

# A longitudinal Study of Teaching and Learning with OHMI – Issues Arising



**BIRMINGHAM CITY**  
University



space Centre for the study of practice and culture in education

Professor Martin Fautley

Dr Victoria Kinsella

Dr Adam Whittaker

Emma Nenadic

# Context

The first teaching pilot using specially adapted instruments for children with upper limb disabilities, took place in Birmingham. 15 children were selected. They received one-to-one lessons for a year, the opportunity to play in ensemble groups and participate in masterclasses. For this pilot programme, two types of specially adapted instruments were used: the 'AAFAB' one-handed descant recorder (<http://www.aafab.nl>) by Peter Worrell, and a trumpet support system, based on a design by Michael Prestage.

# The Research

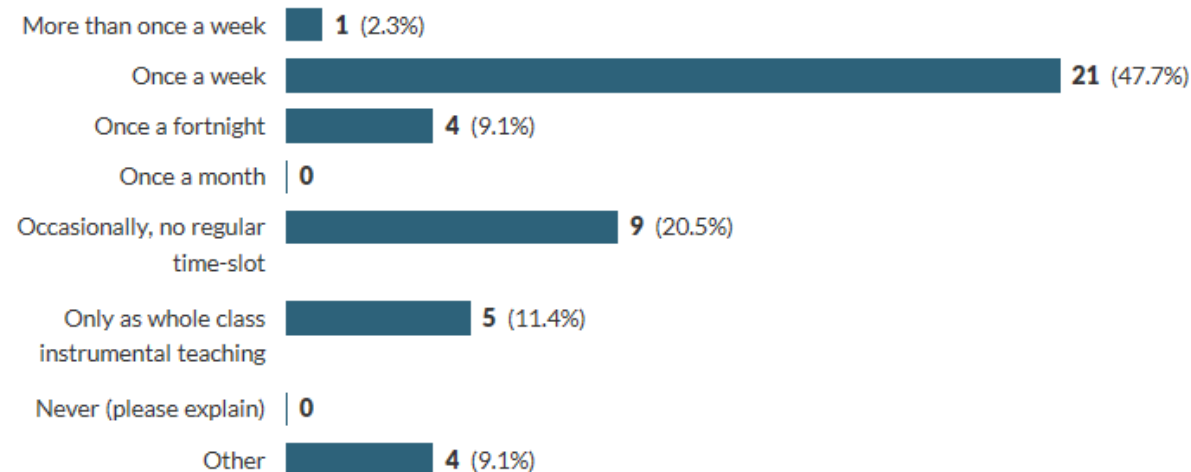
- ...has been presented already in this conference
- This presentation discusses issues *arising* from the research

# Music in Schools in England

- Classroom music is under threat in many state schools
- Issues include:
  - the EBacc in secondary schools;
  - SATs in primary;
  - focus on STEM and ‘core’ subjects
- At KS3 music gets 11% less time now than it did in 2011

# Birmingham Primary Schools

Question: How often is music taught in your primary school?



Source: Fautley, M., Kinsella, V., and Whittaker, A. 2018

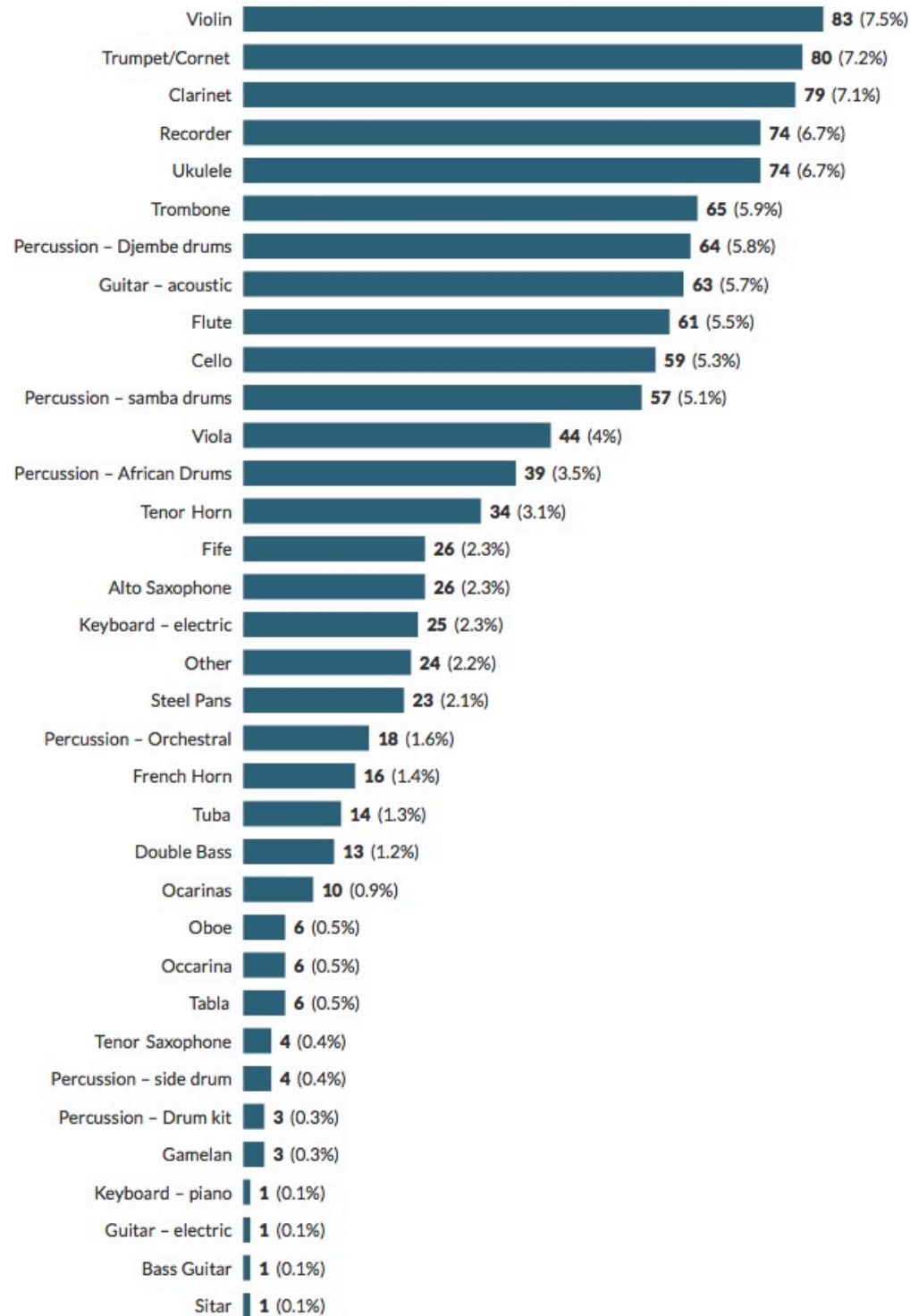
# WCET

- Whole Class Ensemble Tuition
- Common way for pupils to experience music in primary schools
- Concern for the teachers is the impact that Whole Class Ensemble Tuition (WCET, also known as 'Wider Opportunities', or 'First Access') may have on the child's musical development and self-esteem:

# Instrumental teachers said:

- “The problem with, not problem, it’s not a problem at all, but she’s now doing wider opportunities, whole class flute. This is fine for her as she plays recorder but what about those classes whose wider opportunities won’t be a similar instrument?”
- “He is going in to Year 4 next year, so he will be doing whole class music. I need to speak to the ukulele teacher ...I would have thought he’d be really frustrated if he couldn’t do something because he’s quite musically able. So playing the recorder will hopefully provide a solution. We’ll see.”

(Source: Fautley & Kinsella, 2017)



## WCET –instruments offered

Source: Fautley Kinsella &Whittaker (2017)



# Questions

- What does it mean to 'offer' instruments to schools?
- What does undifferentiated participation look like in these instances?
- How much information is available in advance regarding learner characteristics?
- What will happen to those youngsters who cannot fully participate?

# Observations

- These are all issues which are obvious to those of us working in the field.
- But – are they obvious to schools/music services/music hubs when planning WCET?

# Wider Questions

- What are the purposes of music education?
- In England:
  - In Schools
    - National Curriculum
    - WCET
    - Instrumental music lessons (£££?) – normally a withdrawal activity
  - Out of school
    - Instrumental music lessons

# What is music education?

- Classroom music lessons in EYFS
- Classroom music lessons in Primary Schools
- Classroom music lessons in Secondary Schools
- WCET lessons (wherever they take place)
- Small group instrumental/vocal lessons
- One-to-one instrumental/vocal lessons
- Theory (eg Grade V) lessons
- Composing lessons
- Music appreciation lessons

# What are the purposes of music education? I

- Participation (what's that)
- Is Participation sufficient?
  - WCET Violin vs. Maracas (singular!)
- What does *undifferentiated participation* entail?
- How can it be attained?
- Can it....?

# Participation

“The status of participation as a ‘Hurrah’ word, bringing a warm glow to its users and hearers, blocks its detailed examination. Its seeming transparency — appealing to ‘the people’ — masks the fact that participation can take on multiple forms and serve many different interests.” (White, 1996, p143)

# Participation

- What happens to our mind-sets if we problematise participation?

# What are the purposes of music education? II

- What are the National Curriculum notions of *Knowledge, Skills, Understanding*?
- How and where do they figure in music education?
- Where should emphasis lie?



“Paynter’s chief enemy was music education reduced to a narrow course of musical training where tutored skills and proficiencies dominated to the exclusion of imagination and creativity” (Finney 2011, p. 56)

# Big Questions!

- What is music education?
- Does creativity have a part to play in it?
- How/do Knowledge, Skills, Understanding feature in this?

# And (or but!)

- What is music education in different contexts?
- Simple e.g. – USA *vs.* UK
- What about other locations?
- Is inclusion dealt with in some areas by simply meaning meaning ‘not included’? (“Include me out!”)

# Another set of Questions

- If we have multiple versions of music education, how do we know what inclusion entails in each?
- What do we do about this?
- Who are 'we'?

# Learning from research

- OHMI
- WCET
- Birmingham Music Service
- Birmingham Teachers
- London Teach Through Music
- Assessment research in schools

# NPME

- National Plan for Music Education (DfE/DCMS, 2011)
- Applies to England
- 'Runs out' in 2020
- What next?
- What next for inclusion?

# What have *we* learned from research?

- Music Education is complex
- Definitions are not simple, or unitary
- Context Matters

# What can *we* suggest?

- Thinking about the real class/learners in front of you, not an idealised version
- Thinking about what learning entails
- Thinking about what 'doing' involves
- Talking with – and listening to - children and young people



# Potential

- Boden (1990) talks about P- and H- creativity – that which is for the individual (psychological) and that for all of history.
- Do we need to think about potential and success in these terms too?
- Are we solely concerned with genius?
- What about (personal) self-fulfilment?

# Potential

- Until people try things they might not know what they can achieve
- Think of the people in the concert, suppose they had not had those opportunities?
- How do we enable *all* our young people to have the opportunity to do so?

# NPME

“Children from all backgrounds and every part of England should have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence if they wish to” (NPME, 2011 p7)

Question: How is this going?

# Nick Gibb

“...funding should support all pupils, whatever their background, whatever their family’s income, and whatever particular special needs or disabilities they may have. No child should be excluded from music because their parents cannot afford to pay for lessons or an instrument, or because they have physical disabilities or other special needs.” (Gibb, 2017)

# Final thought

- Maybe we in music education need to think about what our long-term aims, objectives and goals are for *all* our learners
- maybe then we can think about what we are doing for all our children and young people

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@DrAdamWhittaker  
@ENenadic