

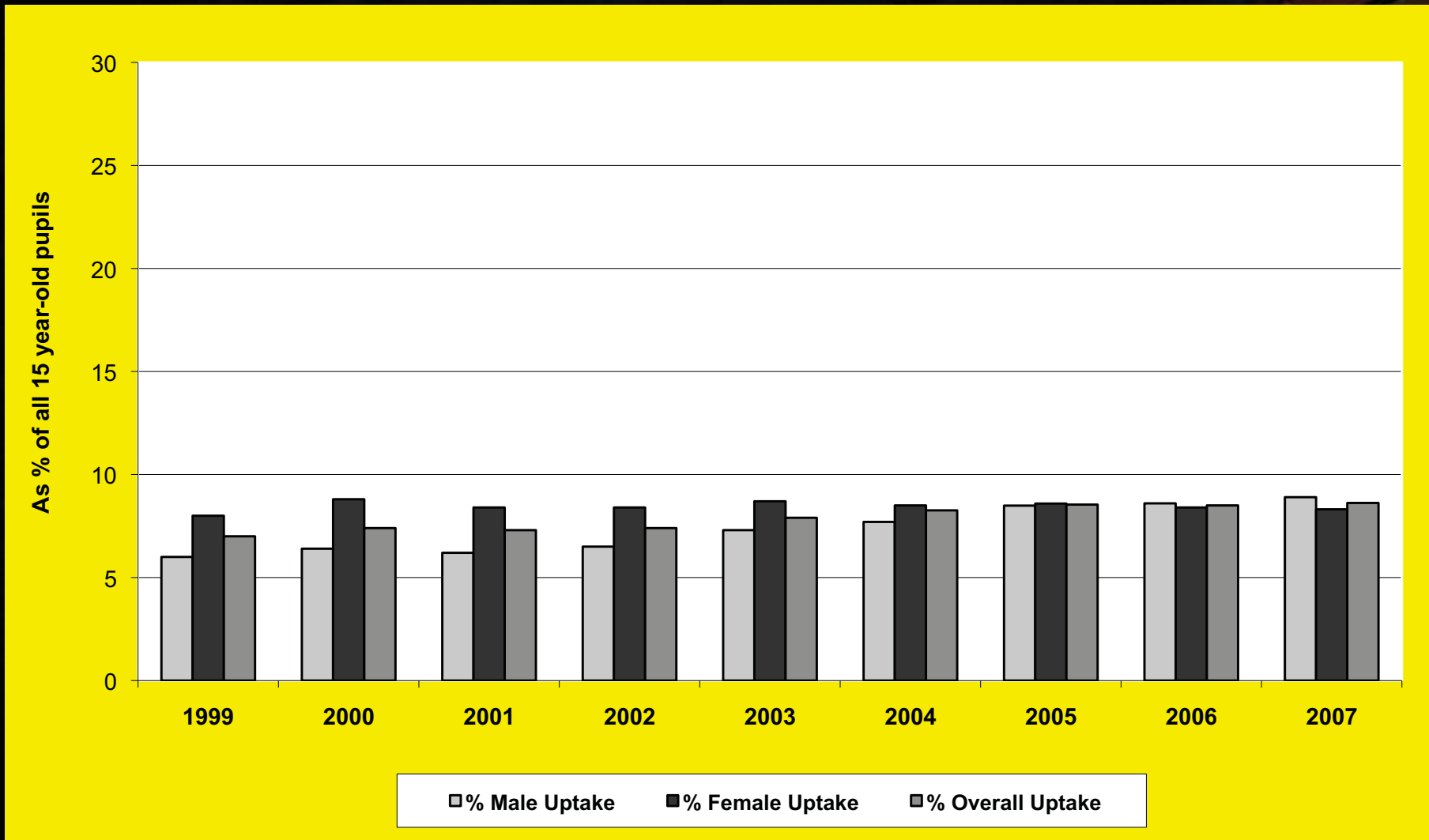
# Music teacher education in England

Professor Graham F Welch  
Institute of Education  
London

# Contexts

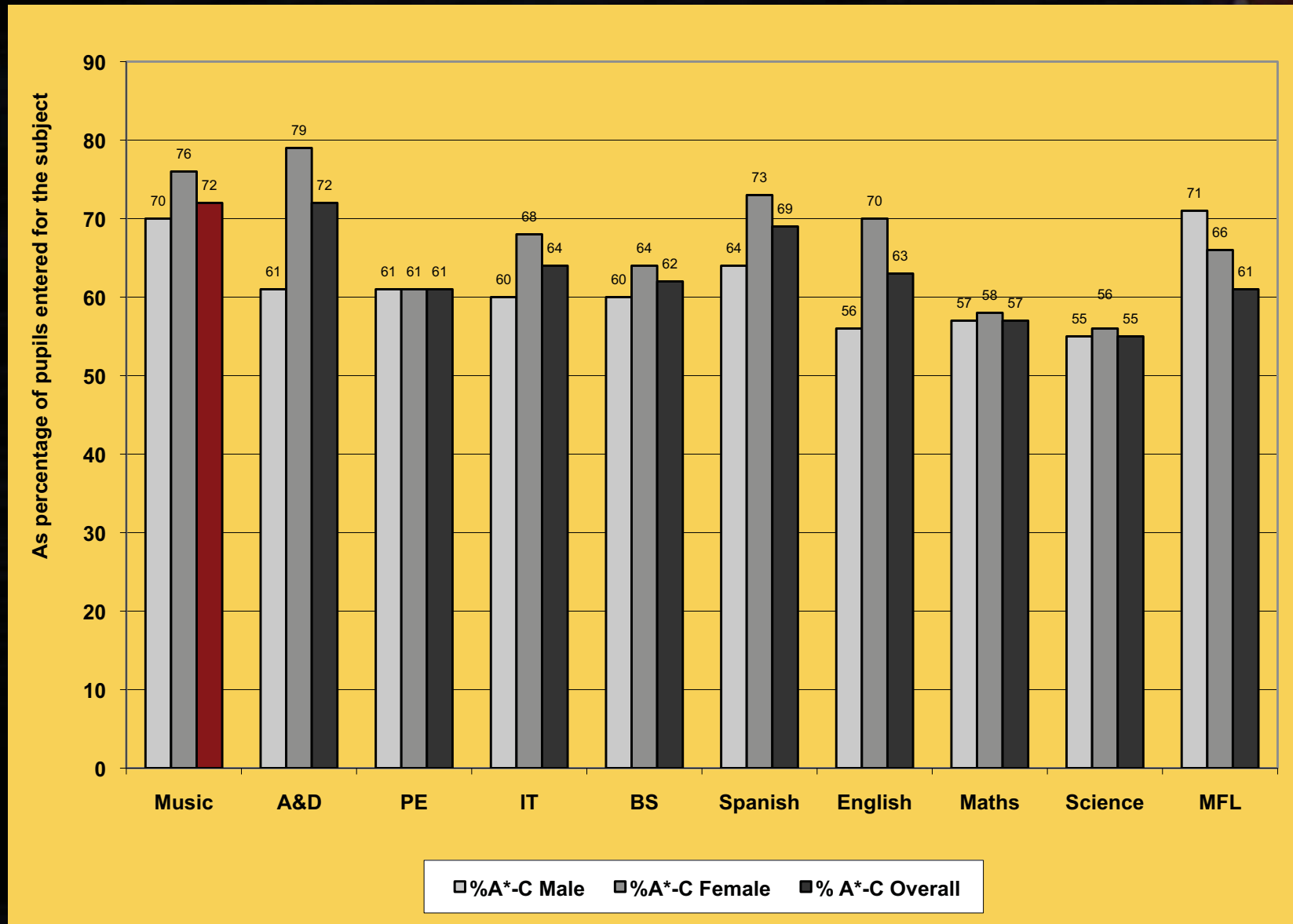


# GCSE Music uptake 1999-2007



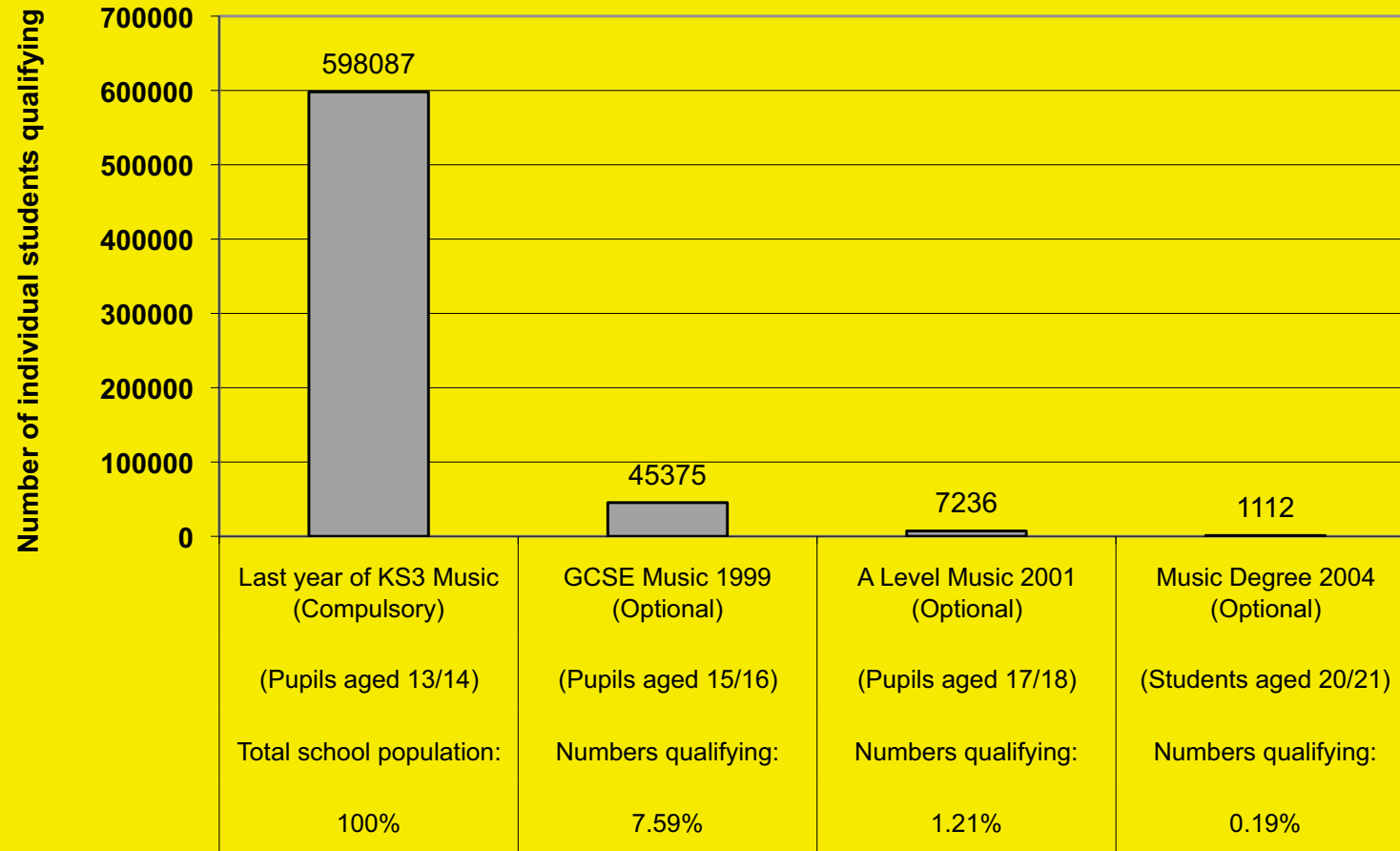
(Saunders, 2008)

# Success in school music examinations (GCSE) at age 16y, compared to other subjects



(Saunders, 2008)

# Formal study of music: an example



(Welch, 2006; Welch, Purves et al 2008; in press)

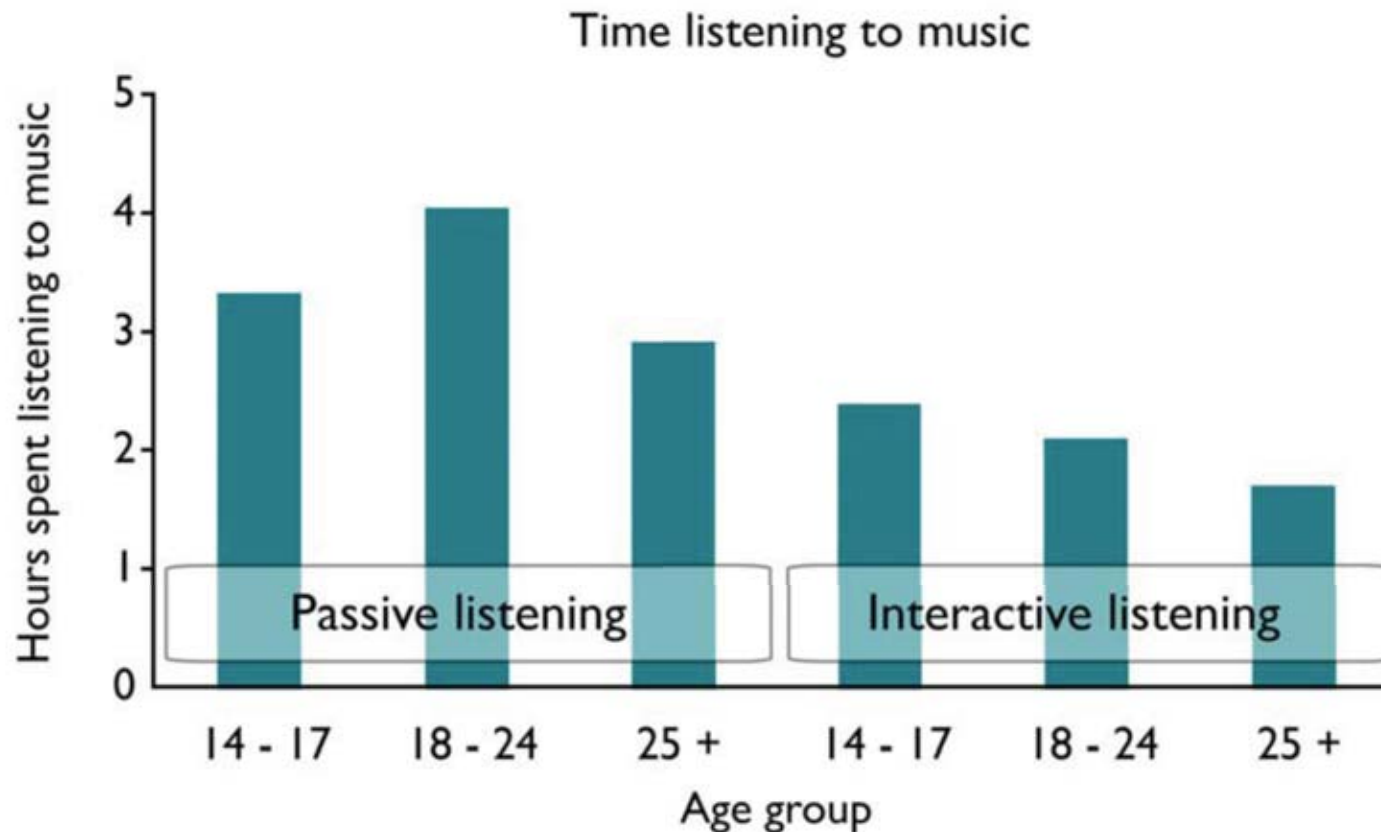


# Why not teach?

Purves et al. (2005)

- ✿ Significant *concerns* amongst final-year undergraduate music students about music teaching as a career
- ✿ Of 66 music undergraduates questioned, 85% reported that they were not considering teaching as a career because of concerns about:
  - ❖ pupil disinterest
  - ❖ indiscipline
  - ❖ their own perceived 'lack of authority'
  - ❖ quality of school working conditions, including rates of pay, class sizes, long hours, bureaucracy and a likely lack of support from school senior management

# Young people and music



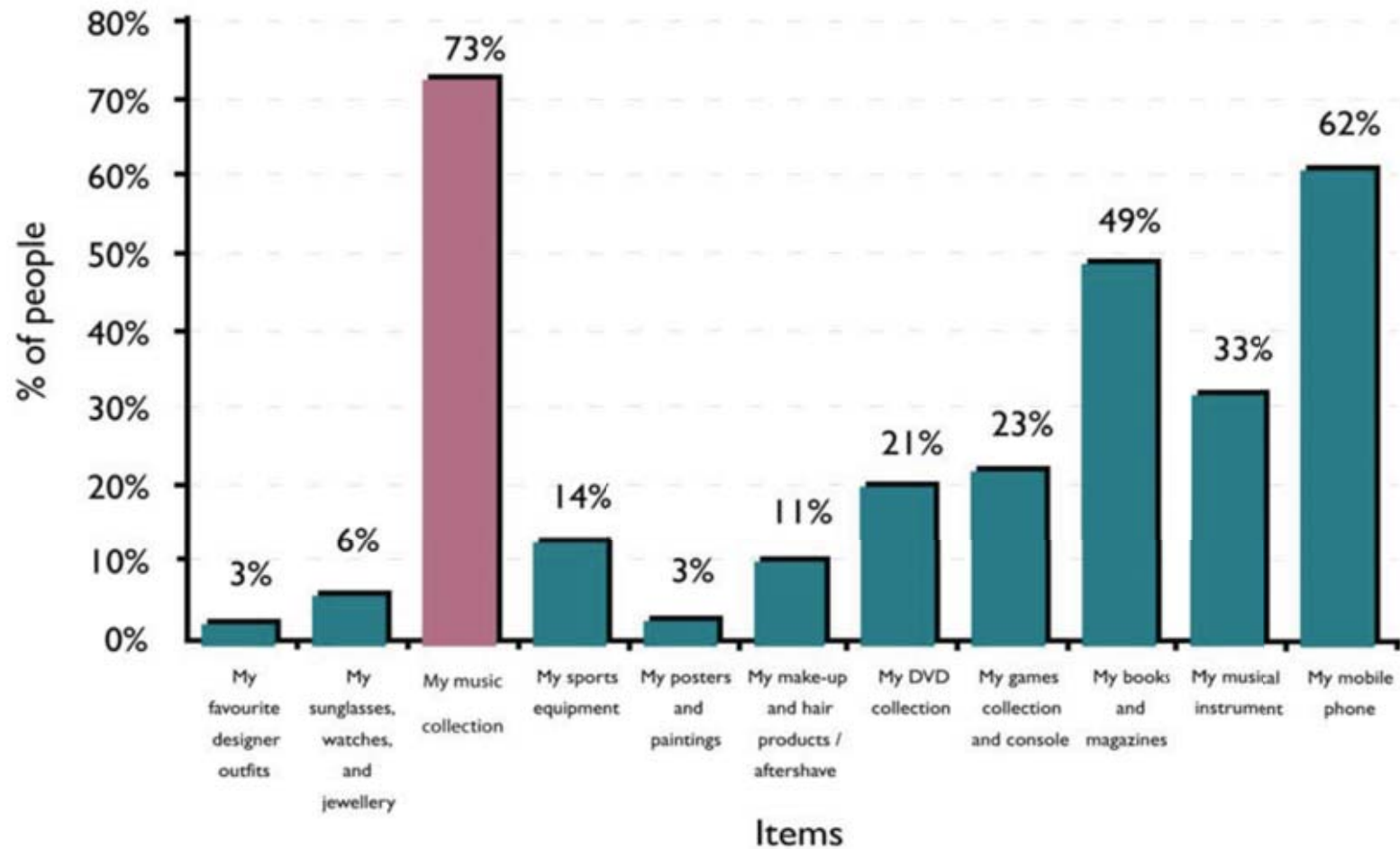
Passive = background music

Interactive = main focus of their attention

Up to 6 hours per day combined

'Music Experience and Behaviour in Young People, Spring 2008'  
British Music Rights Survey 2008 (n=773 participants, aged 14 plus)

# Music = 'most treasured possession'



'Music Experience and Behaviour in Young People, Spring 2008'  
British Music Rights Survey 2008 (n=773 participants aged 14 plus)



# Paradox of music in and outside school

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## Music in school

- ❖ ‘for learning’
- ❖ ‘teacher directed’
- ❖ ‘serious’

## Music outside school

- ❖ ‘for enjoyment’
- ❖ ‘self-selected’
- ❖ ‘popular’

(Hargreaves & Marshall, 2003)

# Teacher Education Traditions

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Four generic traditions are identifiable in the education of teachers:

- ❖ academic subject knowledge
- ❖ social efficiency
- ❖ development
- ❖ social reconstruction

(Zeichner, 1993)

# Teacher Education Traditions (2)

✿ Music Education at the Institute of Education embraces all four generic traditions:

- ❖ academic subject knowledge in the arts (subject expertise)
- ❖ social efficiency (effective and high quality teaching)
- ❖ development (of the teacher and the pupils)
- ❖ social reconstruction (education as an agent for change)

(cf Zeichner, 1993)

# Music teacher education



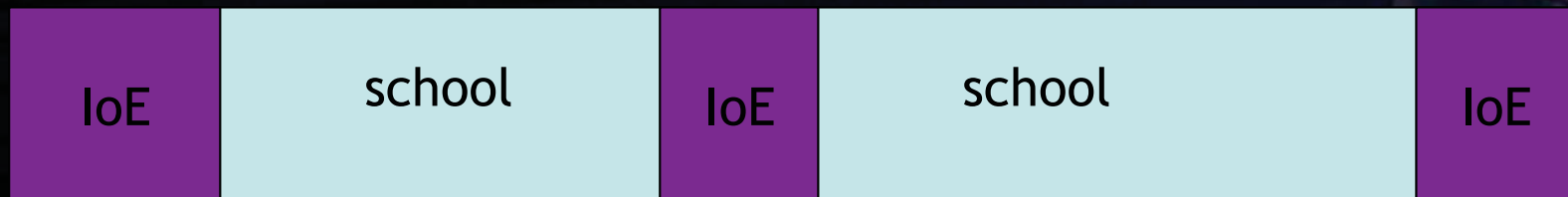
# Post Graduate Certificate in Education (PGCE)

*One-year full-time model*

33% Institute of Education

66% School(s)

Tutors + Teachers = Initial Teacher Education Team



# PGCE pathway (England)

Undergraduate study (BA)

Work

Pre-PGCE  
experiences

PGCE

Full-time

Part-time

Flexible

Standards 1

QTS

Standards 2

QTS  
confirmation

Postgraduate study (MA/PhD)

# The 'English' model

Qualified  
Teacher  
Status



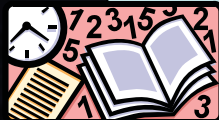
Gateway 2

Induction



Gateway 3

Performance  
threshold



Gateway 4

Advanced  
skills



Gateway 5

Senior Manager/  
Headteacher



# 'Effective teaching in secondary school music: teacher and pupil identities' [ESRC 2002-2003]

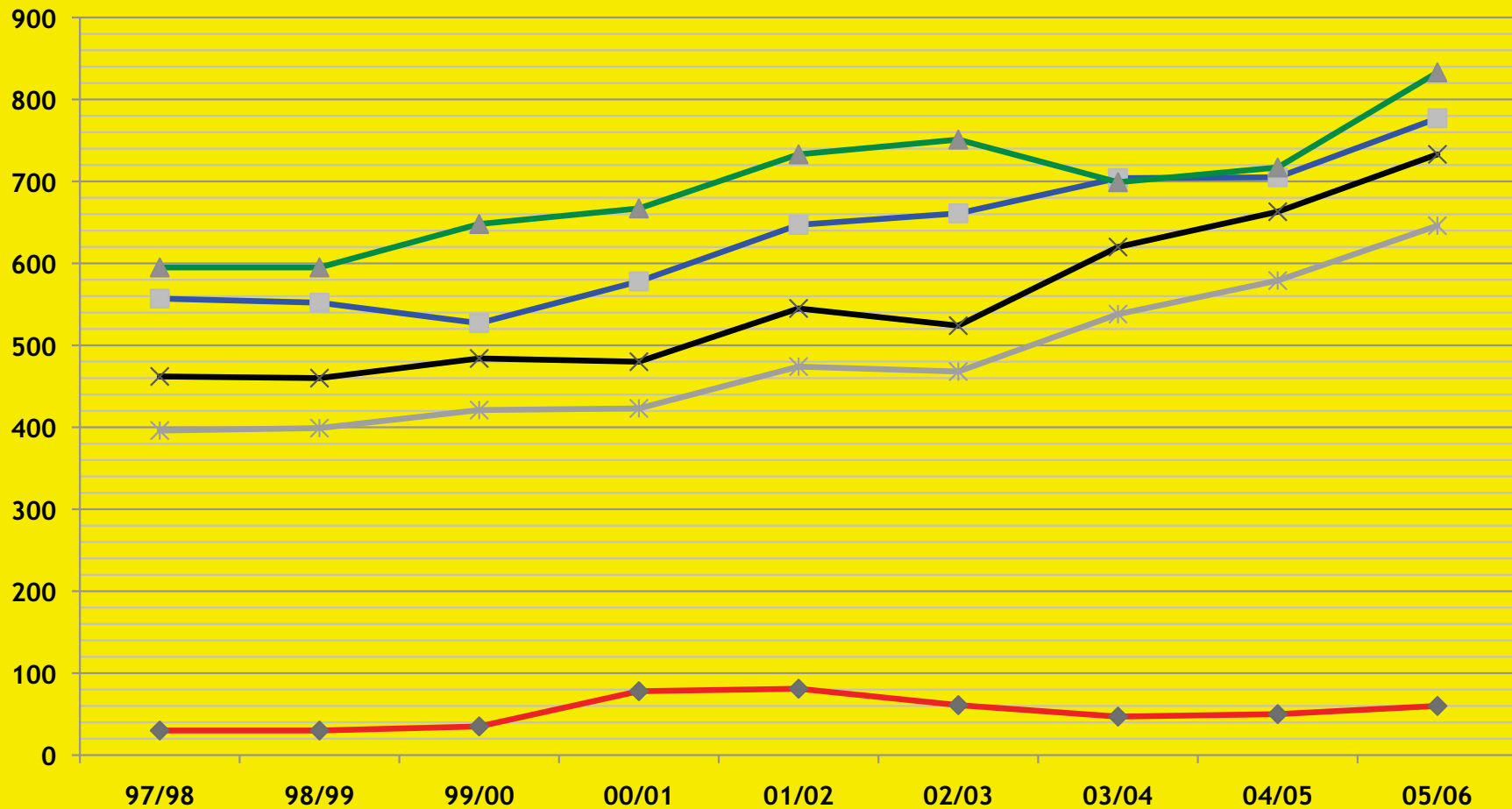


## Teacher Identities In Music Education

Hargreaves, Welch. Purves & Marshall



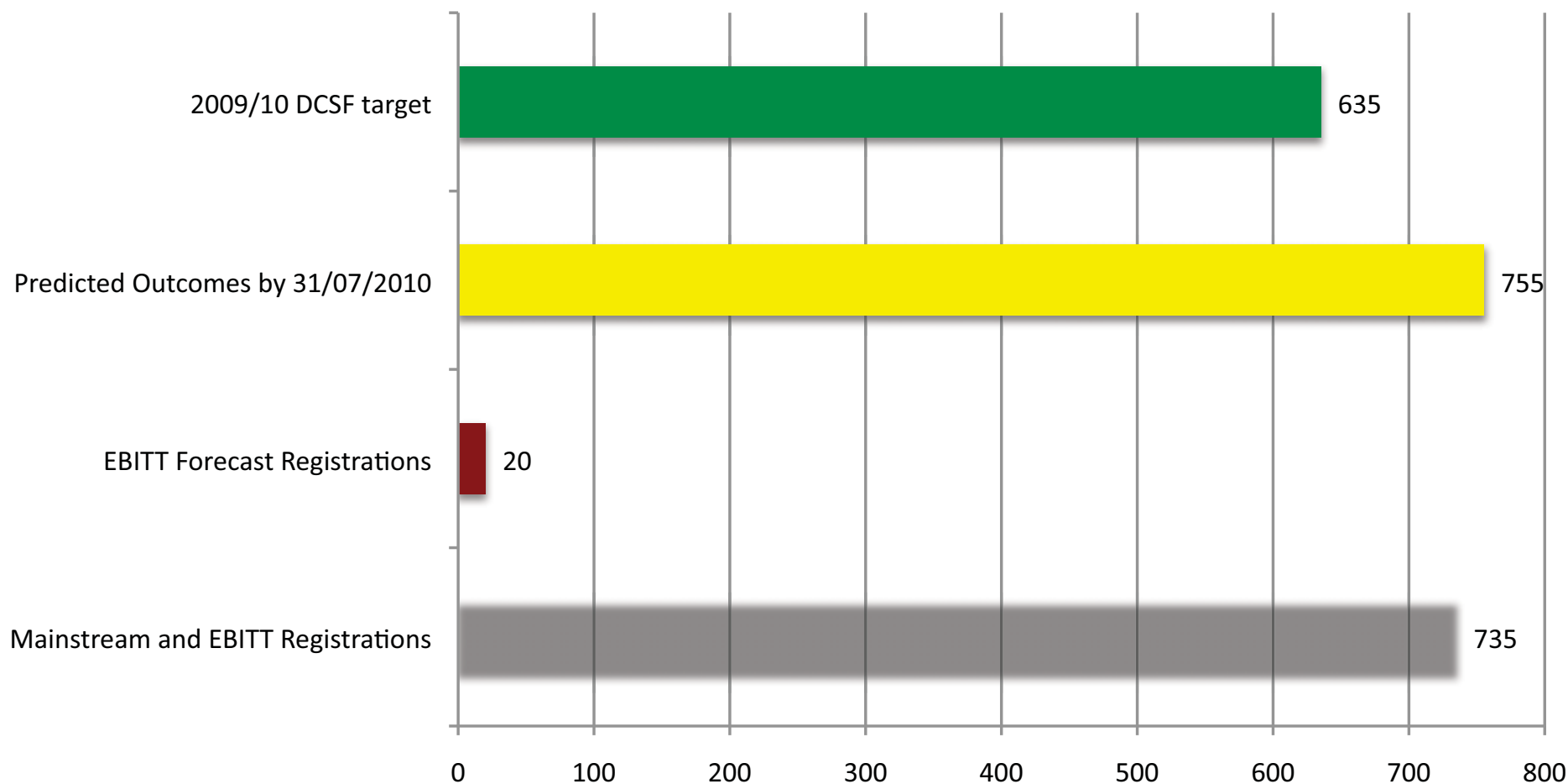
# Recruitment, education and employment of secondary school music teachers (97/98 to 05/06)



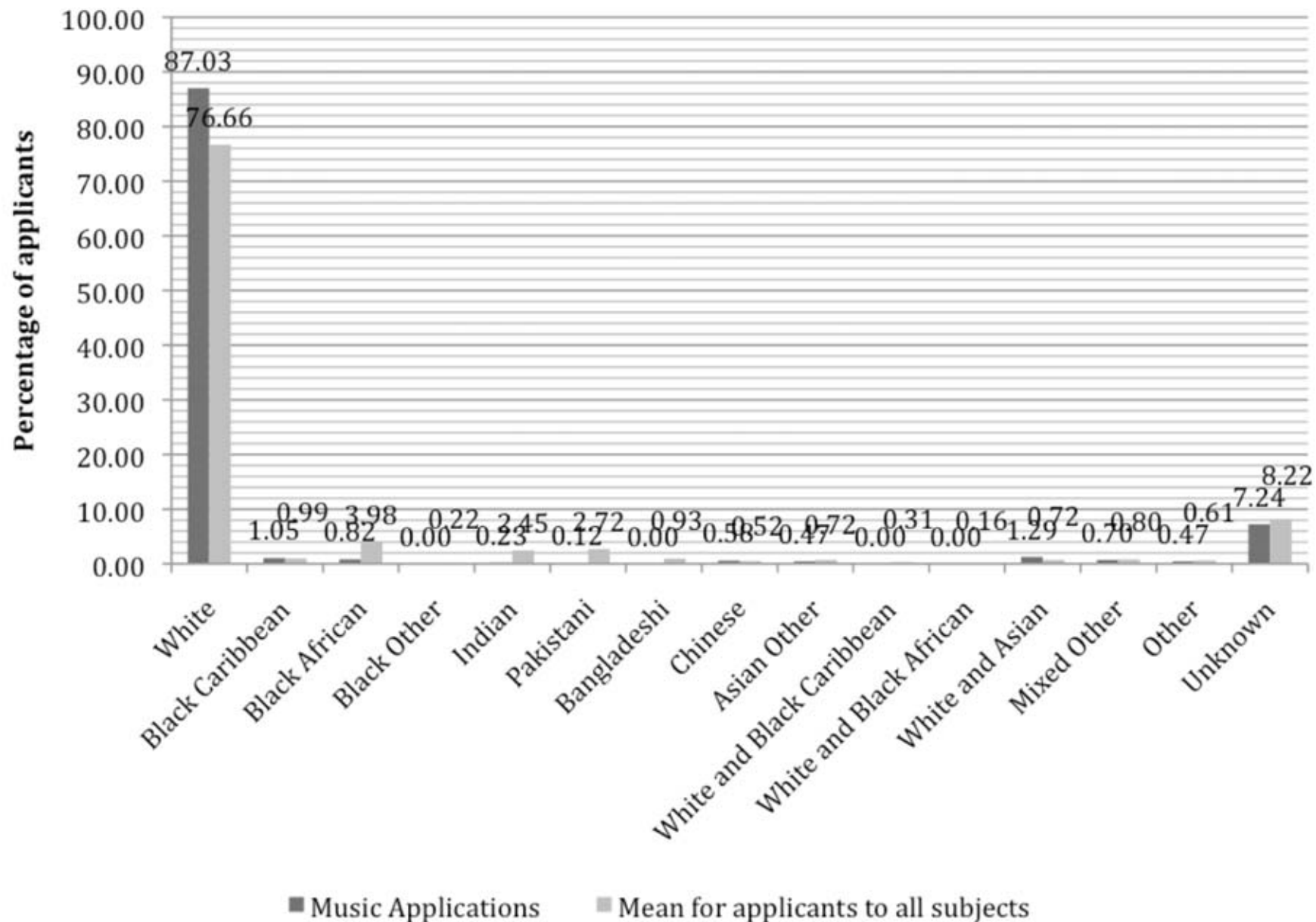
- ◆ Unfilled Vacancies (each January)
- TTA allocations for PGCE secondary music places
- ▲ Applications to Graduate Teaching Training Registry (does not necessarily include all employment-based ITE routes)
- ✕ Those starting Secondary Music QTS courses by all ITE routes available
- \* Those obtaining Secondary Music QTS by all ITE routes available

Welch, Purves et al in press

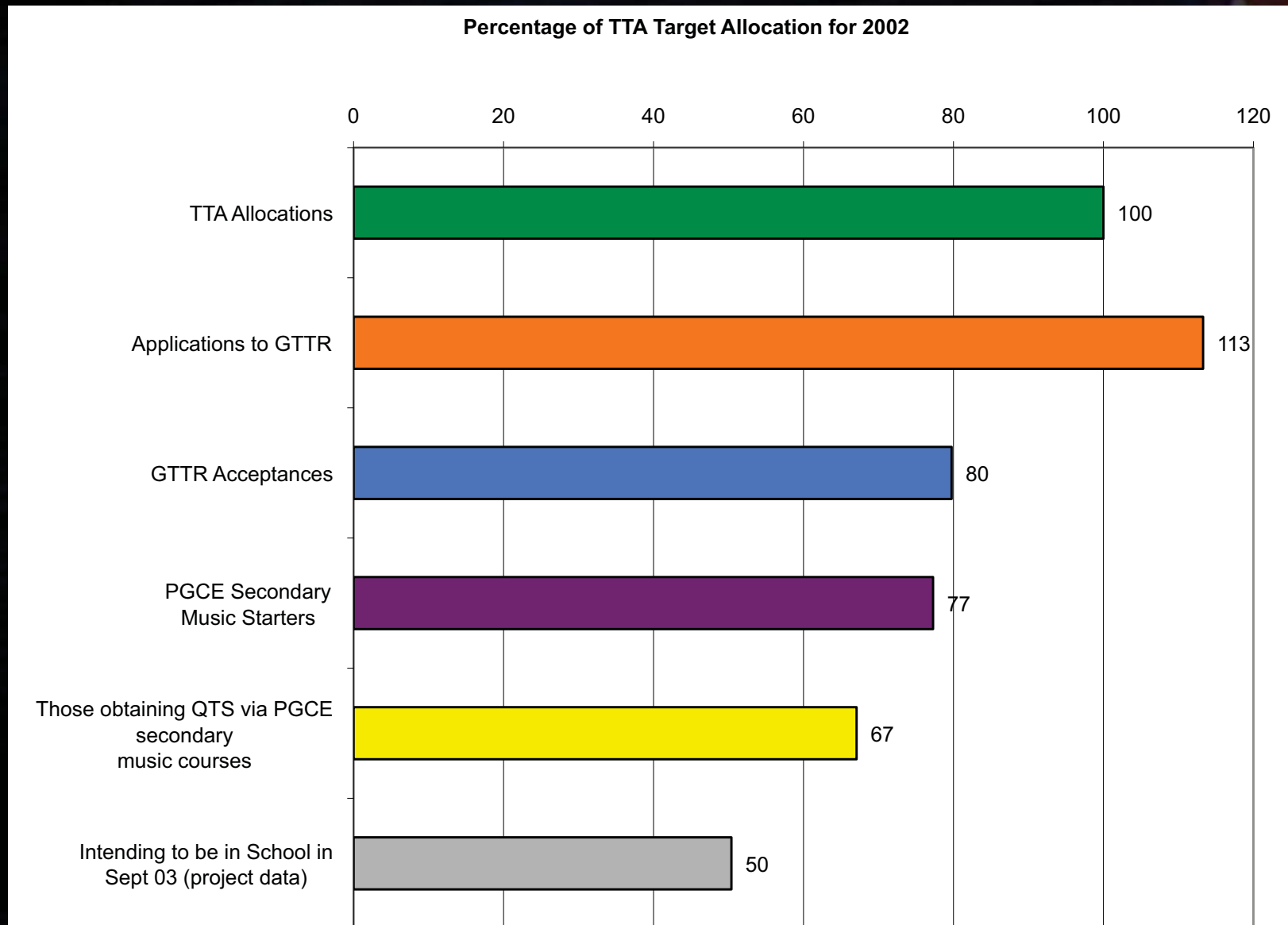
# Music teacher recruitment 2009/10



# Applications for teaching by ethnicity

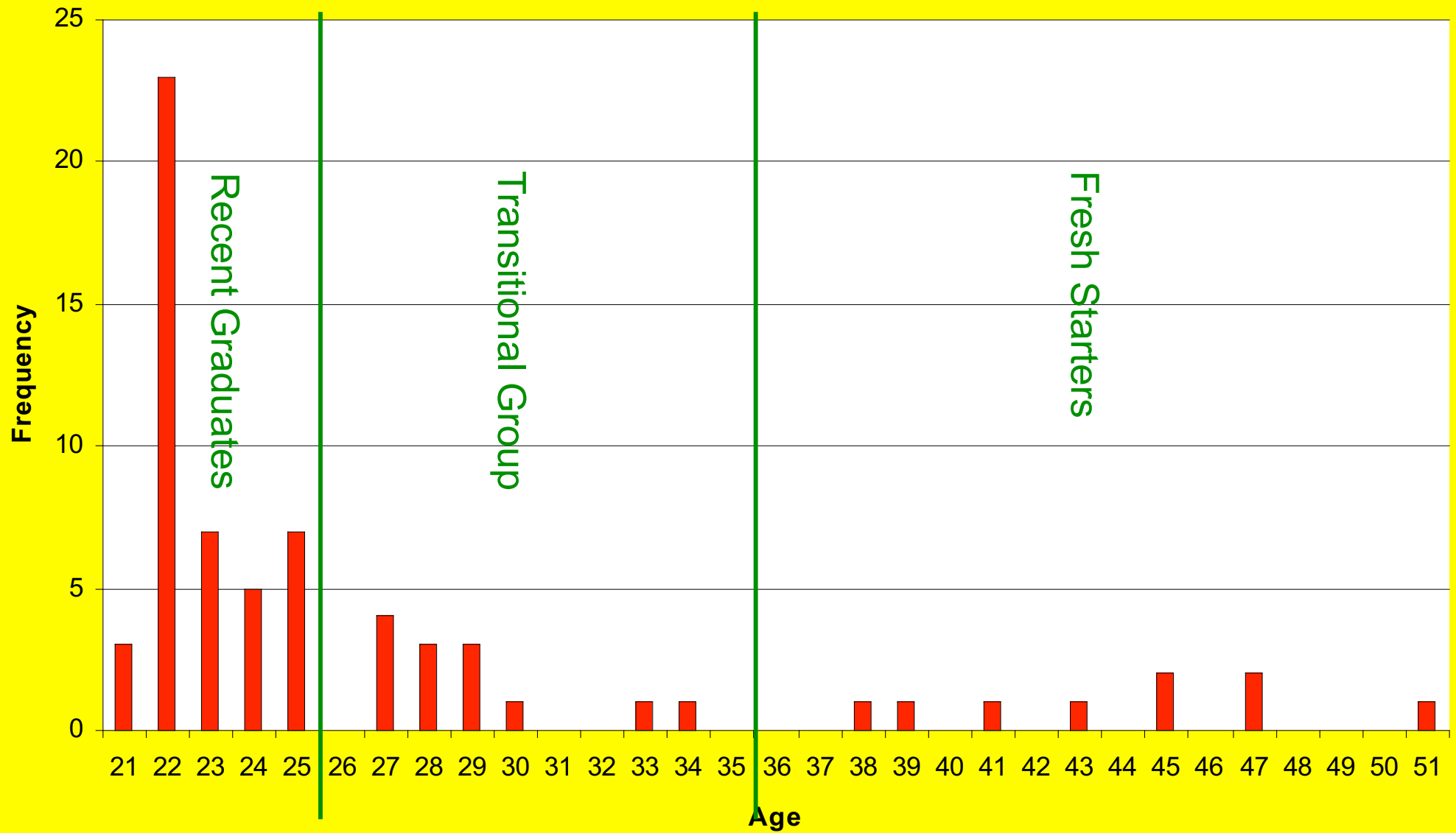


# Music teacher supply: an example (%)



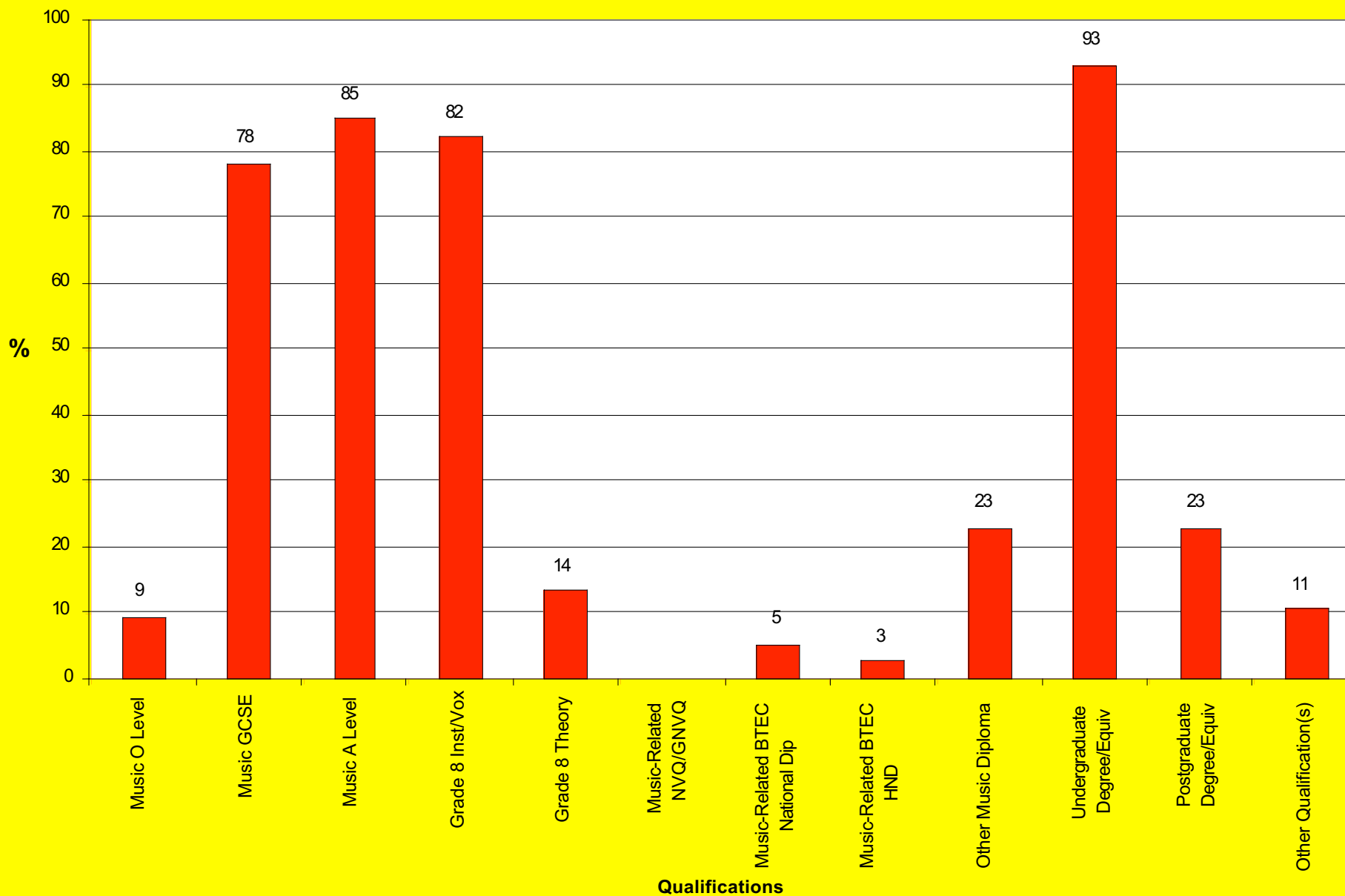


## PGCE Snapshot (MCQ1): Age distributions and groups



• 7 participants (9%) did not give their age

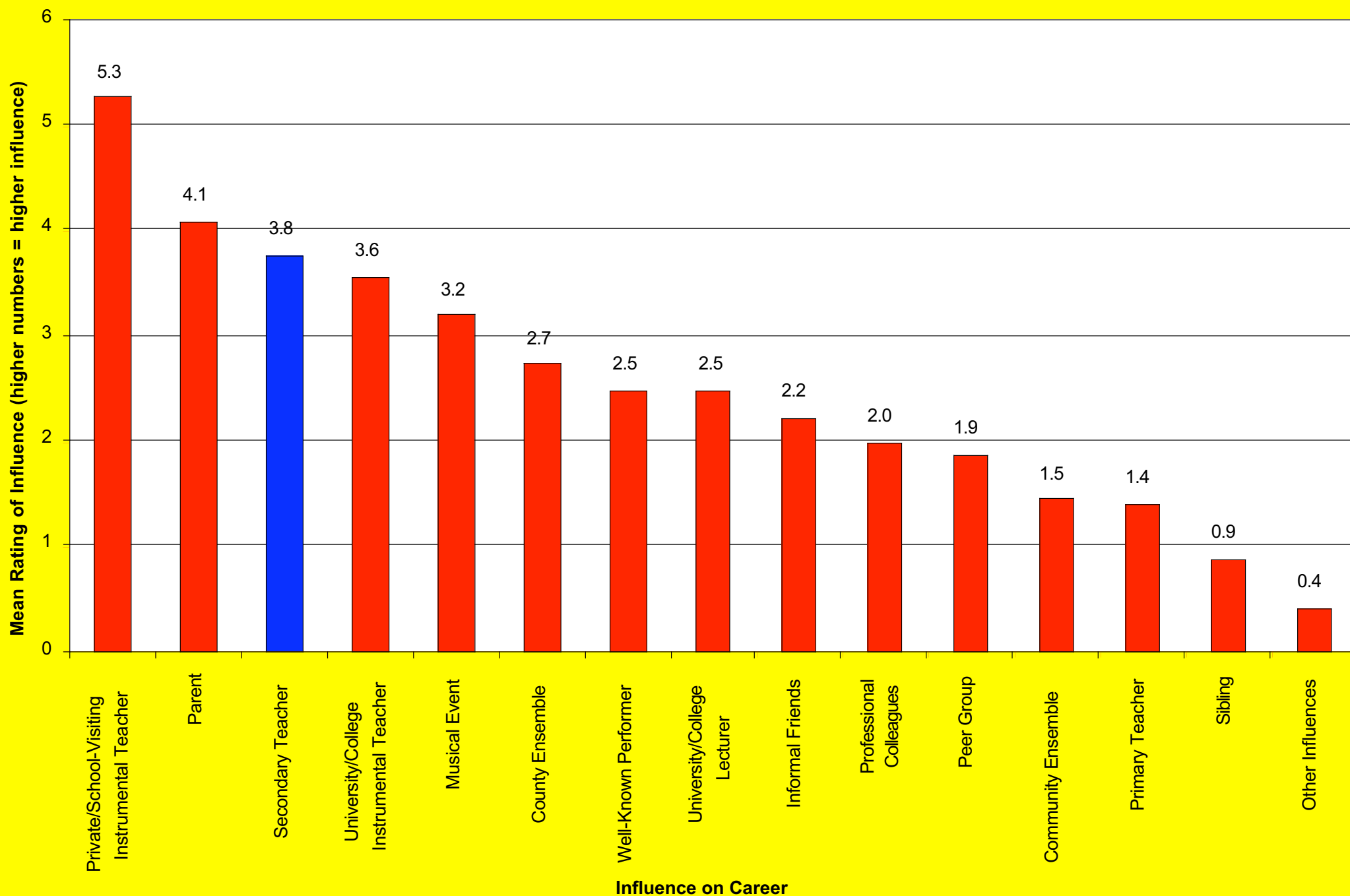
# PGCE Snapshot (MCQ1): Qualifications



# PGCE Snapshot (MCQ1): Education Experience

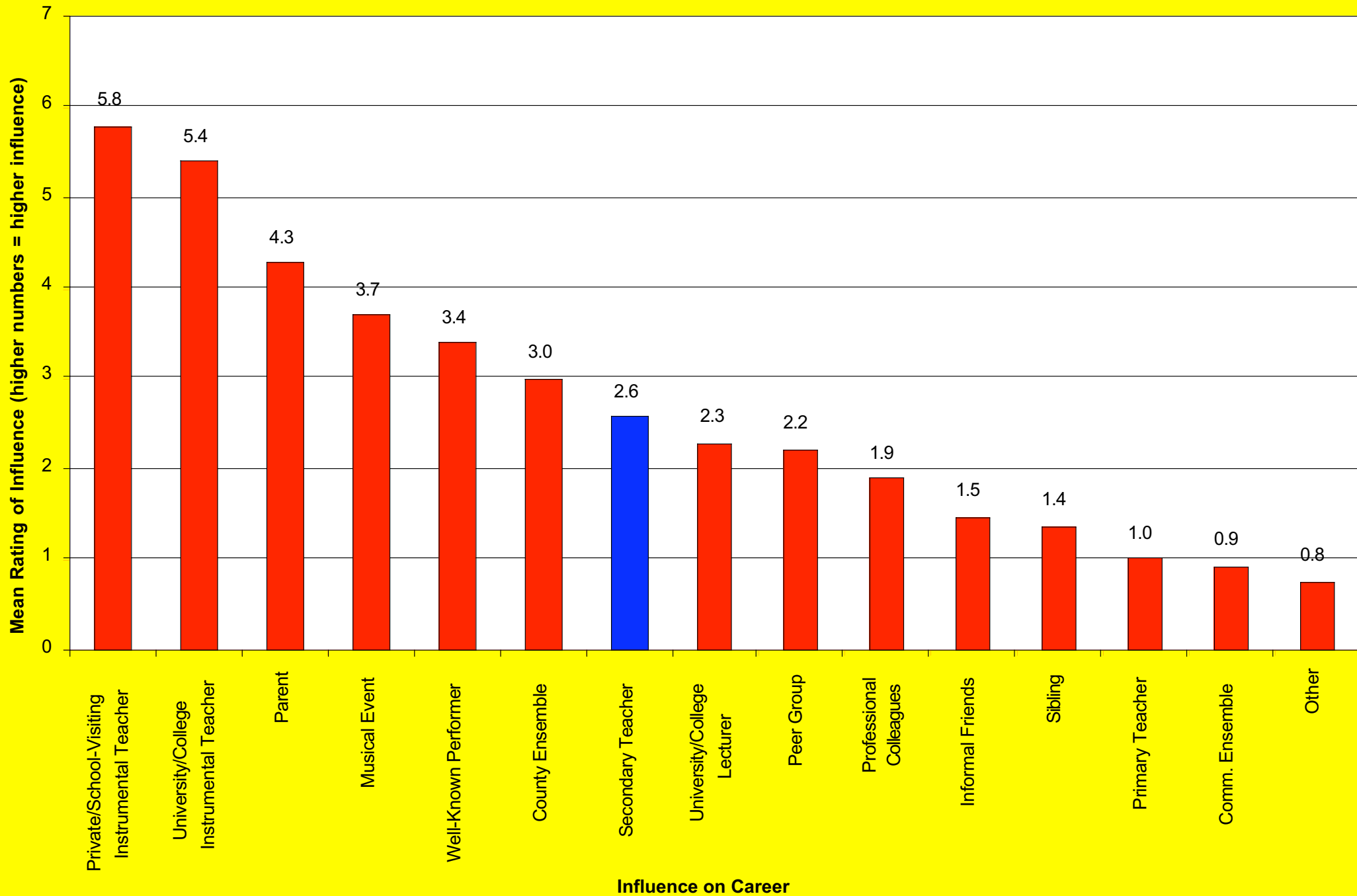
<b>Instrumental Teaching</b>	<b>72%</b>
<b>Education Outreach/Community Workshops etc</b>	<b>15%</b>
<b>Formed part of UG/PG degree studies</b>	<b>12%</b>
<b>Further Education</b>	<b>8%</b>
<b>Primary Class Teaching</b>	<b>8%</b>
<b>Church Activities</b>	<b>7%</b>
<b>Special Educational Needs Assistants</b>	<b>7%</b>
<b>Teaching English as a Foreign Language</b>	<b>7%</b>
<b>Conducting ensemble</b>	<b>5%</b>
<b>Secondary Class Teaching</b>	<b>5%</b>
<b>Music Theatre/Extra curricular activities</b>	<b>4%</b>
<b>Adult Education</b>	<b>3%</b>
<b>Conducting choir</b>	<b>3%</b>
<b>Music Centre/County Ensembles</b>	<b>3%</b>
<b>Educational Administration</b>	<b>1%</b>

# PGCE Snapshot (MCQ1): Influence on Musical Career

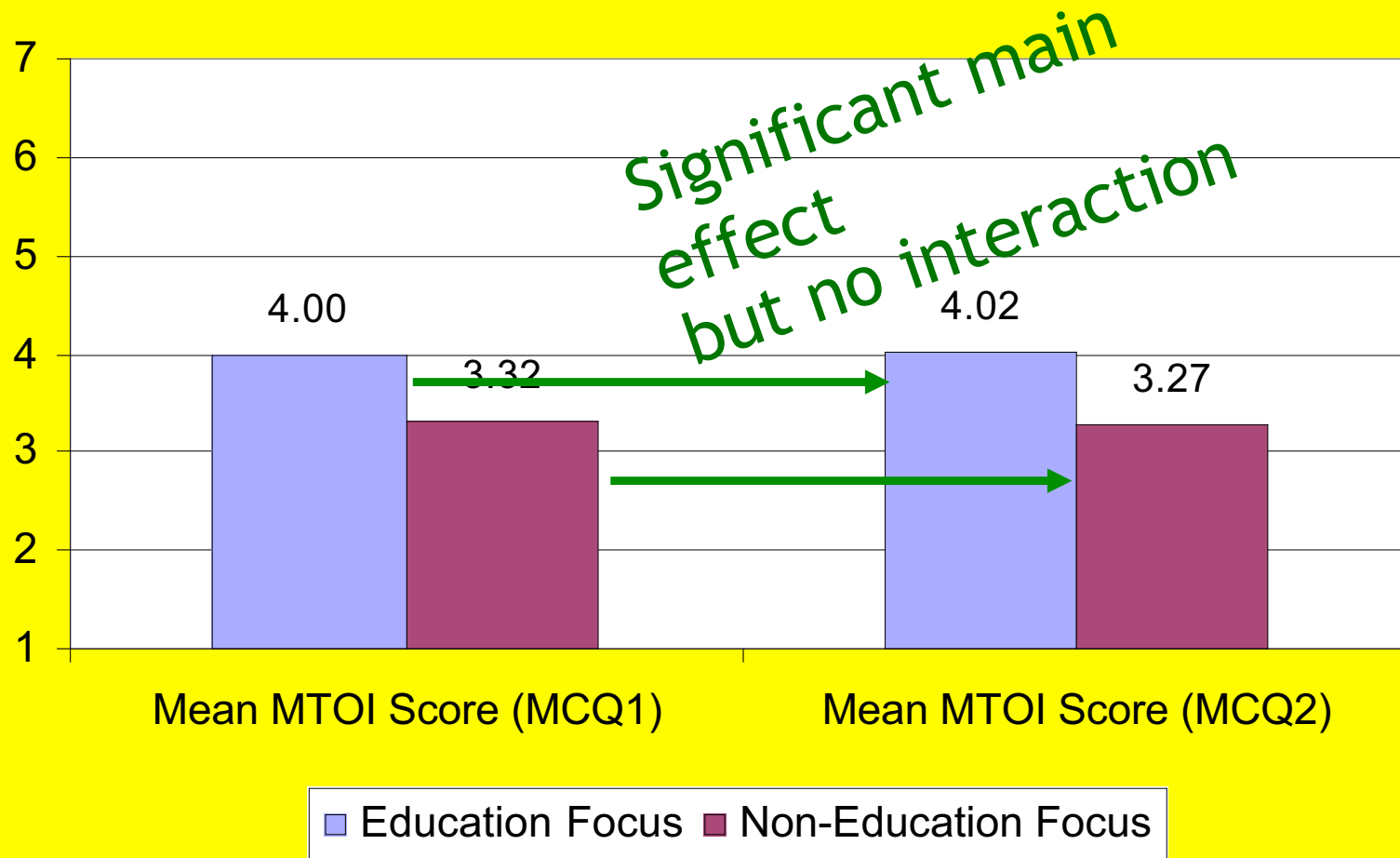




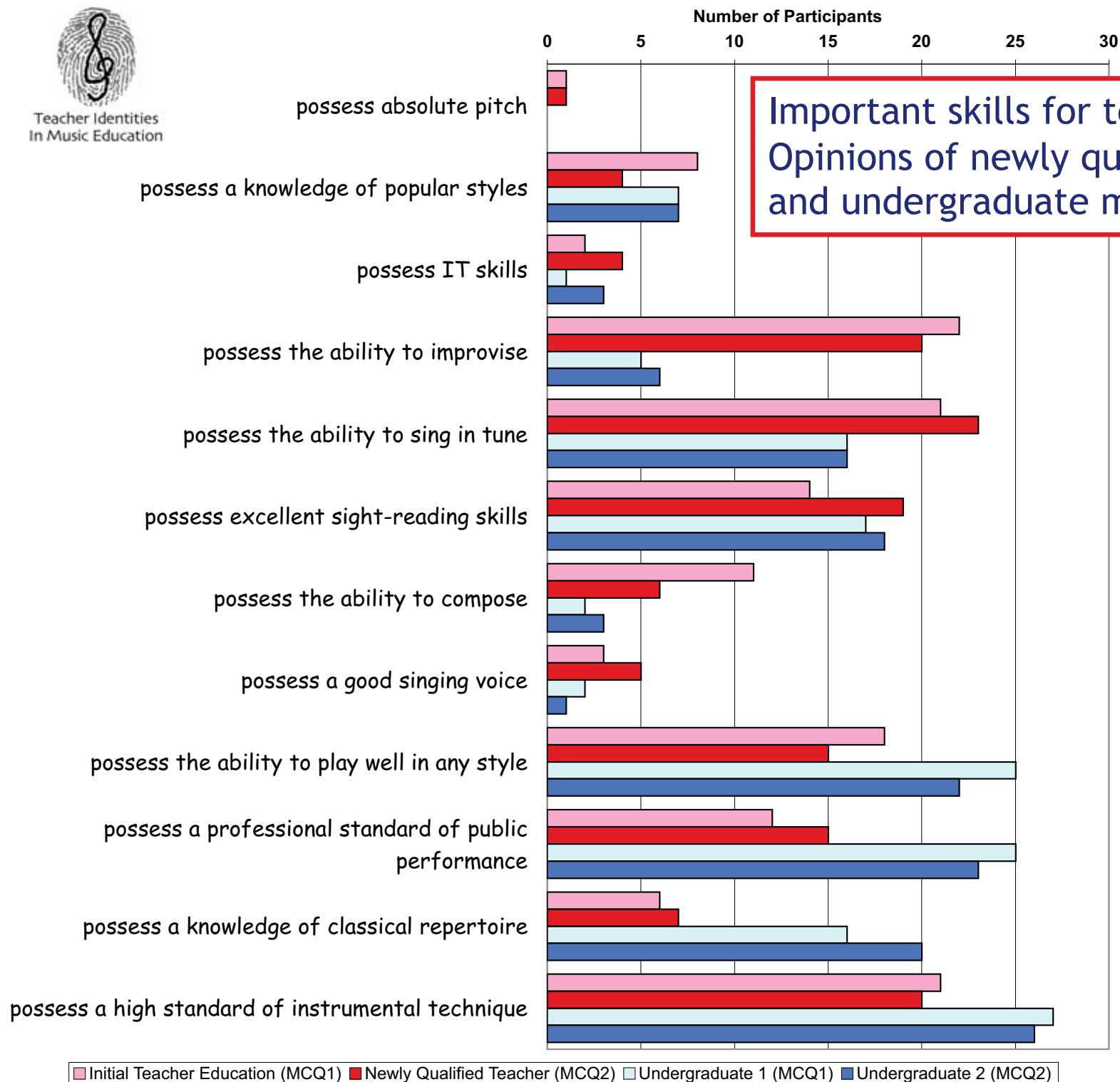
# U/G music profile from MCQ1: Influence on Career



## Musician-Teacher Orientation Index (MTOI)



## Important skills for teachers? Opinions of newly qualified teachers and undergraduate music students



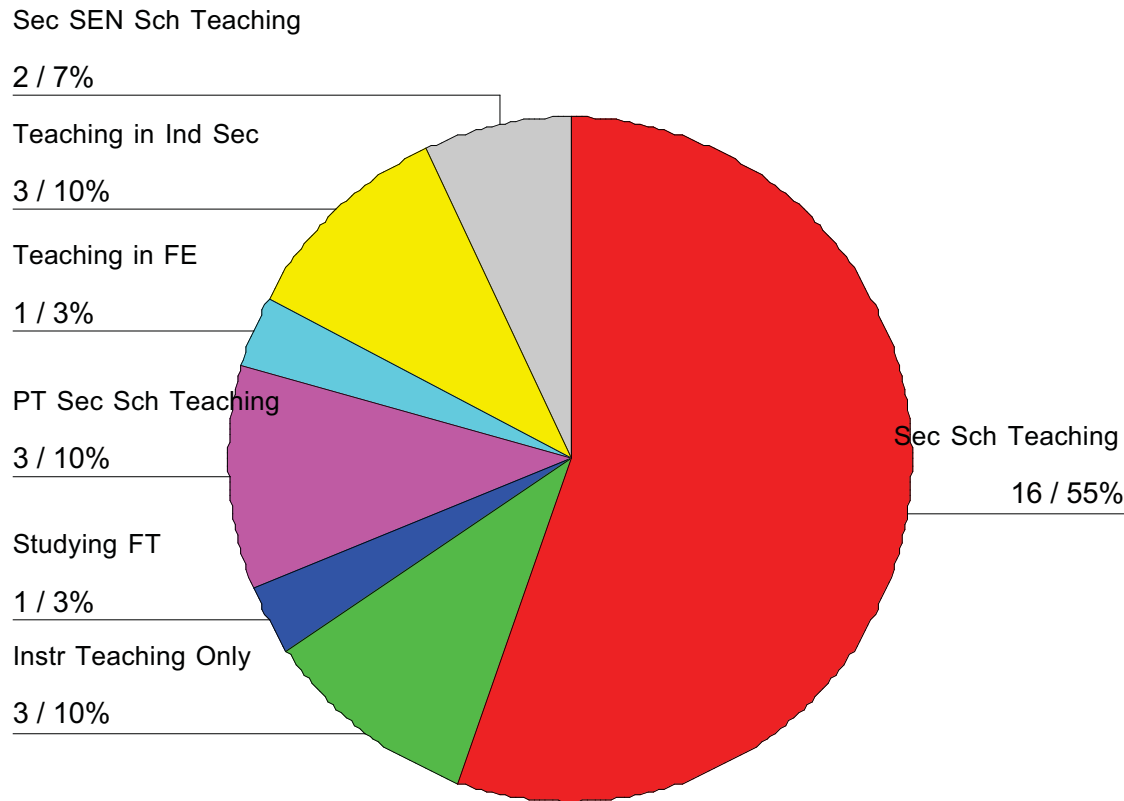
student teacher

new teacher (6 months later)

student musician

student musician (6 months later)

# TIME: The PGCE students (as Newly Qualified Teachers) ten months on



- 55% working as full-time secondary school teachers
- 45% doing something else



# Investigating Musical Performance

Comparative Studies in  
Advanced Musical Learning

Glasgow, Leeds, London, York

Institute of Education, University of London  
(Co-ordinating Institution)

20 Bedford Way,  
London WC1H 0AL

United Kingdom

Tel: 020 7612 6740/6503

Fax: 020 7612 6741


Email: [g.welch@ioe.ac.uk](mailto:g.welch@ioe.ac.uk)

Website: [www.imp.imerc.org](http://www.imp.imerc.org)



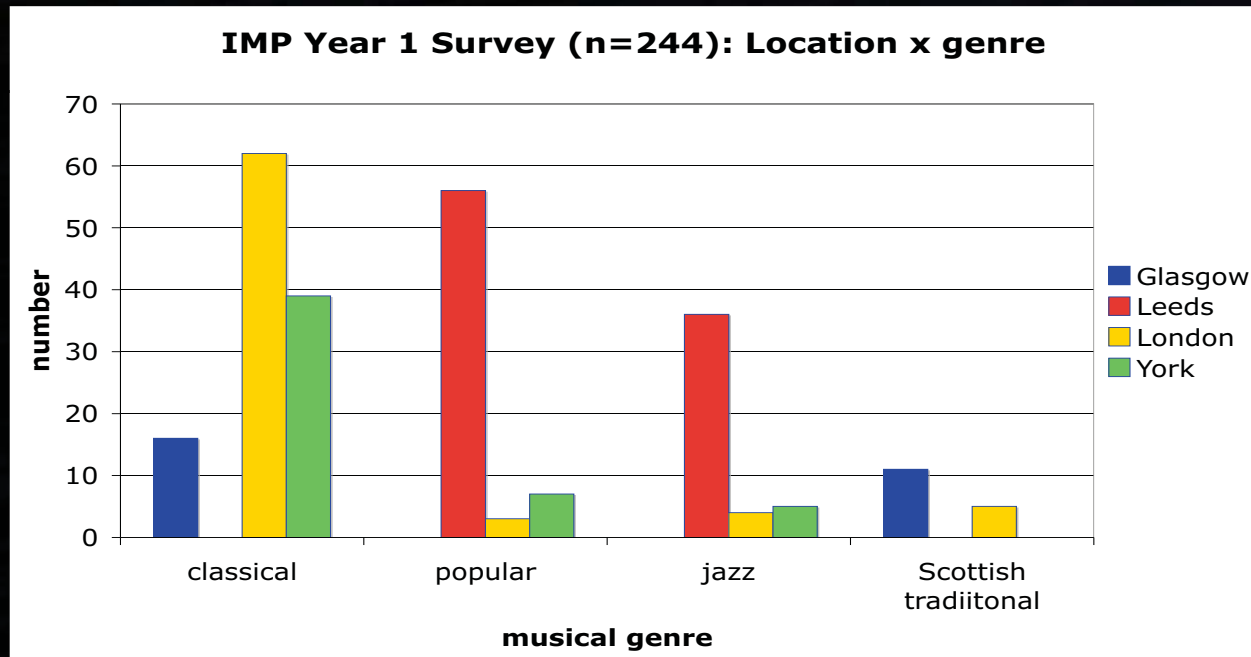
# Main Focus

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 How do classical, popular and jazz musicians and performers of Scottish traditional music deepen and develop their learning about performance in undergraduate, postgraduate and wider music community contexts?

<http://www.tlrp.org/proj/Welch.html>

# IMP Participant description (Year 1 Survey)



*afu* N = 244

*afu* Sex:

❖ Males: 55%

❖ Females: 45 %

*afu* Age range: 18-62

❖ Mean age: 25.75

*afu* Genres:

❖ Western Classical: 48%

❖ Popular: 27%

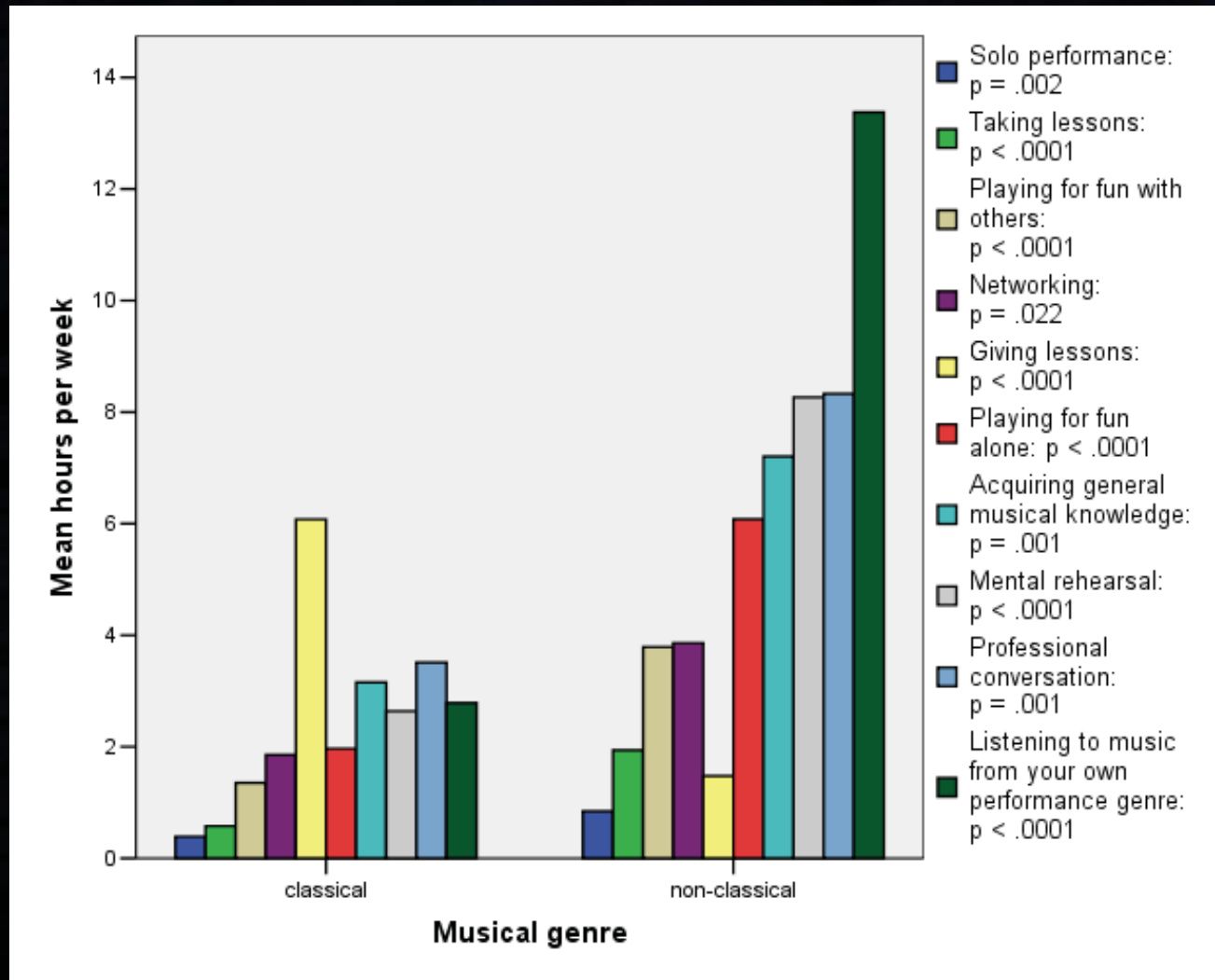
❖ Jazz: 18%

❖ Scottish Traditional:  
7%





# Musical activities in a typical week (differences)

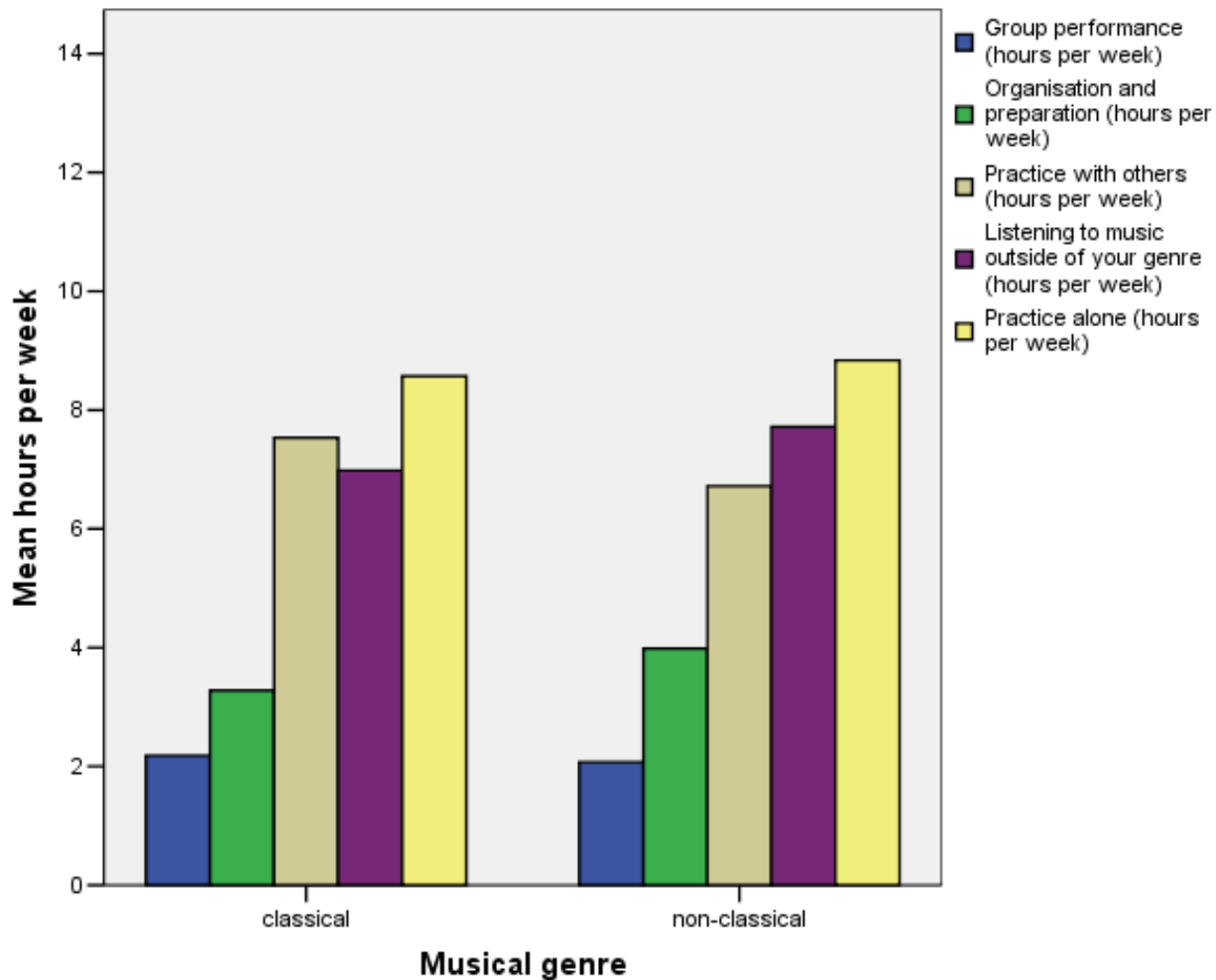


(Creech et al, 2008)





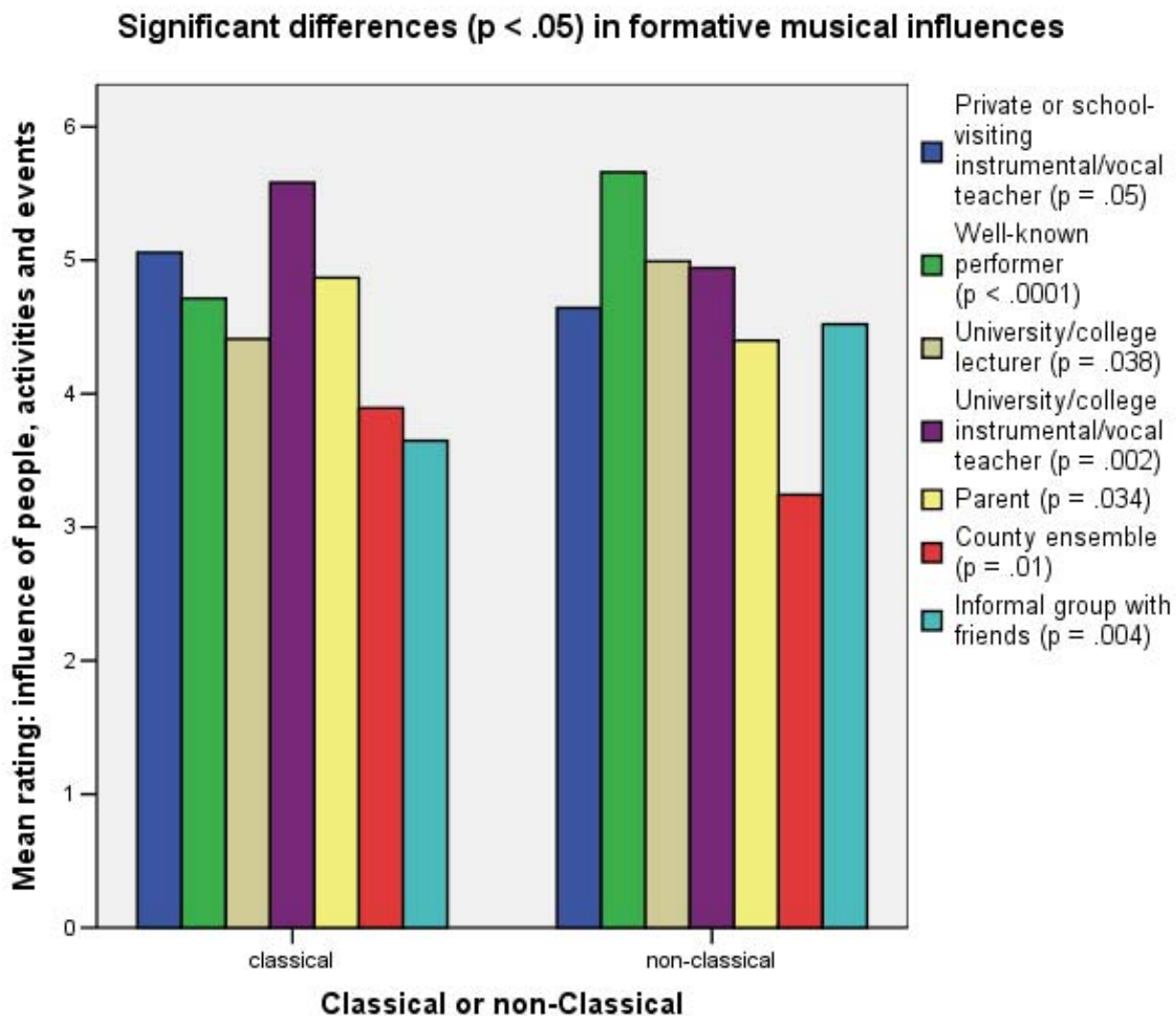
# Time per week in musical activities (no differences)



(Creech et al, 2008)



# Significant formative musical influences



# A 'typical' classical musician...



## Classical musician...

- Began to engage with music at an early age (6-7)
- Influenced by parents, availability of instrument, teachers and formal groups
- Notation-based musical skills considered important
- Skills associated with the drive to excel musically and technically are important
- Independent musical activities are relevant for improving performance
- Expert performers possess analytical skills

# A 'typical' non-classical musician...




## Non-classical musician...


- Began to engage with music at a later age (8-9)
- Influenced by well-known performers and informal groups
- Non-notation based musical skills are important
- Making music for fun and extra-curricular musical activities are relevant for improving performance



# Young people's views on quality in music education

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 In some secondary schools, over 60% of pupils choose to continue their music studies at age 14+ - *why?*

 More young people choose music aged 14+ if:

- ❖ Lesson content includes music that they know, like, and/or can play;
- ❖ Teachers show respect for them and their music;
- ❖ Young people are able to identify emotionally and intellectually with the music curriculum being offered

(Spence, 2005)

# Musical identity and success in the secondary school classroom

(Saunders, 2006; 2008)



## 🎵 'traditional Western musician'

Formal, successful instrumental training



Positive  
identity

vs

🎵 'Western non-musician'  
'I am not musical'

🎵 'alternative Western musician'  
self-taught; sees school music as 'irrelevant'

🎵 'disengaged traditional Western musician'  
school curriculum music  
'threatens' status

🎵 'disengaged alternative Western musician'  
self-taught; but skills do not match school music

Less positive  
identity

# The challenge? Matching school, music, identity

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School  
music?

My music?

School  
music?

My music?



# Data sources

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 Two research projects:

- ❖ ‘Investigating Musical Performance: comparative studies in advanced musical learning’ [ESRC 2006-2008]
- ❖ ‘Effective teaching in secondary school music: teacher and pupil identities’ [ESRC 2002-2003]

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[www.imerc.org](http://www.imerc.org)