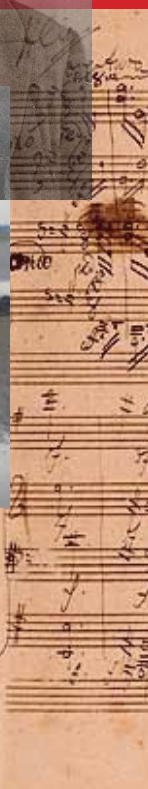


10
years

THE PRINCE'S
TEACHING
INSTITUTE



Music & Art

RESIDENTIAL, NOVEMBER 2012, LIVERPOOL



In the year in which my Teaching Institute is celebrating the tenth anniversary of its first Education Summer School, I am more than delighted to be introducing this inaugural course in Music and Art. My pleasure derives not just from welcoming yet another group of teachers to what, I am sure, will be a fascinating few days of lectures, workshops and discussion, but more particularly from the belief that I have held long and passionately about the importance of the Arts in education.

When so much of modern life, it seems to me, is focussed on the material, the transient and so often the trivial, there is a greater need than ever for children to be educated in the Arts and to add a dimension to their lives the purposes of which are the appreciation of timeless beauty and the enrichment of the human spirit. Beauty is eternal and universal. Its contemplation is life-enhancing and empowering.

It is, therefore, worrying to realize that thousands of pupils leave school without having ever set foot in an art gallery or listened to an orchestra play. This cultural deprivation simply has to be challenged. It is vital that schools not only provide cultural opportunities, but also underpin them with education in the theory and practice of the Arts, and their relationships to our cultural, historical and moral identity, so that children learn to appreciate what they are looking at and what they are listening to. Some will be inspired to develop musical and artistic skills themselves; but even those without this aptitude can have their lives enhanced by a better understanding of what it is to be creative and what to me excellence means in terms of the best of human endeavour in the word of the imagination.

My message then is simple: to thank you for the crucially important work you are already doing in schools and to express the hope that this course will encourage and inspire you to do even more to preserve the golden thread of cultural, artistic and spiritual awareness and to “pass the parcel” of such perennial knowledge of the human story from one generation to another.



WELCOME FROM THE COURSE DIRECTOR

I am delighted to welcome you to this Prince's Teaching Institute Residential. Every year since the first pilot in 2002, these courses have provided an opportunity for teachers to stand back and reflect on the nature of their subjects, on what is most important in the teaching of them, and how they can improve their teaching so as to inspire the next generation of schoolchildren. This, we are frequently told by the delegates who attend, is what Continuing Professional Development should be about; but that such opportunities are rare in their experience and all the more welcome for that.

In response to this evident demand, the PTI programme is constantly developing and we face steady pressure from teachers and subject associations to add other disciplines. The inauguration of this year's programme in the Creative Arts brings the number of subjects we embrace up to eight. The importance of the Arts is self-evident to all those who believe in a rounded education and the value of our cultural heritage. Yet the status of these subjects is diminishing in many schools. This makes us all the more pleased to be able to offer you a PTI Creative Arts programme for the first time: not just the Residential itself but also the Schools Programme and the resources on our website.

The PTI courses traditionally place an emphasis on academic content. In creative and practical subjects like Music and Art this may seem a secondary consideration; but we start from the position that knowledge and understanding of key concepts and techniques, as well as some appreciation of how they have developed historically, are necessary for a proper appreciation of works of art as well as the mainspring from which creativity flows. Accordingly we have included in this year's programme a number of seminars, presentations and lectures by speakers eminent in their various fields to enable you to discuss these kinds of subject issues in depth with academics and experts. We are most grateful to them for agreeing to come and delighted to have them with us.

In the workshop sessions our aim is to offer teachers a chance to discuss their work with colleagues and to explore some of the more difficult aspects of subject delivery: what parts of our subject should we be teaching and why, and what are the best ways of doing so? To ensure that these discussions do not remain just at the theoretical level but lead to effective action in the classroom, we shall be introducing you to the PTI Schools Programme which is designed to ensure that your departmental planning is centred on inspiration and enrichment.

At the end of every Residential course we have presented our findings to a panel of educationalists from a variety of backgrounds. This provides an opportunity not only for them to hear what the teachers are thinking, but also for delegates from different disciplines to listen to each other and perhaps find the reassurance of common ground. We do hope that this session will generate an active debate about aspects of education in your subject that concern you; even indeed a consensus that we can then feed through to the policy makers.

But the most powerful effect of the PTI courses to date has been that teachers have gone back to their schools feeling it is within their power to change their classroom approach; to put delight in their subjects at the heart of their teaching. For example, one teacher writes, *“This course has given me back my belief in myself and reawakened my passion for my subject. It has also taught me that I am empowered and that I can.”*

I look forward to meeting you all in Liverpool this year. We have designed a course that I am sure you will find both stimulating and challenging and I hope you will return to your classrooms and your studios inspired to share your experiences with your pupils and your colleagues.

Bernice McCabe
Course Director

November 2012

COURSE BACKGROUND

The Prince of Wales’ long standing concern about the teaching of English Literature and History was the driving force behind the creation of his first Education Summer School in 2002. Its principal aim was to inspire, invigorate and empower teachers of those subjects. The evident success of the initiative led to the Summer School becoming an annual event. After five years sufficient momentum had built up to justify expansion. The Prince’s Teaching Institute came into being and with it the Schools Programme which encouraged more challenging departmental objectives. In succeeding years additional subject streams were created: Science (2007), Geography a year later, Mathematics (2009) and Modern Foreign Languages (2011). This inaugural course in Music and Art is another landmark in the PTI’s development.



KNOWLEDGE AND SKILLS

Now entering their eleventh year, PTI Residential courses have provided teachers from all over the country with (to use their words) *‘life-enhancing’* and *‘inspirational’* opportunities to discuss their subjects with professional colleagues, leading academics, and those concerned with directing national education policy. The discussions in previous Summer Schools and Residentials focussed on the educational importance of particular subjects: the aspects of them that could or should be taught at different levels, and the best ways for teachers to meet the challenge of doing so effectively.

One of the abiding tensions in education is that between the teaching of knowledge and the teaching of skills. Often employers tend to stress the importance of acquiring skills and competencies, whilst academics are generally interested in the transmission of knowledge. There is of course a balance to be struck and the two should be complementary. The exact balancing point is likely to vary according to particular circumstances and conditions.

The PTI has no doubt about the primacy of subject knowledge. Skills cannot be taught in a vacuum and without knowledge there can be no understanding of the concepts which are the building blocks of mental development. Furthermore, we are part of a cultural continuum. Each generation has to build upon what has been learnt, achieved and handed down by previous generations.

In the case of the Creative Arts, however, there is an additional dimension to the problem of balance. The study of Music and Art encompasses not just learning about the subjects but also doing them: acquiring not only a critical understanding but also the specific skills needed to play or compose a piece of music, to draw, to paint a picture or model a sculpture. Does this make them an exception to the general rule? Does it mean that criteria different from those in other subjects should be applied to the Creative Arts in determining the balance between theory and practice?

This is the kind of fundamental question that teachers of the Creative Arts have to find a way of resolving in their everyday working lives but might welcome the opportunity to discuss in greater depth and in a larger forum such as this course offers.



EXAMINATION AND ASSESSMENT

Examination and assessment are essential elements in any formal process of education; they should also encourage good learning. But there has been a widespread and strongly held belief amongst teachers who have attended previous PTI Summer Schools and Residentials that there should be greater incentive for teachers who are trying to develop in their pupils a full appreciation of the richness of their subject and a closer correlation between the aspirational value of that subject and the way it is examined. Teachers should never feel they have to inhibit their teaching because of testing requirements. This is especially important in creative subjects whose study involves a personal journey through different modes of expression to realise a particular vision. Experimentation and imagination are key elements in this process, as are collaboration and teamwork.

It is important to debate, even if not easy to agree, how these things can be fairly and properly assessed. What may be easier to conclude is that the strong feelings about the malign influence of Controlled Assessment expressed by teachers at earlier PTI Residential courses will be endorsed by teachers of the Creative Arts. Pupils should be encouraged to develop their own ideas in their own time and a model of assessment limited to the classroom needs to be balanced.

CURRICULAR DEBATE

The recent commissioning of two major independent reviews - *Music Education in England* and *Cultural Education in England* - suggests that the Government attaches considerable importance to subjects in this spectrum. The latter review “*makes the case that all children and young people in England, no matter what their background, circumstances or location, should receive the highest quality Cultural Education, both in school and out of school.*” It argues that schools remain the single most important place where children learn about Cultural Education. More specifically, there is a statutory requirement for all children up to the age of 14 to be taught Music, and the *The Importance of Music – A National Plan for Music Education*, published a year ago, articulates the vision of enabling “*children from all backgrounds and every part of England to 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*”.

Encouraging as all that sounds, it has to be set against a reshaping of the National Curriculum that is likely to attach greater importance to the subjects that make up the English Baccalaureate. Yet there is strong evidence to indicate the effectiveness of subjects like Music and Art in stimulating imaginativeness, problem-solving, independent thinking and creativity. All these are attributes crucial in nurturing not only personal development but also the skills and mindset needed to keep up with rapidly changing technologies and economic structures. This does not suggest that they should be relegated to second division status.

What then should be the place of Creative Arts in the curriculum, and how can it best be protected and supported? This is your opportunity to influence the national debate.

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OUR AIMS

The Prince's Teaching Institute believes that all pupils, irrespective of background or ability, are entitled to a subject-based curriculum, taught with rigour and passion. It was created in 2006, and works in partnership with the University of Cambridge. It has grown out of The Prince of Wales Education Summer Schools which, every year since 2002, have provided an opportunity for teachers to come together to debate and where necessary challenge teaching approaches to their subject. Its aims are to:

- Promote the idea that subject knowledge, subject rigour and the enthusiasm for communicating them are essential requirements for effective teaching to children of all abilities
- Create an inspirational forum for teachers, enabling them to step away from the classroom and rediscover their love of subject
- Promote and provide subject-based Continuing Professional Development for teachers
- Encourage and inspire teachers, by demonstrating good use of academic rigour and challenge in the classroom
- Create stronger links between academic departments in schools and universities
- Promote and enable a constructive dialogue between teachers and government educational agencies on issues relating to curriculum development, assessment and training
- Promote the establishment of a national body independent of government that will enhance effective subject teaching and uphold teachers' professional standards

The Institute brings together teachers and leading academics with a view to encouraging rigorous and challenging subject teaching in all schools for children of all abilities. It demonstrates how children can be inspired, and consequently achieve higher standards, by teaching that goes beyond the constraints of exam syllabuses and by rich subject provision that incorporates extra-curricular activities. It also provides an additional pathway of communication between teachers and Higher Education and Government Agencies.

Music & Art

THE AIMS

The aim of the course is to explore the nature and purposes of Music and Art teaching, specifically by:

- Re-affirming the value of an education in Music and Art through the study of artistic theory and practice in both a historical and contemporary context
- Nurturing teaching which engenders creative curiosity and aesthetic appreciation
- Re-inspiring the teacher as a creative practitioner with the confidence to work with students towards a diverse range of practical outcomes and compositional processes.

THE OBJECTIVES

To consider:

MUSIC

- Why we teach Music and what Music contributes to education in the wider sense
- What repertoires and genres we should teach and how we can give students a sense of historical progression in the subject
- What aspects of Music should be taught at different key stages
- What are the most effective ways of encouraging young people to develop curiosity and lasting interest in Music
- How the core activities of Listening, Performing and Composing should be balanced in the curriculum
- Which teaching strategies inspire, excite and are most effective
- In what ways learning an instrument contributes to students' greater understanding of Music
- How we can best integrate the instrumental Music tutors into a school's provision.

ART

- Why we teach Art: its contribution to intellectual as well as visual acuity
- What role Art partnerships and artist residencies play in evolving our practice
- What place critical awareness and appreciation of historical precedents have in Art teaching
- How we can re-invigorate our approach to teaching to create dynamic and memorable classroom experiences
- How learning in the arts prepares students for today's society
- How we as Art teachers can challenge ourselves to deliver the best practice possible
- How we can foster excellent practice in the teaching of Art and Design through a continual renewal of teachers' passion for the subject and a re-enchantment with the education process.



Programme

| TIME | MUSIC | ART |
|-----------|---|---|
| 0900-1000 | Registration | |
| 1000-1025 | Course Welcome by Course Director | |
| 1025-1130 | Pupil Panel | |
| 1130-1200 | Break | |
| 1200-1300 | Lecture Jools Holland <i>An audience with Jools Holland</i> | Lecture To be confirmed |
| 1300-1400 | Lunch | |
| 1400-1500 | Group Workshop 1 <i>Sharing good practice</i> | |
| 1500-1600 | Lecture Dr Daniel Grimley <i>Oh, Albion! Some landscapes of English Music</i> | Lecture Dr David Oldfield <i>Visual means and educational ends: A critical and contextual investigation of two Venetian paintings</i> |
| 1600-1630 | Break | |
| 1630-1730 | Group Workshop 2 <i>Why do we teach?</i> | |
| 1730-1900 | Dinner | |
| 1900 | Concert Royal Liverpool Philharmonic Orchestra <i>Tasmin Little's Delius</i> | Workshop The Prince's Drawing School |



“The most inspirational, relevant, enriching, engaging 3 days of my professional career.
Multiple opportunities to discuss, develop, share experience and ideas which challenged my thinking.”
2012 Residential delegate

Saturday 17th November 2012

| TIME | MUSIC | ART |
|-----------|---|--|
| 0900-1000 | Group Workshop 3 <i>What we teach (part 1)</i> | |
| 1000-1100 | Lecture Tim Watts <i>Composition</i> | Lecture Dr John Steers <i>Stick in the mud or stick to our guns?</i> |
| 1100-1130 | Break | |
| 1130-1230 | Group Workshop 4 <i>What we teach (part 2)</i> | |
| 1230-1315 | Lunch | |
| 1315-1545 | Workshop James Slimings <i>Building a vocal ensemble</i> | Gallery visit <i>New British painting: Engaging with the past</i> |
| 1545-1600 | Break | |
| 1600-1700 | Choice of lecture Dr Martin Ennis <i>Brahms's Ein deutsches Requiem and the Past</i> Dr David Trippett <i>The Story of Melody: A nineteenth-century Epic</i> | Lecture Stephen Stapleton <i>Edge of Arabia: Contemporary Art from the Middle East</i> |
| 1700-1715 | Schools Programme Overview | |
| 1715-1800 | Group Workshop 5 <i>Sharing development objectives</i> | |
| 1800-1930 | Break | |
| 1930 | Reception and Dinner: After dinner talk by Andrea Nixon | |



“The renewed enthusiasm and enrichment I have has reignited my desire to do more for our students.
Excellent opportunities to discuss and challenge thinking.”
2012 Residential delegate

Sunday 18th November 2012

| TIME | MUSIC | ART |
|-----------|--|---|
| 0900-1000 | Lecture Professor Simon Warner <i>Soul of the Sixties: The soundtrack to US Civil Rights</i> | Lecture Dr Emily Pringle <i>From them to us: Thinking about artistic pedagogy</i> |
| 1000-1100 | Workshop Peter Garden <i>Bringing music to the next generation</i> | Gallery visit <i>Tracing the century: Drawing as a catalyst for change</i> |
| 1100-1130 | Break | |
| 1130-1230 | Group Workshop 6 <i>How do we teach?</i> | |
| 1230-1330 | Lunch | |
| 1330-1530 | Report back on key themes Plenary discussion with panel of educationalists | |
| 1530-1545 | Evaluations | |



“I think it has invigorated my love for the subject and given me the impetus to extend my own subject knowledge.”
 2012 Residential delegate

Monday 19th November 2012

AFTER DINNER SPEAKER



Andrea Nixon was appointed Executive Director, Tate Liverpool in 2006, and is responsible for leading the institution, and directing all business, marketing and operational activities at the gallery, as well as being part of the Tate’s overall management team. From 1999 to 2006 she was Director of Development for Tate in London, and worked on projects including the Unilever Series, the Turner Prize and the creation and opening of Tate Modern, as well as developing Tate’s Membership. In the 1990s she was Sponsorship Manager at the Design Council in London, developing funding, press and PR initiatives with a variety of commercial partners. She has a first class honours degree in English from Durham University, a post-graduate diploma in Arts Administration from City University, London, and is a fellow of the Royal Society of Arts, and a Trustee of the Crafts Council, Forma and All About Audiences. She is a member of the Regional Council for Arts Council North West and the Workforce Development Group for UK Visual Arts for Creative & Cultural Skills, as well as chairing a number of initiatives for the Liverpool Arts Regeneration Consortium, including leading the Liverpool Creative Apprenticeships programme.

PANELISTS



Dr John Steers was General Secretary of the National Society for Education in Art and Design for 30 years until December 2011. He previously taught art and design in secondary schools in London and Bristol. He was a member of the editorial board of the International Journal of Art and Design Education from its inception in 1981 until his retirement in 2011. He has served on many national committees and as a consultant to government agencies. He has published widely – principally on curriculum, assessment and policy issues.

He was the 1993-96 President of the International Society for Education through Art (InSEA) and served on its executive committee in several capacities between 1983 and 2005. In 2011 he was awarded InSEA’s Sir Herbert Read Award for significant lifelong contributions to Art education in the UK and internationally.

He is a trustee of the Higher Education in Art and Design Trust and a member of the Advisory Committee of the National Arts Education Archive, Bretton Hall. He is currently the Chair of the Council for Subject Associations and a governor of Plymouth College of Art. Dr Sheers was joint national subject leader (Art and Design) for the introduction of the new Secondary Curriculum in England 2007-2010.



Stephen Meek has been Acting Director General for Education Standards in the Department for Education since the beginning of 2012. He joined the Department in 2006 as Director of Strategy, and from 2008 was Director for Qualifications and Participation. Prior to joining the Department he spent a year on secondment with the Local Government Association as Programme Director for Children and Young People. He joined the Civil Service in 1992, working in HM Treasury in a range of posts, including welfare reform, education, financial services, transport and EU issues.

Deborah Annetts is the Chief Executive of the Incorporated Society of Musicians and Chair of the Music Education Council where she has been since 2008. She studied PPE at Oxford University, and trained as a solicitor. She was a partner and head of employment law at the human rights firm Stephens Innocent. The ISM has over 6,300 members from right across the music sector from individuals to institutions and from performance to education to composition. She is also a Trustee of the human rights charity Fair Trials International, the National Youth Orchestra (NYO) and the Educational Recording Agency (ERA).



Ian Middleton HMI is Ofsted's National Adviser for Art, Craft and Design education. He has been one of Her Majesty's Inspectors for 8 years, following a local education authority role as County Adviser for the Arts. Since joining Ofsted he has led school and teacher education inspections. His survey work has focused on creativity and subject role on issues reported in 2009 in *'Drawing together'* and 2012 in *'Making a mark'*.

Mark Phillips HMI has been National Adviser for Music since January 2010. Prior to joining Ofsted, he taught in schools for over 20 years, including as an Advanced Skills Teacher where he taught across Key Stages 1-5. He also held leadership roles in two local authorities and led an Initial Teacher Education course before being appointed HMI in 2006. He has managed and conducted county youth orchestras and jazz groups, and is a published author. In addition to his music work at Ofsted, he also leads Section 5 inspections and visits to schools causing concern.

Keeping in Touch

SCHOOLS PROGRAMME

As you have attended this Residential, your school department is eligible to join The Prince's Teaching Institute Schools Programme.

The Schools Programme is a membership scheme that gives you the opportunity to stay in touch with teachers you have met and allows you to continue to promote the spirit of the Residential once back at school. Members share ideas and projects that enhance their department's subject provision, and meet every year to share experiences and devise further ideas.

Membership gives all members of your department access to the resources of the Staffroom area of the PTI website, discounts on Continuing Professional Development and, after a year, the opportunity to use the PTI Mark on your school's stationery and website (above).

Membership is obtained by discussing and agreeing your departmental objectives with your teacher leader during the Residential and requires the agreement of your school's Head and Chair of Governors. For further details please talk to any member of the PTI team at the Residential, or e-mail Ellie Millington:
ellie.millington@princes-ti.org.uk

CONTINUING PROFESSIONAL DEVELOPMENT

The Prince's Teaching Institute provides one day subject-based Continuing Professional Development courses. Combining academic lectures and teacher workshops, the courses are similar to a day of the Residential, but are usually focussed on a particular area of the syllabus. The days are devised and led by practicing teachers who have been to a Residential. The PTI office provides all logistical support and will invite speakers.

Past speakers include Kazuo Ishiguro, A.S.Byatt and Jeremy Paxman. Details of forthcoming events can be found at:
www.princes-ti.org.uk/events

We welcome offers to run an event, and if you are interested, please e-mail Sarah Shaw:
sarah.shaw@princes-ti.org.uk

PTI STAFFROOM AREA

The public pages of **www.princes-ti.org.uk** contain details of all of our activities and events. Membership of the Schools Programme allows you to access the Staffroom area of the website and its expanding library of resources. As well as the opportunity to listen again to many of the lectures from this Residential, you will be able to hear podcasts of speakers from previous PTI events, and also access presentation materials. Should your department join the PTI Schools Programme, all members of your department will gain access to these resources.



ACKNOWLEDGEMENTS

The Prince's Teaching Institute would like to thank members of the 2012 Club and Patrons listed below, who have committed multi-year support to the charity.

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The Prince's Teaching Institute would also like to thank a number of anonymous donors as well as the following organisations for their support: Baring Private Equity Asia, The Clore Duffield Foundation, The John Laing Charitable Trust, The Royal Bank of Canada, The Steel Charitable Trust and Veolia Environmental Services plc.

The Prince's Teaching Institute ("the PTI") was formed in 2006 to continue the work of The Prince of Wales Education Summer Schools, to expand its programme of Continuing Professional Development for teachers and develop its support for Residential alumni and their schools. The board of Trustees of the PTI is chaired by Harvey McGrath, former Chairman of Prudential plc. The other Trustees are Alan Kelsey, Dr Kate Pretty, Professor Helen Cooper, Peter Wallace and Jon Coles. The PTI has two Co-Directors, Christopher Pope and Bernice McCabe.

The design of the Residential was led by Oliver Blond, Headteacher, The Henrietta Barnett School. The PTI would like to thank the following people for their support and assistance in organising the Residential: Lawrence Haigh, North London Collegiate School, Tom Hardy, North London Collegiate School, Davenant Foundation School, Asha Bishop, Davenant Foundation, Ashia Oozeer, Plashet School.

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The Trustees would like to acknowledge the support and assistance received from Gill Conway (Assistant to Bernice McCabe, North London Collegiate School), Patrick Wigg, Dhivya O'Connor, Sarah Shaw, Ellie Millington, Serena Patel, Katy Thomson and Rose Crossgrove (PTI) as well as Claire Harrington and Emma Macey (HRH The Prince of Wales's Office), Sheila Thompson and Charlotte Cornwell (BLJ) and the conference organisers, Jenny Wilde Associates.

