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Bridging the Gap: a study to enhance the learning of extra-curricular musicians within a mainstream Year 9 music classroom

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Abstract

This study, undertaken as a piece of action research, collaborated with 2 student researchers at a school in Suffolk. Based upon the assertion that students taking part in extra-curricular activities find these to be their most enriching musical experiences, it identifies a problem for teachers - finding means by which to enhance the learning of these students within the classroom. Furthermore, this study seeks to identify pedagogic strategies that enhance the engagement and progress of extra-curricular students in a Year 9 (age 13-14) unit of work on Blues music. The study utilises flow theory that contends that optimal learning experiences are reached when an individual's skill level matches the level of challenge that they face. This theory is used as a lens through which to interpret data. Participants worked alongside the author to devise, implement and evaluate pedagogic strategies. Data were collected through interviews, observations and questionnaire responses. The present findings identify instrumental teaching as a successful pedagogic strategy where the focus lay in improving the quality rather than quantity of musical responses. By comparison, extension worksheets and group work emerged as unsuccessful strategies. Results also suggest that extra-curricular students should not be treated as a homogeneous group. Research of this nature should encourage classroom music teachers to provide for extra-curricular musicians more effectively.

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Introduction

Whilst music education forms a part of mandatory schooling for children in the UK until the age of 14, the nature of music means that students are likely to be as engaged with music outside school as inside, if not more so (Lamont, Hargreaves, Marshall and Tarrant, 2003). This often manifests as participation in extra-curricular music activities including instrumental tuition, membership in ensembles etc. Although these may be facilitated by schools as establishments, they are still extraneous to the requirements of the National Curriculum and, as such, will not be undertaken by all students. The result is a minority of students in the mainstream music classroom whose musical capabilities, which have been developed through extra-curricular activities, are more advanced than those of their peers. Bray (2008) argues that this has resulted in a “two-tiered system” (p.97) in schools where a distinction is drawn, by teachers, between students who are undertaking extra-curricular music and those who are not. In turn, classroom music is required to provide a music education suitable for those with differing levels of musical engagement and capability. It is perhaps for this reason that Philpott (2001) asserts: “there is no other discipline where the extra-curricular impinges so significantly on the curricular” (p.165).

This study takes as its point of departure a piece of research undertaken by the author in completion of a masters’ degree, which sought the opinions of undergraduate music students on their classroom and extra-curricular experiences (Walsh, 2010). A salient finding of this research was that many participants attributed more of their success as musicians to extra-curricular activities than classroom music. This echoes Swanwick’s assertion that students find their most rewarding musical experiences in extra-curricular activities (1992, p.6). Similarly, Lamont (2002) argues that “[...] the

hidden extended curriculum of extra-curricular musical activities seems to be more influential in shaping children's musical identities." (p.55).

The insinuation is, subsequently, that classroom music is insufficiently providing for a number of students. This has implications for the classroom music teacher. Mills (2005) argues that "[...] it would be a naïve teacher who tried to teach a music curriculum that is hermetically sealed from life outside school" (p.187). This rings true for classroom teachers of extra-curricular musicians. The following, therefore, is a statement of the problem herein addressed, as defined by the author:

The problem for music teachers is finding means by which to differentiate within mainstream classroom music lessons for, and enhance the learning of, students who are taking part in extra-curricular activities. Where these students have developed musical skill outside the classroom, they are insufficiently challenged by pedagogic strategies that challenge those who have not and so their learning is hindered. Whilst the learning of students who do not participate in extra-curricular music is of equal importance, this study knowingly focuses its attention on the learning of extra-curricular musicians.

Literature Review

In seeking to enhance learning in the classroom, there is a need to recognise when learning is taking place and, thus, to define 'learning'. Whilst there are already many definitions, they are often too general to be useful and so a more specific definition is required. Philpott (2001) suggests that learning has taken place when a pupil has made progress through the development of knowledge. Here, then, is to be found a useful element of a definition in accepting that progress is a necessary aspect of learning. This alone, however, is insufficient as it is retrospective and addresses learning only once it has taken place. Whilst this study acknowledges progress as an element of learning, it also acknowledges that learning in the classroom is an active process; "I am learning..." Thus, there is a further element required within the definition. Hallam and Ireson (1999) assert that engagement is a requirement of most learning. A critique of this assertion is that learning methods such as 'learning by rote' do not require engagement and, therefore, learning does not require engagement. Within music, however, learning is an active process as there is much 'learning by doing' within the music curriculum; listening, composing, performing. As such, this study accepts engagement as a

necessary element of learning within music. A holistic definition considers both progress and engagement as necessary conditions to learning. For the purpose of this study, then, learning is considered to be taking place when students are engaged and making progress.

How do we define engagement?

Engagement can, in the first instance, be viewed as participation in learning activities. Lave and Wenger (1991) view learning through Communities of Practice in which members only master the practices of the community by full participation in them. A music lesson can be considered a Community of Practice and, as such, the same condition of participation applies. Furthermore, Lave and Wenger argue that each Community of Practice has a group of “masters” from whom the “novices” must learn. It may be argued, however, that merely participating does not ensure engagement; a student may be physically completing their classwork but may not be engaged in it. In comparison to Lave and Wenger, Shernoff, Csikszentmihalyi, Schneider and Shernoff (2003) assert that “in education contexts, deep absorption in activities has been shown to promote optimal learning experiences” (p.161). Here, there is an implication that most effective learning is taking place when a student is mentally absorbed in, and concentrating on, a learning activity. In view of both assertions, engagement is here defined as student participation in, and attention to, learning activities. For example, an engaged student may be focused on teaching and visual stimuli and be able to ask or answer questions. A disengaged student, by comparison, may appear bored or be distracted.

How do we define progress?

In many places, it has become common practice to measure and define progress according to National Curriculum attainment levels. Mills (2005), however, argues that the system is inappropriate because the descriptors are not in a logical sequence but are abstract. As such, it is not sufficient to argue that progress has only been made when a student has achieved the next curriculum level. Similarly, Spruce (2002) argues that linear models of progression are also unsuitable for use in music education because they presume common stages of development and do not consider students’ individual backgrounds. This is particularly important in regard to this study as it is the participants’ backgrounds in extra-curricular music that influence their classroom

learning. Furthermore, defining progress as movement along a linear model or through levels can make it difficult to recognise where smaller amounts of progress have been made. For example, just because a student has not reached the next level within a single lesson does not mean that they have not made progress. As such, this study does not define progress within a specific framework.

Rather, Mills' (2005) definition of 'progress' is useful as it addresses these concerns and thus will be utilised throughout this study: "Progress in music [...] takes place when students acquire new knowledge, understanding or skills (p.170)."

The present study seeks to create classroom music lessons which enhance learning for extra-curricular musicians. As such, it is insufficient to merely be able to define engagement and progress but to examine ways in which they can be engendered. It is first best, therefore, to consider the place of extra-curricular students within the mainstream classroom.

Extra-curricular students

It is largely accepted that there is a need to cater for the abilities of all students within a single class. Bray (2008) asserts that within the music classroom, a "two tiered system" (p.97) often occurs between those students who are taking part in extra-curricular music and those who are not. As considered in the introduction, this has led to some students being more capable in music. Eyre (1997) argues that current means of differentiation are unsuccessful because they are based on the flawed assumption that capable students are inherently more hard-working than their peers. As such, Eyre argues that if the extension of those students is just more work to do, they will slow their work rate to fill time. Perhaps, therefore, improvements occur not where the amount of musical experience is increased but where the depth of experience is improved. Flow theory provides a useful context in which to consider depth of experience.

Flow theory

A theory developed by Csikszentmihalyi, 'flow' is defined as a state of deep absorption in an activity which is achieved when a symbiotic relationship exists between the challenge of the activity and the skill level of the participating individual (Shernoff et al., 2003). Where one's skills are neither overmatched nor underutilised, the conditions are optimal for a worthwhile experience.

When the skill-challenge ratio is no longer matched then various other states ensue. The diagram below (figure 1) illustrates how the symbiotic relationship between skill and challenge results in 'flow'. As demonstrated, optimal experience is achieved when a high skill level matches a high challenge level relative to the individual. As the skill level increases from low to high, so the experience changes from a negative to a positive one. Equally, as the challenge level increases, so the state of the individual changes from passive to active. Relaxation, for example, results when a low challenge level meets a high skill level. As such, the individual is in a positive but passive state. Contrastingly, anxiety results where a high challenge level meets a low skill level and so the individual is in an active but negative state. The optimal state of flow, therefore, is one that is both positive and active. This is important in the context of this study given that engagement is an active state.

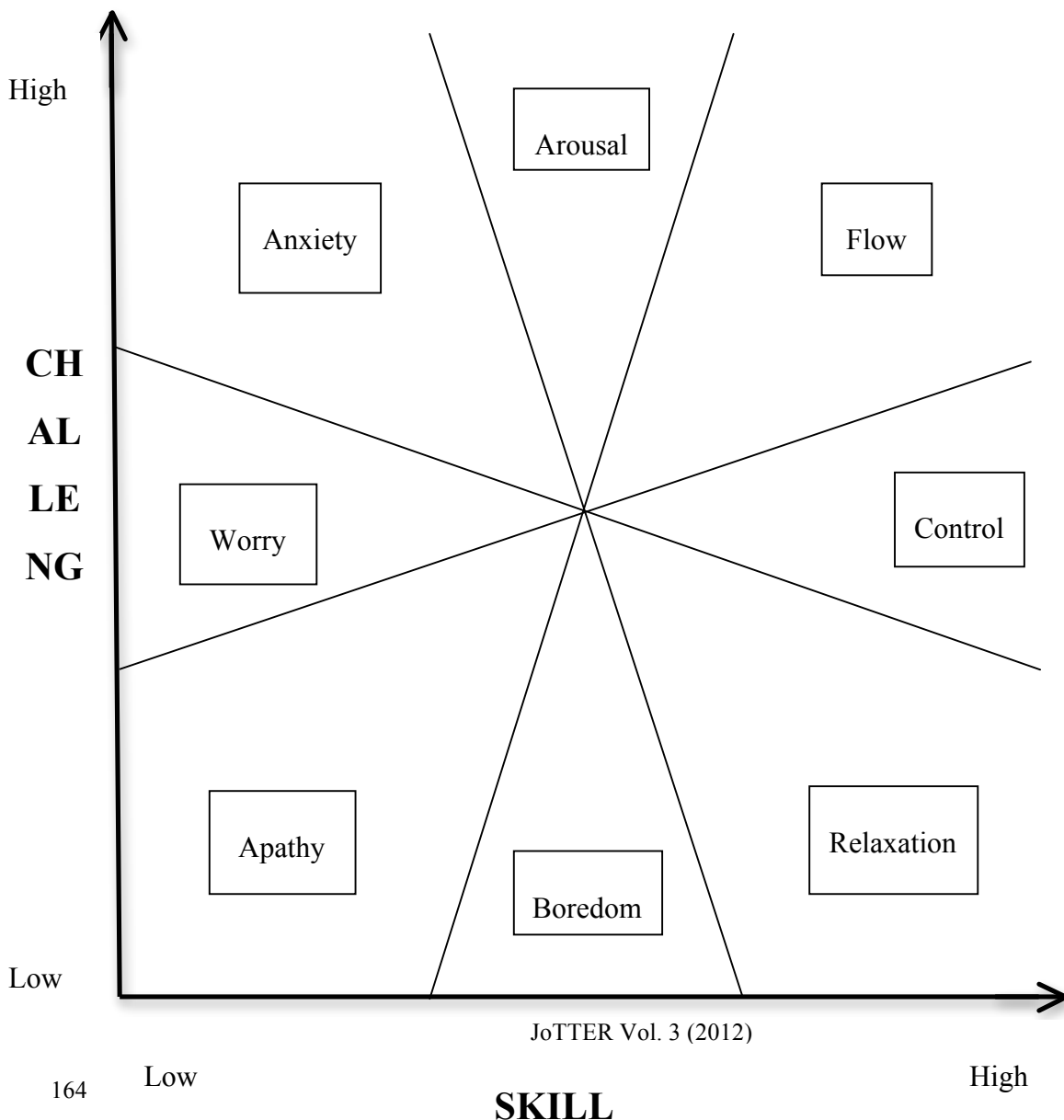


Figure 1: Flow Diagram (Re-drawn from Csikszentmihalyi, 1997)

Csikszentmihalyi (2002) asserts that there are eight major components that contribute to the achievement of flow: a challenging activity that requires skill, clear goals, clear feedback, concentration on the activity, a loss of self-consciousness, a paradox of control, a merging of action and awareness, and the transformation of time (i.e. the sense that a lot of time has passed quickly). Whilst flow is not a state that is confined to education, the concept throws into relief the issues that the classroom music teacher faces in trying to differentiate for students; where a classroom activity is a sufficient challenge to the skill level of those students who do not undertake extra-curricular music, it is often of insufficient challenge to extra-curricular musicians. As such, these students do not achieve an optimal experience. Utilisation of flow theory in the context of this study is therefore appropriate especially since “[...] if a teenager succeeds in experiencing flow when involved in the domain of a talent, he or she will not only keep on learning and improving, but will enjoy doing so (Csikszentmihalyi, Rathunde and Whalen, 1993, p.35).”

In relation to this study’s overarching aims, it may be questioned whether or not one is learning when in flow. According to my definition, ‘learning’ in flow necessitates engagement and making progress. As highlighted above, concentration on the activity in hand is a key feature of flow. This coheres with my definition of engagement and suggests that when one is in flow, they are completely engaged. Indeed, flow theory has previously been utilised in a study of engagement in an American high school. Using the Experience Sampling Method, Shernoff et al. (2003) asked students to rate skill and challenge levels of school activities and their level of engagement. From this, it was discerned whether or not they were in flow. The study found that students reported being the most engaged when the skill and challenge levels suggested that they were in flow, particularly when working in groups. This suggests that attempts to meet the conditions of flow in

learning activities can improve engagement and, therefore, learning. A weakness of this study, however, was the method of data collection. The data in the study were solely opinions of students and so are somewhat biased. This study could have utilised external observations to consolidate findings.

The nature of the skill-challenge ratio of flow also means that individuals make progress in this state. The necessity of the balance between skill and challenge to stay in flow requires that, as the skill level of the activity increases, so must the challenge level. Shernoff et al. (2003) therefore argue that “as individuals seek to master new challenges, they develop greater levels of skill [...] flow thereby invokes a growth principle (p.161).”

According, therefore, to the definition outlined above, flow is a state in which one may be learning. Within the context of flow, the present study seeks to find ways to enhance the learning of extra-curricular musicians in a Year 9 (age 13-14) classroom unit of work on Blues music. This will be achieved by means of different pedagogic strategies. Here, ‘pedagogic strategies’ are defined as the terms are commonly understood: ‘pedagogy’ refers to the practice of teaching and ‘strategies’ to plans to achieve an overall aim. ‘Pedagogic strategies’ are, therefore, plans devised to teach successfully. For example, asking a student to listen to a recording of a symphony and identify the instruments they hear is a pedagogic strategy for teaching about orchestral instruments.

As such, and in line with the definition of learning used here, this study seeks to answer the following research questions:

- What pedagogic strategies are used to teach Blues music in the classroom?
- What pedagogic strategies help to engage students taking part in extra-curricular music learning through a classroom Blues music unit?
- What pedagogic strategies help to enhance the progress of students taking part in extra-curricular music learning through a classroom Blues music unit?

Methodology

Action Research

Action research is a method of study that combines action and reflection with the aim of improving practice (Cohen, Manion and Morrison, 2007). Case studies, by comparison, seek to describe and analyse events after they have happened. Furthermore, Cohen et al. (2007) assert that “action research is a powerful tool for change at the local level” (p.279). As such, action research was considered to be the best approach for this study, given the study’s aims of enhancing learning through implementing pedagogic strategies. Whilst there is no strict definition of what constitutes action research (Cohen et al., 2007), all approaches share a common cyclic process of planning, acting, reflecting and improving. Within this process, a high emphasis is placed on reflection and improvement of practice. Furthermore, Elliot (1991) asserts that “pedagogy is a reflective process” (p.7). An approach that places emphasis on reflective practice thus appeared best suited to a study concerned with pedagogic strategy. Cohen et al. (2007) also highlight the collaborative nature of action research where the views of all participants contribute to understanding. This fits neatly with the inclusion of students as researchers in this study.

Students as Researchers

The Students as Researchers (SAR) approach places students in the role of researcher within the contexts of their schools. In addition to being worthwhile for individuals involved, students are privileged with insights into their school communities, which can inform the practices of teachers. As proponents of SAR, Thomson and Gunter (2007) highlight that “students-as-researchers are not pure in voice, but bring to their projects their experiences, their beliefs and their emotions, and these shape and frame what knowledge can be produced in their research (p.329).”

This approach, therefore, coheres with this study, which finds its groundings in student experience. As such, the inclusion of participants in researching roles was felt to be appropriate and beneficial, as their opinions and experiences would directly inform the strategies being explored.

In some instances, SAR projects hand control completely over to students as they undertake their own research whilst being guided by their teachers. Within the present study, however, students

occupied a dual role as both researchers and participants of the research. As researchers, the students worked with the author to improve lessons either by suggesting changes to pedagogic strategies already planned or devising strategies of their own. The students further worked as researchers in evaluating the success of these strategies; collecting data in the form of evaluative meetings with the author. As participants, the students took part in the pedagogic strategies that had been devised by the author and themselves. In this role the students also reflected on their experiences through completion of questionnaires. In a bid to avoid confusion, ‘participants’ refers to the students in their participant roles, ‘researchers’ refers to the students in their research roles and ‘author’ refers to the author of the study.

Participants

Two participants (one male, one female) were selected from Year 9 classes in a co-educational upper school in Suffolk. Year 9 was considered to be most appropriate for the study as students of this age are still participating in mandatory music lessons. Suitability for participation in the project was based on students’ experiences as extra-curricular musicians: both had received private instrumental tuition over an extended period and were members of ensembles. The school’s two-week timetabling system also necessitated that students have three lessons with the author over the half-term in which the research was undertaken. The paragraphs below give details of the participants and were written in conjunction with them.

Geoff: Geoff is 14 years old and has been playing the tuba for two years although he has not taken any examinations. He currently has private tuba lessons in school and is a member of the school wind band. Geoff has no particular “musical roots” in his family aside from an aunt who plays the bassoon. Geoff and his family have expressed an interest in him taking GCSE music but he has yet to decide definitely on this choice.

Kitty: Kitty is 13 years old and has been having private violin lessons outside of school since the age of four. She has also been having singing lessons for a year and holds ABRSM Grade Five in Violin and Voice in addition to Grade Five Theory. She is a member of the school orchestra, school choir and county orchestra. Kitty also has aunts who are both practicing musicians. Kitty and her family have expressed a definite interest in her taking GCSE music and this is an option that she is

sure of. In addition, Kitty's family have been directly in contact with the school over concerns that classroom music lessons are not challenging her sufficiently.

Ethics

This assignment conforms to the BERA ethical guidelines for educational research (2004). Participants took part in the project voluntarily and were informed of the purpose of the research before it began. Participants were also notified of their right to withdraw from the research at any time. Data collection methods were fit for purpose and participants were briefed on all data collection methods and how the data would be used. The author recognises the participants' right to privacy and, as such, pseudonyms have been used throughout. As this was a piece of action research it was ensured that the focus on the participants was not detrimental to the learning of other students in the lessons.

Procedure

The project was conducted as a three-phase action research plan with each phase conducted over a fortnight. Each phase sought to devise, evaluate and improve upon pedagogic strategies used over a course of lessons on Blues music. In each phase, participants took part in classroom lessons as normal and follow up interviews with the author. Interviews were semi-structured in format and recorded using audio recording equipment. Discussions of previous literature acknowledge the limitations of research data that is concerned only with student opinions (Shernoff et al., 2003). In addition, Thomson and Gunter assert that, whilst student voice is central to SAR, "the issue for us [...] remains the creation of research practices which honour but do not romanticise or unnecessarily privilege the points of view of students (p.339)."

As such, other forms of data were collected in a bid to provide a broader view of student engagement and progress. Each phase is detailed below.

Phase One

Pre Lesson One – Participants were selected and asked to take part in the project. The aims of the project and the nature of their involvement were explained. Participants were asked to complete the initial questionnaire but were not asked for any input on the content of the first lesson.

Lesson One – Lesson one of the sequence was taught as it had been planned (appendix 1). Observations of each of the participants were made and recorded after the lesson by the author given that, as the teacher, she had differing views of participants' learning to them (appendix 2).

Post Lesson One – One-to-one interviews with each of the participants to gain their feedback on the first lesson. Participants also completed an end of lesson questionnaire.

Phase Two

Pre Lesson Two – Participants as researchers were introduced to the project's definition of learning. Based on this, researchers were shown the initial plan for the second Blues music lesson (appendix 3) and asked to suggest strategies that would enhance their learning.

Lesson Two – Lesson two was taught according the plan incorporating the suggestions of student researchers (appendix 4). Again, participants took part in the lesson and the author made observations. In addition, written work completed by the participants as part of the lessons was collected as an indication of progress made.

Post Lesson Two – Interview conducted with both participants/ researchers to discuss the second lesson with specific reference to the evaluation of their suggestions. Participants were introduced to the concept of 'flow' and reflected on the lesson with reference to this. Finally, participants completed post-lesson questionnaires.

Phase Three

Pre Lesson Three – Participants/ researchers were further introduced to the concept of flow with specific reference to the conditions. Researchers were shown the flow diagram and the initial plan

for lesson three (appendix 5) before being asked to make suggestions. Researchers were specifically asked to suggest ways in which quality of answers to listening exercises could be improved.

Lesson Three – Lesson three was taught according to the plan incorporating researchers' suggestions (appendix 6). Participants took part in the lesson and were asked to annotate a flow diagram. As this was the final lesson of the sequence, another music teacher was asked to observe just the participants for the whole lesson to provide more detailed observations than the author could while teaching (appendix 7 & 8). As a figure not directly involved in the project, the other teacher was able to provide more objective observations. The observing teacher was not given anything specific to look for in order to avoid bias.

Post Lesson Three – Final interviews were conducted with the participants/ researchers to evaluate the final lesson and reflect upon whether or not the strategies had been successful. Participants once again completed an end of lesson questionnaire. As this was the final meeting of the project, interview questions and the end of project questionnaire were used to evaluate the success of the project as a whole.

Methods

Research data were primarily collected through questionnaire responses and interview. As such, materials for the project consisted of three questionnaire formats which, where applicable, were adapted according to need. In each case, five point opinion rating scales were used. A weakness of this format is that none of the given choices may accurately reflect the actual opinion of the participants. Open-ended questions were, therefore, also included to provide greater detail and allow participants to clarify their responses.

Initial Questionnaire

The initial questionnaire (appendix 9) administered to participants sought information and opinions on classroom and extra-curricular music as a base-line for comparison. Participants were asked to detail the extent of their involvement in extra-curricular music; instruments played, formal grades held, ensembles joined etc. Participants were also asked to reflect on whether or not they considered themselves to be good musicians.

In line with research questions, participants were required to reflect on their opinions of classroom and extra-curricular music according to how far they agreed with a list of statements using a five point rating scale ranging from 'not at all' to 'yes definitely'. Given that enjoyment is an important element of engagement, participants were asked to rate how much they enjoyed classroom music lessons and to qualify these answers. Similarly, given the aim of the project to ensure learning, participants were asked to rate how far they felt they learned new things in classroom music. To provide a point of comparison, participants were also asked to rate enjoyment and learning in extra-curricular activities. Finally, participants were asked to indicate whether or not they intended to take GCSE music.

End of Lesson Questionnaires

Post-lesson questionnaires (appendix 10) were designed to gather participants' opinions of each lesson in relation to the research questions regarding engagement (facilitated by 'enjoyment') and progress (related to 'learning new things'). Participants were again asked to indicate how far they agreed with a list of statements using a five point scale ranging from 'completely disagree' to 'completely agree'. Participants were asked to consider how much they had enjoyed the lesson and how far they felt they had made progress. In line with being in flow through a suitable skill-challenge ratio, participants were asked to indicate whether they had found the lesson challenging. In order to ascertain which pedagogic strategies had been effective, participants were also asked to detail which parts of the lesson they rated the 'best' and 'worst'. The questionnaire was enhanced between phases one and two to ask the two participants to reflect on whether they had lost track of time and felt self-conscious during the lesson. It was hoped that responses would indicate whether participants had approached optimal experience. The questionnaire remained the same between phases two and three.

End of Project Questionnaire

The final questionnaire of the project (appendix 11) provided one means by which to evaluate the success of the project overall. This was achieved through five point rating scale responses of statements that fell into two categories.

Initial statements required participants to reflect on their musical ability and opinions of enjoyment and learning in classroom lessons. Again, these answers were supported by open-ended questions. These questions were the same as those in the initial questionnaire in order to compare responses and establish if participants' opinions had changed. The second category of statements asked the participants to reflect on how far their experiences of classroom music had improved during the project.

Flow Diagram

In the final lesson of the project, participants were given a copy of the flow diagram and asked to indicate in what state they considered themselves to be for each different activity in the lesson. It may be argued that when one is in the optimal state of flow, they are so deeply absorbed in the activity they are undertaking that they will not be able to indicate this on a diagram. As such, the results of this diagram were not intended to provide conclusive proof that the participants had been in flow. Rather, it was hoped that results would indicate which pedagogic strategies were the most effective for the participants within the context of flow.

Results and Discussion

The following discussion seeks to reflect upon the results of the research in relation to the research questions of the project. Pedagogic strategies will be discussed conceptually rather than chronologically; considering the results strategy-by-strategy rather than lesson-by-lesson. The changing opinions of participants between the beginning and end of the study will also be considered.

Guiding Questions

Listening formed the starter activity in all three lessons of the project. Students were required to listen to a song, make a note of the song details, give the song a rating and justify it with reference to the music. This activity aimed to develop students' ability to listen critically and comment on music.

Author observations during phases one and two suggest that Kitty did not find the activity engaging:

Kitty appeared disengaged during the listening starter – she looked ‘bored’; head propped on hand.

Geoff appears to have been more engaged and more willing to offer opinions:

Geoff appeared engaged during the listening starter activity; he offered answers to questions and was the first to draw a link between songs of African-American slaves and later Blues songs.

In addition, written responses from neither participant were more sophisticated than their peers in a way that would suggest they received extra-musical training; there was no greater use of musical vocabulary or deeper listening indicated. Also, responses did not qualitatively improve between phases one and two. As such, the student researchers were asked to suggest ways to facilitate their responses during phase three. Kitty suggested that some guiding questions might help those who were struggling:

Maybe on the board you could have, under the opinions, say, like ‘comment on this, this and this’ so we can start thinking about, like...if we’re really stuck or something then that can jog us to think about what to write about.

As such, suggestions for musical features that students could comment on were listed on the lesson presentation. As a result, the quality of answers given by all students (including the participants) improved between phases two and three; answers were more sophisticated and less affective. In addition, observations of phase three suggest Kitty was more engaged in the activity than before.

Kitty has her hand up. She has previously not offered her question answering services very much!

The apparent success of the guiding questions within the context of flow suggests that the initial challenge level of the activity was too high for the participants to be successful. The improved activity redressed the balance and allowed for greater progress and engagement. A yet more interesting result becomes apparent in comparing the flow diagrams of Geoff and Kitty. During the phase two meeting, Geoff suggested that he did not struggle to write about the music (although his responses were no more sophisticated than his peers) and, as such, he probably wouldn’t need to use the guiding questions:

I've always thought "there's got to be at least something there that I can put down and have as an answer to this song."

Yet observations indicate that Geoff answered the guiding questions exactly. Furthermore, Geoff's flow diagram response (figure 2) indicated that he felt 'relaxed' at this point. Kitty, by comparison, considered herself to be in a state of 'control' (figure 3). It appears, then, that whilst the guiding questions have helped Kitty closer to the optimal state, the balance has been redressed too far for Geoff and the challenge was too low.

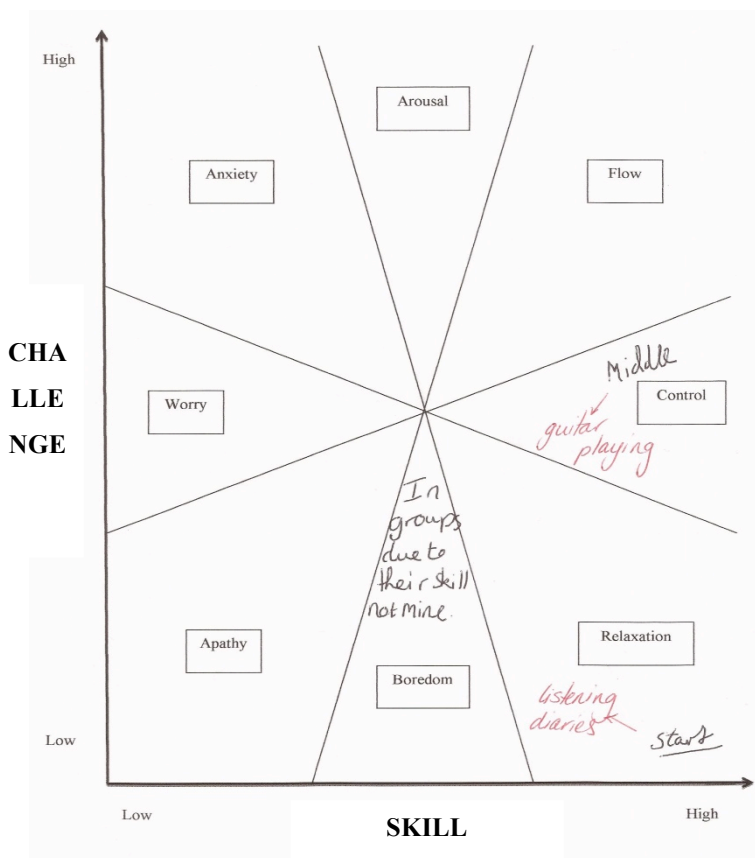


Figure 2: Geoff's flow diagram

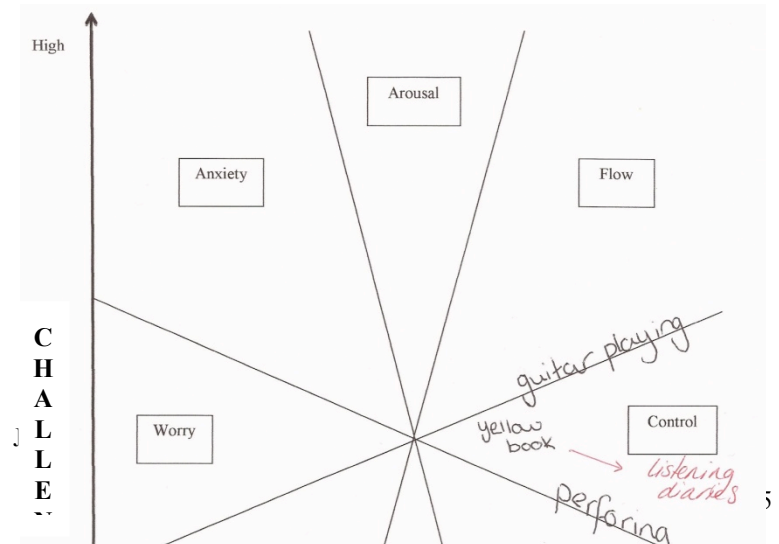


Figure 3

Figure 3: Kitty's flow diagram

From this, one is discouraged from assuming that extra-curricular musicians will be capable of doing everything in the music classroom better than their peers. As such, Mills' (2005) assertion that extra-curricular musicians can learn new things from classroom music is found to be true. In reference to the research questions, guiding questions for listening activities emerged as a successful strategy in enhancing progress by redressing an imbalance between the skill and challenge levels of the activity.

Singing Activities

Whole class singing of the African-American spiritual 'Wade in the Water' took place during phases one and two. This pedagogic strategy was chosen by the author with the aims of teaching vocal techniques, preparing for later work and as a means by which to engage with the music of the American slave trade (a precursor to the Blues).

During phase one, singing was led with the classes stood in rows behind their desks. For phase two, it was decided by the author to have the classes gather around the piano to try and improve the group focus and the quality of singing. Whilst this did work to an extent, the classes were generally reluctant to engage in singing. As a pedagogic strategy, this appears to have been unsuccessful for both participants but for different reasons. For Geoff, the lack of engagement appears to be a result of a reluctance to sing in general; he described it as "not my sort of thing" and considered it to be the worst part of the lessons. Although Geoff did make some progress in improving his singing in

phase two, it appears to be an unwillingness to participate that prevented Geoff from making good progress. This coheres with Lave and Wenger's (1991) assertions that full participation is necessary for successful learning.

For Kitty, by comparison, it was not a disinterest in singing that prevented her from being engaged; she has private singing lessons and is a member of the school choir. Furthermore, Kitty's skills exceeded those necessary to sing the song well yet she still appeared reluctant to sing. When asked, Kitty suggested that it was due to the context in which she was singing.

I think, erm, when I'm with people who enjoy singing then I feel as if I can make more of an effort and, erm, it's like I can improve myself but with people who, like, don't like singing I get self-conscious [...]

Here, then, is to be found a direct link to Csikszentmihalyi (2002) who contends that a condition for achieving flow is a lack of self-consciousness. As such, the self-consciousness that Kitty feels in the classroom prevents her from being engaged in the lesson and from making progress. Observations of Kitty in particular suggest that the context of pedagogic activities is important. It appears to be insufficient to simply simulate extra-curricular activities for these students in the classroom and expect them to have the same positive effect. Results here suggest that whole class singing was not a strategy that enhanced either engagement or progress for these students.

Extension Sheets

During phase two, students were guided through the process of writing lyrics in a Twelve Bar Blues structure. This was intended to increase understanding of the Blues and allow students to explore the concept of telling stories through music. During the phase two research meeting, Kitty suggested that the activity may need to be extended for those who finish early. She suggested an extension sheet as a pedagogic strategy where students could speculate on the features of the music that would accompany the lyrics (e.g. tempo, dynamics). A worksheet was subsequently designed and used (appendix 12).

Observations of both students during the lyric writing activity suggest that they were engaged and reviews of their completed lyrics demonstrate that they had progressed to a secure understanding of Blues verse structure. Although Geoff was given the extension sheet, he did not complete it. Kitty,

by comparison, completed the extension task. On evaluating the strategy with Kitty, she suggested that:

If we'd gone, like, further with the lyrics, like, then that would've probably been more relevant.

The extension sheet was not completely successful as a strategy to improve progress and engagement, demonstrating the weakness of such activities if they are allowed to become abstract time-fillers. Furthermore, this supports Eyre's (1997) assertion that merely giving capable students more work to do is insufficient to ensure learning.

Instrumental Teaching & Quality Improvement

Teaching acoustic guitar skills formed the main focus of lessons across all three phases of the project. As such, individual phases will be discussed in turn. Teaching guitar playing was considered by the author to be an appropriate pedagogic strategy for a number of reasons. Firstly, it provided an opportunity for all students to develop skills on an instrument. It should be noted that neither participant had played the guitar before. Developing these skills also looked to tie-in with a performance activity planned for later in the unit. Finally, use of the guitars sought to contribute to an authentic experience of Blues music given its central role in the tradition.

Phase One

During phase one, participants were introduced to the guitar and to playing chords with the use of chord diagrams. Students were taught to play chords Am and Em which, in addition to being suitable for beginners, accompanied the spiritual Wade in the Water. This was taught to the whole class who worked in pairs.

This phase of the strategy was very successful in engaging both participants and helping them to make progress. Kitty's questionnaire response indicated that she felt she had made definite progress during this activity. This was also indicated by the author's observations:

Kitty worked well in her chosen pair – she grasped the guitar playing quickly. She was slow to change chords but showed good finger positioning; possibly a skill that has transferred over from her violin playing?

In the context of flow, one finds an opportunity for Kitty to approach optimal experience where her transferred violin skills were matched by the challenge of playing the guitar. The success of this strategy was further highlighted by Kitty in the post-lesson evaluation:

I really enjoyed playing the guitar chords and my mum...because my granddad had a guitar and she's given it to me now.

Geoff was observed to be equally engaged in the guitar playing activity and, in his questionnaire response, considered it to have been the best part of the lesson. In much the same way as Kitty, Geoff showed progress in his ability to play the chords Am and Em. Again, there appears to have been a sufficient challenge in this activity to ensure that Geoff did not become bored:

You think, "oh it's really simple" but you realise it's not as simple when you try and change from one chord to another.

Evidence suggests that instrumental teaching within the classroom is a good pedagogic strategy for extra-curricular musicians. This may be because it exploits their already established interest in practical music making while developing skills on a new instrument.

Phase Two

Guitar playing in phase two was designed to enhance the progress of all students by teaching the new and more difficult chords of G, C and D7. These chords were also included as they are those of a Twelve Bar Blues. In order to improve the lesson, the author asked the student researchers how the plan for the lesson could be improved to ensure the challenge level matched the increasing skill level. Geoff suggested that a suitable pedagogic strategy would be sending capable students away to work on improving the quality of their playing (e.g. ensure correct strings are strummed) rather than just increasing the quantity (e.g. give them another chord to play). Geoff suggested that this would be successful, as it would require him to approach the activity in a different way in order to ensure success.

It'll push me because I'll normally think 'oh, this is easy' but if you ask me to improve the quality then I'll have to take a step back, look at it and then improve the quality.

From Geoff's suggestion it was planned into the lesson that students who were capable of playing the new chords could be sent to work in a small group to improve the quality of their playing (appendix 4).

Once again, the guitar playing was a successful strategy during this phase of the project. Both participants were observed to be engaged during the guitar playing activity and to have made progress in learning the new guitar chords:

Kitty picked up the guitar playing very well again. She was sent away with the group, showed development and appeared to be enjoying herself. She is now developing guitar technique and not just transferring her violin skills.

More importantly, Geoff's suggested strategy for the lesson was very successful. In her questionnaire response, Kitty indicated that she had felt sufficiently challenged by working in the extended group. In addition, Geoff asserted that being in the extended group had helped to keep him engaged because the group were "[...] not stuck behind at a snail's pace if they can go really fast."

Whilst this strategy may have resulted in a positive experience for the participants, some problems existed with the practical implementation. First, time constraints meant that students got to spend little time in the groups and less progress could be made. In addition, the small groups were occasionally found to be off-task when the teacher wasn't present. This may have been due to the fact that groups had no explicit resources to focus their attention. Also, the number of guitars available meant that the extended group had to share guitars. Kitty highlighted this in her post-lesson questionnaire:

I feel the second Blues lesson would have been better for me if we'd had more guitars as we only had one in a three therefore I had not practised the chords as much as I would have wished.

Phase Three

Phase three of the guitar playing activity sought to ensure that all students could play the chords Am, Em, G, C and D7 and switch between them. In view of the success of the 'quality improvement' strategy, it was decided by the student researchers that this should remain in the

lesson plan however attempts should be made to address any issues. In regard to time management, Geoff suggested that the extended groups be sent off immediately rather than wait for the author to come round and assess suitability. This was planned into the lesson. In response to the lack of focus, a worksheet was produced by the author that explicitly set out what was expected of the group (appendix 13). Furthermore, the group were informed they would be performing to the rest of the class as part of a demonstration.

The extent to which the final phase of the strategy was successful appears to differ between the participants. For Kitty, this phase of the guitar playing appears to have been the most successful pedagogic strategy for learning, both according to Kitty's experiences and observations. In the post-lesson evaluation, Kitty 'completely agreed' that she enjoyed the lesson, especially playing the guitar in the extended group.

I really liked playing in the group, it was really fun and I was kind of, like, I felt like I was being challenged, I was like "oh my God, I've gotta get this right, I've gotta get this right"[...]

Observations also suggest that Kitty was engaged in the activity and participated fully. She was also seen to have made good progress during this lesson in developing her guitar playing.

Kitty's fourth go [at playing the chords] – definitely quicker at changing between the chords [emphasis in original observation]

The progress that Kitty made during this activity suggests that the level of challenge was appropriate to Kitty's skill level and, as such, Kitty was in flow during this part of the lesson. This is supported by Kitty's flow diagram response and third party observations.

Kitty has the guitar again and is certainly working hard and making progress. She is not distracted by anything!

This progress also suggests that the worksheets and goal of being prepared to play in front of the class were successful in focussing the groups and improving their engagement with the task.

The strategy appears, however, to have been less successful for Geoff although there appears to be a gap between Geoff's experience of the lesson in terms of success and the external observations. Like Kitty, Geoff 'completely agreed' that he had enjoyed the lesson, particularly playing in the small group. Unlike Kitty, however, this enjoyment does not appear to have always resulted in

engagement. Third party observations indicate that, despite having a goal to work towards, Geoff was not always engaged. This appears not to have been due to the level of challenge against Geoff's level of skill but the fact that the skill levels of other group members were higher than his own:

Geoff tries to play – gets it a bit wrong – Ellie spots the error and Sam and Ellie help him.
Sam plays – Geoff is quiet. Geoff says 'no point in me doing anything'. Some short guitar playing. 'We don't need to do anything'. (I'm not sure that his tone of voice is very confident – a social thing?).

In this, one finds an example that undermines Lave and Wenger's (1991) assumptions about Communities of Practice. Rather than learn from the "masters" of this small community, Geoff appears to have evaded the task in order not to appear incompetent when his peers could play better than he could. Whilst Geoff was observed to have made some progress in improving the quality of his guitar playing, his self-consciousness within the group setting appears to have distracted him from the task and prevented him from having an optimal learning experience. Once again, this coheres with Csikszentmihalyi's (2002) assertions on pre-conditions to 'flow'. As will be discussed below, the dynamics of group work can have a significant impact upon students' progress and engagement.

In relation to the research questions, 'quality improvement', suggested by Geoff, emerged as a very successful pedagogic strategy for extra-curricular musicians in engagement and, moreover, progress. This is because, at this stage in the development of these practical skills, the strategy isn't exhaustive; the quality of playing and musical responses can always be improved. Within the context of flow, this means that improving the musical quality incrementally extends the challenge level beyond the skill level, even as the skill level increases. For example, a student may learn how to play three chords. Instead of giving them another three to learn, improving the quality might first challenge them to improve the tone. Once they have developed this skill, they may be challenged to improve the strumming pattern and transitions etc. By the end, the initial task of playing three chords is the same but the quality of the musical response is that much better as playing skills have developed.

Group Work

In the final phase of the project, all students were organised into groups to begin work on their final performances. The groups were engineered by asking students to get into pairs and then forming groups out of these pairs with a view to mixing abilities and behaviours. This strategy of managing students to enhance learning was completely unsuccessful for both participants of the study. Both reported that they were unhappy with their groups and that they hadn't made any progress. This appears to have been for predominantly social reasons; both Kitty and Geoff indicated that they became frustrated because the other students in their groups were not engaging with the task and, therefore, didn't make any progress.

Geoff: there was hardly any control over the group so we didn't know actually what we were going to do. I ended up having to take charge [...]

Indeed, Geoff's flow diagram response clearly stated that this was the worst part of the lesson for him and that he was in a state of boredom "in groups, due to their skill not mine". These responses stand at odds with the findings of Shernoff et al. (2003) which indicated that students were often the most engaged when they were working in groups. This suggests that simply having students work in groups does not necessarily ensure engagement. Furthermore, Kitty indicated that she would have preferred to be set in ability groups.

I really feel they'd be better if they were ability groups...if I had been with people who I felt comfortable with who were same ability as me, more or less...

The question of whether or not to set music groups according to ability is a contentious one as many argue that it incites elitism. Whilst this view is not without merit, the experiences of participants in this study, which puts extra-curricular musicians at the centre of its thinking, make a good case for ability setting groups.

Participants' Opinions of Classroom Music

Given the basis of this study in students' personal experiences and opinions of classroom music, it is important to consider the extent to which the participants' views of classroom music changed. The questionnaires completed in the first and final meetings of the project allow for a direct comparison of answers.

Statement	Kitty	Geoff
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	Initial Rating	End Rating	Initial Rating	End Rating
I consider myself to be a good musician	Sort of	Yes, definitely	I don't know	Sort of
I enjoy classroom music at school	I don't know	Sort of	Sort of	Yes, definitely
I learn new things about music in my classroom music lessons	Not really	Sort of	Sort of	Sort of
I plan to take GCSE music next year	Yes, definitely	Yes, definitely	I don't know	Probably

Table 1: Comparison of questionnaire responses

As can be seen above, participants' perceptions of classroom music lessons and their own musical capabilities improved or remained constant between the beginning and the end of the project. Where opinions did improve, they improved by at least one rating point. These data suggest that the strategies devised and improved as part of the project had been successful in improving experiences of classroom music both in terms of their enjoyment (an important element of engagement) and their progress through learning new things. This is further supported by the Kitty's interview response at the end of the project:

Kitty: I feel that I do learn more since the project began

It is hoped that, had the project lasted longer, further improvements would have been seen.

Conclusion

The present study has sought to address the issue of catering for extra-curricular musicians within mainstream music classrooms by identifying pedagogic strategies to enhance their learning. This has been undertaken through three phases of action research in which strategies were devised, evaluated and improved by the author and participating student researchers.

The above discussion highlights a number of pedagogic strategies which helped to enhance the learning of the extra-curricular musicians in the study. Of these, instrumental teaching and quality improvement emerged as the strategy to best address the research questions. As phase three of the guitar playing activity demonstrates, however, just because a strategy is successful for one student does not ensure that it will be for others. Importance here lies in demonstrating that extra-curricular musicians should not be treated as a homogeneous group within the music classroom. Successfully catering for these students appears to necessitate knowledge of them as individuals on the part of the classroom teacher. The results of this study also highlight the value of the student voice as a resource for teachers when planning lessons. The responsible student voice provides an insight into the student experience of lessons that teachers cannot observe from outside. Indeed, one of the most successful strategies to emerge from this research was suggested by one of the student researchers.

Csikszentmihalyi's theory of flow was used extensively within the project as a lens through which to interpret data. This theory, particularly the symbiotic relationship between challenge and skill, has been useful for explaining a number of the observations made during the research. It appears, however, that there is only so far that the use of flow theory can extend. Given that the state of 'flow' is so subjective and dependent upon so many conditions, even the most meticulous planning cannot guarantee that students will reach this state. Similarly, the diversity of abilities and attitudes within a music class make it impossible to ensure that all students are constantly in flow. As such, flow theory appears to be more useful as a means by which to evaluate pedagogy rather than plan for it.

There are a number of ways in which this study could be improved. First, the study had a very small participant group and thus findings cannot be generalised even across the minority group of extra-curricular musicians. In addition, time constraints meant that only three phases of research could be completed. Whilst data suggest that results would continue to be positive, a more longitudinal study would improve reliability. Finally, the strategies identified here are specific to teaching Blues music to Year 9 and, as such, are not necessarily applicable in other contexts. Future research would thus do well to conduct a similar study over a greater range of contexts and participants.

Whilst the narrow focus of this study means that conclusions are drawn tentatively, it is hoped that the strategies identified provide a useful resource for other music teachers. It has also intended to

highlight the importance of considering and differentiating for extra-curricular musicians and their learning within the classroom.

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Appendix 1: Lesson One Plan

Date: 3/3/2011 Time: 11:25	Class: 9xmu1 Size:	Topic: The Blues Session 1.2
Objective(s): Students will learn how music can and has been used to convey and relate human experience with particular reference to the 'feel' of blues music. Students will also learn to play and sing Wade in the Water. Finally, students will begin to learn how to listen to music that they encounter daily in a more analytical and 'musical' way.		
NC PoS: Integration of practice (1.1), Cultural understanding (1.2), Critical understanding (1.3a), Communication (1.5), Performing, composing and listening (2.1a,b,c,d)		
Timing	Teacher Activity	Student Activity
	<p>EW to greet class at the door and ask them to lead in and be ready to start the lesson. EW to then take register and introduce new routine for the start of the lessons and the new 'music library' books</p> <p>EW to play Grenade by Bruno Mars to the class and ask them to listen carefully and think about what they hear musically and lyrically. There will then be a group discussion about the song - what is it about? What are the musical features? What are the lyrical features? What is the emotion?</p> <p>Answers will be used to introduce the topic of the model - Blues and trace it back to where it started, with African American slave songs.</p> <p>EW to introduce, teach and lead singing and playing of Wade in the Water. Class will first listen to performance and then taught sing Wade in the Water accompanied by guitar. Class will then be split into two - callers and responders to demonstrate call and response nature of work songs that influenced blues.</p>	<p>Students to lead in and listen to the music playing. Students will then complete the first entry in their music libraries.</p> <p>Students to listen to Grenade and contribute to class discussion.</p> <p>Students to take part in class singing of Wade in the Water and performance using guitars. Guitars will be shared one between two (students 1&2) and students will help each other to play the chords.</p>

Appendix 2: Author Observations

Lesson 1

Kitty

Kitty appeared disengaged during the listening starter – she looked ‘bored’; head propped on hand. She was very quiet and only occasionally offered an answer to a question. In the whole class singing activity she seemed reluctant to sing even though she is a trained singer and a member of Ex Silentio.

During the guitar playing activity, Kitty worked well in her chosen pair – she grasped the guitar playing quickly. She was slow to change chords but showed good finger positioning; possibly a skill that has transferred over from her violin playing?

Geoff

Geoff appeared engaged during the listening starter activity; he offered answers to questions and was the first to draw a link between songs of African-American slaves and later blues songs.

During the singing activity he appeared very reluctant to sing, as did the majority of the class. Geoff worked well in the guitar playing activity – he was engaged throughout and appeared to be enjoying himself. He picked up the chords well and was able to play along successfully by the end of the lesson.

Lesson 2

Kitty

Kitty appeared more engaged during the listening activity this lesson – sat up straight, concentrating on the music and class discussion.

She did well in the singing activity around the piano; she was singing well but, again, was reluctant to sing out too much. Kitty also did well in the lyric writing activity and moved onto the brainstorming extension activity although this was completed briefly.

Kitty picked up the guitar playing well again; she was sent away with the extension group and appeared to be engaged and enjoying herself. She also showed good development in her guitar playing; she is now beginning to develop guitar-specific techniques not just transferring violin skills.

Geoff

Geoff was again reluctant to sing in this lesson due to his self-consciousness however his singing did improve when he was stood around the piano. He was also keen to offer answers and responses in group discussions.

Geoff appeared to be engaged in the lesson at all times however it is clear from his expression and body language that he gets bored and frustrated when having to wait because of the behaviour of others in the class.

Geoff completed the lyric writing activity and did progress onto the extension work however didn't write any ideas down. He again picked up the guitar chords quickly and was sent away into the extension group where he made some progress although his group mates appear to be operating at a higher skill level than he is.

Appendix 3: Original Lesson Two Plan

Date: 21/03/2011 Time: 2:00pm	Class: 9zmu2 Size: 29	Topic: The Blues Session 2
Objective(s): Students will learn how music (specifically blues music) is used to tell stories of human experience. Students will also learn how the music of African-American slaves evolved into the blues. Students will also learn how to structure and write a traditional blues verse and how to play C, G and D7 chords on guitar		
NC PoS: Integration of practice (1.1), Cultural understanding (1.2), Critical understanding (1.3a), Communication (1.5), Performing, composing and listening (2.1a,b,c,d)		
Timing	Teacher Activity	Student Activity
0:00-15:00	<p>EW to greet class at door, ask to lead in and write the details of the music playing (Smooth by Santana) and then lead class discussion on the track - what did we think? This is an example of fusion - two musical styles combining - this is also what happened in development of blues music...</p> <p>EW to lead class singing of Wade in the Water from piano.</p>	<p>Students to lead in and fill in music libraries.</p>
15:00-35:00	<p>EW to lead activity that demonstrates the development of slave songs into blues. Begin by recapping on what was covered last week - sing Wade in the Water. Then teach 'jazzy' vocal parts - funky bass line and swing drum pattern. Class will then be split down into 3 groups. One group (ex-slaves) will be located one side of the room in 'Southern USA' while the other groups (the jazz players) will be located in the other half of the room in 'Northern USA'. Ex slaves will then 'travel' to northern states (taking Wade in the Water) and fuse it with the jazz parts of the northern states to create a blues version. EW to lead bass singers, SH to</p>	<p>Students to take part in singing fusion activity</p>

<p>35:00 – 1:00:00</p>	<p>lead drummers, ZdT to play piano and lead slaves. – compare this to Eva Cassidy’s version.</p> <p>Listening extract: Walkin’ in Memphis by Marc Cohen – what do we think?</p> <p>Read extract from ‘This is the way to Amarillo’ Music, especially the blues, is all about telling stories and telling the world. What story is Marc Cohn telling? What was life like for black people in America after slavery? What stories might they be telling? Listen to this:</p> <p>Listening: ‘Everyday I have the Blues’ by BB King – what is BB King’s story? And ‘Moanin’ Lisa Blues’ – what is Lisa’s story?</p> <p>So what is the blues all about? Telling the stories of things that make you blue.</p> <p>Have a closer look at the BB King lyrics: what do we notice about the structure of the verses?</p> <p>Tell story of Hiromitsu Shinkawa Model writing a blues verse using their ideas then give them some time to write their own (at least the first verse)</p> <p>Teach students how to play chords C, G and D7 on guitar – begin by recapping Am and Em chords. Then introduce chords one at a time and give students time to ‘have a go’ – regroup and re-cap before introducing the next one. EW, SH and ZdT to circulate and support, taking note of students who can already do this</p> <p>If there is time (!):</p>	<p>Students to take part in listening/ discussion activities and lyric writing activity</p> <p>Students will be tasked to tell Hiromitsu’s story through 12 bar blues lyric structure</p> <p>***For students who are struggling – teach ‘simpler’ versions of C and G – this should improve their rate of progress and confidence</p>
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<p>1:00:00-1:40:00</p>	<p>Lead class listening(?) activity that introduces the harmonic structure of 12 bar blues - 3 students out to front - one playing each of the chords. Class discussion: where do we start? Where does it go next? Where do we come back to? From this, class should be able to work as a group to figure out 12 bar blues structure.</p>	<p>***if appropriate: question students about theory behind the chord progression - I, IV, V etc.</p>								
<p>Specific instrumental/vocal techniques taught: Students will learn how to play G, C and D chords on guitar and/or keyboard.</p>										
<p>Resources: Audio, Lyrics, Guitars, Keyboards, Instrument chord sheets</p>										
<p>Methods of gathering assessment information (tick):</p> <table border="0" style="width: 100%;"> <tr> <td>Teacher/pupil questioning/conversation *</td> <td>Pupil written evaluation</td> </tr> <tr> <td>Teacher note-making/checklisting</td> <td>Pupil-pupil questioning/conversation</td> </tr> <tr> <td>Teacher non-participant observation</td> <td>Audio recording and analysis</td> </tr> <tr> <td>Teacher musical participation</td> <td>Video recording and analysis</td> </tr> </table>			Teacher/pupil questioning/conversation *	Pupil written evaluation	Teacher note-making/checklisting	Pupil-pupil questioning/conversation	Teacher non-participant observation	Audio recording and analysis	Teacher musical participation	Video recording and analysis
Teacher/pupil questioning/conversation *	Pupil written evaluation									
Teacher note-making/checklisting	Pupil-pupil questioning/conversation									
Teacher non-participant observation	Audio recording and analysis									
Teacher musical participation	Video recording and analysis									
<p>My Learning Objective/what I am trying to get better at? Planning and delivering schemes of work (Q25), Whole class teaching, Instrumental teaching, Differentiation (Q1)</p>										

Appendix 4: Modified Lesson Two Plan

Date: 21/03/2011 Time: 2:00pm	Class: 9zmu2 Size: 29	Topic: The Blues Session 2
Objective(s): Students will learn how music (specifically blues music) is used to tell stories of human experience. Students will also learn how the music of African-American slaves evolved into the blues. Students will also learn how to structure and write a traditional blues verse and how to play C, G and D7 chords on guitar		
NC PoS: Integration of practice (1.1), Cultural understanding (1.2), Critical understanding (1.3a), Communication (1.5), Performing, composing and listening (2.1a,b,c,d)		
Timing	Teacher Activity	Student Activity
0:00-15:00	<p>EW to greet class at door, ask to lead in and write the details of the music playing (Smooth by Santana) and then lead class discussion on the track – what did we think? This is an example of fusion – two musical styles combining – this is also what happened in development of blues music...</p> <p>EW to lead class singing of Wade in the Water from piano.</p>	<p>Students to lead in and fill in music libraries.</p>
15:00-35:00	<p>EW to lead activity that demonstrates the development of slave songs into blues. Begin by recapping on what was covered last week – sing Wade in the Water. Then teach ‘jazzy’ vocal parts – funky bass line and swing drum pattern. Class will then be split down into 3 groups. One group (ex-slaves) will be located one side of the room in ‘Southern USA’ while the other groups (the jazz players) will be located in the other half of the room in ‘Northern USA’. Ex slaves will then ‘travel’ to northern states (taking Wade in the Water) and fuse it with the jazz parts of the northern states to create a blues version</p>	<p>Students to take part in singing fusion activity</p>

<p>35:00 – 1:00:00</p>	<p>EW to lead bass singers, SH to lead drummers, ZdT to play piano and lead slaves. - compare this to Eva Cassidy’s version.</p> <p>Listening extract: Walkin’ in Memphis by Marc Cohen – what do we think?</p> <p>Read extract from ‘This is the way to Amarillo’ Music, especially the blues, is all about telling stories and telling the world. What story is Marc Cohn telling? What was life like for black people in America after slavery? What stories might they be telling? Listen to this:</p> <p>Listening: ‘Everyday I have the Blues’ by BB King – what is BB King’s story? And ‘Moanin’ Lisa Blues’ – what is Lisa’s story?</p> <p>So what is the blues all about? Telling the stories of things that make you blue.</p> <p>Have a closer look at the BB King lyrics: what do we notice about the structure of the verses?</p> <p>Tell story of Hiromitsu Shinkawa Model writing a blues verse using their ideas then give them some time to write their own (at least the first verse)</p> <p>Teach students how to play chords C, G and D7 on guitar – begin by recapping Am and Em chords. Then introduce chords one at a time and give students</p>	<p>Students to take part in listening/ discussion activities and lyric writing activity</p> <p>Students will be tasked to tell Hiromitsu’s story through 12 bar blues lyric structure</p> <p>Kitty: Students who complete this task quickly/ with ease should be given the task of thinking about the music that will accompany it – tempo? Tonality? Instruments? Expression and dynamics? (these can be used as a basis for later composition)</p> <p>***For students who are struggling – teach ‘simpler’ versions of C and G – this should improve their rate of progress and confidence</p>
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<p>1:00:00-1:40:00</p>	<p>time to 'have a go' – regroup and re-cap before introducing the next one. EW, SH and ZdT to circulate and support, taking note of students who can already do this</p> <p>If there is time (!):</p> <p>Lead class listening(?) activity that introduces the harmonic structure of 12 bar blues – 3 students out to front – one playing each of the chords. Class discussion: where do we start? Where does it go next? Where do we come back to? From this, class should be able to work as a group to figure out 12 bar blues structure.</p>	<p>Geoff: Challenge students who can already play the chords to go away in a small group and improve the quality of their playing: are strings ringing? Are they strumming the correct strings? Are transitions smooth? Is strumming pattern and tempo appropriate? Can they play as a group?</p> <p>***if appropriate: question students about theory behind the chord progression – I, IV, V etc.</p>								
<p>Specific instrumental/vocal techniques taught:</p> <p>Students will learn how to play G, C and D chords on guitar and/or keyboard.</p>										
<p>Resources:</p> <p>Audio, Lyrics, Guitars, Keyboards, Instrument chord sheets</p>										
<p>Methods of gathering assessment information (tick):</p> <table border="0" style="width: 100%;"> <tr> <td>Teacher/pupil questioning/conversation *</td> <td>Pupil written evaluation</td> </tr> <tr> <td>Teacher note-making/checklisting</td> <td>Pupil-pupil questioning/conversation</td> </tr> <tr> <td>Teacher non-participant observation</td> <td>Audio recording and analysis</td> </tr> <tr> <td>Teacher musical participation</td> <td>Video recording and analysis</td> </tr> </table>			Teacher/pupil questioning/conversation *	Pupil written evaluation	Teacher note-making/checklisting	Pupil-pupil questioning/conversation	Teacher non-participant observation	Audio recording and analysis	Teacher musical participation	Video recording and analysis
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Teacher non-participant observation	Audio recording and analysis									
Teacher musical participation	Video recording and analysis									
<p>My Learning Objective/what I am trying to get better at?</p> <p>Planning and delivering schemes of work (Q25), Whole class teaching, Instrumental teaching, Differentiation (Q1)</p>										

Appendix 5: Original Lesson Three Plan

Date: 28/03/11 Time: 09:20		Class: 9xmu3 Size: 26	Topic: The Blues Session 3
Objective(s): Students will learn how to play in a blues style, linked to the importance of conveying emotion through music. Students will also learn the harmonic structure of a 12 bar blues chord sequence. Students will begin group composition/ performance work			
NC PoS: Integration of practice (1.1), Cultural understanding (1.2), Critical understanding (1.3a), Communication (1.5), Performing, composing and listening (2.1a,b,c,d)			
Timing	Teacher Activity	Student Activity	
0:00-10:00	EW to greet class at the door and ask to lead inside and listen to music playing (Someone Like You by Adele) – discuss class responses with particular reference to how Adele uses her voice to convey the emotion of the song.	Students to lead in and fill in music libraries.	
10:00-40:00			
40:00-1:00:00	EW to lead whole class guitar playing – quick recap of Am and Em before working on C, G and D7 chords. Chords will be introduced one at a time.	Students to take part in guitar playing activity. Those who can already play these chords will be sent to improve the quality of their playing and use these chords to work out 12 bar blues structure	
1:00:00-1:10:00	EW to lead activity that uses C, G and D7 chords to demonstrate the 12 bar blues structure. 1 student who is able to play each chord will be called out the front. Working as a class, we will work out the harmonic progression of a 12 bar blues. This structure will then be used to sing and play along to a blues song (either one found or written)	Students to take part in activity. May be an opportunity here to question some students on I, IV and V chords?	
1:10:00-1:40:00	Lead activity exploring how to play	Students to reflect on ‘Strange	

	<p>in a blues style with particular reference to bringing out emotion of the piece. Show video of Billie Holiday singing 'Strange Fruit' and explain story behind the song. How does the music and especially what Billie is doing with her voice convey the emotion of the song? – can link this back to the Adele at the beginning of the lesson and therefore how blues music influences music today</p> <p>Ideas will then be used to model a performance of the 12 bar blues song – could this be turned into a game?</p> <p>Introduce their final performance task – explain how it will work and be set up.</p> <p>Students will be split into their composition/ performance groups and will have some time to work on their blues songs. They can either work on a performance of wade in the water, or the given blues song or compose their own. Their songs will need to show sensitivity to blues emotion and playing style but can use guitar or keyboard.</p>	<p>Fruit' and use this to mind map blues style in music</p> <p>Students to begin composition activities in groups of 6.</p>								
<p>Specific instrumental/vocal techniques taught:</p> <p>Students will learn how to play G, C and D7 chords on guitar and/or keyboard and how to convey emotion through the voice.</p>										
<p>Resources:</p> <p>Guitars, Keyboards, Song sheets, PPT, Audio, Video.</p>										
<p>Methods of gathering assessment information (tick):</p> <table border="0" style="width: 100%;"> <tr> <td>Teacher/pupil questioning/conversation *</td> <td>Pupil written evaluation</td> </tr> <tr> <td>Teacher note-making/checklisting</td> <td>Pupil-pupil questioning/conversation</td> </tr> <tr> <td>Teacher non-participant observation</td> <td>Audio recording and analysis</td> </tr> <tr> <td>Teacher musical participation</td> <td>Video recording and analysis</td> </tr> </table>			Teacher/pupil questioning/conversation *	Pupil written evaluation	Teacher note-making/checklisting	Pupil-pupil questioning/conversation	Teacher non-participant observation	Audio recording and analysis	Teacher musical participation	Video recording and analysis
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Teacher musical participation	Video recording and analysis									
<p>My Learning Objective/what I am trying to get better at?</p>										

Planning and delivering schemes of work (Q25), Whole class teaching, Instrumental teaching, Differentiation.

Appendix 6: Modified Lesson Three Plan

Date: 31/03/11 Time: 11:25	Class: 9xmu1 Size: 26	Topic: The Blues Session 3
Objective(s): Students will learn how to play in a blues style, linked to the importance of conveying emotion through music. Students will also learn the harmonic structure of a 12 bar blues chord sequence. Students will begin group composition/ performance work		
NC PoS: Integration of practice (1.1), Cultural understanding (1.2), Critical understanding (1.3a), Communication (1.5), Performing, composing and listening (2.1a,b,c,d)		
Timing	Teacher Activity	Student Activity
0:00-10:00	EW to greet class at the door and ask to lead inside and listen to music playing (Someone Like You by Adele) – discuss class responses with particular reference to how Adele uses her voice to convey the emotion of the song.	Students to lead in and fill in music libraries. Kitty: give students who might be struggling to answer some specific elements of the music to comment on.
10:00-40:00	EW to lead whole class guitar playing – quick recap of Am and Em before working on C, G and D7 chords. Chords will be introduced one at a time.	Students to take part in guitar playing activity. Those who can already play these chords will be sent to improve the quality of their playing and use these chords to work out 12 bar blues structure Geoff: Ask students right at the beginning to come and be assessed if they think they can play rather than wait for teacher to spot them.
	EW to lead activity that uses C, G and D7 chords to demonstrate the 12 bar blues structure. Students	Students to take part in blues progression activity.

<p>40:00-1:00:00</p> <p>1:00:00-1:10:00</p> <p>1:10:00-1:40:00</p>	<p>who are able to play the chords will be called out the front. Working as a class, we will work out the harmonic progression of a 12 bar blues. This structure will then be used to sing and play along to a blues song (either one found or written)</p> <p>Lead activity exploring how to play in a blues style with particular reference to bringing out emotion of the piece. Show video of Adele singing at Brit Awards and Billie Holiday singing 'Strange Fruit' and explain story behind the song. How does the music and especially what the artists are doing with their voices convey the emotion of the song? – can link this back to how blues music influences music today</p> <p>Ideas will then be used to model a performance of the 12 bar blues song – could this be turned into a game?</p> <p>Introduce their final performance task – explain how it will work and be set up.</p> <p>Students will be split into their composition/ performance groups and will have some time to work on their blues songs. They can either work on a performance of wade in the water, or the given blues song or compose their own. Their songs will need to show sensitivity to blues emotion and playing style but can use guitar or keyboard.</p>	<p>Students to reflect on 'Strange Fruit' and use this to mind map blues style in music</p> <p>Students to begin composition activities in groups of 6.</p>
<p>Specific instrumental/vocal techniques taught:</p>		

Students will learn how to play G, C and D7 chords on guitar and/or keyboard and how to convey emotion through the voice.
Resources: Guitars, Keyboards, Song sheets, PPT, Audio, Video.
Methods of gathering assessment information (tick): Teacher/pupil questioning/conversation * Pupil written evaluation Teacher note-making/checklisting Pupil-pupil questioning/conversation Teacher non-participant observation Audio recording and analysis Teacher musical participation Video recording and analysis
My Learning Objective/what I am trying to get better at?
Planning and delivering schemes of work (Q25), Whole class teaching, Instrumental teaching,

Appendix 7 : Third Party Observations of Kitty

Kitty wrote out the lyrics for Adele's song.

Kitty has her hand up – she has previously not offered her question answering services very much! – I think she was going to say something about Adele.

She goes to work outside – the result is that they can be more focussed. They recap the chords they learnt last week – Amy goes first and Kitty is encouraging. Kitty explains 'the beat' and 'the strumming patterns'.

Kitty takes the guitar after a couple of moments and plays D7, C and G successfully but with a gap between them.

She practices moving between them for a little bit and her two partners help her work out what is right and wrong. They are good at swapping [guitars] between them – although she would have made more progress if they didn't have to – we need more guitars! The progress would be so much better if we did.

If, like Kitty, the students take an active role and help each other (when they don't have a guitar) then they will still consolidate their learning.

Kitty comments on how nice Amy sounds when she plays and I suggest that they discuss why this is.

Back to Kitty – she definitely strummed more gently (which is what they decided Amy was doing) – or maybe just strumming a little slower. Kitty is strumming with her thumb and index finger together – this helps her to make a nice sound. She doesn't know why she is doing it like this (i.e. how she knows to) but that is how Amy is strumming without a pick.

Kitty and co. have a conversation about having small hands and how it affects their learning.

You [the author] let them know that they will be helping you leading an activity...Kitty is worried that you might ask her to play them [the chords] consecutively in front of the class.

Kitty has the guitar again and is certainly working hard and making progress. She is not distracted by anything!

She says she thinks she's getting there! She knows when something she plays isn't right (Amy is helping and her excellent modelling is a part of this but I don't know if she is progressing at the moment)

Kitty is interested in whether Amy still has lessons and what grade she is (answer:5) I think Kitty is definitely being inspired by Amy (in a way!)

Kitty – 4th go – definitely quicker at changing between chords. Kitty is accurate in that she does not strum strings which shouldn't be strummed (D7 for example). Having said that, she then only strummed the D7 strings when playing G major. I clarified with her as I think she got confused momentarily.

I think Kitty is showing that she knows how to practice. She just goes back and forth between C and G for most of her next go rather than just playing them all.

When you [author] come to watch she is keen to show you how well she's done and actually is a little nervous and so not as good!

She knows that the next thing she needs to work on is moving to D7 and she concludes this before handing the guitar over again to her partner – she has set her own objective!

They discuss the different fingers that can be used for G. On her next go she does G and C. D7 is good but it is difficult to then go to G or C afterwards.

The [main class]room is being set up ready for everyone to join in together again and Kitty is taking the opportunity for some private practise! Kitty and Amy play G very nicely and you comment on this. She helps to demo the 12 bar blues chord structure. She listens very carefully as you explain the 12 bar blues with the powerpoint. She is very involved in your activity.

You direct a question straight at Kitty –she mentions pause and suspense. She talks extremely quietly – I wonder why this is?

Kitty is very interested by your 'improved' blues performance and how you did it.

Appendix 8: Third party observation of Geoff

2:10 – Arrives, sits, looks at the board. Takes a while for his book to arrive. He does what is on the board – exactly. Copies everything – makes a comment about the tempo (slow), dynamics (vary), voice (relaxing). Is soon finished with this. Geoff puts up his hand (a little way) to show that he ‘absolutely loves it’. Discussion – Geoff seems fairly impassive.

We’re going to crack on... Geoff listens carefully.

Everyone starts playing – Geoff listens to your instructions.

In the guitar cupboard he doesn’t have a guitar. Ellie gives him a guitar briefly but then takes his guitar away from him. Sam plays. Ellie has a guitar but doesn’t do anything.

2:30 - A guitar is brought in for Geoff.

Ellie talks about something else – Sam and Geoff join in. Sam plays the whole way through – something else. Sam ‘Can I have a sheet’. Geoff ‘it doesn’t have a thing on it’. Sam (to the sheet) Yes Yes and Yes. Ellie - I can do that now. I can’t do that. Sam plays stairway to heaven and starts to pluck the other guitars. Geoff plays (slightly hesitantly) the chords – once. The first and the second are ok. The last one doesn’t work. Sam ‘Let’s do it together now’ – just start to discuss doing it for a certain number of beats – when you walk in.

How are we getting on with 12 bar blues chord progression? (Sam – ‘good’).

Geoff tries to play – gets it a bit wrong – Ellie spots the error and Sam and Ellie help him. Sam plays – Geoff is quiet. Geoff says ‘no point in me doing anything’. Some short guitar playing. ‘We don’t need to do anything’. (I’m not sure that his tone of voice is very confident – a social thing?). They start talking about history and science. Geoff plays a G. Sam plays chords whilst talking about something else. Geoff – plays the two chords that he can play again (once) Conversation again. Then he works on D7 (twice). Sam (are we doing this?) Overlaps with Geoff and Ellie talking about something else.

Everyone plays. Sam points (4, 2, 2, 1, 2) It is 2:43. Ellie and Sam argue – over the number of strums. Geoff is quiet. Ellie sorts out that it is 4 strums for every letter. Sam and Ellie play well – Geoff plays but stops half way ‘it’s the changing’. They talk about Sam Mundell being good. Sam plays something quietly fingerpicked (conversation). Geoff talks quite a lot – tells stories – Sam playing the chord sequence. Geoff drums along. Sam: ‘Do this again’... something about a phone... Sam plays his guitar a funny way round. Ellie is ready now. Geoff plays chord sequence with down strums – struggles with changing – but mostly ok ‘I keep getting lost’. Sam says ‘try to change a bit earlier’ so that you can get the shape. Geoff talks about Sam being at Grade 6 on the

drums. They talk about the point of grading. Geoff says that he's been playing the tuba for 2 years – he was supposed to a grade but he couldn't be bothered.... Talking again about 'grade 1 orchestra'... Sam gets people back onto pentatonic scale – demonstrates riffs etc. as proof that exams are useful....

....

Sally was in the room when I came back. They are playing. I come in and Sally goes away. They talk to Geoff about how he might cope with not being able to play. No practicing. They talk about science. Sam puts his guitar behind him. Geoff puts his guitar down

Zoe enters and Geoff is showing Sam and Ellie the wheel. You [author] come in to see how they are getting on. Geoff thinks it is probably better if he doesn't play. He plays G major with a strumming pattern which is being led by Sam. He changes to C – a little way behind Sam. You say 'nice' and that it is definitely getting there. Matthew interrupts to find a bass amp. You ask how they can keep time and Sam realizes they could tap their feet. Geoff suggests the ipod metronome app that he has. They are calling him naughty and he says it is helping them to learn as it is part of the lesson. Geoff picks a tempo and Sam claps along and says it should be faster. Geoff says he was ok at 80 and Ellie agrees – they then decide to change to 85 and they have a go. Geoff's strumming is now simpler – just crochet strums. Geoff says that he hopes Sam isn't being slowed down. They then test how fast Sam can go with the metronome on. Geoff (to Sam) 'That is ridiculous – please stop embarrassing us. If you walk out there they will kill you'. Sam - 'for what?' - Geoff 'for showing off.

They then do some practice and Sam suggests that Geoff should press a little harder on the guitar to improve his sound.

They then talk about biting nails and why you do that – they decide it is when people are anxious and bored. There is then silence for a while and then they talk about Ellie's aunty to bit her nails a lot. Geoff then brings them back to the work quite abruptly. They all play separately now – Ellie is finger picking and Geoff is practicing the chords. They don't talk for a minute whilst doing this. Sam then says that having very short nails and playing the guitar must hurt. Geoff says that he had to pay money for his iphone (half his birthday money). Sam is interested in this and Ellie is playing with the metronome.

Liz – are you ready to show everybody? Ellie 'I don't want to show everyone'. You say 'it'll be fine, you'll be with everyone'. Sam reassures Ellie. Your visit makes them focus suddenly very well. Their strumming is good but Ellie points out (in the middle of the sequence) that Sam is 'going quicker'. When it ends Ellie says 'I'm going, bored now' and hits the guitar quite hard. She gets up and leaves.

They all come back into the main room. You explain that the chords they have been playing come together to form the 12 bar blues. Geoff, Sam and Ellie are quiet and listening to you. They come forward to the front to perform their chord and their chords and there is silence until there is a discussion about chairs

Sam counts them in (which he didn't do in the guitar cupboard room). They get slightly faster as they get into it. Geoff mainly keeps up but is being held together by the others towards the end. The class love it and are vocal about how well the three of them have done.

You explain that since the class have done so well that they can do what Geoff and co have just demonstrated.

Geoff sits quietly at the back having performed and plays with some paper to start with but is now watching you as you speak.

You model your Hiromitsu blues. You show them how the chords fit together with the blues lyrics. You ask how Adele portrays emotion when she is singing – Geoff is listening and watching up at you.

Geoff says 'stop' quietly as soon as you suggest that they can tell you to stop. He is listening to the other answers and has a smile on his face. You ask for other ways in which it could be improved. 'sing it like you mean it' someone says - Geoff doesn't suggest anything. Someone suggests that you are now making them feel really down – Simon does a funny impression of a Blues singer which makes Geoff laugh to start with then he is disinterested in it.

Geoff listens to Ellie's point about your posture (which she calls structure). He looks at the John Lennon poster with a smile on his face.

Geoff is listening to you perform with much interested. They all clap at the end including Geoff. Geoff hasn't talked at all during this section but he has been listening.

You introduce the final project. Geoff looks intently at the board and you come and stand right next to him at which point he looks at the floor!

You explain what they need to do in order to be successful. He is listening but looking at the floor. He doesn't react visibly to what you say. You say that they should sit next to one person they can work with. Geoff makes a signal to Sam and Sam agrees. Someone asks to join them. Sam says 'I am with Mr Spencer'. They think they are going to work in a three. You then ask one of them to work with Tim and Geoff volunteers immediately – he is very laid back about this. Tim looks keen/pleased. Geoff looks to find which corner he is in and doesn't shout loudly like other members of the class.

You ask them to decide what they are being assessed on. Geoff says to the group would you rather be assessed on something easy or really challenging. Most of the group vote for Wade in the Water. Tim and Geoff would have rather had option 3 (writing your own). Some of the group has been swayed by the time they have a second vote. They worry about writing lyrics. Geoff suggests they divide into 2 groups and Geoff says that one group could write the lyrics. They have decided on their own comp. Geoff says to Sally that some people in the group can't be bothered with anything and is a bit cross about this but very calm. Geoff suggests that they group needs a leader so they know what they are doing. Geoff says we can chose any instrument we want and they talk about what they can play. Geoff says that maracas are not an option. He says to one of the boys that they don't need to do anything if they don't want to. Geoff says that they need to choose instruments which are not too easy or not to challenging. You ask if they have decided. You ask if they are all happy and Geoff says it was a majority vote.

Appendix 9: Initial Questionnaire

1c Assignment

Initial Questionnaire

Please answer all the questions as fully as you can.

Name

Instruments you play

(for each one, please write how long you have been playing, if you have lessons and if you have taken any exams)

Music groups inside school (e.g. orchestra, school choir)

Music groups outside school (e.g. church choirs, youth orchestras)

Please read the statements in bold and circle the box that best describes how you feel.

I think that I am a good musician

Not at all	Not really	I don't know	Yes, but not completely	Yes, completely
------------	------------	--------------	-------------------------	-----------------

Why?/ Why not?

I enjoy classroom music lessons

Not at all	Not really	I don't know	Yes, but not completely	Yes, completely
------------	------------	--------------	-------------------------	-----------------

Why?/ Why not?

I find classroom music lessons easy

Not at all	Not really	I don't know	Yes, but not completely	Yes, completely
------------	------------	--------------	-------------------------	-----------------

I make progress in classroom music lessons

Not at all	Not really	I don't know	Yes, but not completely	Yes, completely
------------	------------	--------------	-------------------------	-----------------

My favourite things about classroom music are...

My least favourite things about classroom music are...

I enjoy music in school clubs

Not at all

Not really

I don't know

Yes, but not completely

Yes, completely

Why? Why not?

I enjoy musical activities outside school

Not at all

Not really

I don't know

Yes, but not completely

Yes, completely

Why/ Why not?

I plan to take GCSE music as one of my options next year

Definitely not

Probably not

I don't know

Probably

Definitely

Appendix 10: End of lesson questionnaire

Assignment 1c

Blues Lesson One – Post lesson evaluation questionnaire

Name:

Please read the statements and circle the box that you feel best applies to you. Try to answer the questions in as much detail as you can.

I enjoyed the first lesson on blues music

Completely disagree	Partly disagree	Neither agree nor disagree	Partly agree	Completely agree
------------------------	--------------------	-------------------------------	--------------	---------------------

Why/ why not?

I found the first lesson on blues music easy

Completely disagree	Partly disagree	Neither agree nor disagree	Partly agree	Completely agree
------------------------	--------------------	-------------------------------	--------------	---------------------

Why/ why not?

I felt that I made progress and learned new things in the first blues lesson

Completely disagree	Partly disagree	Neither agree nor disagree	Partly agree	Completely agree
---------------------	-----------------	----------------------------	--------------	------------------

What did you learn/ make progress in?

I felt challenged in the first blues lesson

Completely disagree	Partly disagree	Neither agree nor disagree	Partly agree	Completely agree
---------------------	-----------------	----------------------------	--------------	------------------

The best thing(s) about the first blues lesson was....

The worst thing(s) about the blues lesson was....

I feel the first blues the lesson would have been better for me if....

Appendix 11: End of project questionnaire

Assignment 1c

End of Project Questionnaire

Please answer all questions as fully as you can. 'Classroom music' means your timetabled music lessons in the week with a class music teacher. 'Extra-curricular music' means any musical things you do outside of the classroom (e.g. instrument lessons, choirs etc).

Name

Please read the statement in bold and circle the box which best fits how you feel or complete the sentence.

I consider myself to be a good musician

Not at all	No, not really	I don't know	Sort of	Yes, definitely
------------	----------------	--------------	---------	-----------------

I enjoy classroom music at school

Not at all	Not, not really	I don't know	Sort of	Yes, definitely
------------	-----------------	--------------	---------	-----------------

I learn new things about music in my classroom music lessons

Not at all	Not really	I don't know	Sort of	Yes, definitely
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My favourite things about classroom music lessons are...

My least favourite things about classroom music lessons are...

I plan to take GCSE music next year

Definitely not	Probably not	I don't know	Probably	Definitely
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I have enjoyed taking part in this research project

Not at all	Not really	I don't know	Sort of	Yes, definitely
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Why/ Why not?

Classroom music lessons have been better for me since this research project started

Not at all	Not really	I don't know	Sort of	Yes, definitely
------------	------------	--------------	---------	-----------------

I have been more engaged in classroom lessons since this research project started

Not at all	Not really	I don't know	Sort of	Yes, definitely
------------	------------	--------------	---------	-----------------

I have made more progress in classroom lessons since this research project started

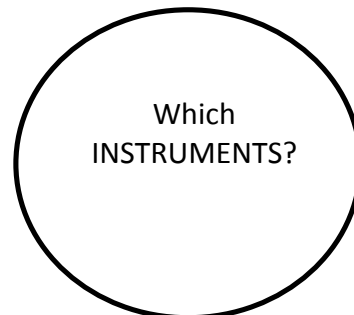
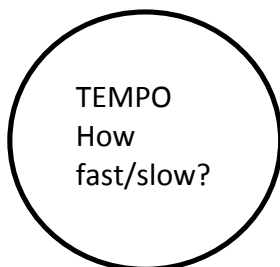
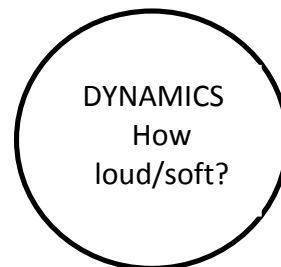
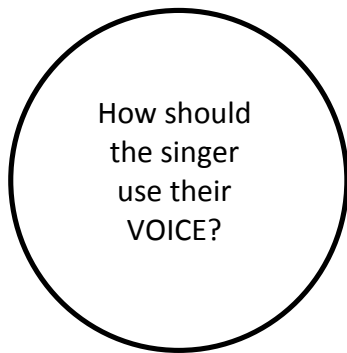
Not at all	Not really	I don't know	Sort of	Yes, definitely
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This research project would have been better if...

Appendix 12: Blues Extension Sheet

If you have finished your lyrics....

These lyrics are going to be used a basis for composing your own blues song. Use this time to make some notes about the music that you would compose to go with your lyrics. Remember that the blues is all about telling stories that are full of emotion and feeling. The bubbles below give you elements of the music to think about.



Appendix 13: Guitar Quality Improvement Sheet

Guitar Heroes!

If you have this sheet, it's because you can already play the 3 chords that we are working with today (whoop!!).....but even guitar heroes can be better! So your challenge now is to improve the **quality** of your guitar playing. Below is a list of questions to ask yourself as you play.

Am I strumming all the right strings?

Are all the strings that I am strumming ringing nicely and not making clunky sounds?

Can I swap smoothly between the chords so I don't lose the beat?

Am I playing with an appropriate speed and strumming pattern for the blues?

Are we all playing well together?

