening and putting it all together (Student 13).
>
> I felt I was part of a big production (Student 12).
>
> We all learnt about teamwork and working cooperatively together as we shared ideas, then incorporated elements of music, dance and drama (Student 14).

Challenges and Stresses

As expected there were challenges and times of stress in the process. This was reported in the writings of ten students. Despite experiencing stresses, no student, however, described their group as unworkable. One noted as important that every group member had a voice and that cooperation was an essential component of group work:

> I have learnt that group work can entail tension so it is necessary that everyone is heard and able to contribute for all to have a vested interest in the process. This is valuable to remember when working with my own primary class. Cooperation is the key to a successful process and performance (Student 6).

Another remarked that while there may be problems in groups that these can be resolved:

> I learnt that when you have a group of creative people, each can have strong opinions and at times can cause problems but nothing that cannot be resolved (Student 15).

Two others explained about the challenge when individuals try to dominate:

> Working with a group of people can be a challenge. My group had very different dynamics and each member bought something different to the group process. Initially all worked well together until two stronger personalities would think they could do better and change what another individual had created. I felt it unfair because of the work that the individual had put into their delegated job (Student 2).
>
> Stress levels did increase in the group due to disagreements and last minute changes. People became resistant to change and more possessive of their parts and ideas, highlighted the need for flexibility and compromise when working in group situations (Student 10).

On the contrary, the lesser participation by a group member could also be a source of frustration, particularly when the group work is accessible, for example:

> Frustration developed towards group members for their lack of participation and contribution. Group work can cover up the non participatory aspect of some members but all members get equal ranking in marks (Student 16).

Team Work and Problem Solving

A major sub-theme, identified by 15 respondents, was that students identified the benefits of working in a democratic team where there is no leader, where problem solving took place together, and where everyone contributed equally. One respondent wrote:

> I really learnt a lot about working with a group. With such a contrasting variety of people in our group there were always a wide spread of ideas and opinions. There was no designated leader of the group which made it interesting to see how ideas could just be thrown around. Most of the time our ideas were just for laughs and often plain stupid but many of these crazy suggestions became a part of the performance (Student 3).

Another student explained how his group—which he, interestingly, describes as a "team"— made decisions:

> Our team made the most of member strength and abilities. The task is a demonstration of synergistic creativity when a group works towards a common goal. We learned about team work as we operated a committee of peers without a chair to adjudicate, I learnt that leadership is not one person having a vision that is imposed on a group, rather a seeding of ideas and gentle nudges towards a decision and staying on track. I learnt to be facilitative rather than didactic (Student 17).

A third student explained that the results were disappointing when one group member attempted to dominate:

> When all group members are focused on the same goal and motivated anything is possible, (but) when one person wants to drive the rehearsal and creative effort, the result is disappointing- some ideas do not receive feedback and people can feel unmotivated and unsatisfied (Student 18).

Individual Input

While teamwork was identified as important in the writings of some students, seven students wrote about the need for individual input by group members. For five students, the results of individual input, were positive, for example:

> Each group member pulled their [sic] weight during the production process; we really had to work as a team (Student 12).

> It was up to us as individuals to practice to bring the performance together (Student 13).

For two students, however, individual contribution within their groups was not adequate. Both students provided insightful reflections on human nature:

> When we did work as a group everything went smoothly. Just because a person is nice does not make them [sic] reliable. (Student 19).

> A learning experience as the value of individual members and lack of cooperation is something that all teachers have to deal with in their classroom (Student 16).

Communication skills

Six students identified good communication skills as important for effective groups. A representative comment was:

> You gain a lot more from listening and developing ideas together instead of my own perspective. I got to see five different perspectives (Student 20).

Brainstorming

The importance of brainstorming for planning was mentioned by seven respondents, for example:

> We individualized sections while building cooperation of the group as we shared thoughts and offered suggestions about dance and drama while together we brainstormed ideas about the music (Student 21).

> I really learnt a lot about working with a group. With such a contrasting variety of people in our group there were always a wide spread of ideas and opinions. There was no designated leader of the group which made it interesting to see how ideas could just be thrown around. Most of the time our ideas were just for laughs and often plain stupid but many of these crazy suggestions became a part of the performance (Student 3).

Classroom Use

Five students reflected on the self-knowledge they had gained as a group member and how they would use similar group experiences for the benefit of children in their classrooms. In terms of self-knowledge, one student explained:

> This group work allowed me to reflect on the kind of person I am and how well I work in small groups and the qualities I possess when working in groups. I was able to deal with the challenges that I came across in group work in a manner where I was still able to have fun and enjoy the whole process—was able to voice my own ideas and opinions at suitable time and in a suitable way. (Student 2)

Reflections related to group work in the classroom included:

> Allowed us as future teachers to be put into the shoes of students and also outlines aspects involved in group work and designing a performance or working on a task…cannot wait to be doing a similar thing with my children in the classroom and the joys of performing (Student 16).

> Performing with a group made me feel well supported, important to remember when working with children, especially those with low self confidence (Student 6).

Increasing Circle of Friends

For five students a major benefit of the experience was the new friendships they developed. One student explained:

> I have formed new acquaintances during this process … I am usually shy but while working closely with five other people I feel I have been able to develop as a person socially by getting to know my group members very well, thus increasing my circle of friends (Student 6).

Another student echoed this comment:

> I made some friends that I truly hope I will have for a very long time (Student 11).

For a third student, the development of new friendships surpassed for him another important aspect of successful groups, that is the need for being a responsible member of a group.

> The self discipline to be on time to rehearsals, to remember to bring and make props, the skills I've developed and the confidence I have gained although so important, barely compare to the great friendships developed within the group and the fun and laughter we've had (Student 3).

Compromise, Negotiation Skills and Commitment

Five students identified the need for compromise, negotiation skills and commitment when working in groups. A representative comment was:

> Working on creative projects with a group requires compromise and negotiation, as well as flexibility for development of skills and last minute changes (Student 10).

Another reported:

> There were things we agreed on and disagreed on but a compromise was always found…our group was motivated, creative and organised (Student 22).

One student who described her group as "less than functional" explained what she had learnt from the experience about levels of individual commitment:

> While working with our less than functional group, I learnt that not everybody has the same work ethic and this is true of any work or group situation … The levels of personal contribution will always be different. As a future teacher, group situations will be necessary a part of education and this task went a long way in developing working in group situations (Student 1).

Discussion

This paper has considered themes that have emerged from the writings of students after they completed an assessable group devised and performed mini-musical. Although the sample was small—thirty-five students who chose to enrol in a Primary education music elective—and so can not be generalized, the study is useful as it adds to the small body of literature on successful creative arts teaching experiences.

The responses from the students to the experience were overwhelmingly positive. The main themes to emerge were that:

1. Students' personal skills and confidence in singing, playing guitar, dance, drama, and in the process of creating are enhanced when they engaged in a group created and performed mini-musical.
2. Creating and performing a mini-musical gives students the confidence to facilitate similar group performances when they were teaching.
3. Creative performances can be empowering for performers.
4. Students value the opportunity to work together in a group to develop and perform a mini-musical even though they acknowledge that group work can involve some challenges and stresses.
5. Good communication skills, cooperation, compromise and democratic decision making are important for effective groups, and challenges and stresses can result when individuals try to dominate the process, or when participation by members is unequal.
6. Brainstorming is an effective way to generate ideas for a creative performance.
7. While teamwork is important in group work, the contribution of the individual is also an important component.
8. Group work can result in the development of new friendships.

Conclusions

One always has caution in reading feedback where students' names are given. The power imbalance of marker and student can drain the value of such feedback, with vulnerable individuals all too keen to flatter the marker and the process. However the comments above appear to avoid this danger. They do this by presenting another source of authority—one drawing upon the newfound power of group preparation and performance. Within the safety of the group and its shared mark, there is an evident ease in expressing one's personal limitations—be they social, musical or in performance—and the joy with which they felt their sense of limitations fall away. Furthermore, there is no sense of 'hiding away' within the group, for there are several statements which present a clear awareness of the difficulties of group work. As performers, all are vulnerable and it is a shared vulnerability. Yet these voices are also clearly positioning themselves for their future roles as teachers—as directors of learning experiences—and, paradoxically, through the group process comes powerful statements of personal empowerment. These statements are forward-looking and have the 'ring of truth'; not one response expressed gratitude to the lecturers for structuring this task, although these did come as separate emails.

A study of group work in other fields may make similar conclusions to those above. Teamwork in Physical Education or in sport might be considered. What is distinctive about the Creative Arts in this process is the broad cross-modal base (colour/music/movement), and then the evidence of a thorough-going social process throughout—negotiating topic, detail, engagement with other group members, refining preparation, and finally negotiating through a successful performance. The instant feedback of an appreciative audience becomes another source of authority, and an endorsement of the overall process/achievement.

At a time when teaching is looking to a greater professionalism (e.g. Teaching Australia and the various State Institutes), issues of individualism can challenge the teamwork that has long underpinned our distinctive profession. Through its 'connectedness', the Creative Arts can be seen to have the potential to both enrich the individual, while maintaining the strength of traditional teamwork. With the pace of current change, we can have only brief glimpses of the challenges that will face the next generation of teachers. If they are looking to the future, feeling empowered, there is the chance for on-going renewal.

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Closing the feedback loop: an investigation and analysis of student evaluations of peer and staff assessments in music performance

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This paper offers a window on an ongoing project in evaluation and assessment in higher education, and in particular, focuses on the development of a holistic feedback environment that includes an extensive process of providing feedback on feedback. Early research evidence identified the benefits for students participating in peer assessment in the area of music performance, and which supports the significant body of literature that refers to the advantages of applying peer assessment mechanisms towards the development of critical evaluation and assessment skills. The most recent phase in the research project involved the establishment of a methodology to explore in detail the perceived value of feedback provided to students by both staff and peers, via the development of a survey completed anonymously and which required both qualitative and quantitative evaluations and reflections. Specifically, the data analysis encompassed an exploration of the number and type of comments presented by staff and peers, the relative differences between students of different year levels, staff assessments *vis-à-vis* students, and feedback on the received feedback. The findings propose a number of insights into the validity of assessment received by both staff and students, highlights the potential impact for those receiving a range of evaluations, and evidences the need for an ongoing process of review of evaluation and assessment practices in the light of participant experience.

Introduction

One of the benefits of leading a curriculum strand within a small department of a regional University is the opportunity to engage in systematic applied research involving a number of participants and over periods of time. Further, the nesting of students of different year levels in seminars and workshops offers a number of opportunities for the study of cross-level engagement and interaction, which can shape both student and staff experiences. Since 2000, the researcher has engaged in an ongoing process of developing structured systems for feedback and evaluation in undergraduate music performance settings. This research, published in various stages, has involved the development of mechanisms for self-reflection (Daniel 2001), and more recently, for peer assessment procedures (Daniel 2004, 2005). While both forms of student-centred assessment are now applied relatively frequently in higher education circles (Blom & Poole 2004, Falkichov 2005), there are challenges associated with the design and implementation of such procedures, given the potential for resistance to this student-centred approach (Brown & Glasner 1999) and the additional workloads created for both academic staff and the students involved (Brew 1999, Jordan 1999). Implementing alternative assessment methodologies in the music performance field is arguably even further complicated by the influence of tradition and history on the discipline (West & Rostvall 2003, Rostvall & West 2003) and the potentially subjective influences on assessment process (Wrigley 2005).

In terms of feedback and evaluation, the music performance discipline for western classical instruments has traditionally relied on teacher input, direction and validation, which is primarily achieved through music instrument lessons which tend to rely more on the individuals involved rather than on educational theory or models for learning (e.g. Hallam 1998, Mills & Smith 2003, West & Rostvall 2003). The overarching goal of this longitudinal research program has been to create a learner-centred feedback environment which requires students to take greater responsibility for their learning, which will potentially provide them with a strong foundation of assessment and critical evaluation skills, generic attributes not only relevant to the creative industries but indeed to the wider professions (Field 2002). The nature of the ongoing research has been both developmental and reflexive, in terms of directions being driven by both student input and evaluation, as well as researcher learning and experience, the latter also occurring in consultation with colleagues in the discipline. The most recent phase, documented in this paper, involved a detailed analysis of the nature of the feedback provided by staff and students and the same students' critical views on this feedback.

Research to Date

The applied research to date in peer assessment has involved a rolling trial and evaluation approach, influenced by theoretical positions, research evidence and strategies identified in the literature (e.g. Brown 1998, Brew 1999, Falchikov 1998, Brown 2002, Boud & Falkichov 2005, Gibbs & Simpson 2004-5). Early published papers (Daniel 2004, 2005) overview the rationale, design and review mechanisms for key foundation stages of the research, and which outline the largely positive benefits for both students and staff in engaging in such procedures. Essentially, these relate to the

- greater volume and variety of feedback provided;
- training and experience in assessment procedures gained through active participation; and
- sense of inclusiveness in evaluation procedures.

In order to walk the reader through the principal tenets of the peer assessment strategy in place, the key elements of the can be summarised as follows:

- At the beginning of each year, all students enrolled in the undergraduate music program are provided with coaching and directions in relation to the rationale for and use of peer assessment strategies;
- In the second half of each teaching semester, students meet for a weekly two-hour class where performances are rostered and formative structured feedback occurs, in both written and verbal formats;
- Two mechanisms for feedback are used, these developed with and refined by students over time:
    - the first involving an assessment of the readiness of the performance for public presentation (yes/no) with a short accompanying statement of justification (Appendix A); and
    - the second involving a more detailed criteria-based evaluation, indication of overall grade achieved and supporting qualitative assessment (Appendix B);
- Students are asked to undertake a minimum of one short assessment and one detailed assessment;
- Students have free choice in terms of whom they assess, in order to provide the flexibility of choosing performers of a similar instrument;
- Student performances are double-marked by two qualified staff members using a criteria sheet developed in consultation with students;
- All assessments are collated, reviewed and filtered where necessary by the researcher prior to disseminating to students in a short individual consultation where additional feedback can be provided;
- Follow up (optional) consultations are provided for students in order that they seek further clarification regarding the feedback received; and
- These procedures culminate in end of semester examinations where a staff panel (typically three members) assesses student performances using the same criteria applied in classes. This forms the final summative aspect and which is tied to the overall subject grade.

While the existing research findings (Daniel 2004, 2005) largely validated and supported the procedures as they have developed over time, it was always intended that a further research phase be completed, in terms of a detailed investigation of a) the nature of the qualitative and quantitative feedback provided by peers and staff and b) an analysis of the extent to which performers agree with and value the received feedback. This most recent phase of the research took place in the 2005 academic year.

Data Collation and Sampling

As a first step, the aims of the most recent research phase were identified and explained to the 2005 year cohort of 40 undergraduate music students (70% female), and which were to explore in depth the

- nature of the staff and peer feedback provided;
- relative differences between students of different year levels and in comparison with staff; and
- students' perceptions of the validity and relevance of the feedback received.

In terms of the nature of the feedback provided and any significant differences across the various year levels or in relation to staff, the most effective way to achieve this was to analyse copies of all feedback sheets handed to students. Therefore, prior to disseminating the feedback, copies were made and kept on file. In order to probe students' critical evaluations of this received feedback, an anonymously completed survey (Appendix C) was chosen as the logical method by which to require students to provide an independent evaluation of the assessments by peers and staff. The survey was supplied to each student at the time they were provided with their peer and staff feedback and advice given that they should return the survey within one week.

In order to create and ensure anonymity, the survey was to be placed in a secure collection box within the Administration office. A research assistant was funded for a short period in order to manage the data collation process and develop a system of ensuring anonymity but which also allowed researcher access to the data. The assistant subsequently developed a coding system to record students' details for the various staff and peer assessments presented and the final survey, with photocopies of all documents retained. The coding system would only identify to the researcher the year level of the student, in order to allow an investigation of the relative differences between student comments across year levels. This strategy would in effect enable an analysis of the comments provided to the performer and the performer's reaction and reflections on the validity of the feedback received.

Analysis of Student and Staff Feedback on Performances

One of the new aspects of this most recent research phase was an assessment of the readiness of the performance for public presentation (Appendix A). This strategy, proposed by students as a method to make the assessment even more "real world", would potentially yield interesting insights and comparisons. Therefore, all performances where the "yes/no" assessment feedback sheet was presented were analysed and which represented 26 of the 40 scheduled performances.

In order to reduce the full cohort of written comments to a manageable sample for analysis, performances with a minimum of four peer assessments were selected. This represented 21 performances and a total of 73 short and 35 detailed assessments. The performances were from students at all three undergraduate year levels and on a range of instruments including piano, violin, guitar, flute, cornet, saxophone and voice. The staff assessments for these 21 performances were included in the sample for analysis, which resulted in a total of 559 student and 142 staff comments. An initial investigation of the nature of the comments led inductively to a division into three broad categories: positive, critical and advice. Further, three sub-categories emerged for each of these areas: aesthetics, technical and general comments. Table 1 below provides typical examples of the comments and categorisations applied. In order to synthesize the full sample of comments into a coherent format, a table was developed to show the total number of assessments and comments per student year level and for staff, the relevant percentages and average number of comments per year level.

Analysis of Performer Surveys and Full Cohort of Feedback Data

Of the 40 distributed performer surveys, seventeen were submitted (42.5%). In a similar manner to the written comments, a table was developed to synthesise and compare the feedback on feedback provided by all seventeen students. In terms of the full circle of feedback, of the 21 performances selected for analysis, twelve of these students had completed the performer survey. A table was also developed to synthesise these twelve case studies of data into a manageable format for presentation and discussion.

Results

Table 2 below relates specifically to research aims one and two and presents analyses the feedback for the 26 performances that included "yes/no" peer assessments. For the majority of these (65.4%), students and staff were in agreement regarding readiness for public performance. In relation to the six cases where peers were in disagreement, what is interesting is that those who argued "no" were all third year students, proposing that their experience at both performance and in assessment methods resulted in a more critical approach. In addition, for five out of six cases, the assessor was a student studying a similar instrument e.g. flute student assessing flute performance, which proposes that knowledge of the instrument contributes to the ability to be more critical in assessment. Certainly, the comments presented by these third years were often at a more sophisticated level than first year students for example.

In terms of the full sample of written comments (559 student, 142 staff), an investigation of the data synthesised below in Table 3 reveals a number of interesting findings:

- There is an observable increase in the average number of student comments per year level, which accords with experience at the assessment process, and/or awareness of students' desires for substantial amounts of feedback, with level 1 students presenting the least and staff the highest on average;
- Level one students focus on providing positive feedback;
- Level two and three students provide significant amounts of advice and direction to their peers, which is arguably due to their experience at the process and views regarding the potential value of feedback;
- Staff offer a more even spread across the positive, critical and advice categories; and
- On average, staff present nearly double the number of critical comments compared to students.

Table 4 below, relating specifically to the third research aim, encapsulates the views of all seventeen students who anonymously evaluated staff and peer feedback. While a small number, the following broad principles emerge:

- Students rate staff evaluations more highly than those of their peers, although level 2 and 3 students rate their peer evaluations as at least acceptable on average;
- Students at higher year levels appear to be more accepting of critical evaluations and which is arguably as a result of experience at the process and/or increased confidence in the performance area;
- Students highlight the importance of validity and detail;
- It is clear that students *and* staff should continue to improve the feedback experience for students in terms of detail and the amount of feedback provided; and
- This student driven feedback environment continues to offer challenges for participants and ongoing refinements and improvements are relevant.

Table 5 below presents an analysis of the twelve full case studies of feedback. While the data is not presented by year level for peer assessments, it provides a window on the spread of student/staff feedback and students' reactions. Given the small sample, it is difficult to draw definitive conclusions, however the analysis supports earlier statements regarding the broad differences between staff and student feedback. It also demonstrates the differences in the feedback provided to students, not only from case to case, but within one student's feedback e.g. staff comments are predominantly critical while students are positive. What is also interesting is the way that students respond to the feedback provided, which ranges from complete and almost grateful agreement, to direct challenge of the feedback and/or process. It is clear therefore, that while the procedures in place at least stimulate students' critical assessment

procedures, they do not necessarily always result in a sense of satisfaction nor acquiescence. Similarly, it may be that students' self-reflections lead them to be pleased with the feedback.

Finally, the key take-home messages presented offer a number of insights into how students approach, perceive and react to performance on a music instrument and the implemented assessment procedures. What is interesting from this collection of messages is that although it was intended initially that the comments related to the feedback procedures, the majority relate specifically to the art of performance:

- "I still need more help with nerves and with proficiency" (1st year)
- "The more you practice the better performer you will become" (2nd year)
- "You can always improve" (2nd year)
- "Practice more particularly in the weeks prior to the performance" (3rd year)
- "Practice dynamics and in general projection" (3rd year)
- "Need to practice in front of more people to be comfortable in concert practice" (3rd year)
- "Technical control is a very important part of a successful performance" (3rd year)
- "It is possible to convince some people that you are playing well, even if everything is not always accurate" (3rd year)
- "It's better to play convincingly than worry about mistakes" (3rd year)
- "Practice the piece slower so I have more control over the faster and harder sections" (3rd year)
- "Don't go for something too far out although that's the stuff I don't mind" (3rd year)
- "Being positive and working hard achieves good results" (3rd year)
- "As a performer it is sometimes easy to let external aspects effect your performance" (3rd year)
- "The challenge is to create an atmosphere where you are totally consumed with the performance and your audience" (3rd year)

Some students are positive about the process of peer assessment:

- "I think that if you have your own opinion of your performance these comments can be good to reiterate your own opinion" (1st year)
- "My objective reflection of the performance was confirmed by feedback received" (2nd year)
- "I am still learning this art, and I appreciate feedback which addresses both my performance delivery and my technical skills" (3rd year)

One student highlights the importance of self-reflection as the first step in the feedback process:

- "Evaluate yourself then read peer and staff assessments" (2nd year)

One first year student reveals a more egocentric view, and which is a timely reminder for staff to provide students with a sufficient level of understanding and belief in the process.

- "Not to care what any critic/peers think of you and your performance as you know best how you went and where you need to improve" (1st year)

Discussion and Implications for Further Research

The findings reported in this study provide the music performance discipline with further evidence-based findings regarding assessment and evaluation and that are potentially of value to practitioners who seek to broaden student feedback environments. The data analysis offers detailed insights into the nature of peer and staff feedback and how students value and relate to this feedback. In terms of the three core aims of the research phase outlined in this study, the data analysis provides rich data relevant to the nature of feedback presented by staff and students – including differences between students of different year levels and *vis á vis* staff, in addition to the manner in which students respond and/or relate to this feedback. While the findings are certainly interesting and revealing in relation to these procedures, there are numerous opportunities for further research, including students' self-reflections on their performances, an analysis of individual student's peer feedback from one assessment to the next, further analysis of the use of language across the full sample, an analysis of the relationship(s) between assessors' first instrument and their choice of students to assess, or further probing of students' reactions to received feedback through such activities as focus groups and/or follow-up interviews. While the procedures described above engage students in assessment procedures, it is clear that there are significant challenges associated with this process and which require careful monitoring, in addition to the extra workload for staff. It is necessary therefore to continue to consider strategies by which to make the assessment experience as valid and positive for students as possible, a message that applies as equally to staff as it does to students. While this is an ongoing challenge, the opportunities are considerable in this emerging area within music learning and teaching at the higher education level.

About the Author

In 2006, Professor Daniel was awarded a Carrick Citation and the JCU Vice Chancellors Award for outstanding contribution to student learning. Publications are found in *Music Education Research* (2004, 2006), *British Journal of Music Education* (2001, 2004), *Effective Teaching and Learning* (2005) and *Australasian Piano Pedagogy* proceedings (2001, 2003).

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Appendix A. Short evaluative assessment

Performers Name: _____

Do you consider this performance to be of a satisfactory standard for public presentation? (Tick one box only)

Yes ☐ No ☐

Please briefly explain your answer:

_____

_____

_____

_____

Appendix B. Detailed performance assessment

Name of performer: _____

Tick one box only for each of the following areas:

AREA	Fail	Pass conceded	Pass	Credit	Distinction	High Distinction
Dynamic variation						
Tone colour variation						
Technical control						
Fluency of performance						
Stylistic interpretation						
Professionalism						
Success of ensemble or co-ordination with accompanist						

Overall, how would you assess this performance? (Tick one box only)

Fail (poor) ☐

Pass conceded (almost satisfactory) ☐

Pass (satisfactory) ☐

Credit (above average) ☐

Distinction (excellent) ☐

High Distinction (superior) ☐

Please briefly explain your answer:

_____

_____

_____

_____

Additional optional comments below:

_____

_____

_____

Appendix C. Feedback on feedback mechanism

Name of performer _____ Year level _____ Instrument _____

To what extent do you agree with your peer assessments? (please circle one number only)

1 ---------- 2 ---------- 3 ---------- 4 ---------- 5
Not at all Absolutely

Comment _____

_____

_____

To what extent do you agree with your staff assessments? (please circle one number only)

1 ---------- 2 ---------- 3 ---------- 4 ---------- 5
Not at all Absolutely

Comment _____

_____

_____

What key messages do you take from this experience?

_____

_____

_____

Table 1: *Categorisation system applied with exemplar comments*

Broad area	Sub-category	Exemplar statement
Positive comments	Aesthetics	"Dynamics were great" (level 1 student)
	Technical	"Well rehearsed – good intonation and rhythm" (level 3 student)
	General	"Enjoyable to listen to as it had a nice, relaxed, confident style" (level 2 student)
Critical comments	Aesthetics	"I felt at times that the groove was a little pressured and forced" (level 2 student)
	Technical	"You seemed to lose timbre control in the lower registers" (level 3 student)
	General	"Hard to establish who was playing the lead part" (level 1 student)
Advice	Aesthetics	"I felt that you need to work more on greater tempo variations and portraying the character and stylistic features of this work" (level 2 student)
	Technical	"Try concentrating on getting a bit more of a clear, less airy tone" (level 1 student)
	General	"It needs more variety!" (level 3 student)

Table 2: *Analysis of peer/staff feedback regarding readiness for public presentation*

Assessment outcome	Number of cases	Breakdown of "yes/no"	Comments
Peers: "yes" Staff: "yes"	17	N/a	Some variation between comments, staff typically more critical
Peers: "yes" Staff: "no"	3	N/a	Student comments do recognise problems e.g. "intonation" however staff more critical and mark as unacceptable
Peers: "yes" & "no" Staff: "yes"	5	S1 (flute): 4 yes, 3 no S2 (violin): 6 yes, 1 no S3 (cornet): 10 yes, 1 no S4 (flute): 7 yes, 1 no S5 (flute): 6 yes, 2 no	S1: wind players critical of poor musicality S2: vocalist critical of poor intonation S3: composer critical of minor stumbles S4: wind player critical of poor ensemble S5: flute players critical of poor musicality
Peers: "yes" & "no" Staff: "no"	1	S6 (clarinet): 3 yes, 1 no	S6: wind player critical of poor intonation as were staff

S1 = student 1, S2 = student 2 etc.

Table 3: *Analysis of selected sample of peer and staff feedback presented to students*

Assessors	Assessments	Total comments	Average per assessment	Positive comments				Critical comments				Advice			
				Aesthetics	Technical	General	Total (% of presented comments)	Aesthetic	Technical	General	Total (% of presented comments)	Aesthetic	Technical	General	Total (% of presented comments)
Level 1 students	20	85	4.25	24	13	20	58 (68.2%)	9	4	2	15 (17.7%)	4	2	6	12 (14.1%)
Level 2 students	51	269	5.27	72	16	36	124 (46.1%)	30	10	3	43 (16%)	48	19	35	102 (37.9%)
Level 3 students	37	205	5.54	50	25	34	109 (53.2%)	23	11	5	39 (19%)	24	19	14	57 (27.8%)
All students	**108**	**559**	**5.18**	**146**	**54**	**90**	**291 (52%)**	**62**	**25**	**10**	**97 (17.4%)**	**76**	**40**	**55**	**171 (30.6%)**
Staff	**21**	**142**	**6.76**	**22**	**18**	**16**	**56 (39.4%)**	**5**	**31**	**9**	**45 (31.7%)**	**16**	**15**	**10**	**41 (28.9%)**

Table 4: *Analysis of seventeen submitted evaluations of peer and staff feedback received*

Year level	No.	Extent of agreement with <u>peers</u> *(1 – not at all, 5 – absolutely)*	Summary of comments	Extent of agreement with <u>staff</u> *(1 – not at all, 5 – absolutely)*	Summary of comments
First	3	Average 2.83	• Peer assessments always contradict each other so it is hard to know which comments to take on board • They criticised too harshly. Comments should be made helpful and truthful rather than self-opinionated and degrading and negative – it doesn't help the performer • If they had the score they could comment further • Agreed with comments	Average 3.23	• Contradictory comments/ not matching grade given • The staff know what they are assessing, marking and looking for in a good performance • Felt the staff comments reflected the peer comments in some way – a staff member may not feel able to give a higher grade if the peers all give negative and low • A bit better than peer because they have the scores • Their assessment takes into account the whole style and surety of the piece with their experience
Second	4	Average 3.94	• Accurate identification of aspects already known to be weaknesses • Peer assessment is always too kind and sometimes they don't know what they're talking about • Agreed with comments • Peers mark too easily	Average 4.63	• Accurate identification of aspects already known to be weaknesses • They give good advice however I would like them to go into more detail • Agreed with comments • Agreed with grade given
Third	10	Average 3.53	• They made me consider aspects of my performance which I could extend and improve on (2) • Agree with grade given • Difficult piece to comment on without music to analyse – some were way off • Comments were detailed and helpful • Comments were widely varied so difficult to agree or not agree • All commented on technical control and overall quality of performance • Peers were too easy on me • Comments about enjoyment are not particularly useful	Average 4.17	• They were helpful in my exam preparation • Agree with grade given (2) • Had some good comments • Comments need more depth and need to fully support the grade they give • What is said is helpful but there is not enough information • Staff assessment well thought out • Comments accurate but too brief to be at all helpful for future development • Comments accurately reflect own opinion (2) • Assessment more useful because of scores
All	**17**	**Average 3.43**		**Average 4.01**	

Table 5: *Analysis of feedback on feedback (12 case studies)*

Student profile	Peer feedback				Extent of agreement and explanation *(1) not at all, (5) to a significant extent*	Staff feedback			Extent of agreement and explanation *(1) not at all, (5) to a significant extent*	Analytical comment
	P	C	G	No.		P	C	G		
3rd year piano (female)	11	1	9	5	(5) "Happy with the grade given"	5	2	1	(5) "Happy with the grade given"	Student feedback consistent. Staff more critical.
3rd year piano (female)	10	2	8	4	(3) "Peer assessments were so varied that it is hard to agree or not agree"	3	4		(4) "The staff assessment was a lot more accurate and well thought out"	Student feedback inconsistent. Staff more critical.
2nd year flute (female)	11	9	5	4	(5) "Accurate identification of aspects I knew were weaknesses"	3	5		(5) "Accurate identification of aspects I knew were weaknesses"	Feedback from staff and students very consistent.
3rd year cornet (female)	8	6	9	5	(2.5) "Difficult piece to comment on. Some students were way off"	1	6		(3) "Had some good comments, but piece isn't meant to sound pretty"	Abstract nature of the piece appears to influence peer feedback.
3rd year cornet (female)	15	10	13	8	(2.8) "They were too easy on me"	2	2	2	(3.5) "Comments seemed accurate for circumstances"	Peers generally more positive. Mostly consistent comments.
3rd year piano (female)	12	8	20	7	(5) "Comments were detailed and helpful and gave a good overview of the performance"	5	2	1	(4) "Comments needed more depth and needed to fully support the grade given. What they say is helpful but not enough information"	Very detailed peer comments and much advice. Staff comments short in comparison.
1st year saxophone (female)	10	7	4	4	(3.5) "Peer assessments always contradict so it is hard to tell which comments to take on board"	2	2	2	(3) "They also seem to contradict themselves e.g. comments say good overall performance but the mark is only a pass grade"	Student disaffected by feedback. Staff comments brief compared to students.
2nd year clarinet (female)	8	2	10	4	(4) "They are honest and it is helpful mostly"	3	1		(5) "Staff are experts hence they know the details"	Student comments very supportive. Staff more critical.
1st year piano (male)	4	9	12	5	(3) "Agreed with most of the comments"	2	1	8	(3.5) "Their assessment takes into account the whole style of the piece"	Student feedback inconsistent. Staff more detailed.
2nd year piano (female)	10	8	14	6	(4) "Agreed with most comments though some marked too easily"		5	1	(5) "Agreed with their comments and think it is a fair mark"	Staff more critical. Students supportive and encouraging.
3rd year flute (female)	10	5	9	5	(2) "Most comments useful. The ones about enjoyment of the piece were not helpful"	5	2		(4) "My confidence is an issue and distracts from the overall presentation"	Difficult to assess real views on process. Seems off-task in feedback.
1st year guitar (male)	11	6	16	7	(4) "Comments were very helpful and supportive"	4	1	1	(3) "Seemed brief and short"	Students offer lots of advice. Staff feedback short.

P = positive comment, C = critical comment, G = general comment, No. = number of peer assessments presented

"I do music with my children because ..."

Dr Peter de Vries, Monash University

This article focuses on why adults in three different settings - a pre-school, a childcare centre, and the home environment – engage in music activities with children under the age of 5. In particular perceived benefits of engagement with music activities are highlighted, with many similarities across the three groups. These benefits are predominantly extrinsic, including music enhancing young children's listening skills, promoting physical co-ordination, music supporting literacy and numeracy learning, and enhancing children's socialisation. Intrinsic benefits of music for young children were rarely mentioned, although parents articulated this more than the pre-school teacher or childcare teachers. The adults pointed to media messages and research they had read to explain their focus on the extrinsic benefits of music.

More than ever before we are hearing about the importance of music; why children should be exposed to music and why children should have a music education. A recent issue of the International Journal of Music Education (2005) was solely devoted to this topic, featuring essays on the importance of music education and advocacy, how to advocate for music, and support information for music advocacy. Music educators and musicians do not need to be convinced about the many benefits of music, although as Hodges (2005) warns, many of the benefits attributed to music education, such as leadership and enhancing self-esteem, may also be "attained through other experiences" (p. 111). However, not everybody is a music educator or musician. What about these people? How do these people view music and music education?

This article draws on three separate research projects the author has completed, focusing on why a pre-school teacher, childcare workers, and parents of children under the age of 5 engaged in music-making activities with children in their care. The thread linking all three studies is music engagement and learning with young children, with each of the studies providing a different perspective on early childhood music. None of these people were music educators, yet all engaged in these activities and were able to articulate why they chose to engage children in music activities and the benefits they saw from engaging young children in music activities.

In a similar mode of advocacy as addressed in the International Journal of Music Education, MENC (http://www.menc.org/information/advocate/facts.html) outlines benefits in four general areas, namely 1) success in society, 2) success in school, 3) Success in developing intelligence, and 4) success in life. Such claims can be seen to be supported by research. Music has been shown to have positive effects on learning in domains other than the Arts (Fiske, 1999; Catterall, 2002), and specifically in reading and maths (Cossentino & Shaffer, 1999; Lamont, 1998). Music has positive health benefits (Clift & Hancox, 2001; Jenkins, 2001), and is effective in behavioural reinforcement in both children and adults (Standley, 1998). In summarising benefits of music stimulation, particularly for very young children, Gruhn (2005) writes, "Music stimulates the growth of brain structures and connects many activated brain areas. Musical practice calls for fine motor coordination, and enhances the phonological loop" (p. 100).

The benefits of music and music education is not new in the research community. In 1978, in a review of literature outlining the nonmusical benefits of music education, Wolff concluded that there were measurable effects of music education cognitive skills and understanding. Many of the studies reviewed were experimental. Bresler (2002), however, warns that "engagement in the arts, as measured in experiments, has not been proven to cause an improvement in academic achievement. Rather, it is the findings from qualitative studies that illuminate various types of learning (e.g., enhanced linguistic skills, self-regulation) and trace them to specific learning opportunities and the sociocultural contexts in which these qualities flourish" (pp. 1078-79). The three research projects discussed in this article are qualitative in nature.

Methods

The first setting, a pre-school, sought to investigate the perceived extramusical effects of a music education program implemented by the researcher and a pre-school teacher (Sally) in her classroom, the teacher having low self confidence in terms of conducting music activities with children in her care. Music lessons were initially team planned and team taught (approximately 30 minutes duration per lesson, twice a week), with Sally taking more control towards the end of the six weeks I spent in the pre-school.

The second setting, a childcare centre, examined the impact of professional development in music on the centre's carers, this professional development again being provided by the researcher. Three groups of children were focussed on, with each group being team taught, the 4-5-year-olds with Melinda and Tara, 3-4-year-olds with Anne and Prue, and 2-3-year-olds with Celia and Ruth. As researcher I spent two days a week in the centre, providing music support where needed. This included teaching children in small and large groups, team-teaching with staff, and providing resources to staff as needed.

The third setting was the homes of three parents of children under the age of 5. Parents were interviewed every three months to determine what music activities they instigated at home with their children and why. The first interview occurred following these parents, and others, being involved in a music workshop conducted by the researcher that focused on music activities in the home for the under 5s. The parents were Carol (with children Jamie, aged 3 and older brother Tim, aged 8), Mandy (with 4-year-old Troy and 2-year-old Julie) and John (only child Joshua, aged 4).

In the first two settings the researcher observed the teachers implementing music activities, and followed these observations with weekly semi-structured interviews. The third setting, the homes of the three parents, did not include observations of children's music making, only semi-structured interviews.

Data analysis from all three settings was ongoing, with emergent themes in each setting being refined as each project continued. Although themes for each project related to the focus of each individual project, when all three projects were completed and the data reflected on it became apparent that the voices of the educators and parents clearly articulated what they saw as the benefits of music with children under the age of 5. These results are reported below.

Music for Management

Voices from all three settings articulated the value of music as a tool for managing young children. Sally (pre-school teacher) saw the value in singing songs with movement as allowing children to "release energy" and subsequently focus on other activities, such as listening to a story or involvement in art activities. She particularly noted that boys liked moving to music, rather than sitting down in a circle and singing a succession of songs. When musical instruments were introduced she also observed that boys tended to want to play drums, and played more "loudly and aggressively" than girls. "They loved it, and afterwards they weren't as hyped up." Towards the end of the six weeks Sally began to structure her music lessons so that they would conclude with "quieter" activities, following on from movement-based activities and instrument work. Following this format she noted that the children did not "squirm around … and were so much more focused on what we did next."

When I entered the next setting, a childcare centre, music was viewed as being a tool to control children's behaviour. The centre director said that music was used "to manage situations, to change a mood." At the beginning of the day, as children began arriving, recorded music would be playing. The director said of this that she felt that music played an important role at the beginning of the day, as "music will make the mood of the day." Some of the staff would also begin the formal part of the day with group singing, with children seated. Melinda commented that she liked to do this because it "settles the children down." Music activities with more movement, including chase games, were generally conducted towards the end of the day, and outside. Anne commented that some children "really focused … and settled down" when introduced to new musical activities, particularly musical instruments.

The three parents in the third project tended to use music as a management tool in different ways. Firstly they highlighted the impact of "soothing" music on upset infants. All three referred to playing CDs when their infants had been distressed, and the two mothers also referred to singing to their children to soothe their infants. Secondly, the use of CDs for pre-school aged children was discussed, namely that children listening to and singing along to their own CDs gave "the kids some down time, and me too!" (Mandy). Mandy had recently bought 4-year-old Troy his own portable CD player for his own room. "He uses it to listen to his music in his own space. If he's at a loose end I'll suggest he listens to his music, and most times he goes off and does that." John indicated that he used his son's CDs as a reward. For example Joshua could listen to a CD of his choice if he tidied his room up.

Music to Enhance Listening Skills

Just as music was sometimes used to settle children in terms of behaviour, all three groups stressed that it enhanced children's ability to listen. Both in the pre-school and childcare centre this was noted in reference to children's attentiveness to listening immediately following a music session, whereas the parents tended to note this listening in terms of what the children listened to and articulated when listening to music. For example, both Mandy and John commented, sometimes in awe, at their 4-year-olds' ability to "really listen" (Mandy) to CDs in terms of lyrics, which were subsequently sung back, both with the CD playing and later without the CD playing. John commented: "Josh's ability to listen to a new song, remember it, and then sing it back is amazing … When he first started it I thought it was

something really unique, but I've talked to other parents and it's pretty common with kids at his age … I only wish I could do that."

Sally, the pre-school teacher, specifically pointed to her children's ability to focus on listening immediately following music sessions, particularly when there had been a specific music listening focus, such as listening for and responding to whether music was fast or slow, or whether a voice was speaking or singing. Sally noted that such activities had a follow on effect, with children comparing sounds that they listened to in the pre-school environment. One child observed "that bird is singing high" (the previous day the music lesson had focused on high and low sounds), with other children hearing – but not seeing - a car speed by the preschool and commenting, "that car was going really fast." Sally also indicated that children listened much more attentively to stories immediately after music lessons when there had been a period of sitting down and listening to music where children were directed to listen for something specific (e.g., when the music changes from fast to slow). Similarly Celia and Ruth, working with the 2-3-year-old group in the childcare centre, also pointed to children being more attentive listeners immediately following singing, although they did stress that if they sung too many songs some children would become restless and inattentive during the singing and immediately following any singing.

Music for Physical Co-ordination

Sally, in the pre-school, frequently referred to the improvement in some children's gross movement co-ordination when engaged in frequent movement to music activities, whether that be moving when singing or moving to recorded music. In particular she noted improvement in some children's ability to hop, skip and jump, activities which had frequently accompanied action songs. Her observation was reiterated by the visiting physical education teacher, who at the end of the six week music project commented that children who had struggled with gross motor activities were "much more confident."

All the childcare staff indicated that they valued movement to music. One of the most popular resources they asked me to bring to the centre was a variety of recorded music that could be used with different movement activities. "The whole physical development is really important," commented Celia, "and for those that struggle music can be a fun way of getting children to involved and following the more advanced children. It's more fun to jump to music than just having children jump in silence."

The parents did not refer to their children "moving" to music. Rather, two parents frequently mentioned their children's love of dancing to music, particularly to popular children's music such as The Wiggles. John made the most explicit comment regarding music and improved physical co-ordination: "At first when Josh was three he'd just jump around, kind of like in a frenzy, but enjoying himself. But now you can see he's different in the dancing, it's more … structured. He's got more control of his body when he jumps and moves his arms forward and backward … so I think that music has certainly helped him with that."

Music to Support Literacy and Numeracy

All three groups highlighted the literacy benefits in learning songs. Comments included: "children expand their vocabulary" (Melinda, childcare centre), "they learn about rhyme" (Sally, pre-school), and from singing children learn "basic reading ... stuff" (Carol, parent). With her pre-schoolers Sally spoke of how she was now taking key words from songs, placing them on cardboard with a visual representation, and having the children "sound out" the words after singing songs containing that word. Melinda (childcare centre) also indicated that she would often choose picture books to read to children that also featured singing: "That way the music supports the words and the reading and the reading supports the music."

Carol (parent) also pointed to songs supporting numeracy, citing the song "One, Two, Three, Four, Five" as a case in point. Melinda also indicated that she made a point of introducing "as many counting songs as I know" to her 4-5-year-old group. "It's more fun than just counting over and over again."

Music to Enhance Socialisation

In both the pre-school and childcare centre settings musical activities were valued in terms of their promoting socialisation. Sally noted the contribution that music made to sociodramatic play between children, namely through children using songs learnt in music sessions in play situations. For example when playing "Mummies and babies" children would rock their baby dolls and sing lullabies such as "Rock a bye Baby" that had been recently learnt. Alternatively, children would "act out" recently learnt songs, a phenomena noted also by Anne (3-4-year-old group at childcare). In addition Anne also noted groups of children improvising on a dramatisation done to the music of "In the Hall of the mountain King" in the playground (but without *the music playing). She noted new groups of children playing together, drawn to "the same enjoyment of that music."*

Sally (pre-school) also favoured some of the formalised social interactions that occurred when singing as a group, such as children talking about a song about to be sung or that had been sung (i.e., whether they liked it or not). I introduced her to some song material that also involved children being part of a chase game, which she indicated was "Really good for some of the shy children. I could choose them to chase, and the other children would call their name out and then they'd be so proud they had been picked."

The parents had a different experience in terms of socialisation, focusing on their socialisation with their children through music, or as John said, "It's our special time, Just him and me when we listen to music and dance and just have fun."

The Hidden Intrinsic Value of Music

All three groups were clear in articulating the extrinsic benefits of music to their children. However, the intrinsic value of music, defined by McPherson (2004) as "the feeling of enjoyment a music student has when participating in music" was rarely articulated. Exceptions included Melinda, who commented, "I love it when they just sing, the joy it brings

them, and to hear their voices develop through the year is such a pleasure." Both the childcare centre teachers and pre-school teacher noted the children's ongoing engagement in music activities as nearly always being in terms of "benefits" outside of music. This was understandable in Sally's case, where the focus of the study had been to explore perceived extramusical (extrinsic) benefits of music. Interestingly though, Sally spoke of two children who "came out of their shells" through the music lessons, which gave them "a voice … and a distinct personality." Sally noted that both children incorporated music into their play and were highly engaged in the music lessons. That is, they clearly enjoyed participating in music activities, perhaps in favour of other activities. She nurtured and encouraged this, however this was primarily done so that the two children "became more of the class community." This occurred, for example, with the children singing to their peers. Jason, for example, became a musical expert to his peers, showing others how to play various percussion instruments. Therefore it was this socialisation aspect of the children's love of music that was highlighted.

Conclusion

The adults focused on in the three projects tended to have similar views regarding the wide range of benefits of music for young children, despite working with children in different settings (preschool, child care centre, at home). Intrinsic benefits of music were rarely articulated, although parents did tend to allude to these more than the others, speaking of how music made their children happy, particularly when their children were engaged in singing or moving to music, often with siblings or parents. Parents reported that they tended to informally engage with their children in music activities in the home, whereas in the pre-school and childcare centre music-making opportunities were more formalised. Welch (2005) indicates that "informal music education happens all the time because the experience of organized sound is a key element in our daily lives" (p. 117). Perhaps this needs to be a greater area of focus in settings such as pre-schools and childcare centres, allowing children to engage in more informal music play, which may also result in early childhood educators further valuing the intrinsic side of music-making in young children.

In discussing with the participants why they had stressed the extrinsic value of music, there was a general consensus that the media "research" was responsible. The "Mozart effect" (i.e., "listening to music makes you smarter") was mentioned by both parents and teachers. Melinda referred to "research I've read on the [inter]net" stressing what she called the "outside benefits" of music, and parents also referred to private music schools citing the extra benefits of children's involvement in music classes.

The emphasis on the extrinsic value of music continues on into schooling, as demonstrated in curriculum documents. In 1991 Temmerman noted that justification for music education in Australian primary curricula documents was given on "physical, social, intellectual, cultural, and emotional grounds" (Temmerman, 1991, p. 156). This is still the case. For example, in the New South Wales *Creative Arts K-6 Syllabus* (2000), involvement in the arts "assists students to participate in and contribute to cultural life, to become informed consumers of the arts and culture, to empathise with others, and to consider a range of career paths. The Creative Arts also provide opportunities for students to respect the views of various social and cultural groups, people with different religions and belief systems and people with disabilities. The Creative Arts also offers opportunities for students to value the different perspectives of females and males" (p. 7).

Is this focus on the extrinsic value of music a bad thing? If educators and parents genuinely believe in these extrinsic benefits this will certainly help in ensuring music becomes a part of young children's lives prior to formal schooling. However, might this not result in music being "downgraded" in the eyes of educators and parents? That is, if it is solely seen as helping to achieve non-musical outcomes, outcomes that may be met in ways other than through music, ways that may be more "cost effective" and easier to sell to the general public, then music may become extinct in some settings.

Reimer states that "music is often regarded to be essentially different from those subjects requiring the development of the intellect – of intelligence. The 'core' or 'basic' or 'serious' subjects … require ongoing, focused tuition. Music, on the other hand, in this view, is a matter of talent rather than intellect, of expression rather than intelligence" (p. 139). The parent group reflected this belief, indicating that although they did value music, it took a "back seat" (Mandy's words) to the more important and core learning areas of literacy, numeracy and Information Technology skills. In terms of music education advocacy, McPherson (2004) simply states that we need to stress that music is fun and that it enriches the quality of life. That is, it has its own intrinsic value that is unique to music. Therefore music must be part of children's lives, because it is only through music that children can experience the uniqueness of music. I do wonder, though, if more people are aware of the intrinsic value of music. Yun Dai & Schader (2001), for example, found that parents supporting their children's musical training did so more for intrinsic rather than extrinsic rewards. Messages like this are rarely heard in the music advocacy debate. Perhaps it is the media "blitz" of late that has focused on the extrinsic, which many music educators have used in an endeavour to push music forward in schools and other educational settings. Could now be the time to look inwards and focus on the intrinsic value of music, from birth through early childhood and onwards?

About the Author

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The World Music Ensemble as Pedagogic Tool: The Teaching of Balinese Gamelan to Music Education Students in a University Setting

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This paper investigates the role of a one semester course in Balinese gamelan performance as a component of two music education pre-service degree programs, one at undergraduate level, the other at graduate level. The course discussed was an initiative of its curriculum designer and was supported by his university with a grant for the purchase of a new Balinese gamelan. Through analysis of the opinions of the curriculum designer responsible for introduction of this course, the specialist who is employed to deliver it, and cohorts of students who have completed it, issues of pre-service preparation for music educators are raised. Results of comparisons between the opinions of the curriculum designer, the lecturer and the students demonstrate that differing positions exist on the perceived purpose and value of world music ensembles in university settings, and that intending music educators interpret the offerings of their pre-service training programs and the multicultural expectations of syllabus they will be expected to implement in a range of ways.

Introduction

The authors in Ted Solis' recent text on the teaching of world music ensembles within university music programs discuss a variety of ensemble types and raise numerous problematic issues that affect their work (Solis, 2004). Among the ensembles covered are a klezmer group, African drum ensembles, middle Eastern and north Indian instrumental groups, Javanese and Balinese gamelans, and a Latin American marimba ensemble. Problems raised include those of levels of performance expectation, representation of culture, cultural outsiders becoming cultural teachers, expectations of public display placed on groups by universities, student perceptions of group membership and activity, and questions of the musical identity of performers. What is clear from the work of these authors is that such ensembles are regular components of the study of music in universities, but that they engender issues requiring understanding of cultural interaction and negotiations of identity, musical ownership and cultural representation. The presence of such ensembles in university music programs continually raises questions regarding the value of these ensembles, and therefore the most basic assumptions underpinning the study of music.

Solis' authors all address the teaching of world music ensembles in relation to music study of a musicological or ethnomusicological nature, and the context of their work is one in which the focus is on the study of music and its cultural contexts. In the present discussion, I take Solis' text as my impetus and similarly investigate issues that arise from the teaching of a world music ensemble, a Balinese gamelan, within a university music program. However, a major difference between this discussion and that of Solis' authors is that the context I discuss is that of such an ensemble in a music education program, rather than the musicological ones that form the basis of discussion in Solis' text. While it could be argued that musicological and music education programs share a common academic study of

music as their basic character and that both contexts require learning of performance skills and repertoire as their primary activity, I contend that such programs have different aims, teaching deliveries and intentions.

To uncover and discuss the aims and perceived benefits of learning to perform in a Balinese gamelan, I present the opinions of the three voices involved in this component of music teacher preparation. The voices are those of the curriculum designer responsible for the introduction of this component of music education programs (also the author of this paper), that of the teacher of the ensemble, and those of groups of students who undertook performance in this ensemble as a mandatory subject. The method for arriving at the opinions of these people involved a simple act of triangulation (Cohen & Manion, 1996). First, I clarified and wrote about my purposes in including Balinese gamelan in music education programs. Second, the teacher discussed his views of what he is trying to achieve through his teaching of the course with me, and third, a questionnaire was administered to students at the conclusion of their one semester work in a Balinese gamelan subject. Through these three means of collecting data a number of issues emerged: purposes of performance as a member of a world music ensemble, contrasting ways in which the course was valued, a range of intended outcomes of ensemble participation, problems that arose during the course of the subject, the conflicting perspectives of those involved and ways in which these are negotiated.

The University Context and the Position of the Curriculum Designer

The context of this discussion is a Music Education Unit of a large Music faculty in an Australian university. This Music Education Unit delivers a number of programs: a four year Music Education undergraduate program (Bachelor of Music [Music Education] -BMus[MusEd]), a three semester graduate teaching program by coursework (Bachelor of Teaching - BTeach), a two year research master's program (Master of Music [Music Education] - MMus[MusEd]) and a PhD program in Music Education (Sydney Conservatorium of Music, 2007; Faculty of Education and Social Work, University of Sydney, 2007). A one-semester subject on Balinese gamelan is a mandatory component of both the four-year undergraduate program and the three semester coursework graduate degree program. To understand the purposes of this, it is necessary to see the Balinese gamelan subject as one means of attaining the overall aims of the teacher preparation programs of this Unit.

In addition to delivering subjects devoted to what could be considered standard Music Education training (eg. classroom methods; choir and band pedagogy; music education applications of technology), the programs of this Unit have specific focuses. An intention to prepare students to be able to teach about Australian Indigenous cultures, and thus to fulfil Australian federal government expectations that all levels of Australian education acknowledge Indigenous cultures and histories, leads to recurring classes on Aboriginal and Torres Strait Islander cultures across a range of subjects (see Dunbar-Hall, 1997, 2002a; Dunbar-Hall & Beston, 2003; Wemyss, 2003). Belief in the use of creativity as a site of learning similarly leads to continual expectations throughout these programs that students will be engaged in different types of musical creation (arranging, experimenting, composing, improvising) (see Dunbar-Hall, 2002b). A third music education ideology that underpins these programs is that of multiculturalism. This is implemented in three ways: (1) materials used for lectures and workshops are selected from as wide a range of cultural sources as possible and the cultural contexts of these materials are continually considered for their implications for music pedagogy; (2) a one semester subject on multiculturalism in music education is a component of the four year undergraduate program;

and (3) the one semester subjects on Balinese gamelan performance in the BMus[MusEd] and the BTeach programs provide students with hands-on experience of ways in which Balinese music is integrated into Balinese cultural and social mores, of learning and performing in a non-notated environment, and of the teaching methods of Balinese musicians. In support of these aims and activities, the publications emanating from staff in this Unit reflect its focus on multiculturalism as an underlying aspect of music learning and teaching (eg Webb, 1997; Dunbar-Hall, 2002d; Watson & Dunbar-Hall, 2002; Dunbar-Hall & Beston, 2003; Marsh, 2003; Wemyss, 2003; Dunbar-Hall & I Wayan Tusti Adnyana, 2004). To further the general multicultural nature of music education study at this university and specifically to consolidate the teaching of Balinese gamelan to Music Education students, an initiative of the university concerned was funding the commissioning and purchase of a new Balinese gamelan in 2005.

The intentions of the curriculum designer responsible for these degree programs can be inferred from these descriptive comments; the intentions of the Balinese gamelan subject resonate with these. There is a level of expectation that students will learn a specific repertoire, and be able to use this in their own teaching when they need pieces of music as exemplification of music concepts (such as duration, pitch, structure and texture) in fulfilling the requirements of Music syllabuses. Additionally, they would have studied a type of music in its cultural context and be able to teach that. That they would learn through experience of music, rather than reading about it or merely listening to it, emphasises the practical aspect of Australian music education, which is based on learning by doing. Furthermore, there is an expectation that students would be equipped to use this repertoire if they chose to teach Balinese music as a specific topic in the area of 'music of a culture', a subject required by various Australian school music syllabuses. In this case, students' own experiences of Balinese music would give them a background from which to speak with authority about the music.

What is more important from the curriculum designer's position are the generic skills and attitudes to be derived from the experience. For example, there is strong belief in the value of exposing pre-service educators to the cultural contexts of music, and to realisation that ways music is taught and learnt in settings outside those of students' backgrounds vary widely. The intention here is to encourage understanding that there is an alternative to the use of 'dominant Western teaching strategies . . . . . (and) underlying patterns of thought' (Schippers, 2005, 32), indicating a post-colonial educational ethic at work in the subject. Additionally, through their involvement in learning to perform a small repertoire of Balinese gamelan music, students would be forced to work in a non-notated context (the opposite of their backgrounds and tertiary training), would confront issues of musical memory, ensemble membership and responsibility, and, as the teacher of the Balinese subject has been trained in Bali by Balinese teachers, would experience the teaching methods of Balinese gamelan musicians - through this they would be exposed to pedagogy which could be seen as novel. The intention of this is that students' palettes of strategies for teaching would be extended; that by being placed in a new learning situation they would reflect on their own learning problems and use these to help them understand how their eventual students might be placed when confronted with music and pedagogy outside their backgrounds and interests. Unsettling of pedagogical complacency, questioning of the purposes of music learning and teaching, implicit indication of the value of traditional/non-notational teaching methods, and intentional forcing of students into roles as self-reflective music learners underpin the inclusion of this subject in students' pre-service training.

In line with the generic nature of these intentions, is another, more abstract one from the curriculum designer's position. This is that students would be involved in performance as a form of research, and that rather than former ways of seeing performance as the outcome of study, in this setting, performance is intended to provide students with a site for arriving at some understanding of learning, and thus of teaching (see Cook, 2003). Thus, within the one semester subject, many agendas, some of them clearly definable as 'hidden curriculum' (Nierman, Zeichner & Hobbel, 2002), are simultaneously encapsulated.

The Teacher and His Perspectives

The lecturer for this subject is an Australian who, after two years as a member of Tokyo based gamelan, Sekar Jepun, studied at various times in Bali in the period 1989 - 2001 with Balinese musician, I Wayan Gandra. His intentions in this subject are to introduce students to forms and concepts of Balinese gamelan music through practical experience using traditional methods of Balinese gamelan teaching and learning, that is, demonstration, imitation and rote learning without notation. This is meant to encourage students, who are trained in Western methods of music teaching and learning, to appreciate and value Balinese gamelan music with the same esteem that they hold for music of their own (Western) cultures. Academically, he intends that the subject will link study of a music with cultural insight in a way that will engender a research interest in students.

These intentions are not implemented without problems. The complexity of Balinese gamelan music poses hurdles, especially in a subject that consists of only twelve weeks of classes. A single semester subject is also not enough to cover more than a basic repertoire of pieces. The subsequent lack of Balinese instruments in students' eventual professional locations as teachers can be seen as a discouragement for students to see what they learn beyond the subject level. To overcome these problems, the teacher strives to impress the significance of the experience on the lives and careers of students, noting that the experience could get lost in the morass of other subjects and concerns that they need to confront and could be relegated to the bottom of the heap of life skills. Intentions of the subject are explicit, covering musical skills as much as development of cultural acknowledgement and understanding, ability to adapt the subject's content to later teaching situations and to assess the subject holistically as a component of students' wider life experience.

The Opinions of the Students

To ascertain students' reactions to learning Balinese gamelan, a short questionnaire was used at the conclusion of the one semester subject with cohorts of both the undergraduate program (n = 18) and the graduate coursework program (n = 10). All questions were open-ended, requiring provision of written, subjective responses. The questionnaire covered the following issues:

- How did students perceive study of Balinese gamelan as a part of their studies?
- What benefits (musical, pedagogic, academic) did students think the subject had provided?
- What problems had students encountered in the subject and how had these been solved?
- How had the subject assisted students in understanding teaching?

- What did students think was the intention of inclusion of Balinese gamelan as a subject in their training?

In almost all cases, students commented that the subject was worthwhile, challenging, exciting and fun. As could be expected, reactions to it which were required to focus on specific areas covered a wide range - from the simple linking of the subject to the ability to teach a specific syllabus topic, to those that saw it as widening their musical knowledge and leading to reflection on the acts of learning and teaching. Students listed benefits they had gained from the subject, with the most often cited being the gaining of insight into music in a foreign cultural context. The development (or in some cases, acquisition) of musical skills in aural ability, ensemble membership, performance and musical memory were regularly given as positive outcomes of the subject.

Despite these identifiable outcomes, when asked to nominate the pedagogic benefits of the subject, opinion was divided. In general, responses to this question tended to be less clear, and less reflective about the experience. A small number of BMus(MusEd) students saw the subject as demonstrating how teaching and learning vary across settings; some indicated that the subject had opened their eyes to alternative ways to think about music education. The BTeach students noted learning in a non-notated/aural environment, and the benefits of learning through practical experience. In specific reference to the pedagogic benefits of the experience, one BTeach student wrote that although the subject 'was useful, (I) would have liked to have spent more time considering how we would teach Balinese gamelan, instead of learn,' demonstrating a clear inability to consider one's personal learning as the source of knowledge about teaching. Indicating disagreement that the subject had developed pedagogic skills, one B.Mus(MusEd) student wrote 'honestly, I'm not really sure . . . I don't think it really helped me in terms of teaching at all', while another wrote 'I do not think this subject trained me to teach.' A third 'could not see the educational/teaching value for us as training teachers.' However, such comments were in the minority, with positive comments about the pedagogic benefits of the subject appearing in both groups of students. For example:

- It gave me the opportunity to see a different way of teaching - very useful
- Encouraged me to find different ways to teach
- Cultural context in teaching and learning was explored . . . imitation and listening were explored . . . very useful
- This unit broadened my perspective on how to teach in a classroom
- (It gave an) entirely new approach to teaching
- (It showed that) there is not just one way to teach . . . that you shouldn't teach in just one set way
- It was a completely new approach for me in terms of being taught music. I think that students need to be taught in a wide variety of settings so that they do not become opposed to new things . . .
- It gave me ideas on how to expand my teaching techniques.

Showing a lack of realisation of the potential of the subject were responses by both groups of students to the question about the academic benefits of the experience. Most students indicated that there had been widening of musicological knowledge, especially in relation to non-Western musical ideas; one student noted that it had made evident relationships between music and spirituality.

The question on students' views on assumed intention of the subject produced 32 statements from the Bachelor of Music (Music Education). As this question was also open-ended, students provided a range of opinions. These were organised into categories that emerged as the responses were analysed. Table 1 shows the results of this coding process. The perception that the subject was intended to provide training in an area of teaching content, rather than in the curriculum designer's intended generic fields or the lecturer's aims, was prevalent. One student in this cohort, referring directly to syllabus expectations in NSW senior secondary Music, explicitly wrote that

> music of a culture is a topic for the Preliminary (Yr 11) and HSC (Yr 12) years on offer - thus it is clear that teachers should have some practical experience in (an) area of music other than that which is provided in a classical degree.

The question about students' perceptions of the intention of the subject in their course of study elicited 21 statements from the Bachelor of Teaching cohort. These were coded in the same way as responses shown in Table 1 (above) and appear in Table 2.

Similar ideas appear in both sets of responses. However, the spread of responses differs between the two groups of students, with syllabus expectations/teaching purposes dominating the undergraduate cohort's reading of the subject but appearing only three times in the responses of the graduate teaching program students. The different arrangement of responses between the two groups may reflect the fact that students in the Bachelor of Teaching program have purely music backgrounds (they are required to have completed an undergraduate degree in Music), while those in the Bachelor of Music (Music Education) program are studying in a degree that focuses on education. It is worth noting that responses from the Bachelor of Teaching students in general favoured musical readings of the subject (rather than pedagogical ones) with students writing:

- I was able to learn about a music that I had not previously encountered
- (It gave) us another way of constructing music
- (A benefit was to) look at how musical concepts are used differently in non-Western music
- (It provided ways to) understand pitch outside of traditional Western modes
- An understanding of how different cultures undertake musical performances
- Different tuning systems, playing techniques, compositional skills
- Greater understanding of Balinese music
- (A benefit was) exposure to music of non-Western tradition
- Understanding the music from other cultures
- (Awareness of) stylistic approaches
- Expanded my knowledge about world music and the similarities and differences between Balinese gamelan and Western music
- Expanded my musical knowledge, skills and experiences
- Exposure to another culture.

Conclusion

Differing from the problems of the inclusion of world music ensembles in university settings discussed by the authors in Solis' text, neither the members of these two student groups, the teacher nor the curriculum designer raised issues of cultural representation or the appropriateness of students playing Balinese music as issues. Rather, the issues raised concentrated on purely musical matters, how music could be taught and the problems students encountered in their learning of Balinese music. This may reflect a lack of background in areas of culture studies, investigations of cultural politics and of representation in students' tertiary studies. It may also reflect the music education ethos of those involved. In this aspect of their studies, students are encouraged to use music from as wide a range of sources as possible so that their pupils will develop a broad understanding of music. Responses from both groups of students which linked the learning of Balinese gamelan music to specific objectives from Australian syllabuses for Music imply this.

What became obvious in the collection of information on this subject within two Music Education programs, was that the perspectives of the curriculum designer, the teacher and the students, while coalescing around basic music learning objectives, differed in their interpretations of the intentions and value of the subject as a contribution to the preparation of music educators. The curriculum designer's intention was to initiate a music experience that enacted principles of learning through which pre-service music education students would enhance their understanding of learning, and thus teaching. This was intended to influence students' definitions of music education and produce music educators who had a deep, reflective approach to pedagogy (see Thiessen & Barrett, 2002; Reis-Jorge, 2005). The teacher's position was meant to equalise students' approaches to all types of music, to emphasise the need to understand music through its cultural dimensions and to lead to a research based approach to music.

In contrast to these ideas, students' reactions to the subject could be summarised as (1) a focus on Balinese gamelan repertoire as an example of music new to students, and (2) concentration on product (ie repertoire and/or specific information about Balinese music as a teachable topic), rather than the processes of teaching, development of a research ethos, or reflection on pedagogy. In the case of students in a bachelor's music education degree program and those in a graduate teaching qualification program, the focus of responses differed - perhaps reflecting the objectives of students' tertiary studies prior to the time of the subject. Overall, students' interpretations of the intention of the subject in both groups were similar in their focus on subject matter, reflecting the comment of Fredrickson and Hackworth (2005, p. 4) that 'students in teacher education programs may . . . focus primarily on developing skills in their specific subject matter' rather than on the broader implications of education and aspects of learning as understood by experienced teachers. Such a finding also resonates with that of Richards and Killen (1993, p. 50), whose research demonstrated that final year pre-service music education students failed 'to appreciate the significance of educational theory'. This uncovers a discrepancy between educational input and educational intake (see Reis-Jorge, 2005) - while the curriculum designer and the teacher were delivering implicit input meant to affect students' development as reflective educators, students' intake was derived from readings of the subject as a source of either musical information or teaching content. How this discrepancy can be addressed remains a matter for investigation.

Coded responses	**No**
To demonstrate how to teach through an ethnomusicological approach	1
To learn through immersion	1

To provide a practical experience of a music	4
To assist appreciation of non-Western music	5
To provide an example of a different type of pedagogy (from students' backgrounds)	6
To provide knowledge of different/non-Western music for teaching purposes	15

Table 1: *Assumed intention - BMus(MusEd) students*

Coded responses	**No**
To provide exposure to Balinese music	1
To provide teaching content	1
To enable participants to teach to syllabus expectations	2
To give participants an experience of learning through practical means	2
To expand participants' musical knowledge	3
To provide an experience of world music	3
To broaden pedagogical approaches	4
To provide an example of rote learning	5

Table 2: *Perceptions - BTeach students*

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Missing in Action: The Place of Australian Music in School Curricula in Australia

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The paper explores the designated place of Australian music in school curricula in Australia. With the development of non-specific curriculum frameworks the place of Australian music as a specific area of study has been diminished. The development of Australian studies in various key learning areas has not been complemented by an articulated statement/directive on Australian music and its study.

Introduction

This paper started with the question: What Australian music is identified in Australian curriculum documents? This was modified to: Is Australian music identified in curriculum documents and is the study of Australian music mandated (or recommended) in curriculum documents? The paper builds on a study by Jeanneret and Forrest (2003). Although the concern of this work was on issues of globalization and localization in music and music education it did highlight some of the issues of the provision of Australian music within the years of schooling. Building on this work, the curriculum documents have been revisited. The paper also develops on work undertaken over the last few years on courses of study in the senior years of schooling (Watson & Forrest, 2004a, 2004b). The 2003 study concluded that there was little evidence of either the term "Australian music" or the directive to use music composed in Australia.

The present study was approached with a sense of optimism as over the last six years there had been considerable development in curriculum and syllabus documents around the country. In addition there has been much discussion (and support) in the press on the teaching of Australian History and Civics by both the Prime Minister and the Minister for Education. Most importantly the work undertaken for the National Review of School Music Education significantly raised the awareness of the place of music within the years of schooling.

In this study I was specifically looking for the articulation and use of the term Australian music and particularly the directives, recommendations, suggestions about Australian music at the school music policy level. The investigation was an analysis of the main policy (curriculum and syllabus) documents of each of the State and Territory educational authorities. The documents included the:

1. compulsory curriculum (usually P-10)
2. elective curriculum/syllabus
3. senior years (usually years 11 and 12) curriculum/syllabus.

This investigation involved reviewing documents currently available in print and web versions. Across some authorities new draft documents are in place while existing studies are being withdrawn, while others are being reviewed/revised.

In reviewing the documents the limitation to the study was that I was dealing with curriculum (and in some cases syllabus) documents and not the associated support and explanatory materials. It is acknowledged that a significant amount of unpacking and elaboration occurs within these documents. The study was concerned with the main policy documents. The discussion that follows presents the information on each State and Territory.

Review of Curriculum and Syllabus Documents

Australian Capital Territory (ACT)

In the compulsory curriculum *Every Chance to Learn: Future Directions in ACT Curriculum Renewal* (pre-school to Year 10) (ACT Department of Education and Training, 2008), one of the Essential Learning Achievement Statements for the Arts states that "students understand and value artistic works. This understanding ... allows for the exploration and appreciation of the diverse values, beliefs, traditions and identities of Australian cultures, in particular those of indigenous people" (p. 168). Identified under the Essential Context area for the later adolescence band of development, is the statement that students have opportunities to understand and learn about the "artistic works contributions to the artistic and cultural life of Australia ... and the potential of artistic works to provide social commentary, develop and maintain cultural identity, as well as be enjoyed for their own sake" (pp. 171-172).

In the courses of study for the senior years Music T Course Type 2 lists Australian music as one of the 19 non-compulsory unit of study which also includes the broad areas of Music of the 19th century, Music of the 20th and 21 century, and Popular and rock music. In the section on Processes of Performing and Musicology is the direction that this "involves examining musical styles and traditions of the past and in contemporary society both in Australia and internationally" (ACT Board of Senior School Studies, 2007, p. 8). The Cross Curriculum Perspective specifically refers to "the use and valuing of Australian resources, valuing compositions, recordings of Australian performers, reference material, software, etc. is available to support the Australian content for study outlined in the unit Music of the 20th and 21st Centuries" (pp. 12-13).

In addition to the list of areas of study in the Music T course, the Holistic Music A/T/Ex Course Type 2 allows "for the development of pride in the multicultural diversity of Australia through the study of the contributions of many countries including Australia to the evolution of music (ACT Board of Senior School Studies, 2007, p. 13). A range of selected repertoire is also suggested (p. 55).

Northern Territory

The *Northern Territory Curriculum Framework* (NTCF) identifies "the importance of music in indigenous cultures" (Department of Education, Employment and Training, Northern Territory, 2003, p. 442). Within the Arts responses and analysis (Band 1) strand is the direction to "Listen to a range of songs and instrumental music and link characteristics with a particular culture, eg Aboriginal music, Indonesian gamelan, Scottish bagpipes" (p. 447). Music Band 5 takes this a little further in the direction to: "Examine aspects of the Rock music industry in Australia to explore ways in which Indigenous musicians create and reflect social values in their music, eg Archie Roach, Yothu Yindi" (p. 460).

New South Wales

The Creative Arts Syllabus of the *K-10 Curriculum Framework* (Board of Studies, New South Wales, 2002) states that teachers and students can "recognize the experiences in the arts of Aboriginal peoples contribute to students' understanding of Australian society and to the reconciliation of Indigenous and non-Indigenous Australians" (p. 18). Within the document is a recommendation that "A broad range of repertoire from various times, places and cultures provides students with the variety of musical experiences that enable them to develop self-expression, a sense of personal and cultural identity, and understanding of the world around them and an understanding of musical concepts" (p. 93).

The Music Years 7 – 10 syllabus (Board of Studies, New South Wales, 2003) contains both Mandatory and Elective courses. In both courses, students study the concepts of music (i.e., duration, pitch, structure) through the learning experiences of performing, composing and listening, within the context of a range of styles, periods and genres. The Mandatory course is taught as a coherent study of 100 hours (p. 27). This course requires students to work in a broad range of musical contexts, including an exposure to art music and music that represents the diversity of Australian culture. The Elective course requires the study of the compulsory topic Australian Music, as well as a number of optional topics that represent a broad range of musical styles, periods and genres (p. 27). The Context statement of the Elective course (as with the Mandatory Course) reinforces that: "Musical study … must include an exposure to art music as well as a range of music that reflects the diversity of Australian culture, including music of Aboriginal and Torres Strait Islander peoples" (p. 29).

The Senior courses of study have been in place for a number of years. Music 1, Stage 6 (Board of Studies, New South Wales, 1999a) identifies that students will study music in a variety of contexts. Australian music is listed within the series of 22 topics (p. 11). Within the Australian music topic the suggested aspects of study include traditional and contemporary music of Aboriginal and Torres Strait Islander peoples, art music, jazz, forms of popular music, multicultural influences, folk music, the impact of technology, role of improvisation (p. 22). As with Music 1, the Music 2 and Music Extension, Stage 6, (Board of Studies, New South Wales, 1999b) states that the contexts of music is studies through specific topics. In the preliminary courses students study the mandatory topic and one additional topic. The mandatory topic is Music 1600-1900, and the additional topics include Australian music, music of a culture, medieval music, renaissance music, music 1900–1945, and music 1945 – music 25 years ago (p. 13).

Within the Higher School Certificate (HSC) course students study a mandatory topic and an additional topic. In this year, the mandatory topic is Music of the last 25 years (Australian focus), and the additional topic is different from that selected in the previous year and selected from music of a culture, medieval music, renaissance music, baroque music, classical music, music in the nineteenth century, music 1900–1945, and music 1945 to music 25 years ago (p. 13).

Differing from the Music 1 course the suggested aspects of study under Australian music include traditional and contemporary music of Aboriginal and Torres Strait Islander peoples, art music, jazz, forms of popular music, music from diverse cultural backgrounds, music for theatre, radio, film and television, and multimedia music (p. 26). Within the mandatory topic Music of the last 25 years (Australian focus) students are required to consider current practices in music, focus on particular styles or genres, study at least five different works in detail, focus on Australian music, and investigate some of the different cultural contexts which influence contemporary music. In addition the study must

include art music (as distinct from traditional and popular music), and at least one area of popular music, music in radio, film, television and multimedia, jazz, and music for theatre (p. 27).

Queensland

The Queensland compulsory years document, The Arts Years 1 to 10 Syllabus (Queensland School Curriculum Council, 2002) provides little specific direction towards Australian music. The closest reference is in the Learning Outcomes for Music (level 4 and then 6) that "students know a (varied) repertoire of music from a range of historical and cultural contexts" (pp. 34-35).

The Music Senior Syllabus (Queensland Studies Authority, 2004) includes Music into the 20th century and Music in Australia – elective with references. The course of study *Homegrown: An exploration of Australian music* focuses on "a study of a range of repertoire and styles of Australian music and the aural identification of use of musical elements" (p. 46). Within the "possible repertoire" is included: Elana Kats-Chernin: *Russian Rag*; Sarah Hopkins: *Reclaiming the Spirit*; Stephen Leek: *Island Songs* and *Ngana*; Yothu Yindi: *Treaty*; Christine Anu: *My Island Home*; Colin Brumby: *Australian Festival Overture*; Peter Sculthorpe: *Kakadu*; Nigel Westlake: *Antarctica* (p. 46).

South Australia

The *South Australian Curriculum and Accountability Framework* (Department of Education and Training and Employment, South Australia, 2001) guides teaching and learning in South Australia. In the Learning areas of The Arts in the Middle Years Arts in Context is the statement: "Students examine and analyse their knowledge of a wide range of arts works, the arts industry, and social influences to understand the impact of these on their own and their peers' work and that of Australian contemporary artists" (p. 52).

The Senior Years Arts in Context develops this statement further

> Students examine the work of a diversity of Australian contemporary artists/performers working in each arts form to understand the ways in which social attitudes, economic and local and national artistic traditions impact on arts practice. From a close analysis of, and/or contact with, contemporary Australian artists/performers they learn about work in the arts industry and consider its potential for vocational pathways or as a community involvement. (p. 55)

In the Primary Years Band Standard 3.5 towards the end of year 6: "investigates the influence of music composed, produced and presented by Australians, and describes preferences in the context of their own life and cultural and social influences" (p. 29). Throughout the document there are references to Australian cultural diversity.

The senior courses of study are divided into Stage 1 and Stage 2. Within Stage 1 the Arts in Contexts states that it is concerned with the recognition of the diversity of music in local and global contexts; the development of understanding of music in the student's own culture, and in other cultures; the role of music in communities past and present; and, music in relation to the development of other art forms (p. 6). In Stage 2 Music in Context is structured in two compulsory sections. Within the first part students must study two topics to develop their "knowledge of music in its historical and cultural context. By studying individual works and their composers, listening to music, analysing, and discussing, students acquire an awareness and appreciation of music" (p. 42). Australian Indigenous and Art Music:

Tradition Meets Innovation is one of the eight topics for study. The set works included under this topic include Koehne, *Inflight Entertainment*; Sculthorpe, *Requiem* (with obligato didgeridoo); Yothu Yindi, *Treaty Now*. The second part (a school developed topic) includes Contemporary Australian Indigenous Music as one of the nine suggested topics. In the ensemble performance course "Students are encouraged to include works by Australian composers" (p. 31). The students are given the option of presenting works in a single style or in a variety of styles.

Tasmania

The Tasmanian curriculum, *Essential Learnings Framework 1 and 2* (Department of Education, Tasmania, 2003) that led the national discussions on essential learning is currently under review. Within the current framework the arts are identified under the organiser of communicating. Throughout the document and its generic statements there is no direction towards Australian music.

The senior courses within the Tasmanian Certificate of Education (Tasmanian Qualifications Authority, 2007) include Contemporary Music which mentions Australian music. Within the Music and Music Performance courses there are currently no references to Australian music.

Victoria

As with the Tasmanian document for the compulsory years there is no specific reference to Australian music within the *Victorian Essential Learning Standards* (Victorian Curriculum and Assessment Authority, 2005). The closest statement occurs within the learning focus of Exploring and Responding where it is stated that

> The exploring and responding dimension focuses on context, interpreting and responding....This involves students developing an understanding of social, cultural, political, economic and historic contexts and constructs, and developing a consideration of ways that arts works reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs. (p. 27)

The senior years Victorian Certificate of Education (Victorian Curriculum and Assessment Authority, 2007) study design in Music consists of the three courses of Music Group Performance, Music Solo Performance, and Music Styles. Within these courses there is a lack of specific direction towards Australian music. The Solo Performance course includes a Prescribed List of Notated Solo Works and the Group Performance course includes a Prescribed List of Ensemble Works that includes Australian compositions under each instrument.

Western Australia

The Arts Learning Area within the *Curriculum Framework for Kindergarten to Year 12 Education in Western Australia* (Curriculum Council, Western Australia, 2005) has four generic outcomes. The outcome of the Arts in Society include valuing the arts; understanding Australian arts; understanding historical and cultural contexts in the arts; and understanding the economic significance of the arts (p. 6). Specifically under Music in Arts Ideas, Australian music

history is identified as one of the "possible contexts of learning" along with music from the past; musical theatre; musicians and composers; pop culture; and youth issues. Within the Arts in Society is the direction that students gain an understanding of the role of the arts in society, and in particular students "understand their own arts heritage and recognise the diverse traditions that contribute to Australian arts" (p. 88)

Un der the heading of Identity and Diversity in Australian Music specific issues are raised of "cultural identity can be represented through music; patterns of change in society are reflected in music; ways that contemporary and traditional music forms help maintain cultural identity and cultural cohesion; Aboriginal music forms are part of Australian identity and are an influence on non-Aboriginal Australian Music; ways that contemporary musicians have integrated traditional and non-traditional technologies (eg sound enhancement); copyright applies to all Aboriginal art works; and traditional forms of music have limited access according to knowledge, gender and age" (Curriculum Council, Western Australia, 2005).

Of the Music courses on offer for the senior years Music in Society (D633) consists of four units of study and Music in Society (E633) three units of study selected from a list of eighteen units. The list includes Music of a non-Western Culture (especially Australian Aboriginal Music) and Australian Music (p. 53). In the courses Music (D632) and Music (E632) is the statement "Music makes a significant contribution to the Australian economy, offering career opportunities, and skills which can be applied in other occupations as well as leisure-time pursuits" (p. 1).

In the new WA Certificate of Education (Curriculum Council, Western Australia, 2005) the rationale for the Music course includes the statement that "Music is an integral part of contemporary society and central to the lives of young people. It is performed, created and listened to actively and as part of the soundtrack of daily life" (p. 1). Under the outcome of Culture and Society is the direction that students understand how the elements and characteristics of music contribute to specific music works; understand the ways in which the elements and characteristics of music reflect time, place and culture; and understand the social significance of music across time, place and culture (p. 1). The areas of study are suitably generic and "offered in a variety of contexts" to incorporate Australian Music. These "broad heading" include Western Art Music pre-1900; Western Art Music since 1900; Jazz; Popular Music since 1950; Musical Theatre; Music for Film and Television; and World and Indigenous Musics (p. 4). The Contextual Knowledge statement suggests that "Musicians respond to, and interact with cultural values. The value and importance of music in Australian and international economies and ethical and legal issues related to music need to be considered, along with research into funding and vocational opportunities. Music contributes to 'cultural capital': the value of music to the community in making a considerable difference to people's life experiences" (p. 5).

Discussion

The question of what actually constitutes Australian music is not limited to school curriculum documents. A definition that incorporates the complementary areas within Australian music of music written, composed, performed and recorded by Australians might prove to be too restrictive however it is a more reasonable starting point than taking music that is performed by Australians as the definition, as has been adopted elsewhere.

This investigation has highlighted that the provision of Australian music is unequal around the education authorities across Australia. Some have a long and notable tradition of teaching and learning with Australian music (how ever it is defined). Most of the documents reviewed provide an opportunity to incorporate a study or consecutive and developmental areas of study of the music of Australia.

I consider that the teaching of Australian music should be an important issue for teachers. It is evident that it is not "easy" unless there is dedicated direction and guidance within curriculum and support documents. The implementation is assisted through the development of appropriate (and useable) resources for teaching and learning. Even when it is mandated it is not an easy sell as the resources are currently so scarce. An investment is required from education departments and the authorities charged with the development and support of Australian music. A good model is provided by the Australian Music Centre with the packaging of a score, recording and notes.

It is important to identify the separate (and not necessarily related fields of study) incorporating Aboriginal indigenous music. In some of the reviewed documents there was a slide between Australian music and the study of Aboriginal indigenous music. Again, appropriate and sensitive education and resources are required.

The recent discussions on a model (national) curriculum that emerged out of the Workshop (August 2006) following the National Review of School Music Education provides an opportunity for input into a national collaboration that could only benefit Australian music and Australian music education. The opportunity would enable a sharing curriculum thinking and development as well as associated resources.

An important part of a nation's education is how it deals with its history and culture. With the developing push by politicians for the incorporation of Australia's history and literature there should be a complementary push on Australian culture including music and the arts. This will not be done by the sweep of a politician's whim but by the concerned advocacy of arts agencies, educational authorities, and educators. Until this happens, Australian music will remain missing-in-action within the education of young Australians.

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Finding the right balance?

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For many years music education lecturers and researchers have debated what is the best model to use when training generalist primary teachers for the teaching of music in their classroom. There is universal agreement on the valuable role arts education (and specifically music) plays in the total education of the child. However, this statement appears to have little impact on decision makers when it comes to training primary generalists teachers to have a quality impact on arts/music education.

Given that pre-service teachers must be equipped with the knowledge and skills to teach music in their future classrooms, how then do universities provide the necessary training in undergraduate programs when the time for arts/music training continues to be eroded? With the time made available how does one ensure efficient use of this time? What do students need to equip them to be able to teach music in their classroom? What is the balance needed between theoretical and practical knowledge and skills? This paper reports on data obtained via an email questionnaire to student teachers who had completed their one semester of music education in their first year of training, and had now completed a four-week practicum in schools in their second year of training.

Introduction

The how, when, where and why of providing pre-service teachers with quality music education has become an endless debate over many years. Many researchers including Gifford (1993), Russell-Bowie (2004), Jeanneret (1994, 1996, 1997, 2006), and Temmerman (2006), are a small example of those who have investigated in this area. In some Australian states primary school students have access to music specialist teacher. For example, in Queensland 85% of state primary schools have access to a music specialist teacher (Tyler, 2006). Whilst in other states some music specialist teachers do exist, they are not the norm in state and public primary schools. Therefore, across the spread of Australian Universities music education training varies greatly and although there are systematic issues this training is often linked to what students will be required to do in their future classrooms. This endless debate has been a renewed focus in recent times with the National Review of School Music Education (Pascoe et al, 2005).

This paper follows further research into this area by the author. Other studies have investigated how pre-service teachers learn music (Hartwig, 2004). The data gathered provided valuable information that was used to improve the delivery and content of the music education course for future students. Hartwig stated that:

> The challenge is to provide in the course a balance between university students' own music skills development and providing them with the ability to engage primary students in their future classes with musical experiences and activities. By presenting the course content in a variety of ways and

> methodologies it is hoped that these students will engage with the music and be prepared for the future to be able to apply different ways of knowing so they will be able to engage students in their own classes and present information so that all students will have the opportunity to benefit from music education (p. 211).

According to Regelski (2005), approaching music and music education as praxis offers alternatives that can 'make a difference', especially because, by definition, praxis involves tangible 'doing' that 'makes a difference' of some kind for the individuals or groups served.

As in Queensland there are music specialist teachers in primary schools, the emphasis in the course is the use of music to enhance learning across the curriculum.

Comments from students at the end of the course included:

> Showed how to teach music, got to experience activities first hand. Learnt lots of valuable teaching techniques and how to go about teaching music – it has become so automatic for me.
>
> I taught a song on prac and played my recorder for the whole Grade 2 class. I can't believe this.
>
> I was terrified of music but this has been the best subject. I had lots of fun and learnt lots. I will certainly use music in my class. (p. 211).

In further research, Hartwig and DeVries (2006) focussed on the assessment tasks given to pre-service generalists teachers across two universities in two states. This study revealed that a variety of assessment tasks were apparent, including tasks that engaged students in practical music-making experiences, which is vital to inspire confidence in teaching music. At both universities there is an attempt to provide pre-service teachers with the tools to teach music in their general primary class. This has been developed through a variety of experiences and assessment tasks that are practical, that allow the lecturer to act as facilitator and provide constant feedback which students view as being relevant to their teaching.

However, the journey continues....What do pre-service students need to equip them to be able to teach music in their classroom? What is the balance needed between theoretical and practical knowledge and skills? How can this be achieved in the time frame that is made available for music education training? This paper reports on data obtained via an email questionnaire to student teachers.

Background

Participants

The participants in this study are in their second year of their Bachelor of Education (Primary) program. They had just completed their first semester of study in second year and a four week practicum in a primary school. During their first year of study they had completed a one semester (13 weeks of contact) course in Music Education. This course consists

of a 2-hour lecture, with the first hour investigating issues and current trends in music education as well as the music syllabus documents, and the second hour is devoted to music theory. This second hour is optional for those who need to develop their music theory skills. Students are also required to do a 2-hour practical workshop where they are engaged in music making. This practical music making is supported by many researchers including Small (1998), Elliott (1995), and Regelski (2005), when they comment that music education should take the form of 'doing', of 'praxis' and not academic study 'about' music. Students are able to attend a workshop that best suits their music skills with three levels being offered (advanced, some music reading skills, and new to music). Assessment in the course includes practical tasks and written tasks.

Methodology

An email questionnaire was sent to the 205 students enrolled in the second year practicum. The use of email allowed ready contact with the participants as they were not on campus but out in schools, and not due to return to university until the next semester. The email was sent in the final days of their practicum so as to capture their current situation. This web-based approach (Dillman, 1998) is now seen as a viable means of gathering survey data (Mertler, 2003). The questionnaire asked students to respond to six questions:

1. Rate your music skills before doing 1015VTA Music Education. Poor/Good/Excellent
2. Did participating in the music course help to improve your music skills?
3. Do you now feel equipped to use music in your classroom in the future?
4. Did your mentor teacher use music in any way during your recent practicum? If yes, how?
5. Did you use music in your classroom during your recent practicum? If yes, how?
6. In the future will you use music in your classroom?

94 email responses were returned. This was a 46% response rate. This represents almost half of the student participants in the population of the relevant music course. There is no attempt in this paper to generalise across all pre service music education courses, only to represent the practices that were recorded and analysed in the stated study (Freebody, 2003).

The data analysis included both quantitative and qualitative methods. As well as the information identified by the quantitative data, the analysis of the qualitative data included looking for merging themes that corresponded and differed between the students (Burns, 2000).

Discussion

Question 1: *Rate your music skills before doing 1015VTA Music Education.*

POOR	GOOD	EXCELLENT	TOTAL
40	38	16	94

The majority of these students will have come through the Queensland music programs in place since the late 70's and 80's, so it was encouraging that some students attributed their skills to their primary training.

> I remembered from primary school how to play a recorder. (Response No 46)
>
> I had not played the recorder since primary school and I was amazed how well I could still do it.

(Response No 86)

However, one could question with nearly 50% of the students stating their music skills were poor, how effective the primary programs are in developing life-long music skills.

Question 2: Did participating in the music subject help to improve your music skills.

YES	NO	TOTAL
94		94

This response indicates that all students had at least gained something from their semester of music.

Question 3: Do you now feel equipped to use music in your classroom in the future?

YES	NO	TOTAL
94		94

Again this response was encouraging that the program had given the students (at this stage) some confidence and skills to apply this understanding of music education in their classrooms. Some of the student responses included:

> I believe using music across the curriculum is an excellent way to 'disguise' learning. That is, music can be used to make fun activities (eg jingles to help remember facts, music to express moods for ICT/Vis Arts activities/drama stuff). (Response No 40)
>
> The music program was thorough and enjoyable. The assessment that we did on the teaching of a theme using the syllabus was simple and easily explained. The break up of the classroom instrumental, dance, a simple song, to rhythm to recorder was inspiring. Yes I still have my pass assessments even though this subject was taught in first year, still fresh in my mind to what we learnt. (Response No 26)
>
> Yes, because the subject gave me more courage to use music, and made me see that even the most basic music lesson can be effective. (Response No 5)
>
> Yes it taught me how I, even though I thought I was tone deaf could actually use and teach music in the classroom. (Response No 73)
>
> By taking part in the course, I have developed some fundamental skills and knowledge with respect to music education, and although I am by no means musically talented, I am confident that I can use what I have learned in order to integrate music into my future teaching. (Response No 81)
>
> Before doing the music course I had no idea about music (rather than listening to it) and I certainly did not know how to implement it in a classroom. Now I have a knowledge base (practical as well as theory) to work with. (Response No 30)
>
> I had some music skills before but now have the confidence to teach music in my classroom. (Response No 91).

I did not think I would say this but I am confident that music will be a part of my teaching in the future. (Response No 65)

Question 4: Did you mentor teacher use music in any way during your recent practicum?

YES	NO	TOTAL
25	69	94

These statistics I believe show a true indication of the number of practising classroom teachers who use music in any way during their day. When a music specialist is on staff, classroom teachers sometimes believe they can leave the teaching of music to the specialist. However, they are missing valuable opportunities by not using music as a tool in their classroom to engage learners and learning.

Question 5: Did you use music during your recent practicum?

YES	NO	TOTAL
63	31	94

This response showed that 65% of the students used music in their classroom during their practicum.

I taught a number of music lessons while I was at prac. I became the classroom music teacher. (Response No 70).

Yes, singing, pentatonic scales, rhythm, actions, loads of fun. (Response No 24)

During my recent practicum I utilised music as a listening activity. I took groups of students and played a variety of carefully chosen musical pieces to represent the animals. The children really surprised me in that they were able to quickly interpret the music and were spot on with the representations. If there was some disagreement the students were able to validate their reasons eg 'It is the python because he's hunting his prey. The music sounds like he's trying to get his prey'. (Response No 30)

Other students reported they were willing to include music in their lessons but were not allowed to do so.

I wanted to but my classroom was a no 'arts' classroom. (Response No 20)

No – my teacher wouldn't let me. (Response No 16)

I was going to teach a song for my unit, but the teacher said I had to leave that to the music teacher. (Response 90)

Question 6: In the future will you use music during your recent practicum?

YES	NO	TOTAL
94		94

This response was totally unexpected and I hoped that the students were not giving me the response that they thought I wanted to hear. However, some of the students did support their positive response with an explanation.

Yes, because I have learnt how to integrate music into all of the KLA's. (Response No 16)

Yes, I would feel comfortable using music with other areas of the KLA's because music isn't just about playing an instrument it is about feeling, learning about different types of music from different countries…would fit into many different theme areas. (Response No 36)

Yes, in any way I can. From music knowledge = zero in week 1 to music knowledge = confidence, teaching basics and enjoying in 13 weeks…thanks. (Response No 24)

I will definitely use music within the classroom. Especially since I am doing the Spec Ed degree and I know that music is a fabulous tool in this area. Especially from my experience to keep control and peace within their classrooms. (Response No 46)

In SOSE as an introduction to say the First Fleet play some music from the ocean (nature music) to get them into the feeling as of they were on a ship back then so that they could fully immerse themselves within the experience. It is possible to use it in English and Drama as well in English looking at the lyrics seeing how they rhyme etc how do the words make you feel etc. It could be used in drama so that they can mime to the music or use music to enhance their performance or act out the sounds whether they are high low or spinning sounds etc. (Response No 6)

Yes, I have the confidence to teach music to primary children. (Response No 38)

Conclusion

The results of this study reveal that upon completion of their one semester of music education many students (in fact 100% of returned responses) believed they had improved their music skills and felt equipped to teach and use music in their primary classroom. Some students stated that they now had confidence to teach music. However, not all of these students then used music during their 4 week practicum teaching block in a classroom. In the majority of classrooms mentor teachers do not use music at all in the classrooms, and this may have had an influence on the pre-service teachers. In fact, as mentioned above, some students were not allowed to use music in their lessons. What does this say about what is happening out in the field? Although in Queensland, music specialist teachers are relied upon to meet the needs of the music strand of The Arts Syllabus (2002), it appears that music was not a high priority for the classroom teachers mentioned in this survey.

100% of the pre-service teachers indicated that they have the belief in their ability and the desire to use music in their primary classrooms in the future. The concern is *will these teachers have this same confidence in two years times when they have graduated?* The students feel confident now as their skill development is current, however these students will have no further music study. Will this confidence and their skill development fade, or will they draw on the philosophical issues discussed in lectures and remember the value of music education for all children? A further questionnaire will follow these students in their 3rd and 4th year of preservice training.

However, the question remains: What balance of theoretical and practical elements are needed in a preservice teacher music education course to ensure music will become part of their classroom learning? Temmerman (2006) expands this question further when she suggests that the aim of preservice teacher music education courses must be to provide

teachers with valuable, relevant and real contexts for teaching music education, which will ultimately facilitate young people's engagement with, and understanding of, music, and, in turn, ensure the longer-term well-being and sustainability of music experience in the broader community.

Notes:

KLA – Key Learning Areas – in Queensland there are eight – English, Maths, Science, Technology, The Arts, Studies of Society and the Environment, Languages Other Than English, Health and Physical Education.

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Living the arts: The City of Melbourne and ArtPlay

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ArtPlay is the first permanent home for children's art and play in Australia. It is a distinctive combination of artistic, developmental and cultural features housed together in a custom-designed environment where children out of school are able to engage directly with artists and art-making. Inspired by The Ark in Dublin, it was established in 2003 by the City of Melbourne as a part of the artistic, creative and cultural development of Melbourne as a child-friendly city. In 2005, the Council provided funding for a pilot research study to identify and map engagement, learning and cultural citizenship for children undertaking ArtPlay's artist-led workshops. This study provided researchers with a unique opportunity to document, understand and analyse possible connections and interrelationships between children's engagement in art-making learning and cultural citizenship. This paper reports on this investigation and some of the outcomes of that pilot study which focussed on six representative ArtPlay workshops.

Background

ArtPlay is a unique arts provider for children in Australia, and draws its inspiration from The Ark in Dublin which was founded on the principle "that children, as citizens, have cultural entitlements equal to that of any adult" (Drury, 2006). It represents a permanent home for children's art and play and the facility makes an important non-school contribution to the artistic, creative and cultural development of the City of Melbourne as a child-friendly city. Open to children aged 3-12 years, ArtPlay offers a wide range of artist-led programs and serves a broad community including parents, carers, teachers and artists. With the establishment of ArtPlay the City of Melbourne has responded to a view held by many that the arts are important ways of encouraging active, creative and cultural engagement (Catterall, 2002; Deasy, 2002; Brice Heath & Roach, 1999; Costantoura, 2001; Myers, 2003). Despite this view there has yet to be significant and sustained research into the processes and outcomes of such organizations. There is little available data providing close and detailed examination of how a child's active engagement with artists and art-making in a non-school context might contribute to the acquisition of skills and attributes.

This paper outlines the process and outcomes of a pilot study funded by The City of Melbourne that aimed to identify and map the practices of ArtPlay. The main research question for this study was, What engages children in artist-led art and play programs and why? Adopting ethnographic and phenomenographic methods a group of researchers observed, described and analysed the common and contrasting characteristics of how children and adults interact and respond in a purpose-built art and play environment. Data collected included dyadic observations of a sample of ArtPlay workshops and interviews with children, carers, parents and artists. The study focused on six representative workshops and, at The City of Melbourne's request, sought to identify examples of engagement, learning and cultural citizenship evident in children's responses to each workshop.

Method

A group of four researchers with combined expertise in music, drama and visual arts education, set out to identify both the nature of children's engagement at ArtPlay as well as the kinds of activities that best augment that engagement. Children were the primary focus of the pilot research, while the views of parent/carers and artists were a secondary focus. The main research question was: What engages children in artist-led art and play programs and why? There were two key questions arising from this main question: What if any, learning outcomes are possible from such programs, and what is the link with engagement? and What, if any, outcomes relating to cultural citizenship are possible from such programs?

The first stage of the research mapped out the multiple dimensions of ArtPlay (Table 1) by surveying past ArtPlay workshops undertaken over a one year period. In response to this information a representative sample of workshops were selected for study (Table 2) including:

Girls Do Jazz
A Tasty Happening
Wraptures
Shadow Play
Australia Day
MSO/ArtPlay Ensemble

The project adopted ethnographic and phenomenographic methods.

The data collection involved dyadic observations of six representative ArtPlay workshops (Table 2) and interviews with children, parent/carers and artists. Through the collection of detailed time-coded observations the researchers sought to document the complex interactions between participants. The observers, who acted largely as non-participant recorders, adopted a macro or micro focus depending on what emerged as significant content in each workshop and actively sought to include 'contestatory data' (O'Toole, 2006). As part of this process, particularly as it was a pilot study, the researchers had to also make explicit their assumptions, questions and uncertainties arising throughout their observations. Immediately following each observation the researcher's undertook a short informal survey with parents/carers and children that sought participant views on why they came to ArtPlay, what they enjoyed, what they gained from the experience and what, if any, changes they recommended. Also following the observation a recorded semi-structured interview, where possible, was undertaken with the artist whose reflections on the workshop were sought in relation to the key research themes, namely engagement, learning and cultural citizenship.

The observations were coded and cross-checked by researchers who sought indicators of engagement, learning and cultural citizenship, and factors that impact on these. This analysis was reinforced or contested by views expressed in the parent/carer/child surveys and artists' interviews. Throughout this process the researchers recorded what was 'logically related' (Prosser, 1994) and 'psychologically sensitive' (Giorgi, 1985) such as salience, regularity, uniqueness and emphasis given by participants to particular events and conceptions. The search for 'meaningful patterns' in the data involved a process of continual revision and rearrangement and a preparedness "to adjust the categories of

description as changed relationships emerge" (Hawke, 1993, p. 11). These categories eventually *"stabilised"* as "pools *of meanings"* were narrowed into more related and defined *"core meanings"* (Bowden, 1994, p. 11)

A key task for the researchers was to examine the concepts of engagement, learning/cognition and cultural citizenship and to ensure they shared a common understanding before embarking on the observations. The development of these understandings was viewed as a 'work in progress', particularly in the case of "cultural citizenship" that might further be informed by the analysis of the data. The definition of "engagement" was formulated using a range of sources (Chapman, 2003; Schirrmacher, 1998; Hunter, 2005; Brewster and Fager, 2000; Jablon and Wilkinson, 2006) and resulted in a number of guiding ideas for the researchers. These included the children being 'on-task' with focused and sustained concentration, evidence of motivation, active responses on the part of the children, heightened awareness and animation, task completion, evidence of deeper thinking strategies, and expressions of enthusiasm, optimism, curiosity and interest. In relation to cognition and learning, the researchers would look for evidence of memory, visualisation, symbolisation, imagination, creative expression, story-telling, body awareness, manipulative skills, knowledge of the artform (language, conventions, techniques, art works), and other generic competencies, including cooperative skills.

The concept of "cultural citizenship" noted as central to The Ark was a little more difficult to distinguish. While the Melbourne's City Plan 2010 indicates a desire to promote the cultural citizenship of young people, the term itself is not clearly defined. The term citizenship is related to terms such as participatory democracy whereby the individual is understood as a member of society with rights, obligations and duties and also able to confidently challenge the status quo and act as agents of change. It is also linked with community building and the development of a 'shared identity' (Chia and Patmore, 2004). In relation to children the concept of citizenship it is linked to governance and the opportunities children do and do have to make decisions and sense ownership for their actions and outcomes. This perspective on childhood acknowledges children as current rather than future active participants and competent interpreters of the world (Cobb, Danbt and Farell, 2005).

Findings

A formative analysis of this research has identified examples of engagement, cognition and cultural citizenship evident in children's responses to each program, and factors such as pedagogy, social relationships and the learning environment (space and materials) that appear to impact on the way in which children respond. Observations of the children in the selected ArtPlay programs indicated generally high levels of engagement as evidenced by what Hunter (2006) notes as 'flow' (a sustained and focused involvement). These activities were largely child-directed, involved some form of peer-group learning, active, creative and playful, and involved the production of an end product or performance. High levels of engagement were particularly evident in workshops that encouraged child-directed learning and creative play. Factors that appeared to restrict child engagement were closed and rule-governed experiences that also lacked clear goals and instruction by the artist.

In the workshops observed the children demonstrated learning in relation to physical and manipulation skills, and art-form specific knowledge, including language and techniques. Cooperative skills between children and with adults were evident, particularly when small groups were involved and when participants were return users of ArtPlay. Some

workshops required initially high levels of concentration and memory so as to follow artist instructions and at times participating children required one-to-one support from parent/carers. All the observed ArtPlay programs required children to engage in a learning process that involved generating ideas, image or model creation and presentation/reflection. At times the wide-ranging age of children created a challenge for the artists to engage with multiple levels of development. Throughout this process the children displayed a range of positive dispositions to learning including perseverance, flexibility and problem-solving.

Support for cultural citizenship was more evident in workshops that promoted a sense of child and parent/carer ownership of the space. These workshops gave emphasis to child-directed learning and individual expression through experiences that encouraged children to take responsibility for their own choices and subsequent outcomes. This was particularly the case in programs that promoted child-directed learning and engaged children in decision making. In most of the observed ArtPlay programs children were requested to present to others what they had created and to acknowledge and respect the creative choices of others. A sense of community was also evident in programs that provided opportunities for children, artists, parents/carers and ArtPlay staff to engage in the co-construction of art and play. A significant feature of the drop-in workshop was the participation by a wide range of children and adults (carers, extended family, siblings, grandparents, family friends, parents) who represented diverse cultural backgrounds. Observations of the parent/carers involvement indicated a wide range of teaching interactions and this at times this seemed to blur and blend the roles and responsibilities of artists, parents and ArtPlay staff.

The pedagogies adopted by the artists were central to the design and implementation of ArtPlay programs. In all sessions the artists, who clearly identified themselves as artists, modelled and demonstrated recommended arts practices for the children. Some artists acted as co-learners and co-players who guided the children through open-ended experiences that were largely child-directed. Others acted more as technicians who provided whole group step-by-step technical instruction. All artists interacted with the children largely through one-to-one and small group teaching and generally provided suggestions rather than directions. The artists were generally non-interventionist and did not systematically work with all participants but instead allowed the participants determine their own levels of involvement and interaction. In the workshops observed there was no instances of disruptive behaviour by children and thus the artists did not have to adopt any behaviour management strategies.

When given the opportunity to direct their learning and engage in peer-group learning, the children demonstrated positive social interactions which was a goal of several parents interviewed in relation to what they wanted their children to achieve through the ArtPlay programs. Once children were familiar with the task and the ArtPlay space, they demonstrated a growing confidence that facilitated animated conversations and social relationships with other children. In many cases children were also developing positive social relationships with adults, artists, ArtPlay staff, parents and carers, through opportunities to work and play alongside each other in a safe and supportive environment. The elements of this environment that arguably supported both engagement and positive interactions were the purpose-built and self-contained design of the building that incorporated a diversity of spaces including, private, practical spaces, social spaces and performance and exhibition spaces. Self-access to diverse and quality media and flexibility with the use of time and space, helped to create a supportive psychological environment and a sense of ownership of the facility that further compelled the participants (both children and adults) to invest in their creative endeavours. This atmosphere was

supported by small group sizes and the fact that participants, many of who were return users, had self-selected to come to ArtPlay.

Evidence of play was apparent in workshops that encouraged the children to imagine, experiment, role-play and act-out their ideas and feelings freely. An analysis of the collected observations indicates that when opportunities for open and unstructured play are balanced with more formal and guided adult-child interactions, the participants' engagement and cognition/learning may be enhanced. This topic will be the subject of a detailed examination in future planned research

This formative analysis has begun to unpack the complex interplay of factors that influence what children learn and how they learn at ArtPlay (refer to Figure 1). It raises many questions and a larger, systematic investigation is needed in order to effectively investigate the various dimensions of ArtPlay, (users, workshop type and duration, artforms and age groups) separately and collectively, and how these impact on engagement, cognition/learning and cultural citizenship. A systems study is also required so as to better understand the values, beliefs and expectations of policy makers and ArtPlay management and how these views inform and transform the community service provided by this facility.

Conclusion

The distinctive combination of artistic, developmental and cultural elements housed at ArtPlay – where children are able to engage directly with artists and art-making in an out of school environment – provides researchers with a unique opportunity to document, understand and analyse possible connections and interrelationships between children's engagement in art-making and the development of cognitive abilities and cultural citizenship. The outcomes of this pilot study have highlighted the multi-dimensional nature of ArtPlay and have shed light on the diverse engagement strategies used in artist-led workshops and the subsequent learning outcomes for children. The information gathered from this pilot study has informed a successful ARC Linkage Grant application that will fund a sustained and in-depth ethnographic and action research study to be undertaken over three years beginning in 2007. The goals for this project include an expansion of the pilot study with a view towards assisting the ArtPlay programmers to better understand what attracts young people and their families to this facility, providing findings about the impact of ArtPlay programs on participants, providing guidance about how the City of Melbourne can increase the opportunities for play and the arts within the Central Business District and in doing so enhance links with the broader community, providing insight into the productive pedagogies of artists working with children and families, and value-adding and improving the current and future ArtPlay program planning for young children.

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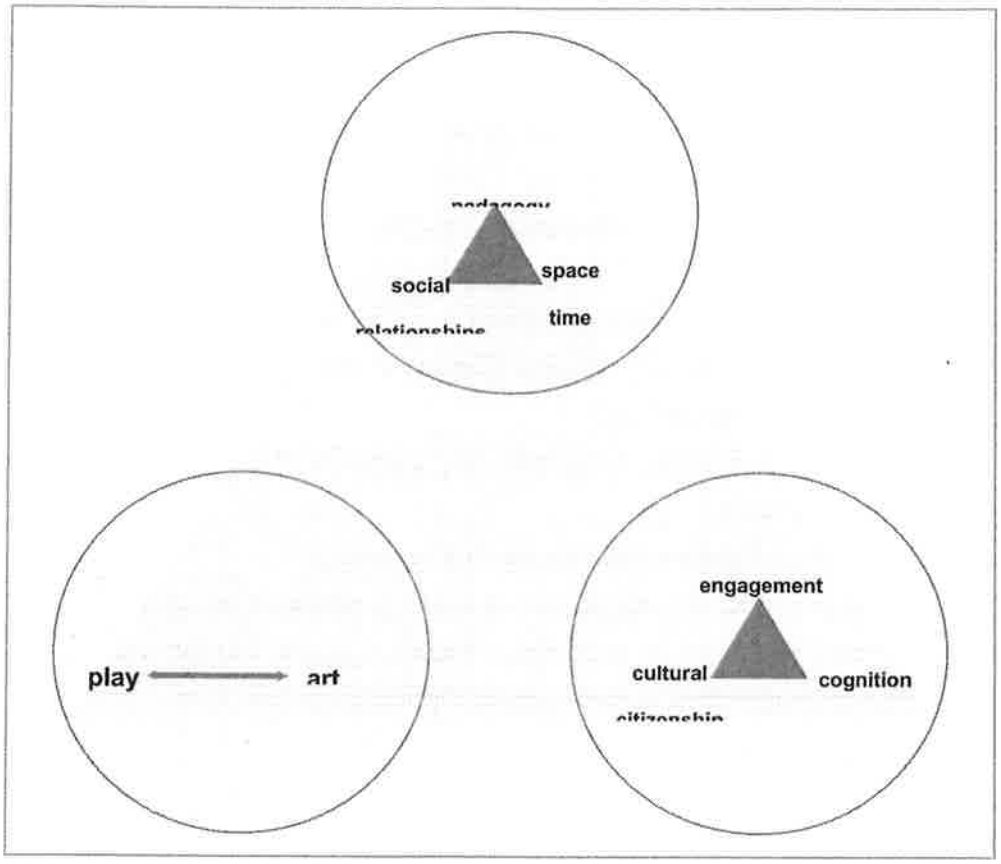
Table 1: The multiple dimensions of ArtPlay

DIMENSIONS				
1.Users artists; children; parents/ care-givers teachers (participant and non-participant)	**2. Duration** one-off; short-term sequences (2-3 sessions); long-term (1 term – 1 year).	**3. Type of workshop** booked: weekend/holiday; school: including preschool; festival-linked; drop-in days; outreach programs, in schools or other centres, subsequent to ArtPlay based activities.	**4. Artform** music visual and plastic arts and craft; drama and theatre; dance; multi-form; new media.	**5. Age groups** three-five; five-nine; nine-thirteen.

Table 2: Dimensions covered in the study

Workshop	Users	Duration	Type of Workshop	Artform	Age group
Girls Do Jazz	Artists; children	Short term	Booked; weekend	Music - instrumental	7 – 13
A Tasty Happening	Artists; children	One off	Booked; weekend	drama; visual arts	9 – 13
Wraptures	Artists; children	One off	Booked; holiday	Visual arts - fabric	7 – 11
Shadow Play	Artists; children; parents/carers	One off	Drop in	drama; visual arts – puppet making	Under 8
Australia Day	children; parents/carers	One off	Drop in	Visual arts – multimedia	All ages
MSO/ArtPlay Ensemble	Artists; children	Long term	Booked; year long	Music - instrumental	7 - 13

Figure 1: The factors influencing what and how children learn at ArtPlay



Sharing and Speaking about African Music: Professional development with Swaziland Primary School Teachers

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The teaching and learning of Indigenous African music is characterized as a holistic integrated experience where music, dance and theatre are inseparable, seen as an integral part of culture. The transmission of this experience is absorbed through participation in cultural activities from childhood in the community. In African societies, both traditional and contemporary, musical arts education and the understanding of culture are fundamental to life, community and society. It is through musical arts, that Africans embrace spiritual, emotional, material and intellectual aspects and knowledge of both the individual and the community. This paper reports on an in-service program (August 2006) offered at the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA), Pretoria, South Africa. For the purpose of this paper, the one week professional development course undertaken by generalist primary school teachers from Swaziland is highlighted and proves worthy for these teachers to implement what they learnt in the classroom. As a position paper, I contend that the understanding and participation in indigenous cultural musical arts practices, enlightens learners about their cultural heritage and further enriches their understanding of African music and dance that can be adopted, adapted and applied to primary schools in Swaziland. This paper summarizes some key findings of interview data from ten participants in relation to the intensive program. By offering such in-service professional development programs, teachers are able to reach their wider communities where they will continue to share and speak about African music, dance and culture.

Introduction

In most traditional African societies, music is not written down, but rather passed down through oral tradition hence "informed and accurate listening is as important and as much a measure of musical ability as is performance, because it is the only means of ensuring continuity of the musical tradition" (Blacking, 1976, 10). As a position paper, I contend that professional development (PD) is one medium of ensuring that African creative musical arts and culture are effectively passed down, shared and communicated. This paper reports on a PD course undertaken at the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA), Pretoria, South Africa, it outlines some notions of African music, Musical Arts and PD and reports on a few salient points raised by participants in relation to what their expectations were for the week and what they learnt in that week. The paper also suggest that there is a need for ongoing PD in African music and Musical Arts as many teachers would not have had training in their teacher education courses. However, the paper does suggest that short term PD in music is a worth pathway for generalist primary teachers attend, where they gain skills and knowledge that are feel confident and comfortable to apply in their classrooms It would seem necessary for primary teachers to provide a holistic education to students that would incorporate African music and culture in their classrooms.

During an intense week of sharing and speaking about African musical arts, participants engaged and made connections with one another. This setting "begin(s) the process of constructing a world of community" where collegiality and

professional communication is explored among teachers (Elbaz-Luwisch & Kalekin-Fishman, 2004, p.255). I only observed one day at the end of the week where I interviewed all participants. In this paper, I argue that PD is a way forward where generalist primary schools teachers can share, show and speak about the philosophy, social constructs and music of the African people and include more of it into their daily generalist teaching.

Context: CIIMDA

CIIMDA is based in Pretoria (South Africa), it offers a variety of PD in the playing of a number of African instruments (classical drum, bow, mbira, xylophones to name a few) dance, philosophy and culture. At CIIMDA you learn about indigenous knowledge, family history, rites and even complex constitutional matters of modern day politics. Within the context of learning, careful discussion between participants, master musician/s or visiting artist/s in residence is facilitated and explored about dance, song, culture, rites, ancestral connection, totems, myths and taboos. It must be noted that CIIMDA also sends out practicing musicians, culture bearers and academics on African music to undertake PD programs with teachers in South African Developing Countries.

Participants

Ten teachers from Swaziland were selected by the Ministry of Education to attend a one-week in-service program in Pretoria, South Africa (August 2006). Swaziland, a relatively small country is geographically sandwiched between South Africa and Mozambique where the main languages spoken are English and Swazi. English was the medium of instruction for these teachers at CIIMDA. The participants were all generalist primary school teachers from various primary schools. Their ages ranged from early 20's to 50's (four female and six male). Music in Swaziland is offered weekly for 30 minutes as part of class music at the primary school level. Workshops ran from 8:30am to 6pm daily.

Methodology

At the end of the week all ten participants volunteered to be interviewed as a focus group, the data gathered informed the findings and discussion for this paper. The group interview took place in an informal fashion for approximately one hour and was taped with the permission of the participants at the end of the week. I did not attend the entire week I only spent one-day observing and at the end of the day I interviewed the group collectively. By creating a comfortable environment in the focus group, interviewees were encouraged to share their perceptions, points of view, experiences, wishes and concerns (Krueger & Casey, 2000 and Barbour & Kitzinger, 1999), in the form of a discussion amongst participants and myself. The interview can be aligned to an ethnographic interview where "a particular kind of speech event" is used to gather cultural data (Greef, 2002, p.303). According to Greef (2002), the value of ethnographic interviews lies in its focus on culture through the participant's perspective and through first hand encounters.

African Music

It is an arduous task to outline African music, life and culture as the continent is so vast (fifty-three countries with over 700 million people and 700 distinct languages), I offer only a few general remarks in brief. Music in African societies is not different to other societies. It has an aesthetic significance with long traditions and values that are associated with the people and represents part of their identity. A large part of that identity is the concept of music making, making meaning and sharing which Nketia (1966) aptly describes as part of the traditional way of life, and not as embellishments of it.

Music making is, therefore an index of a living community and a measure of the degree of social cohesion among its respective units. African music can be conceptualized in terms of musical and extra-musical purposes forming a significant socializing aspect to the music. This view is supported by Nzewi's (2003) notion that African music is "formulated to perform differentiated tasks in the social, religious, political, economic and health systems (p.15).

The basis of music education for the African is an oral and aural tradition, here music can be used as an education tool to learn about and or get to know other musics serving as an engaging hands-on activity and/or experience, as well as a form of knowledge system. Such a knowledge system Nzewi (2003) points out can be reduced or transformed by educators for formal education through which the musical arts of Africa can be promoted.

Musical Arts in Africa

The arts in Africa Nketia (1995, p.1), "classifies into traditional (cultivated in context in which behavior is guided by ethnicity, kinship and a common indigenous language, religion and culture) and contemporary arts (cultivated in context in which linkages beyond those of ethnicity from the basis of social life)". In keeping with Nketia, Akrofi (2004) comments that traditional arts were the only category existing before the advent of colonization and colonialism that later gave birth to contemporary arts. He further identifies traditional arts as community orientated, performed together with dance, play, oral literature, story telling and other arts (Akrofi, 2004, p.2). This view is supported by Mans (1998, p.374) who affirms, "musical arts education in Africa should be based on *ngoma*, which summarizes the holistic connections between music, dance, other arts, society and life force". One effective way of promoting, preserving and protecting indigenous knowledge in education is offering professional development at various educational sites and at all levels. CIIMDA is one such place in South Africa that provides PD for many Southern Developing countries.

Professional Development

According to Loucks-Horsley (1998) professional development (PD) and the notion of change are interrelated. PD can encompass a variety of programs (short and long-term, school based and off-site, teacher led and directed and expert led, and voluntary and mandatory programs), thereby altering the professional practices, beliefs, and teachers' understanding of student learning (Griffin, 1983, Guskey 2003).

Although the PD program discussed in this paper took place over short term (one week), off-site and expert led, it can be closely aligned to the notion of 'traditional PD' that normally takes place as a 'one-off workshop' or training session. According to Stuckey (1999), teachers have not always benefited from one-hit professional development programs in order to produce real changes in teachers pedagogical practices. I support this notion of PD and agree with Stuckey (1999) that PD needs to be long term and ongoing.

It is common practice when doing PD that culture bearers and or experts in a particular field conduct the workshops whereby the participants are active learners, having the exposure and expertise to share with colleagues taking control of their own professional development (Stuckey, 1999). This was very much evident in the lively discussions and debates when learning the djembe and mbira as well as when speaking about African philosophy and spirituality. While PD should be based on the ideas and knowledge from outsiders to assist teachers (Gordon, Gerber& Price, 2002), Lieberman (1995) asserts it should be situated at schools that are site-based. In this instance, workshops were based at CIIMDA.

During PD workshops it was hoped that participants would share their new experience and develop a sense of teamwork and camaraderie that will build their collective and individual confidence to try new procedures or practices when returning to their classrooms. By giving teachers the opportunity to control their learning and content, their motivation and commitment increases, their self- efficacy is enhanced and teachers are empowered to take risks, assume new roles, in the hope to make the school culture more collaborative (Gordon et al., 2002, Hodges, 1996 and Pink & Hyde, 1992). This process in the wider school community allows and enables teachers to either start or continue their sharing, showing and speaking about African music and how it may be used in primary schools amongst generalist teachers.

Sharing and Speaking: Findings and discussion

This section of the paper, I deliberately called sharing and speaking about African music, dance and culture, as this is exactly what took place between participants and culture bearer/artist in residence. Music making in Africa is playing with someone and not just for someone. Hence a sense of communal music making and sharing as pointed out by Nketia (1966) and Nzewi (2003) two prolific writers on African music. Here I only offer a few salient comments from the interview data and my observation of the participants regarding what their expectations were of the week and what were some of the things they had learnt that they could take back to their community settings in Swaziland regarding the notion of music making and sharing. By attending PD at CIIMDA, the generalist teacher is now able to incorporate and promote African musical arts into their classes where they had not been previously trained.

All participants stated that they had good tonic-sol-fa skills (singing, reading and writing), as they were all involved in choral music as conductors out of their school settings. However, they did expect to learn more about staff notation, African dance, composition, writing of songs and how to play 'other' indigenous instruments. The participants did agree that such expectations were met, however, one major set back for them was time. The course was "full on" and "highly organized" agreed all interviewees. One person commented, "time was a shortcoming…a course for two weeks was condensed into one week …we did very well with all the practical things but not with maybe staff notation".

Although all participants were African, they had daily discussions about the philosophy, and spirituality of African music and its connections to life and culture. "This was sometimes new…what we learnt and heard… this sharing helps us promote indigenous knowledge and helps us preserve it". The artists-in-residence, culture bearers or workshop leaders came from Nigeria, South Africa and Zimbabwe. Although the presenters were not from Swaziland, the participants culture is part of the wider African culture in terms of the many indigenous traditions, rituals and rites and was also presented during the week and shared through song and dance from the Swazi peoples. Although there are differences in language across the continent there are many commonalities in relation to music and culture which I do not explore in this paper.

It was interesting to learn that none of the participants had ever learnt the Mbira (African Indigenous instrument from Zimbabwe, known as a finger/thumb piano). They described this experience as "wonderful", "it relates to the Western music use of the keys", "we used both thumbs to play and became competent". This aspect was something they did wish to take back and teach in Swaziland as well as drumming. Even though drums were not new to the participants, the djembe drum and the sonority of it was different. "I have done drums before but this is different, the tone it gives out is richer" said one interviewee. Learning the djembe drum which is West African was seen by teachers as a new aspect to teaching music and culture from another part of Africa as the continent is so vast. Teaching the djembe at schools will help promote the music and life of people in West Africa thus making students aware of the relevancy of music and the use of the so called 'talking drum' which is still used in many remote villages in Africa. More importantly what all participants commented on was the spiritual aspect of drumming and connecting with one another in the group. None of the participants knew each other beforehand, during their week of PD they 'spoke', 'shared' and 'showed' and built friendships. "I now have many friends with whom I will be able to share resources and my teaching experience" such sentiments were felt by most in the group.

In the main participants said they would all use drumming in their classroom, "it releases tension and I will use it as a teaching strategy". Another said "I will use it to communicate", African drums sends a specific message and is good to improve listening skills in the class". "What I have learnt from this week is an earth spiritual experience which I would like to take back to my class", commented another.

In sum, participants learnt about developing the child in a holistic way through musical arts. They wanted to make their students more aware of the relationship between nature, spirituality and African music. One participant said, "coming for this week made me realize who I am…I am an African and I will share that so before we sing we should realize who we are".

Conclusion

The one-week PD on African music proved to be a worthy experience for the ten-generalist teachers. Not only did they learnt more about African music and culture and its link to spirituality, they also learnt western notation, new songs, new ways of playing the drum as well as basic skills to play the mbira. Such knowledge gained during that week teachers said "will be used in their classrooms" and as they "gained more confidence they will incorporate more it into their classroom". Boyle, Lamprianou, & Boyle, (2003), claims that traditional approaches to PD such as short term

workshops (like the one experienced at CIIMDA), one-off sessions and enrichment courses do foster teachers' interest and deepen their understanding of content knowledge and pedagogical skills. One interviewee commented "we all will come back for more PD like this...it would help if we have a bigger venue so more people can attend from other countries so we can see their perspective and learn share and speak with them". It must be noted that such PD sessions appear insufficient to foster the necessary teacher learning which can significantly alter what teachers teach or how they teach (Shield, Marsh, & Adelman, N, 1998; Weiss, Montgomery, Ridgeway, & Bond, 1998) even though the participants said they will try out various things learnt in the week in their educational settings. I concur with Garet, Porter, Desimore, Birman, & Suk Yoon, (2001); Shield et al., (1998) & Weiss et al., (1998) that depth of teacher change in terms of generalist teachers wanting to include African musical arts in their teaching is dependent on long term professional development. Nonetheless the short term PD offered at CIIMDA according to the interviewees had increased teachers confidence and competence, they gained new knowledge, skills and understandings as generalist teachers and would use it to promote African musical arts in their classrooms.

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