

From Expert to Educator

Assignment 1 Twilight

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Assignment 1 Twilight

- Assignment 1 Overview
- Explore Swanwick's principles of 'musical' teaching
- Look at assessment criteria

Assignment 1 Overview

Assignment 1

To what extent are you ‘teaching music musically’?

- Through a portfolio evidencing your teaching approaches and an accompanying critical commentary, provide an analysis and critical reflection on examples of your teaching with reference to Swanwick’s 3 principles of Music Education and other supporting literature which explores the nature of musical teaching and learning

Assignment 1

To what extent are you ‘teaching music musically’?

- 1x Evidence Portfolio (1000 word equivalence)
 - Types of evidence **might** include:
 - Video and/or audio evidence
 - Annotated lesson plans/diagrams
 - Lesson reflections
 - Self-devised and/or annotated resources
 - Examples/observations of learner responses
 - Examples of teacher intervention
 - Feedback from your mentor
 - Examples of learners’ work

Assignment 1

To what extent are you ‘teaching music musically’?

- 1x Critical Commentary (2000 words)
 - Should demonstrate your understanding of:
 - Nature of musical learning/what is meant by ‘teaching music musically’
 - Where/how musical learning takes place, drawing on relevant learning theories
 - The extent to which your own musician/teacher identity promotes or supports musical learning when teaching your instrument
 - The teaching approaches that best support musical learning
 - How to select appropriate/good quality evidence that demonstrates understanding of musical learning and teaching

Assignment 1

To what extent are you ‘teaching music musically’?

- To be successful you will need to:
 - Draw on a wide range of reading and research, which you reference using the BCU Harvard Referencing System
 - Consider how citations/quotations from your reading might support your work BUT don't rely on them to do the work for you! Use your own words and/or give context rather than letting the quote form your sentence/paragraph
 - Reflect honestly and critically: this assessment is about reflection, not being a perfect teacher!
 - Demonstrate your ability to communicate effectively
 - Anonymise learner and school names

Assignment 1

To what extent are you ‘teaching music musically’?

- This doesn't have to be an overview of your whole practice! Choose case studies
- Analyse clear and specific examples from your teaching, including learner responses and your own teaching decisions
- This isn't an assessment on how you teach – look at what isn't working as well as what is
- Remember that you don't have to agree with the sources you cite!

Swanwick, *Teaching Music Musically*

Principles of 'musical' music teaching

What are Swanwick's three principles, as set out in chapter 3?

- Care for music as discourse (Swanwick, 2012, p. 40)
- Care for the musical discourse of the students (Swanwick, 2012, p. 47)
- Fluency first and last (Swanwick, 2012, p. 49)

Principle 1: Care for music as discourse

What does Swanwick mean when he refers to music as ‘discourse’?

- ‘There is an important issue here. I want to argue that music persists in all cultures and finds a role in many educational systems not because it services other activities, nor because it is a kind of sensuous pleasure, but because it is a symbolic form. It is a mode of *discourse* as old as the human race, a medium in which ideas about ourselves and others are articulated in sonorous shapes.’ (Swanwick, 2012, p. 2)
- ‘I shall now argue that in musical engagement the metaphorical process functions on three cumulative levels. These are: when we hear ‘tones’ as though they were ‘tunes’, sounds as expressive shapes; when we hear these expressive shapes assume new relationships as if they had ‘a life of their own’; when these new forms appear to fuse with out previous experience , when ... music ‘informs the life of feeling.’ (Swanwick, 2012, p. 11)

Principle 1: Care for music as 'discourse'

Swanwick's Summary (p. 38)

- Music functions metaphorically by:
 - transforming tones into 'tunes' or gestures
 - transforming these 'tunes' or gestures into structures
 - Transforming these symbolic structures into significant experience

“Running alongside any system or way of working will be the ultimate question – is this really *musical*? Is there a feeling for expressive character and a sense of structure in what is done or said? To watch an effective music teacher at work (rather than a ‘trainer’ or ‘instructor’) is to observe this strong sense of musical intention linked to educational purpose: skills are used for musical ends, factual knowledge informs musical understanding. Music history and the history and sociology of music are seen as accessible only through the doors and windows of particular musical encounters. For it is only in these encounters that the possibilities exist to transform tones into tunes, tunes into forms and forms into significant life events.”

Swanwick (2012, pp. 40-41)

Principle 2: Care for the discourse of the students

What are Swanwick's criteria for respecting the musical discourse of the students? Would you add more?

- 'Discourse – musical conversation – by definition can never be a monologue. Each student brings a realm of musical understanding into our educational institutions. We do not introduce them to music, they are already well acquainted with it, though they may not have subjected it to the various forms of analysis that we may feel are important for their further development.' (Swanwick, 2012, p. 47)

Principle 3: Fluency first and last

How do you respond to Swanwick's stand on musical fluency as opposed to literacy?

- 'If music is a form of discourse then it is in some ways analogous to, though not identical with, language. The acquisition of language seems to involve several years or more of mainly aural and oral engagement with other 'languagers'. We have to look for the equivalent, of engagement with other 'musicers', long before any written text or other analysis of what is essentially intuitively know... I do not think that literacy is the ultimate aim of musical education, it is simply a means to an end when we are working with *some* music. It is very often unnecessary. In any event (again on an analogy with language) the most effective procedural sequence is often: listen, articulate, then read and write.' (Swanwick, 2012, p. 49)

Discussion Questions

- What criteria does Swanwick give for respecting the ‘musical discourse’ of the students? Can you add more?
- What does Swanwick mean by ‘musical fluency’? Do you agree with his stance on playing by ear versus musical literacy?
- What examples can you think of from your own teaching/teaching you have observed that apply to one or more of Swanwick’s principles? Do these principles resonate with you?
- What might you change in one of your lessons to come closer to ‘musical teaching’ as defined by Swanwick?

Assessment Criteria

LO 1

‘Demonstrate critical insight into an aspect or aspects of your subject within your teaching setting’

- Use a wide range of reading and research
- To get the highest marks: compare/contrast your sources. Where do they agree/disagree? How does that add to your argument?
- Examine generalisations and assumptions
- Use specific and detailed teaching examples which you clearly link to the topic

LO 2

‘Develop criticality by drawing on appropriate reading and research to inform your reflections on musical teaching and learning’

- Use a wide range of sources, and analyse them critically
- How do they apply to your reflections on your teaching?
- How do they add to your understanding of the topic?

LO 3

‘Demonstrate your ability to reflect on your experiences on your journey from expert to educator’

- Reflect on your experiences ‘from expert to educator’ and in your teaching
- Reflection includes things you have changed/will change in the future – this isn’t about proving yourself as a teacher
- Use reflective models, and show how that thought has informed your teaching decisions
- How has your reflection challenged any assumptions you might have had about musical learning

LO 4

‘Demonstrate your ability to communicate effectively through appropriate use of media’

- Present a range of evidence in your portfolio (BUT doesn't have to include everything)
- Present/format your portfolio clearly and label your examples. Clearly reference them in the text
- Use timestamps if using long video/audio examples. The marker will not watch your whole lesson
- Reference correctly using Harvard referencing system (author, date, page number)
- Anonymise your learner and school data. Use Student A etc. or give new names and tell us that you've done that
- Write in an appropriate, professional style BUT as you are reflecting on your own practice you shouldn't be afraid to use the first person