

# Working together: generalist and specialist teaching in primary music

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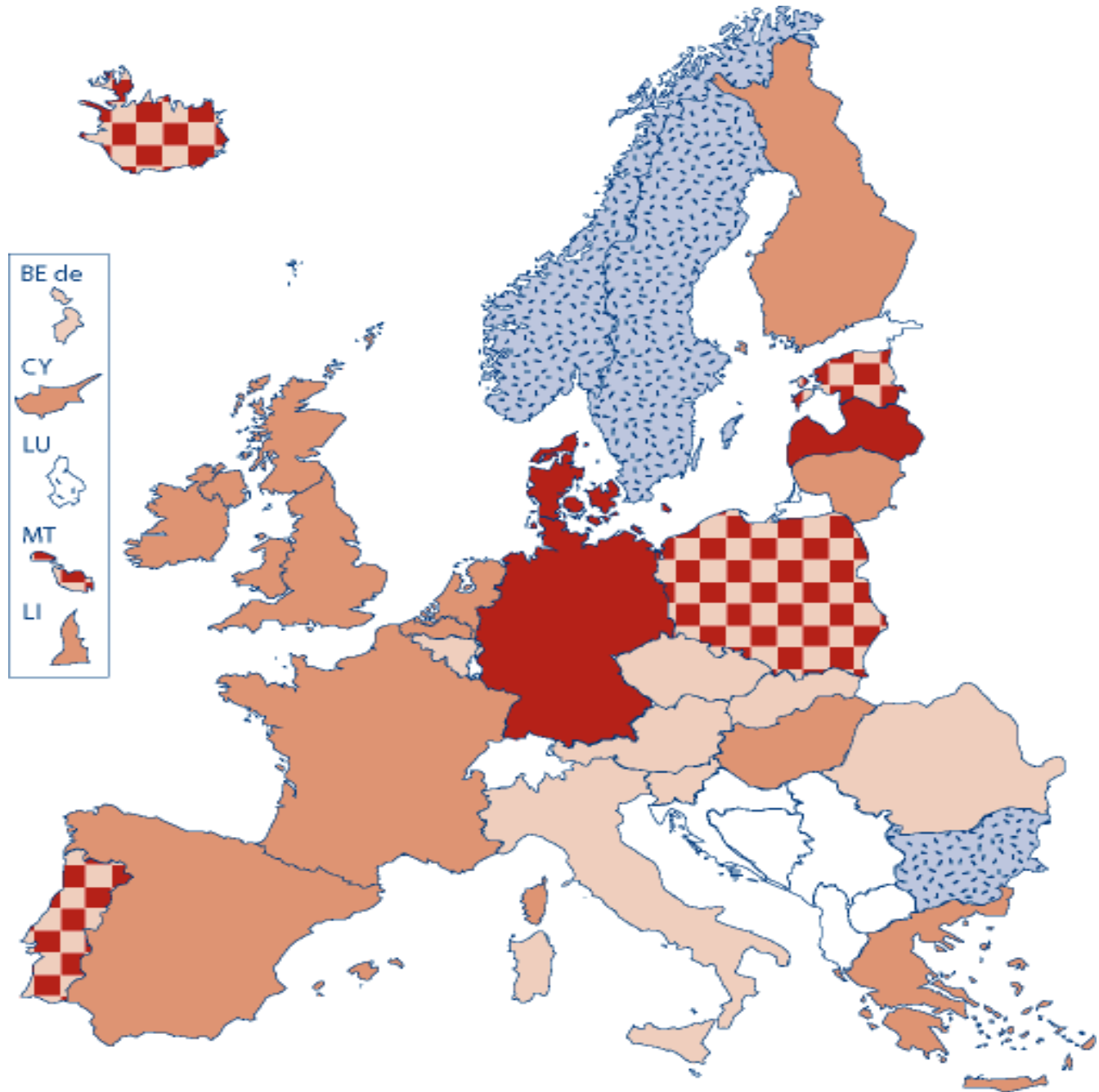
Who do you think you are ?

# My story

- Studied at conservatoire
- Postgraduate training for secondary teaching
- 10 years secondary teaching including 6 years 'advisory' teacher for primary schools
- 30 years generalist and specialist teacher education (teaching and research)

# Context

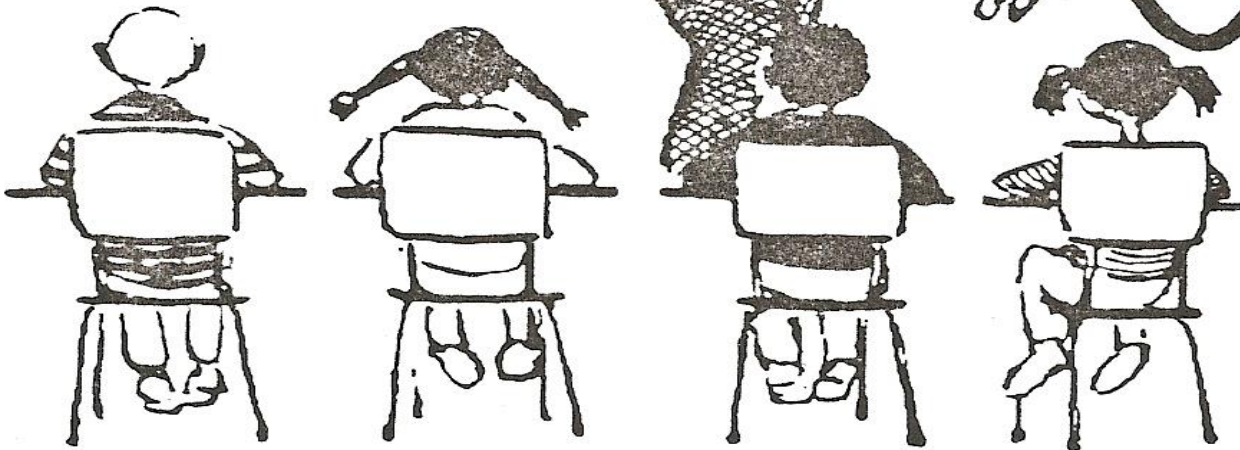
- Many countries have a class teacher policy for primary schooling
- Teacher training focus
- Increased range of subjects and content to be taught
- Performativity agenda
- Music curriculum (aims and content)
- School level management decisions
- Professional development opportunities



Jacky Leming



FIVE balls  
in the air  
in Class 3  
Margaret



# English context

- Primary schools organised on the class teacher principle
- Generalists get minimal initial training
- Only 2 or 3 programmes for specialist training
- National Curriculum, testing, inspection and other performance measures have pushed music to the margins
- Many schools now buy in some kind of specialist but unregulated and variable in quality.

- **Readings**

- **Generalist/Specialist Music teaching**

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## 3 views of Music Teaching

1. 'Democratic': Music is for all children therefore music is for all teachers = generalist
2. 'Elitist': Music requires skills and knowledge beyond the scope of generalist teachers = specialist
3. 'Anti – professional': Musical expertise is more important than teaching expertise = instructor

# What are your aims?

- To grow talent
- To develop a lifelong love of music
- To educate pupils in musical culture
- To give pupils the skills and knowledge to participate in music making
- To develop pupils' abilities to create, express and communicate musical ideas.
- To become well-rounded human beings

# Generalist teaching

## Positives:

- *Inclusive*
- *Diverse models of teaching*
- *(Democratic)*
- *(Learner centred)*
- *Knows their own class*
- *Knows the whole curriculum*
- *Diverse repertoire*
- *Cross curricular*
- *Flexible with time, space, resources and colleagues*

## Concerns:

- *Ensuring progression*
- *Quality of music making*
- *Adequate training for teachers*
- *Lack of confidence*
- *Ongoing support for teachers needed*
- *Time (planning )*

# Specialist teaching

## Positives:

*Confident teachers*

*Good subject knowledge*

*Understanding of how to achieve musical quality*

*Understanding of progression*

*Can address all abilities*

*Knowledge of other provision*

## Concerns:

*Curriculum isolation*

*Reinforces elitist view*

*Expensive*

*Easier to lose*

*Narrower range of content/interests*

# Ideal model

- All teachers teach own class with support from specialist (in school or regular visiting)
- Specialist employed in role as subject leader/coordinator and consultant (coach)
- Music integrated into whole curriculum
- Learning in and through music
- Wide range of teachers and others have active involvement with developing music education for all pupils
- Exemplifies 'music for all'

# A matter of confidence

- Many teachers have musical abilities and interests
- They can bring broader and more diverse musical interests
- Factors affecting confidence: negative experiences in their own schooling; misplaced beliefs about what music teaching must involve; inadequate training and lack of appropriate support.

# Pedagogies

- Learner centred
- Constructivist
- Creative
- Inclusive and  
differentiated
- Learning by doing



# The Consultant

Supports colleagues in their music teaching by:

- identifying needs
- planning and teaching in collaboration with colleagues
- demonstrating and modelling
- providing advice and resources
- providing workshops for staff training



# Roles and characteristics of the specialist/consultant

- Clear set of values
- Skills of advocacy
- Enthusiasm
- Commitment
- Empathy
- Flexibility
- Creativity
- Listening skills
- Ability to stand back
- Communication skills
- Instructor
- Demonstrator
- Model
- Collaborator
- Co teacher
- Advisor
- Observer
- Critical friend
- Resource

# Conditions for success

- Consultancy training for specialists
- Supportive senior management
- Time
- Open minded /willing colleagues
- A school culture of lifelong learning

# Implications for training specialist/consultant

## Specialists should

- Understand that we all have the capacity to think and act musically
- Understand that generalists can teach music with support
- Develop the skills of leadership, advice and support
- Know how to make musical skills and knowledge accessible to generalists (and pupils) through practical and creative activity
- Learn to listen and empathise
- Learn alongside generalists
- Respect the expertise and skills of generalists
- Know how to adapt activities to engage all abilities
- Learn the benefits of collaborating with other professionals

# Implications for training generalists

Generalists should

- Understand the idea that we all have the capacity to think and act musically
- Understand that it is possible to learn how to teach music with support
- Develop (rediscover) basic musical skills and understandings through practical engagement
- Learn the processes and different frameworks in creative music making
- Know how to include music in cross curricular planning and teaching
- Experience the benefits of collaborating with other professionals

Thankyou