Chapter 2
Approach and Processes

This chapter sets out the approach and processes involved in developing *Teaching Living Legends*, as well as the processes in which the study of the programme was conducted. The conceptualisation and development of the resources and the professional development curriculum was not the effort of STAR alone. Apart from working with other colleagues from the Ministry of Education, and teachers in schools, STAR also sought input from organisations such as the National Arts Council and National Library Board, academics from the National Institute of Education, music teachers from schools, artists, and arts practitioners in Singapore to put together audio and video recordings, music scores, background narratives, lesson ideas, and various other resources.

Such a partnership with practitioners was vital to the authenticity and accuracy of representation in developing the resources. As the programme was an inaugural effort of this scale in putting together resources for teachers’ professional learning of the music traditions in Singapore, the process was also documented as a research study to examine its effectiveness in developing teacher efficacy.

The design of the *Teaching Living Legends* programme underwent three key processes:

a. Customising and consolidating pedagogical resources related to the teaching of the selected music traditions;
b. Developing the workshop curriculum; and
c. Documenting the processes and analysing results for evaluation purposes.

The workflow of the processes in the *Teaching Living Legends* project is summarised and illustrated in Fig. 2.1. The details will be explained in this chapter.
Fig. 2.1 Workflow of the processes in *Teaching Living Legends* (*STAR 3Ps Framework* refer to Perspective, Practice and Pedagogy dimensions in the professional development framework. Further details are at [http://www.star.moe.edu.sg/star-professional-development-programmes/star-professional-development-framework](http://www.star.moe.edu.sg/star-professional-development-programmes/star-professional-development-framework))
Partnership: A Co-Constructive Process with the Community

In collaboration with the National Arts Council, the STAR team selected the topics in *Teaching Living Legends* based on the respective teams’ views that these topics have developed their own identity in Singapore. The team deliberately moved away from the traditional classifications of Malay, Chinese, and Indian genres, taking into account the globalised and shifting ethnic composition in the heterogeneous Singapore society of the 21st Century. The topics in the initial conception in 2014 included *Dikir Barat*, *Dondang Sayang*, Indian orchestra, Malay rhythms, National Anthem and Singapore songs, Singapore composers, and *Xinyao*. The team also had plans for more topics to be added at later stages.

The first key consideration was in locating practitioners in the living music tradition in question and having a discussion with these practitioners to determine how the musical knowledge within the tradition could be transmitted into the General Music classroom. In this respect, the National Arts Council played a key role in connecting the teacher educators at STAR with the arts practitioners in the community for the initial contact and exploration on particular music traditions. Detailed resource lists were compiled in partnership with librarians from the National Library Board, and the National Archive of Singapore provided other archive materials, artefacts, and e-resources.

The collaboration with arts practitioners was energising as the practitioners exuberated passion and enthusiasm when sharing their music traditions and they were very willing to help with the development of the resource, giving their time for interviews, sharing their performance recordings and artefacts, and even providing suggestions on the resources that could be created for the learning of the tradition and musical practices. Most conversations started with how they saw music tradition in the Singapore context and how it has evolved a Singapore identity. This allowed the team to gather a broad overview of the tradition through the practitioners, speaking to them in meetings and understanding their perspectives.

The STAR team also partnered music teachers in schools to work together in developing the resources and saw this as a professional development opportunity for music teachers. Some teacher educators at STAR began the process by brainstorming with teachers about what they knew of the music traditions and shared ideas and

---

1 *Dikir Barat*—“a form of Malay group singing featuring pantun, body movement, call and response between groups of singers to the accompaniment of musicians” (*Teaching Living Legends* resource—*Dikir Barat*, 2014).
2 *Dondang Sayang*—“a form of singing poems originating from the Malay community, and has become a shared cultural practice between the Malays and the Peranakans” (*Teaching Living Legends* resource—*Dondang Sayang*, 2014).
3 The five core Malay rhythms (*Inang*, *Masri*, *Zapin*, *Joget*, and *Asli*) are widely used and performed in the Malay music tradition in Singapore (*Teaching Living Legends* resource—Malay rhythms).
4 *Xinyao*—Chinese folk songs written in the popular idiom composed and created by Singapore youths. A movement that started in the early 1980 s (*Teaching Living Legends* resource—*Xinyao*, 2014).
existing resources before embarking on fieldwork through learning journeys and workshops with music practitioners of the local tradition. Music teachers who joined the STAR team in developing the resources had volunteered for the work and already having a passion for the particular music tradition in question. Other STAR members began initial work with the music practitioners by having them conduct practical workshops for a group of interested teachers to experience and understand the music tradition. This was followed by discussions between the practitioners, music teachers, and STAR team members on experiential learning and lesson ideas that could effectively teach and portray the music tradition in an engaging manner. Once the music teachers had created lesson plans, these were trialled in their General Music classrooms. The music practitioners and STAR teacher-educators provided further pedagogical suggestions to the music teachers after actual lesson observations or through conversations on video-recorded lessons by the music teachers. Hence, the knowledge and skills in the music topics were deepened through the support of these music practitioners and industry partners. Snippets of the video-recorded lessons were then edited by the teacher educators in consultation with the music teachers and became part of the resource ideas included in the resource kit.

Other resources such as audio and video recordings of demonstrations of musical instruments, musical concepts, and musical repertoire of the local tradition were done by the music practitioners, and logistically arranged by STAR, usually through a professional recording service. The determination of what audio and video recordings were needed for the resource kit were pedagogical decisions agreed upon between the music teachers and/or teacher educators at STAR and the music practitioners from the community.

The STAR team also worked with Legal Services from the Ministry of Education and National Library Board on copyright issues in seeking permission from practitioners for the use of interviews and audio–video recordings to be included in the pedagogical resource kit, as some of these materials would be uploaded onto the National Library e-portals for public access at a later stage.

The development of Teaching Living Legends is thus a collective effort and collaborative partnership between the teacher educators, music practitioners, music teachers, and governmental organisations. The close partnership allowed for the co-creation of a resource package and workshop curriculum that is authentic to the Singapore context is representative of the living music traditions in Singapore, and useful as a pedagogical resource for the General Music classroom.

The Resources

The team started resource development for a pedagogical resource kit in 2013 with several partners who have been mentioned above. Six subcommittees were formed with mostly volunteers who were music teachers from schools and officers from the partner organisations. The committee members interviewed practitioners and video-recorded their performances and interviews to provide resources for the teaching of the topics.
Where there were teacher-members in the subcommittees, lesson ideas developed were trialled. As described in the section above, the STAR team considered this a professional development opportunity for the teacher-members where they could work with the arts practitioners to gain a deeper understanding of the music tradition(s).

It was intended that lesson ideas presented in the pedagogical resource kit be framed to explicitly extend students’ thinking and grow their civic literacy and global awareness through authentic and meaningful learning of local music traditions. The pedagogical underpinnings in the resource kit were informed by world music pedagogy (Campbell, 2004), critical thinking pedagogies including theories and frameworks of Harvard Project Zero (Blythe, 1997; Ritchhart, Church & Morrison, 2011), and established music-specific pedagogical approaches. These pedagogies will be described in greater detail below.

For each topic, narratives about the music and its development in Singapore were presented in multimedia text. The intent was to allow teachers to gain an understanding of the legends behind the music and how the music continues to evolve in Singapore society. Taking cognisance of the need to encourage participants’ and students’ direct experiences with music in world music pedagogy, some minus-one tracks were created to allow teachers and students to sing and perform with the recording if they wished. Lyrics, translations, fact sheets, and resource lists were also provided to give greater information about the topics. Video recordings of the music in the context of song and dance, where applicable, were included to help viewers understand the function of the music. Other recordings featured interviews with practitioners or culture bearers who described their music experiences and provided insights into the topic. Video snippets of actual lessons in the classroom were also consolidated to demonstrate the strategies used to teach the music tradition as well as the facilitation of music activities.

As much as the team wished to provide guidance and support to teachers, the team wanted to ensure that the pedagogical resource package was not prescriptive so that it could empower teachers to adapt and create for their lessons. Hence, instead of prescriptive lesson plans, broad lesson ideas were designed, some with reflection questions, to guide teachers to customise their own context. Visible thinking routines (Ritchhart, Church & Morrison, 2011) were used as cues to the design of the lesson ideas, with the aim of encouraging teachers using the package to reflect more deeply and to be empowered to make their own decisions. The resultant pedagogical resource kit, which took the form of a portable thumb drive (Fig. 2.2), was distributed to the primary and secondary school music teachers who participated in the Teaching Living Legends workshop.

The Workshop

The professional development workshop had three objectives. It sought to develop participants in their musicianship abilities to model students’ various aspects of living music traditions in Singapore, to deepen their pedagogical understanding for teaching
living music traditions in Singapore, and to broaden their perspectives on the diversity and complexity of identity in relation to living music traditions in Singapore.

The workshop design was framed by STAR’s professional development approach, which underlined the importance of developing the “3Ps”, namely the “pedagogy”, the music “practice”, and broadening the “perspectives” for a more holistic professional learning experience. It was underpinned by the assumption that an interaction of practice, pedagogy, and perspective components in the professional learning process would help increase teachers’ confidence and competence in teaching music traditions that were unfamiliar to them. The 3Ps are explained below.

**Pedagogy**

“Pedagogy”, as discussed here, is defined as “the act of teaching together with the ideas, values and beliefs by which that act is informed, sustained and justified” (Alexander, 2008, p. 4). In music, pedagogical approaches such as Kodály and Orff have been established since the 20th Century and these valued the multiple dimensions of musicianship and the critical role of music experience, creativity, improvisation, and play in music education (Houlahan & Tacka, 2008; [http://www.star.moe.edu.sg/star-professional-development-programmes/star-professional-development-framework](http://www.star.moe.edu.sg/star-professional-development-programmes/star-professional-development-framework).
Towards the 21st Century, there was a growing recognition of the importance of valuing different music traditions and hence the need for pedagogy that is underpinned by this broader perspective and respect for different musics. One example is world music pedagogy (Campbell, 2004), which proposes that students could discover music via the active listening phases of attentive listening, engaged listening, and enactive listening. Attentive listening directs the listener to focus on the music elements and structure of the music under study. For engaged listening, it involves the listener in active participation in the music, via such music-making activities as singing, moving, or dancing to the music, or performing on percussion. And finally, enactive listening involves intensive listening of the music in order to recreate it in performance. As a whole, the listening phases cultivate students’ understanding of music concepts via active participation in music-making, music creating, and recreating. They provide a direct musical experience for learners, through which they can be brought to understand the diverse musical practices and their cultural contexts. World music pedagogy provides a music pedagogical pathway to develop students’ civic literacy and global awareness through music, one of the 21st Century Competency outcomes identified by the Ministry of Education, Singapore (MOE, 2014b). Similar to Kodály and Orff approaches, world music pedagogy focuses on teaching music through engagement with musical processes and “musical encounters” (Howard, Swanson & Campbell, 2014).

Another pedagogical innovation that is growing in the 21st Century is the use of informal learning (Green, 2008) and non-formal music learning approaches (D’Amore, n.d.; Mok, 2011). Informal learning is characterised by students learning on their own in friendship groups, generally by listening to music recording(s) and copying by ear, similar to how one would have learned music outside of school. It is underpinned by the notion of enculturation as learning is situated in the music practice of one’s social context and taps upon the music experiences of students. Non-formal approaches are group-based, collaborative music-making led by a leader with much of the learning “caught” rather than “taught” (D’Amore, n.d., p. 44), once again emphasising the critical role of oral–aural learning experiences and the prominence of music-making in music learning.

All these pedagogical approaches resonate with music education philosophical ideas that value the experiences in music (e.g. Swanwick, 1999/2002). In a similar vein, the revised Singapore General Music Programme Syllabus (2015) envisioned “a musical music lesson” to be one “where the instructional experience revolves around the music itself” (p.7) and an “effective approach to engage students includes involving them in decision-making during the process of performing, creating, and listening to music”. In addition, one of the syllabus learning outcomes is to “appreciate music in local and global cultures” and states that “[students] will have an understanding of the different roles musicians play in society as well as the role of music in different cultures. It is through this knowing about the music, the musicians, its role and value in culture, that musical understanding is deepened and contextualised for the students” (p. 6). Hence, various pedagogical approaches were deliberated upon in the design of the workshop and used as part of the facilitation processes to achieve syllabus goals.
STAR had, in 2011, conceptualised the “Experience-Concept-Application” (ECA) approach, which was shared with teachers through several other workshops as a broad framework to guide teachers to combine different music teaching strategies and approaches. The ECA approach proposes that each music concept could be (i) prepared through experiencing the concept through music (rather than explaining or describing) and (ii) practised through applying and expressing the ideas, creating, and experimenting. This resonates with beliefs held by other music education scholars. For example, Hargreaves (1986) described that the “intuitive experience and enjoyment of music should come first, such that the later acquisition of formal musical skills occur inductively, that is, as an integral growth of the child’s experience” (p. 215).

In more generic pedagogical developments, one important contribution to education in the 21st Century has been the work of Harvard Project Zero, where broader critical thinking frameworks, models, and protocols such as “Teaching for Understanding” (Blythe, 1998) and “Making Thinking Visible” (Ritchhart, Church & Morrison, 2011) have been introduced. Echoing the ideas in “Teaching for Understanding” (Blythe, 1998) and “Understanding by Design” (Wiggins & McTighe, 2005) laid out practical guidelines and tools to guide the design of curriculum, assessment, and instruction, while focussing on developing and deepening understandings. These frameworks, models, and protocols provided useful strategies for the workshop facilitators to engage in deeper conversations with participants and for teachers in turn to engage students in critical thinking.

**Practice**

“Practice” in this discussion refers to the music practice of music teachers, such as in music composition and performance, which are the necessary skills for the conducting or facilitation of music-making activities in music lessons. Rooted in Dewey’s (1934) ideas that knowledge arises through interaction, the STAR team advocates that music practice itself is a form of knowledge construction, and is a critical aspect of the development of a music educator. The idea that music experience and music-making are valued areas in music teacher development is not new. Small’s oft quoted term “musicking” encapsulates his position that “music is not a thing at all but an activity, something that people do” (1998, p. 2), considering music as a discourse, a verb, and an action. The “doing” of music communicates artistic knowledge. Music philosophers and educators, including Swanwick, have also advocated conceiving of music as a form of discourse (1999/2011, pp. 39-47). Other scholars have also found that strengthening the music practice or musician-ship in music teacher development constructs or develops the music teacher identity (Bernard, 2005; Jorgensen, 2008; Pellegrino, 2009; Stephens, 1995). These positions are congruent with proponents of the centrality of the arts experience in developing the artist-educator, recognising the significance of music teachers’ artistic knowledge as the greatest resource for learning (Stephens, 2012, p. 90).
In professional development, rich and flexible knowledge of the subject the teacher teaches is necessary to help foster students’ conceptual understanding (Borko, 2004). Perspectives from ethnomusicology provide rich subject knowledge that will enhance in-service teachers’ understanding of the issues in the study of different music traditions. These include the issues of enculturation (Herskovits, 1948, p. 39); instrumental classification; universality of music; phenomenon of world music; transcription and notation; emic–etic perspectives; and change and preservation (Nettl, 1983; Blacking, 1974; Merriam, A.P., 1964). These perspectives help uncover the concept of “identity” in the study of different music traditions and cultivate enduring understandings of how diversity fosters identity, how change preserves identity, and how identity is a social construct, to facilitate critical thinking and develop cross-cultural skills in students.

The team designing the professional development curriculum was of the view that reflective conversations on these perspectives, in-between and during the “practice” and “pedagogy” segments, would aid in sense-making of the different music traditions and help learners see the relevance of the learning through the connections with issues in their lives. In addition, these perspectives would provide the in-service teachers with a greater sense of purpose in teaching these music traditions, going beyond “niche learning” to “lifeworthy learning” (Perkins, 2013) and provide them the knowledge to instil cross-cultural skills and understanding in their students.

Using “Understanding by Design” (Wiggins & McTighe, 2005) as a curriculum organising tool, the team identified the big idea of “identity” as the core notion that would run through the workshop. The essential questions, which were intended to be provocative and require uncovering, were as follows:

- What are Singapore music or music practices?
- To what extent does identity change or evolve?
- What makes a tradition living?

The team of teacher educators at STAR conducted the five-day workshop. Culture bearers, defined in this book as practitioners who are able to provide an insider perspective of the music tradition under study, were also invited to provide first-account perspective for selected topics, with conversations with these culture bearers facilitated by the team to enhance participants’ understanding of the music. Further to the workshop, participants were invited to return for a session at STAR two months later to discuss how they had applied their learning.

The Research Study

The purpose of the study is to understand the impact of professional development work through *Teaching Living Legends* on the development of teacher efficacy. According to Bandura (1997), “self-efficacy” is concerned with judgements of

The study sought to address the following questions:

a. What considerations are there for a professional development curriculum on the teaching of music traditions?

b. What processes in the workshop on teaching music traditions enhance teachers’ pedagogical knowledge and perspectives on the teaching of music traditions?

c. How does a professional development curriculum that integrates “pedagogy”, “practice”, and “perspective” increase teachers’ confidence and competence in teaching local music traditions in the general music classroom?

The study took into account perspectives from participants, outcomes attained by the participants, perspectives from the facilitators and administrators, and the perspective of the development team. The research team consisted of the first author as the principal investigator and the second author as co-principal investigator. The second author is also involved in leading the Teaching Living Legends programme and was the main facilitator at the workshop. As there were different inquiry components, a mixed-methods approach was used to address the different components. The approach had a convergent parallel design (Creswell & Clark, 2011), which applied quantitative and qualitative strands concurrently, before they were considered collectively in the final analysis:

a. The quantitative strand was a questionnaire study conducted by the professional development team. The instrument was designed to measure teacher efficacy and teaching confidence. In addition, there were also some open-ended questions to allow for qualitative responses from participants. The questionnaire was administered at three points of the research process to measure the differences in participants’ efficacy and confidence.

b. The qualitative strand anchored by the principal investigator comprised of a series of fieldwork observations and recorded interviews: (i) during the design stage of the Teaching Living Legends workshops; (ii) at the five-day workshops; and (iii) a few weeks after the workshops. The analysis of the data attempted to capture the nuances and patterns in professional development so as to understand how the programme impacts participants.

While the data is drawn mainly from the 2014 workshops which was the first run of Teaching Living Legends, references would also be made from ongoing observations in the development of the second run of the workshops in 2015.
The Quantitative Strand

40 participants (20 music teachers each from primary and secondary levels) were selected for the workshop based on a first come, first serve basis and willingness to participate in the research study. The questionnaire was administered at three points: before the workshop, just after the workshop, and finally, about four months after the workshop. The questionnaire focussed on participants’ music teaching confidence and self-efficacy. The team adapted the questionnaire from ready tools including (i) the 22-item Teacher Efficacy Scale developed by Gibson & Dembo in 1984 and (ii) the 32-item Teaching Confidence Scale by Ohio State University (Hoy, n.d., 2000). The items in these scales required participants to rate their responses to the questions on a five-point scale. The teachers’ efficacy and confidence were measured as a composite for all the topics in Teaching Living Legends.

Both paired-sample t tests and ANOVA were used to compare participants’ responses in the three phases and to glean insights if there were increased levels of confidence and teaching efficacy. Correlation test and linear regression were also used to examine the relationship between the teachers’ teaching confidence (of their practice, pedagogy, and perspective) and teacher efficacy to contribute to the findings.

In addition to the questions related to the scales, a few open-ended questions were also provided to learn about the participants’ reasons for attending the course and the learning they received from the course. On top of completing the questionnaires, participants were also engaged in reflecting on their learning on a daily basis during the workshop. For the first four days of the five-day workshop, participants could pen down any thoughts in the last 15-20 min of each day. The reflection on the final day was focussed on the micro-teaching segment, which participants had undergone as a final activity for the workshop. All these open-ended responses from participants were coded, quantified, and analysed, contributing to findings on participants’ professional learning experiences.

The Qualitative Strand

In the qualitative strand, the principal and co-principal investigators were present at the meetings in one of the subcommittee’s resource development, all the meetings on the design of the workshop, and at the five-day workshop. The data collection included audio and video recordings of meetings, the lessons that trialled the resources, workshops, and interviews with team members and partners.

The five-day Teaching Living Legends workshop was fully video-recorded using two video cameras, one roving and the other focusing on the facilitators of the workshop. The principal investigator and two research assistants were present throughout the five-day workshop. The research assistants were in charge of the video cameras, while the principal investigator wrote down extensive observational
fieldnotes throughout the five days. The research assistants were also responsible for jotting down observational fieldnotes and taking photographs of material artefacts whenever possible. Participant’s daily workshop reflections, material artefacts, as well as interviews and surveys with teachers and STAR team facilitators contributed to the data for the study.

The analysis procedure consisted of process-coding and chunking activities and responses that are linked to “perspective” building, “pedagogy”, and “practice”, focussing on facilitators’ and teachers’ talk, action, insights, and reflections, including those gleaned from material artefacts. Analytical memos were written to link ideas, reflections, and data together (Saldaña, 2010). Analysis of the results provided findings for the study.

Summary

This chapter has given a brief description of the contexts in which Teaching Living Legends was developed. Teaching Living Legends was a response to the professional development needs of teachers who wanted to learn more about the living music traditions that have developed a unique Singapore identity, and how these could be taught in the General Music classrooms in Singapore while taking cognisance of syllabus goals and outcomes. The programme started with the customisation and development of resources for professional development and classroom use, in partnership with other ministries, arts practitioners, and teachers. This was followed by the development of a workshop curriculum plan by the professional development team, guided by an approach to develop “practice”, “pedagogy”, and “perspectives”, and underscored by reflections on identity issues. The professional development curriculum was then implemented at the five-day workshop facilitated by the team at the academy, in partnership with culture bearers. The whole process was documented for research purposes using mixed-methods approach, gathering data from different stakeholders to uncover insights for professional development in the subject of teaching music traditions.
Teaching Living Legends
Professional Development and Lessons for the 21st Century Music Educator
Lum, C.-H.; Chua, S.L.
2016, XI, 115 p. 5 illus., Softcover
ISBN: 978-981-10-1481-9