"His music teacher says he has van Gogh's ear for music."

Practitioner Enquiry – Instrumental Music Teachers

Thursday, 4th February 2021

Outline of the Session

- **Professional Learning and Professionalism for Instrumental Music Teachers**

- **Practitioner Enquiry – what this means and its impact on practice**

- **One we prepared earlier!**

- **Over to you...**

Professional Registration – the journey so far...

Why Professional Registration?

- Long-standing EIS Policy

- Professional Recognition

- Embeds professional standards in practice

- Empowers IMTs to take decisions about professional learning and development

- Promotes the contribution which IMTs, as skilled and trained professionals, make to Education as a whole.

The Professional IMT

Challenge – Design your own Professional Instrumental Music Teacher

We have put you into groups of five

You will shortly receive an invitation to a break-out room

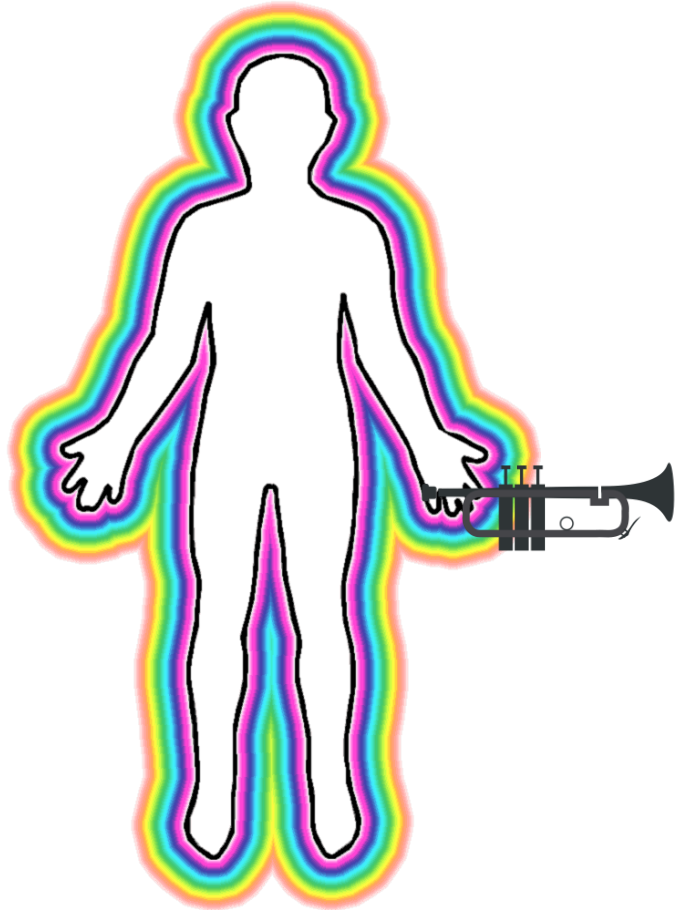Task: Design your Professional IMT

Inside the shape, identify the **core values of a professional IMT**

Select one member to present your ideas and introduce our new colleague!

Time – 10 minutes

One I prepared earlier…

Professional Values

Students at the Centre

Leadership of Learning

Continuous Professional Improvement

Collegiality in Practice

Our Journey Together…

The effect of drama on confidence and self-expression in Primary 1.
Hannah Lister, Primary 1 teacher, Pollokshields Primary School, Glasgow

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What did you do?

The aim of the enquiry was to see whether timetabling regular stand-alone drama sessions into my class timetable would support the primary one children to become more confident actors and leaders of acting in the classroom. The drama sessions were given the name 'stage time' after my research into effective strategies for introducing drama to early years participants. The inspiration for this approach came from the literacy-based focus of storytelling and story acting, from the work of Vivian Gussin Paley, using the 'How to' guide in 'Princesses, Dragons and Helicopter stories' by Trisha Lee (2015). The enquiry encouraged the primary one children to verbally compose a class story, scribed by the teacher, which was then acted out and adapted by the children themselves. The story was often thematic and based around the children's interdisciplinary topic. The content was always decided upon by the children. The children could choose 'props' for the story and were often stopped before the natural conclusion to the story to draw and write a picture of the ending of it independently. They could then take on the role of either director or actor of the story , allowing multiple endings to the same collaborative story. Everyone had a part to play.

Why did you do it?

The school has a large proportion of speakers for whom English is an additional language (EAL). This often means that the children feel shy and not confident enough to speak out, especially in the early stages of their primary school journey. My class also has some competent English language speaking role models. Raising attainment across Literacy had been identified as a key priority for the school in the school's improvement plan, and this was with a particular emphasis on talking and listening. I saw a key role for drama here and wanted to try and encourage the children by increasing their confidence through their actions first, with the talking being the next step on this journey, after their confidence has grown.

What has happened?

I recently collected some qualitative feedback from the children in my class about what they thought of stage time(below). The children told me what they thought and it was collated on a mind map. The feedback was overwhelmingly positive and the stage is now an established part within the classroom environment. During free play, many children use the stage to act out another story or direct each other to play different roles, without the need for the teacher to prompt them to do this. It is very inclusive. In addition, stage time has increased children's vocabulary, with the children being overheard saying things such as 'Would you like this prop?' and ' Can I be the director now?'. The less confident children join in willingly in stage time, as there is no pressure to do things in a certain way. 'Stage time makes me laugh' said one participant, who did not speak at the beginning of primary one.
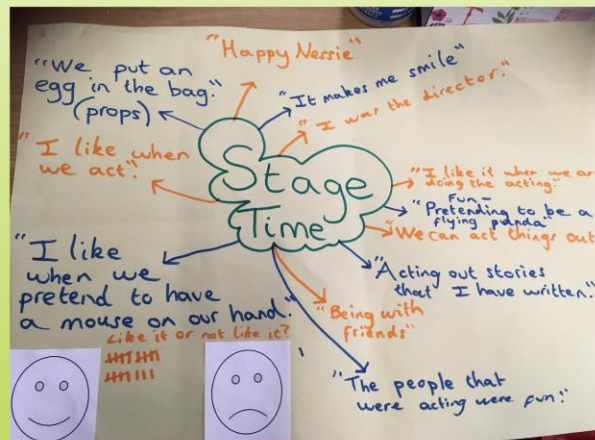
What are the implications?

With the success of stage time, I feel more able to inform my colleagues about the benefits of including stage time within the weekly timetable. I like to use it within one of the slots allocated for IDL time, as it often fits in with the topic we are doing. I want to build upon the success of this into the next session.

How has this impacted on your leadership learning?

As a result of stage time, I feel much more confident in my ability to promote drama as an integral part of the learning process in the early primary years. Going forward, I intend to develop stage time by doing more extensive reading around drama in the early years. I am going to use it from the beginning of primary one and share the findings with the school's teaching and learning community. I feel like this an area which I could lead on in the school's learning community and help other teachers to set up their stage time and even adapt the idea to suit different classes and ages, as I feel that this could be used across all stages of the primary school.
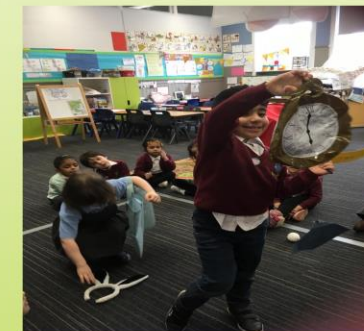
References

Here are some useful references for drama in the early years that helped to inform my enquiry.

- *Bottrill, G. (2018) Can I go and Play Now? Rethinking the Early Years. Sage Publishing, London.*
- *Lee, T. (2015) Princesses, Dragons and Helicopter Stories: Storytelling and Story Acting in the Early Years, Routledge, London.*

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Towards Session 2…

Next Steps

- **Keep thinking about those questions and that 'itch'.**

- **You will receive some materials by email – templates, further reading, etc.**

- **Bring your 'itch' back to share with the group.**