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Improving Student Engagement in School Music Ensemble Programs

Submitted by

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BMus (Hons)

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DECLARATION

This dissertation contains no material that has been accepted for the award of any other degree or diploma in any educational institution and, to the best of my knowledge and belief, it contains no material previously published or written by another person, except where due reference is made in the text of the dissertation.

Signature:_____

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8/6/2018

ABSTRACT

During recent decades, low enrolment numbers in high school music programs have been an ongoing issue in Australian schools, particularly in the senior years. Co-curricular ensemble programs provide music students with a practical and social outlet which complements their formal music education. This dissertation explores student engagement in high school co-curricular ensembles through the use of a qualitative methodology associated with Merriam (1988) and examines pedagogical methods of improving engagement and motivation within this setting. It also seeks to find a connection between student participation in co-curricular ensembles and enrolment numbers for classroom music subjects, particularly in the senior years of high school.

A thorough literature review was conducted applying Framework Analysis from a constructivist perspective. This review investigates the relationship that adolescents have with music, both inside and outside of school. It outlines pedagogical approaches that relate to the conductors use of authority, task design, and evaluation in controlling the social dynamic of the ensemble to encourage an autonomous learning environment, dissuade social comparison, and enhance self-efficacy within students. Engagement is defined within the setting of Australian education using Fredricks, Blumenfeld & Paris' (2004) framework of student engagement. Other key themes of the literature review include conductor teaching behaviours, staffing, repertoire selection, and the relationship between co-curricular ensembles and classroom music. Data was collected from Scotch College Adelaide and examined in an attempt to find a relationship between participation in co-curricular music ensembles and enrolment numbers in classroom music.

Conclusions emphasise the role of the conductor in facilitating cognitive, emotional, and behavioural engagement within the ensemble. Desirable conductor behaviours include structuring rehearsals to include a variety of diverse tasks which follow complete teaching cycles, giving students opportunities to develop responsibility and independence within the ensemble, allowing for greater amounts time spent on student response, and providing students with process-oriented feedback to assist them in setting achievable short-term goals. The key output from this research is the development of a model of student engagement and motivation in an ensemble setting. This model combines various frameworks and models of student engagement, motivation, and social antecedents with instructional strategies specific

to the context of ensemble music. The final product is an easy to follow diagram intended for ensemble conductors and supporting staff which depicts desirable approaches to ensemble education with the goal of higher self-efficacy and self-perception amongst students, leading to musical excellence.

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CHAPTER 1: INTRODUCTION

1.1 Background of the research

This dissertation aims to find methods of improving student engagement in the context of high school co-curricular music ensembles, in an attempt to encourage more students to continue with classroom music subjects. Additionally, the connection between participation in co-curricular ensembles and enrolment in classroom music subjects is explored.

Low enrolment rates in school music subjects have been an ongoing issue over the past several decades in Australia (Stevens, 2003; Pascoe et al., 2005; Ng & Hartwig, 2011). The National Review of School Music Education (Pascoe et al., 2005) cited low enrolment and high attrition rates in school music subjects as pressing issues which require urgent attention. School ensembles play an important role in school music programs (Pascoe et al., 2005) as they provide music students with a practical and social outlet which complements their classroom music lessons. In South Australia, school music ensembles are typically run after-hours and are regarded as co-curricular (Pascoe et al., 2005). Lack of participation in co-curricular school music ensembles has been shown to lead to a decline in students' interest in music as a subject in secondary school (Wragg, 1974). By contrast, participation in instrumental music activities in primary school has been found to be a contributing factor in students electing to study music in secondary school (Oyston, 2004).

There has been growing interest in the concept of student engagement as a method of improving learning outcomes and combating student boredom and disaffection in recent decades (eg. Skinner & Belmont, 1993; National Research Council & Institute of Medicine, 2004; Fredricks et al., 2004; AITSL, 2013). Studies have found correlations between student engagement and academic achievement (Connell et al., 1994; Marks, 2000), as well as connections between lack of engagement and dropping out of school (Connell et al., 1994; Connell et al., 1995). However, existing research on student engagement and motivation, such as the work of Fredricks et al. (2004) and Ames (1994), is typically focused on the traditional classroom environment. There has been some research on motivation specific to instrumental music (Chaffin & Lemieux, 2004), but very limited research specific to the context of ensemble music.

1.2 Purpose of the research

The purpose of this dissertation is to inform readers of effective ensemble practices for high school music programs to maximise student engagement and participation within co-curricular music ensembles. By improving student engagement in co-curricular school ensembles, students may be more inclined to continue their formal study of music, and enrolment rates in classroom music subjects may improve. A secondary purpose of this research is to explore the potential link between participation in co-curricular music and enrolment in classroom music to examine if engagement in ensemble programs is a viable remedy for lacking numbers in classroom music subjects.

1.3 Research questions

This dissertation seeks to consider methods of improving student engagement in Australian high school co-curricular ensemble programs. In order to keep the research focused and relevant, the following four research questions were developed:

1. *What is student engagement in an Australian setting?*

Student engagement is a term which is somewhat ambiguous and difficult to measure due to its subjective nature. Before exploring methods of improving student engagement, the term must be defined in a way which is relevant to Australian education to ensure the research is relevant within an Australian context.

2. *What are the causes of student engagement and disengagement in the context of co-curricular ensemble programs?*

Once engagement has been defined, the factors that contribute not only to student engagement, but also disengagement can be explored within the context of co-curricular ensembles. Understanding the factors that influence student engagement will aid in finding methods to improve it.

3. *What approaches to ensemble pedagogy successfully improve student engagement in practical application?*

Approaches that have successfully improved student engagement within the ensemble setting will be explored in an effort to identify desirable behaviours and approaches of ensemble conductors and supporting staff.

4.   *Is there a connection between participation in co-curricular ensembles and enrolment numbers in classroom music subjects?*

Exploring the potential link between participation in co-curricular ensembles and enrolment numbers in classroom music subjects will identify if it is possible to improve the issue of low enrolment and high attrition rates in school music subjects as identified by Fredricks et al. (2005) by improving student engagement in co-curricular ensembles.

1.4 Methodology

In order to answer each of the preceding questions, a qualitative research methodology associated with Merriam (1988) was used; inclusive of a literature review with the application of Framework Analysis (Ritchie & Spencer, 1994) as the analytical tool. Data obtained via the literature review was mapped and interpreted through the development of a mind map. This mind map served as a foundation for the development of a 'model of student engagement and motivation in an ensemble setting'. Additionally, data regarding student enrolment in classroom music subjects and participation in co-curricular ensembles was gathered from Scotch College Adelaide. This data was charted in an effort to explore the connection between participation in co-curricular ensembles and enrolment numbers in classroom music subjects.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This chapter aims to present an overview of existing literature on the topic of improving high school student engagement and motivation in co-curricular ensemble settings. All literature has been sourced from peer-reviewed journals with the exception of reviews on music education (Pascoe et al., 2005; OFSTED, 2004), local and national policy documents (AISTL, 2013; DECD, 2016), and a thesis covering the topic of adolescent engagement in high school music in Adelaide, South Australia (Rosevear, 2008). There is a focus on recent Australian articles and studies (West, 2009; Bartleet, 2012; De Vrise, 2010; Ng & Hartwig, 2011; Eerola & Eerola, 2014; McPherson & O'Neill, 2010; McFerran et al, 2017; Lowe, 2012; Črnčec et al., 2006) in order to keep the research relevant at a national level. The National Review of School Music Education (Pascoe et al., 2005) has been referenced to provide context within many of the topics covered and forms a foundation for the review.

The literature review is divided into eight sections in order to provide each topic of inquiry with an appropriate amount of focus. These sections are: students' relationship with music, student engagement, pedagogy for student engagement, teaching behaviours of ensemble directors, staffing repertoire, and effect on classroom music.

2.2 Students' relationship with music

Music has been proven to play a very important role in the lives of many adolescents. A 2013 study by Bonneville-Roussy et al. highlighted that "Music is a vehicle for self-discovery, self-regulation, and self- expression for most young people.". The study found that young people spend roughly 20% of their waking hours listening to music, compared to 13% for adults (assuming that the average person sleeps 8 hours a day). Studies exploring the reasons adolescents listen to music have found that young people listen to music for arousal and emotional regulation, social networking, and self expression (North et al., 2004; Rentfrow & Gosling, 2003) and have found that young people place considerably more importance on music than they do on other aspects of culture and identity including clothing, films, books and magazines, video games, television, and sports (Lonsdale & North , 2011; North, et al., 2004; Rentfrow & Gosling, 2003).

Studies have consistently found that music education has a range of mental and physical benefits including well-being, stress relief and self-esteem, as well as social benefits (Črnčec at al, 2006; Bungay & Vella-Burrows, 2013; Eerola & Eerola, 2014). There is also a correlation between musical education and greater performance in other academic areas, general intelligence, cognitive ability, and IQ (Hille et al., 2011; Schellenberg, 2006). Despite the many benefits a formal music education provides, an Australian study has found that both classroom and instrumental music teachers have perceived a general decline in student enrolment in high school music in recent years (Ng & Hartwig, 2011). This has been an ongoing issue; the number of students who completed Year 12 music was approximately 5% of the total student population between 1988 and 2001 (Stevens, 2003), and although there was a 3% improvement between 1991 and 2004, "music remains the least attractive subject compared to other curriculum studies within the Arts Key Learning Area." (Ng & Hartwig, 2011). The 2005 Australian Review of School Music Education highlighted low enrolment and high attrition rates in school music as pressing issues which require urgent action (Pascoe et al., p. 52). The same review found that in Western Australia, three out of four students in the public education system stop learning an instrument before their final year of secondary school (Pascoe et al., 2005, p. 228).

Ng & Hartwig surveyed 120 middle and high school music teachers in Queensland and asked what they perceive were the reasons that their students drop or continue instrumental and classroom music lessons (see Appendix 2):

> According to the total rank scores, the five most important reasons explaining why students discontinue with classroom music were: low curriculum status, perceived unimportance, parental discouragement, lack of interest, and peer discouragement. These five reasons were also ranked as the most important reasons in explaining why students discontinue with instrumental training (Ng & Hartwig, 2011, p. 132).

Although parental discouragement is a difficult factor to address, an effective ensemble program may have the power to remedy lack of interest, perceived unimportance, peer discouragement, and low curriculum status by engaging music students at a deeper level and reshaping the culture of the school.

2.3 Student engagement

Student engagement is a term that has been used widely since its conception in the 1980's (Finn & Zimmer, 2012). It is however an ambiguous term which is often poorly defined and can be difficult to measure, due to its subjective and personal nature. The Australian Institute for Teaching and School Leadership (AITSL) suggest that student engagement "is not simply about good classroom behaviour or attendance, but a connection with learning." (2013). To consider how to improve student engagement within the context of school music ensembles, we must first define what student engagement entails, and what factors influence engagement.

Fredricks et al. (2004) propose a framework of student engagement which encompasses three contrasting types of personal engagement; cognitive engagement, behavioural engagement, and emotional engagement. This model of student engagement is currently used by AITSL (2013) as a way of understanding and improving student engagement:

Cognitive engagement refers to students' psychological investment in their own learning. Students who are cognitively engaged value understanding, problem solving, hard work, and enjoy the challenge of learning content that they first considered difficult. Cognitively engaged students are typically intrinsically motivated and value learning rather than meeting performance goals (Brophy, 1987).

Behavioural engagement focuses on the conduct of students in the school environment and how they interact with teachers and peers. This not only encompasses following classroom rules and avoiding disruptive behaviours such as skipping school and getting in trouble, but also includes positive behaviours and participation such as attention, persistence, concentration, asking questions and contributing to class discussion (Skinner & Belmont, 1993).

Emotional Engagement refers to how the student views their relationships with their peers, teachers, and the school in general (Fredricks & McColskey, 2012). Finn & Zimmer (2012) referred to this emotional connection as 'identification' with the school and learning practices, with the emotionally engaged student feeling a sense of belonging and value within the school community.

> For example, behavioural engagement encompasses doing the work and following the rules; emotional engagement includes interest, values, and emotions; and cognitive engagement incorporates motivation, effort, and strategy use (Fredricks et al., 2004, p. 65).

One challenge with Fredricks' framework of student engagement is that cognitive engagement is difficult to measure, given that it refers to processes which occur within the students' thinking and motivation. By contrast, behavioural and emotional engagement are much easier to measure, as these forms of engagement can be expressed by physical indicators which are more easily observed (AITSL, 2013). This is reflected in the Department for Education and Child Development's (DECD) 'Student Engagement Matrix' (2016), which categorises engagement into three 'dimensions'; wellbeing, relationships, and involvement in learning. Although some factors of cognitive engagement are measured such as resilience and satisfaction of work, most of the considered aspects measure behavioural and emotional engagement (appendix 1).

There is a large amount of crossover in the literature regarding student motivation and student engagement. Much of the motivation literature surrounds similar concepts to cognitive engagement (eg. Harter, 1981; Brophy, 1987; Dweck & Leggett, 1988; Ames, 1992; Zimmerman, 1990; Boekarts, Pintrich, & Zeidner, 2000). However, some schools of thought view the terms engagement and motivation as synonymous and use the words interchangeably (eg. National Research Council & Institute of Medicine, 2004). The lack of clarity surrounding the term 'motivation' is an issue within the literature on the topic.

When examining approaches to ensemble pedagogy with the aim of improving student engagement, it can be considered important to engage students on all three levels to maximise student achievement while maintaining student wellbeing.

2.4 Pedagogy for student engagement

In order to effectively engage students in an ensemble setting, it is the role of the conductor and supporting staff to facilitate cognitive, behavioural, and emotional engagement (Fredricks, 2004; Whitaker, 2011). Teachers play a vital role in controlling the social dynamic of the ensemble, which is a powerful moderator of all three types of personal engagement. Chaffin and Lemieux (2004) proposed a model outlining the social antecedents of musical

excellence (Figure 1) which explores the role motivation, achievement attribution and self-efficacy have in contributing to effective practice on an instrument and hence, musical excellence.

Chaffin and Lemieux (2004) suggest that motivation, achievement attribution and self-efficacy are the three key factors that contribute to effective practice and instrumental excellence; factors which also support cognitive and emotional engagement (Fredricks et al., 2004). Their model also highlights the importance of the intrinsic processes involved with learning an instrument when compared to external factors (Chaffin and Lemieux, 2004). Intrinsic motivation, described by Chaffin and Lemieux (2004) as 'rage to master' (referring to the effort required to practise effectively), has the potential to set off a chain reaction which leads to effective practice, whilst extrinsic motivation alone only leads to ineffective practice and not musical excellence. Therefore, one of the most important roles of teachers in the ensemble setting is to help students develop intrinsic motivation (rage to master) using extrinsic methods. Chaffin and Lemieux (2004) likened the concept of 'rage to master' to Csikszentmihalyi's concept of 'flow' (1990), in which individuals may lose their sense of time and space, and "pursue the flow of the experience for itself rather than for any anticipated rewards." (Rosevear, 2008, p.37).

Carole Ames conducted a large amount of research into student motivation patterns over many years. Eventually, Ames (1992) proposed a model of structure and instructional strategies to support students working towards a 'mastery goal' (figure 2) in a classroom context by promoting intrinsic motivation amongst students. A mastery goal is defined as a long-term overarching goal to ultimately master a given task (Hendricks & Stephanie, 2007). Students with a strong mastery goal orientation have the desire to learn new material and work towards mastery of task performance (Hendricks & Stephanie, 2007). They are not concerned with social comparison, but rather their own performance and furthering their understating of the content and/or task (Dweck & Leggett, 1988). Figure 2 shows how teachers can approach task design, use of authority, and evaluation/recognition methods and provides instructional strategies to facilitate student motivation.

Although Ames' (1992) model is based on teaching in a traditional classroom context, the concepts of task, authority and evaluation/recognition have the potential to be applied in a
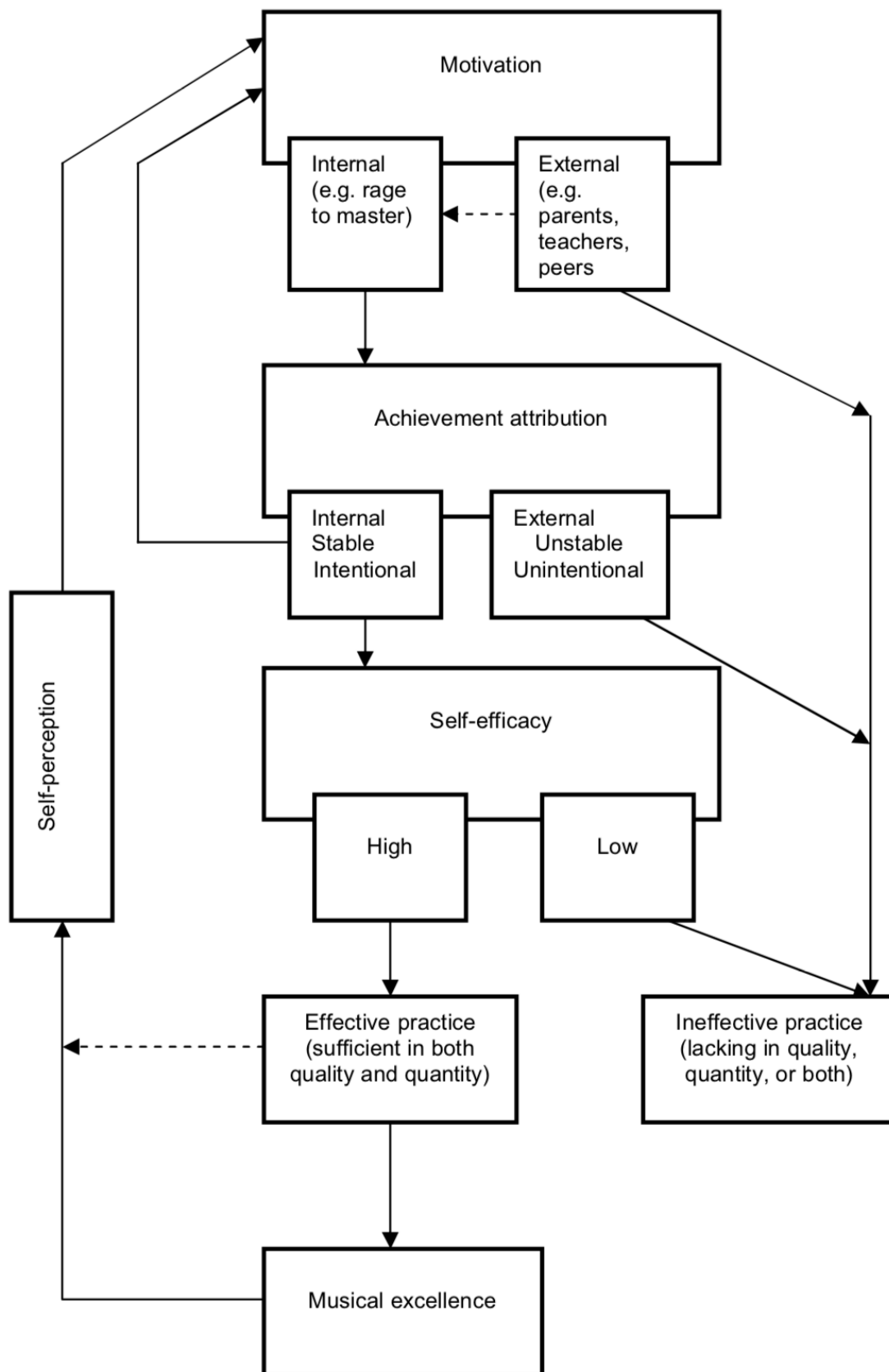
Figure 1: Model of the social antecedents of musical excellence (Chaffin & Lemieux, 2004, p. 30).

music ensemble setting to encourage intrinsic motivation and engagement (Fredricks et al, 2004; Connell, 1990) and support students in developing the mastery goal of musical excellence (Chaffin & Lemieux, 2004).

The designing of tasks and learning activities is a central element of teaching in a school setting (AITSL, 2011). The way students perceive tasks and activities can influence how they approach learning and how they allocate their available time outside of class towards study (Ames, 1992); or in the case of instrumental music, practice. It is crucial that students perceive meaningful reasons for working on a task, as they are more likely to engage with the content in a manner consistent with a mastery goal when they feel that content is meaningful (Ames, 1992). Students' motivation to complete a task can be enhanced when they view the task as accomplishable with a reasonable amount of effort (Ames, 1992). Setting specific short-term goals can boost student motivation and cognitive engagement by making the content feel more achievable in the students' eyes (Ames, 1992; Fredricks et al., 2004; Zimmerman, 1990). When students are focused on the task at hand and value their learning, they are likely to exhibit higher levels of engagement and feel more satisfied with school learning (Ames, 1992). Therefore, effective task design has the potential to improve both cognitive and emotional engagement in students.

The way in which responsibility is divided amongst the classroom and the degree that teachers involve students in decision making has been correlated to the level of motivation in students. There is a positive relationship between the autonomy orientation of the classroom and students' intrinsic motivation (Hughes et al., 1986, Urdan & Schoenfelder, 2006). Ames (1992) highlights the importance of giving students choices to support democracy in the classroom, but warns that there needs to be structure in the available choices to support student motivation:

> Giving students choices is viewed as supporting student decision making, but this is true only when those choices are perceived as equal or structured in such a way that the child's choice is guided by interest and not by an intent to minimise effort, protect feelings of self worth, or avoid failure (Ames, 1992, p. 266).

| **Structure** | **Instructional Strategies** | **Motivation Patterns** |

Task →

- Focus on the meaningful aspects of learning activities
- Design tasks for novelty, variety, diversity and student interest
- Design tasks that offer reasonable challenge to students
- Help students establish short-term self-referenced goals
- Support Development and use of effective learning strategies

- Focus on effort and learning
- High intrinsic interest in activity
- Attributions to effort
- Attributions to effort-based strategies

Authority →

- Focus on helping students participate in the decision making
- Provide "real" choices where decisions are based on effort, not ability evaluations
- Give opportunities to develop responsibility and independence
- Support development and use of self-management and monitoring skills

→

- Use of effective learning and other self-regulatory strategies
- Active engagement
- Positive affect on high effort tasks
- Feelings of belongingness
- "Failure-tolerance"

Evaluation/ Recognition →

- Focus on individual improvement, progress, and mastery
- Make evaluation private, not public
- Recognise students' effort
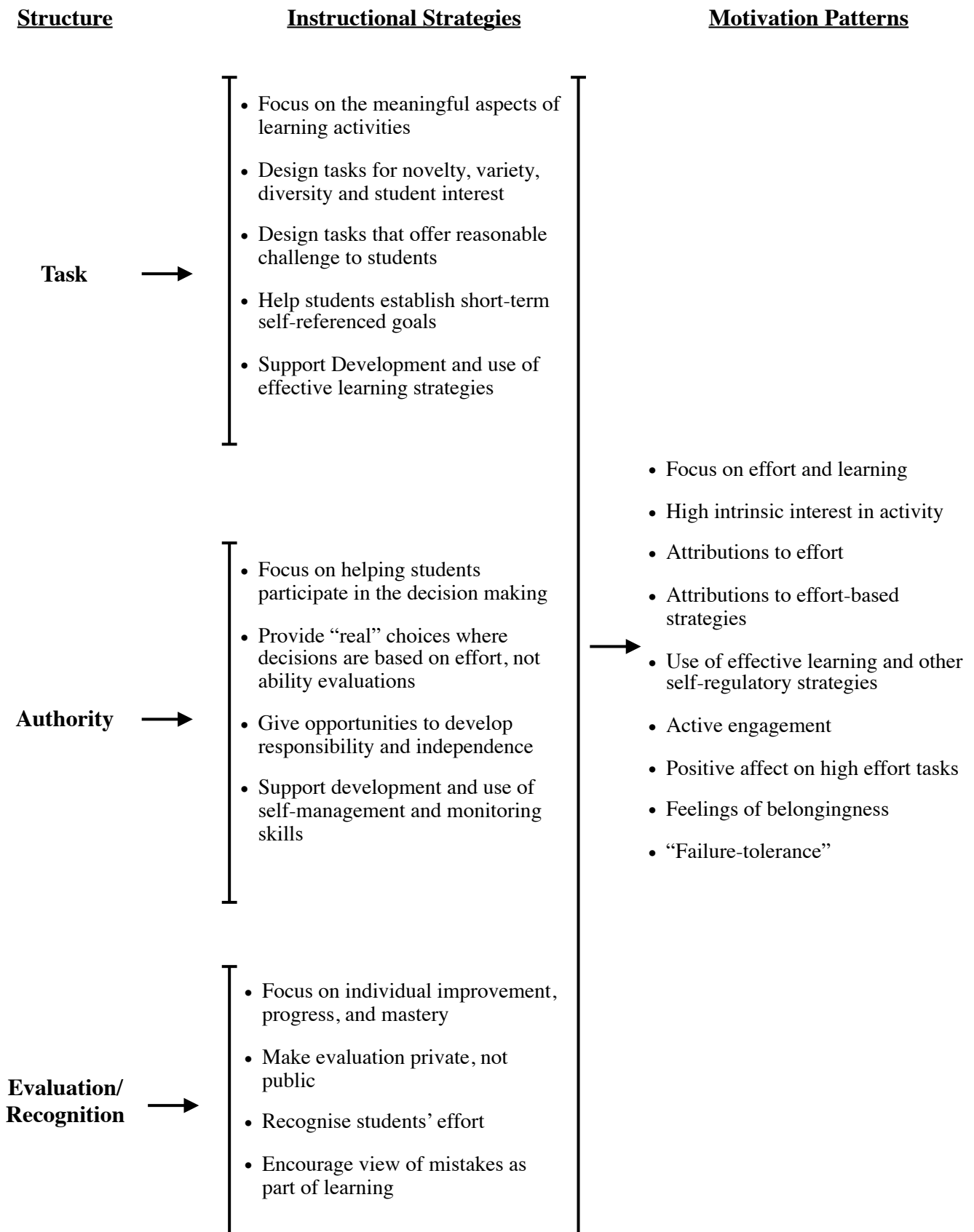- Encourage view of mistakes as part of learning

Figure 2: Classroom structure and instructional strategies supporting a mastery goal (Ames, 1992, p. 267)

By giving students a say in classroom activities, the teacher is imparting responsibility on the student body which may have the potential to boost emotional and behavioural engagement (Fredricks et al., 2004). Allowing students to have a say in how tasks are prioritised, learning methods, or pace of learning are other ways the teacher can impart responsibility on the student (Ames, 1992).

The final way Ames (1992) proposed that teachers can encourage intrinsic motivation from their students is through their delivery of evaluation, feedback, and recognition. Although Hattie (2001) found that feedback is the most powerful single moderator that enhances achievement, the way in which students perceive the meaning of the evaluative information can affect motivation (Ames, 1992).

> A recipe for success: A combination of goal setting plus feedback is the most effective prescription for successfully enhancing students' achievement = = goals and challenging goals are mutually supportive. The greater the challenge the higher the probability of the student seeking, receiving, and assimilating feedback information (Hattie, 2001).

Depending on how feedback and evaluative information is structured, students may alter their goals and show different patterns of motivation (Ames & Ames, 1984). In particular, social comparison has shown to have detrimental effects on student motivation as students' perceptions of their ability are heavily influenced by comparison to their peers (Ames, 1984; Ames, 1992):

> Children's self-evaluations of their ability and self-directed affect are decidedly more negative when they are focused on winning, out-performing another, or surpassing some normative standard than when they are focused on trying hard, improving their performance, or just participating (Ames, 1992, p.265).

Ames' (1992) model suggests that evaluation should instead focus on personal improvement and progress. These findings are supported by the findings of a contemporary study by Harks et al. (2014), which found that process-oriented feedback had a more positive effect on students' interests and achievement than grade-oriented feedback. This type of support provided by teachers has been shown to enhance emotional engagement in students

(Fredricks et al., 2004). Additionally, Ames (1992) suggests that evaluation should be private rather than public, so as to not encourage social comparison amongst peers.

Both Chaffin and Lemieux's (2004), and Ames' (1992) work highlights the effect self-efficacy and personal competence beliefs can have on the motivation of music students, which can affect the behavioural and emotional engagement of the students (Connell et al., 1994; Rudolph et al., 2001; Skinner et al., 1990). Students who transition from primary school to lower secondary school are particularly susceptible to lack of emotional engagement due to the transition into an environment with older and more experienced student musicians (Lowe, 2012; McPherson, 2010). It is crucial that ensemble directors as well as instrumental teachers are aware of the needs of students transitioning into secondary school, and provide appropriate positive reinforcement to maintain student motivation and foster emotional engagement during this transitional phase to improve retention rates in ensemble programs (Lowe, 2012; Connell & Wellborn, 1991; Skinner & Belmont, 1993).

2.5 Teaching behaviours of ensemble directors

Ongoing student interest in instrumental ensemble programmes also depends on the conductors' effectiveness, ability to motivate students, as well as maintain student enjoyment and sense of achievement (Pascoe et al., 2005). Whitaker (2011) conducted a study examining the use and perception of select teaching behaviours in high school ensemble conductors. Throughout this study, six conductors were filmed leading five rehearsals to identify how they structured rehearsals as well as how often they used certain teaching behaviours. At the conclusion of each rehearsal, students were surveyed and interviewed regarding how they perceived and enjoyed rehearsals (and excerpts of rehearsals).

Whitaker's (2011) study found that students preferred excerpts which contained higher amounts (over 50% of the rehearsal time) of student response (playing, answering questions, etc.) rather than teacher instruction (spoken word). The study also found that students responded more positively to certain non-verbal elements of teaching including the use of expressive conducting gestures, varying facial expressions, as well as high levels of eye contact (Whitaker, 2011); in-keeping with Yarbrough & Price's (1981) earlier findings. Conductor feedback was found to be more disapproving (66%) than approving (44%) throughout this study (Whitaker, 2011), supporting prior research on the topic (Cavitt, 2003;

Yarbrough, 1988). However, students noted that their conductors disapproving feedback was a necessary part of critical assessment and indicated a positive attitude towards this type of feedback so long as performance goals were met within the rehearsal (Whitaker, 2011). Despite their positive perception of disapproving feedback, students' desire for praise was a recurring theme throughout student survey responses (Whitaker, 2011). Praise however, should function as a reinforcer for maximum effectiveness (Brophy, 1981; Akin-Little et al., 2004). This type of praise can be referred to as 'specific approval' (Yarbrough & Price, 1989).

Rehearsal excerpts containing musical exercises (scales and patterns, etc.), strict or no conducting and longer activity times were rated as the least enjoyable by the student body (Whitaker, 2011). Although the student preference is for performance practice of repertoire rather than exercises, exercises assist in developing technical facility as well as ensemble skills (Sloboda et al., 1996) and this should be addressed by the effective conductor:

> The teacher may need to make [students] aware of the purpose of drill-type rehearsing, because it is an important part in improving ensemble performance. Directors may want to monitor the duration and frequency of their use of drills because extended periods may lead to classroom management problems or less focused mental engagement (Whitaker, 2011, p. 305).

Another consideration for ensemble directors is the sequencing of teaching and learning events in an optimal manner. This optimal pattern, labeled 'direct instruction' by Rosenshine (1976) revolves around the use of complete teaching cycles:

> The teaching of a task can be broken into three components: (1) before the task is presented, the teacher gets the child's attention; (2) the task is presented in a routine designed to teach the task and to require the children to respond to a "do it" signal; and (3) the children are reinforced for right responses and corrected on wrong responses (Becker, Englemann, & Thomas, 1971, pp. 306–315).

The use of direct instruction in practical music teaching has shown to result in high levels of student achievement, attitude, and attentiveness (Yarbrough & Price, 1989; Price, 1983). In the setting of ensemble rehearsals, the conductor may wish to use the following teaching cycle as a framework: present musical information, allow student response time, and

appropriately reinforce the acquisition of that information (Yarbrough & Price, 1989). Effective reinforcement of information is highly dependent on specific approvals (praise) and disapprovals (Yarbrough & Price, 1989; Brophy, 1981; Akin-Little et al., 2004).

2.6 Staffing

The National Review of School Music Education (Pascoe et al., 2005) highlighted that successful school music programs are built around highly-skilled, experienced, dedicated, and passionate teachers and supporting staff. These findings are echoed by the UK's Office for Standards in Education (OFSTED, 2004) as well as Australian literature (Bartleet, 2012; McFerran et al, 2017).

> Teachers at the centre of successful music programmes had a passion for music and highly developed musical expertise, which spanned musical knowledge, performance skills and, to a lesser extent, understanding of compositional processes, technological competence and understanding of the techniques of sound production (Pascoe et al., 2005, p. 69).

The quality of pre-service teacher training naturally influences the standard of teaching that takes place within schools (ACER, 2003; Darling- Hammond, 2000; Hamann et al., 2000). The National Review of School Music Education (Pascoe et al., 2005) notes several concerns regarding pre-service teacher education that could affect students' engagement in ensemble programs. Of particular concern are graduate teachers showing 'notable gaps in inclusive repertoire' (Pascoe et al., 2005) as well as the need for a focus on 'different kinds of musical knowledge' including instruments, composition, and improvisation.

In addition to classroom music staff, many Australian schools make use of peripatetic instrumental staff within their co-curricular ensemble programs to tutor and conduct ensembles in support of classroom music staff (Pascoe et al, 2005). Utilising specialist instrumental tutors in support of classroom music teachers is often discussed as having a positive effect within ensemble programs (Pascoe et al, 2005; Bartleet, 2012; McFerran et al, 2017). However, there is no literature that explores the effects this arrangement has on the quality of the ensemble program and engagement of students in co-curricular music. Although, a likely cause for this effect is the specialist knowledge regarding specific genres and/or instruments that instrumental staff possess help to fill the gaps and foster a combined

expertise amongst the ensemble staff (OFSTED, 2004). This combined expertise can then be used to develop a deeper student understanding of the musical skills required within the ensemble repertoire. In addition, instrumental music teachers also play a crucial role in building student engagement and motivation to continue with co-curricular ensemble programs by boosting student competence beliefs (Lowe, 2012). By contrast, instrumental music teachers who encourage social comparison can influence fragile self-esteem within students which can discourage them from participating in co-curricular ensembles (Lowe, 2012).

2.7 Repertoire

The 2005 National Review of School Music Education (Pascoe et al.) recommended that the Australian Government 'Initiate and lead a music development project' focussing on several priority needs identified by the review, one of which being 'inclusive repertoire' (Pascoe et al, 2005, p. xix). Although an exact definition of what encompasses 'inclusive repertoire' is not given in the review, it can be assumed that inclusive repertoire caters to the diverse music preferences of the student body by including a variety of genres. Australian music curricula is placing increasing emphasis on facilitating a more balanced and broadly based approach to music education which aims to extend beyond the western art-music traditions of classical and jazz music (Pascoe et al., 2005). Popular music in particular has the potential to engage a greater number of students. The inclusion of contemporary popular repertoire within school ensemble programs has been shown to boost student participation (Pascoe et al., 2005) as it is the preference of students when compared to other music styles (De Vries, 2010).

Including students in repertoire selection has proven to be effective in engaging students and giving them a sense of ownership within their ensembles (West, 2009), providing they have the musical foundations to make informed decisions (Scruggs, 2009). Having students contribute to the selection of ensemble repertoire can function to boost students' emotional engagement as the sense of ownership it creates can help students develop a sense of value and belonging within the school community (Fredricks et al., 2004; Ames, 1992).

Although the genre and style of repertoire plays a large role in student engagement, repertoire must also challenge students to develop their musical abilities, but not beyond the technical

capability of the ensemble as this can lead to frustration within the ensemble (Pascoe et al, 2005; Scruggs, 2009). This is inline with Vygotsky's (1896 - 1934) concept of the zone of proximal development (ZPD), which is defined as the learning which occurs when the student is presented with a challenge that they cannot complete by themselves, but can with the aid of an adult or more capable peers (Cheyne & Tarulli, 2005). In this model, music teachers and supporting staff provide students with assistance in the form of scaffolding. Scaffolding can be described as a "process that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts" (Wood, Bruner, & Ross, 1976). The selection, organisation and presentation of appropriate repertoire and learning activities is a form of scaffolding (Cheyne & Tarulli, 2005) which is necessary to foster student engagement and motivation in an ensemble setting. Appropriate repertoire selection should allow for the teaching of new skills, the maintenance of the students' interest, the setting of learning goals and the presentation of practice concepts (Wood et al., 1976; Palincsar, 1986).

2.8 Effect on classroom music

Although many classroom music programs include some sort of compulsory class band (Pascoe et al., 2005), there has been very little research into the effect co-curricular ensemble programs may have on student enrolment in classroom music. A recent study conducted in the United States (McPherson & Hendricks, 2010) found that student interest in school music was ranked significantly lower than any other subject (Figure 3). However, interest in music *outside of school* was ranked second highest for any subject in grades 6-9, and highest in grades 10-12 (Figure 4). Approaches to musical pedagogy such as Musical Futures, which was developed in reflection of Lucy Green's research (2005, 2006, 2008a, 2008b), aim to transfer this out-of-school interest into the classroom by employing informal music learning models (Jeanneret et al., 2011). A potential area for future research is to investigate the effects of this style of informal teaching and learning in the context of co-curricular ensembles.

> Practical recommendations include encouraging a broader emphasis beyond performance and competition, and promoting opportunities for autonomous music learning within the school setting (McPherson & Hendricks, 2010).

Jenny Rosevear's 2008 'Survey of Musical Experiences and Self-concept' found that practical music making was the most common reason (37.9% of students) that South Australian students enjoyed classroom music as a subject (p. 146). However, with enrolment rates in senior years of classroom music dwindling (Pascoe et al., 2005), this practical approach to music pedagogy must not be enough to encourage students to enrol in their later years. Further study is necessary to explore whether co-curricular ensembles can bridge the gap between out-of-school music and classroom music to improve enrolment rates of music students into their senior years.
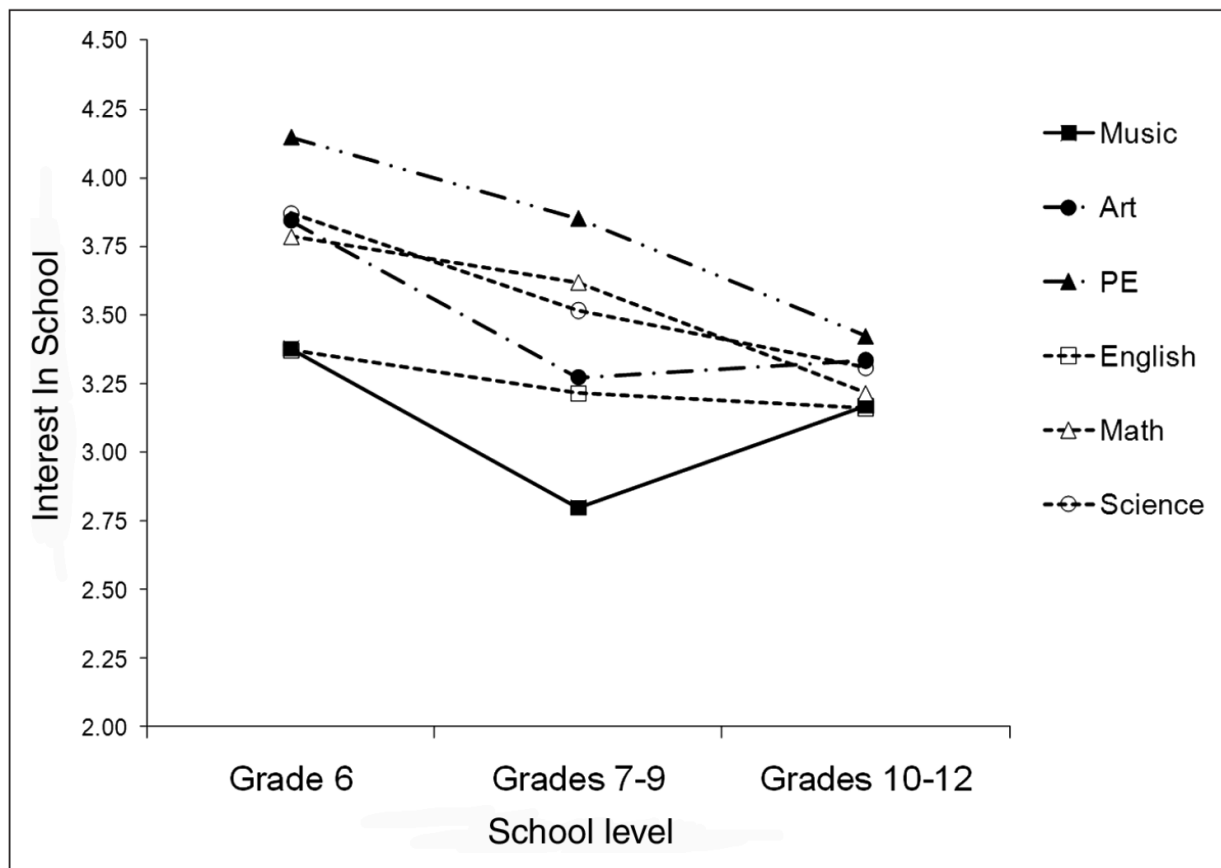

Figure 3: US student interest in school, by subject (McPherson & Hendricks, 2010, p. 207)
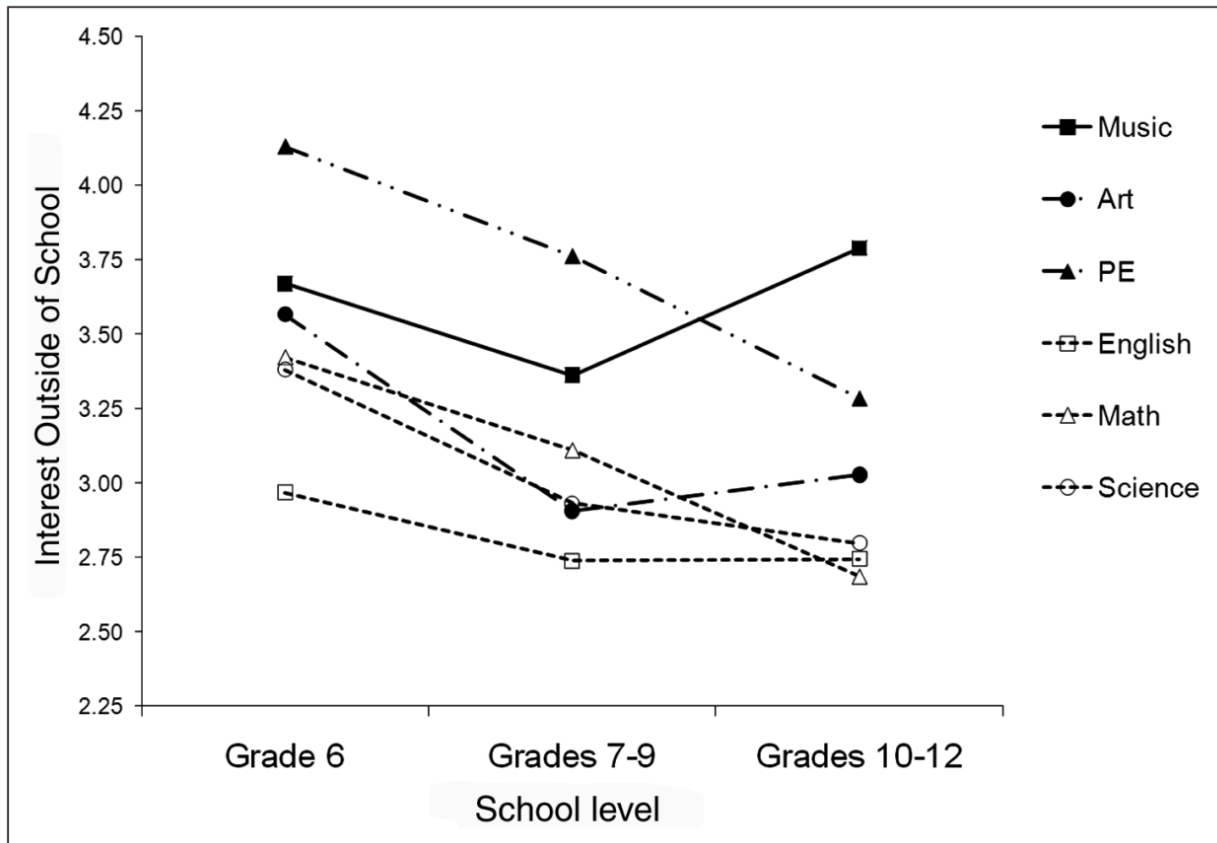
Figure 4: US student interest outside of school, by school subject (McPherson & Hendricks, 2010, p. 208)

2.9 Summary

This chapter has reviewed a collection of literature relevant to the topic of student engagement in high school co-curricular ensemble programs. Young people place a lot of value on music — whether listening to it or playing it. Music is one of the most popular aspects of culture for young people; it helps them develop a cultural identity while providing an outlet for self-expression and self-discovery (Bonneville-Roussy et al., 2013). Despite students' interest in music outside of the school environment, enrolments in classroom music are lacking, particularly in the senior years (Ng & Hartwig, 2011; Stevens, 2003, Pascoe et al., 2005). The decreasing amount of enrolments in classroom music and high attrition rate has been identified as a pressing issue which requires urgent action (Pascoe et al., 2005).

Factors such as low curriculum status, perceived unimportance, lack of interest, and peer discouragement have been shown to be key reasons why students discontinue with classroom and instrumental music (Ng & Hartwig, 2011) . These issues suggest the possibility of culture issues surrounding school music programs. Recent approaches to classroom music pedagogy,

such as Musical Futures, have proven successful in engaging students and boosting student motivation (Jeanneret eta al., 2011). Improving student engagement in co-curricular ensembles may remedy low enrolment rates and school culture issues surrounding music.

The Australian Institute for Teaching and School Leadership (2013) suggest a model of student engagement that was proposed by Fredricks et al. in 2004. This model proposes that complete student engagement is the culmination of three types of personal engagement; cognitive engagement, behavioural engagement, and emotional engagement (Fredricks et al., 2004). For ensemble programs to effectively engage students, they must reach students across all three types of engagement (Fredricks et al., 2004). Literature regarding teacher decisions and behaviours was then examined with maximising student engagement as a focal point.

Teachers play a vital role in controlling the social dynamic of ensembles. Social influences have the potential to influence all three levels of engagement. By allowing students to participate in decision making in the classroom, teachers can help create an autonomous learning environment which has the potential to improve cognitive, behavioural, and emotional engagement (Ames, 1992). Giving students responsibility also works to create an autonomous leaving environment by giving students a sense of ownership of the ensemble (Ames, 1992), which improves emotional engagement. Avoiding social dynamics which encourage social comparison is another way teachers working with ensembles can increase student engagement by controlling the social dynamic (Ames, 1984; Ames, 1992; Lowe, 2012; McPherson, 2010). This includes giving critical evaluations of students' abilities privately, and encouraging the view of mistakes as a part of the learning process, rather than a type of failure (Ames, 1992). Positive social learning environments have the power to encourage intrinsic motivation within students, which can improve students' mastery goal orientation and lead them on the path to effective practice and musical excellence (Ames, 1992; Chaffin & Lemieux, 2004).

In addition to controlling the social dynamic of ensembles, the literature review identified several teaching behaviours and decisions that help foster student engagement in the context of school ensembles. Including a variety of tasks which offer reasonable challenge to students within each rehearsal can work to keep students cognitively engaged (Pascoe et al, 2005; Scruggs, 2009; Ames, 1992; Cheyne & Tarulli, 2005; Hattie, 2001). Helping students

establish short term goals can alter student perception of self-efficacy (Chaffin & Lemieux, 2004; Ames, 1992) by making tasks more approachable for students, which also has the potential to improve cognitive engagement. The use of approving feedback and praise is desired by students (Whitaker, 2011), with the use of 'specific approval' type praise being the most effective (Yarbrough & Price, 1989).

Conductors wishing to improve student engagement should structure their rehearsals in such a way which allows for more student response (playing, asking questions, and discussion) rather than teacher instruction (Whitaker, 2011). Learning activities should be designed to include complete teaching cycles in the style of direct instruction for maximum student engagement (Whitaker, 2011; Rosenshine, 1976). Conductors should also make an effort to explain the importance of musical exercises to the ensemble before they practise such exercises (Whitaker, 2011). Desirable physical behaviours for school ensemble conductors include expressive conducting gestures and eye-contact (Whitaker, 2011; Yarbrough & Price, 1981). There has however been a lack of research on the behaviour of ensemble conductors in an Australian setting.

The use of specialist instrumental music tutors within co-curricular ensembles may have a positive effect on co-curricular ensemble programs as their knowledge in combination with classroom music teachers' helps to create a 'combined expertise' amongst the staff which students can draw upon (Pascoe et al., 2005; Bartleet, 2012; McFerran et al., 2017; OFSTED, 2004). There is a need for further Australian research on whether the involvement of instrumental tutors in school ensembles improves student engagement. The literature also highlighted the need for improving training for pre-service teachers, with the goal of producing graduate teachers with broad musical knowledge in areas such as instruments, composition, and improvisation (Pascoe et al., 2005). Improving teachers ability to provide and teach 'inclusive repertoire' is a priority need identified by The National Review of School Music Education (Pascoe et al., 2005). For teachers to engage the highest number of students possible, they must extend beyond jazz and classical repertoire and strive to include contemporary popular music (Pascoe et al., 2005; De Vries, 2010).

The relationship between student engagement in co-curricular ensemble programs and enrolment in classroom music is an area which has not been explored by existing research.

CHAPTER 3: METHODOLOGY

3.1 Introduction

The National Review of School Music Education (Pascoe et al., 2005) identified that drop-out rates are a serious issue affecting secondary school music courses and cites ensemble programs as integral in music education. Improving student engagement within school ensembles may have the potential to improve enrolment in senior music courses as well as provide a number of personal and social benefits to students (McFerren et al., 2017). In order to explore this topic, a qualitative research methodology was used, associated with Merriam's (1988) guide for implementing case study research in education. This approach served the purpose of this research project due to the following inclusions: defining a research problem, selecting a case, use of literature review, analysing and reporting data, and the use of special techniques to deal with validity, reliability, and ethics (Merriam, 1988).

A literature review was conducted and analysed through the use of Framework Analysis (Ritchie & Spencer, 1994). Enrolment data from Scotch College Adelaide was analysed to investigate if there is a connection between classroom music enrolments and participation in the school's co-curricular ensemble program. This chapter will explore the approach, methods of data collection and analysis, inclusions, limitations, delimitations, and ethical considerations of this research.

3.2 Research approach

From a philosophical position, the approach of this research follows the constructivist paradigm. The goal of the constructivist approach to research is to understand and describe human nature with the view that reality is socially constructed (Mackenzie & Knipe, 2006), with the end goal being to construct meaning from human experiences (Creswell, 2003, p.8). Scruggs (2009) summarises constructivism in an education setting concisely:

> Children become members of society after learning from more knowledgable members of society. Children learn in an interactive social relationship and then internalise what they learn from that relationship until they are able to function independently (Scruggs, 2009, p. 54).

It is the experience of the author that music education often occurs by constructivist means; such as the master-apprentice relationship. The nature of this research lends itself to a constructivist approach, as it deals directly with the experience of students and their experiences within school music ensemble programs — which are built around relationships with their teachers and peers.

Constructivist research methods are fundamentally qualitative, with quantitative data being used to support and/or expand upon qualitative data (Mackenzie & Knipe, 2006). Data collection within the constructivist approach is achieved through means such as interviews, observations, literature reviews, and visual data analysis (Mackenzie & Knipe, 2006). Given that the data for this research has been collected through the process of a literature review as well as by visual data analysis, this research fits firmly in the constructivist approach. The research is primarily qualitative, with findings being supported by quantitative data.

3.3 Literature search strategy

To ensure a structured and effective search strategy for finding relevant literature, a framework by Kable et al. (2012) was applied. The 12-step approach provides the researcher with a clear structure for sourcing literature which is valid, reliable, and relevant to the topic (Kable et al., 2012):

1. Provide a purpose statement
2. Document the databases or search engines used
3. Specify the limits applied to the search
4. List the inclusion criteria and exclusion criteria
5. List the search terms used
6. Document the search process
7. Assess retrieved articles for relevance
8. Document and summary table of included articles
9. Provide a statement specifying the number of retrieved articles
10. Conduct quality appraisal of retrieved literature
11. Critically review the literature
12. Check the reference list for accuracy

This 12-step approach was selected as it aligns with the analytical tool of Framework Analysis (see sub-chapter 3.4). The framework by Kable et al. (2012) provides a structured approach to searching for literature for systematic reviews (Kable et al., 2012); complimenting the systematic process of Framework Analysis (Ritchie & Spencer, 1994). Articles for the literature review were sourced primarily through the University of Adelaide's online library search, with a focus on Australian articles in order to keep the research relevant at a national level. A Google Scholar search was also conducted to ensure that no relevant articles may have been missed.

Articles that are not peer reviewed have been excluded from the literature review in an effort to ensure reliability of sources. Journal articles that are peer reviewed have gone through a quality control process in which experts in the field review the article and agree that the methodology and arguments are sound (Flinders University, 2018), that the author is familiar with current research, and that the article makes a contribution to the field of study (University of South Australia, 2014). Articles have been sourced from reputable journals in an effort to ensure validity. Ensuring that referenced articles were peer reviewed assisted in maintaining the validity and reliability of the literature review by making sure that the data being referenced was also valid and reliable.

> In qualitative research, reliability can be thought of as the trustworthiness of the procedures and data generated. It is concerned with the extent to which the results of a study or a measure are repeatable in different circumstances (Roberts et al., 2006, p. 43).

> Validity is assessed in terms of how well the research tools measure the phenomena under investigation. A potential difficulty in achieving validity in qualitative research is researcher bias, arising out of selective collection and recording of data, or from interpretation based on personal perspectives (Roberts et al., 2006, p. 44).

In addition to peer reviewed articles, The National Review of School Music Education (Pascoe et al., 2005) was referenced frequently to provide a foundation for the literature review that is relevant to the locality of the research. Additionally, a review of music programmes within the United Kingdom (OFSTED, 2004), and a thesis examining the engagement of adolescents in South Australian high school music programs (Rosevear, 2008)

were cited in order to provide greater international and local scope. The majority of searches were limited to articles published within the last 20 years, with several older articles being referenced due to their significant contribution to the understanding of pedagogy for student engagement (eg. Ames, 1992; Csikszentmihalyi, 1990; Yarbrough & Price, 1989). Sources referenced in the dissertation were organised with the aid of Mendeley referencing software to allow for easy organisation, categorisation, searching, and referencing throughout the writing of the dissertation.

3.4 Literature analysis

The primary analytical tool used for this research was Framework Analysis. Framework Analysis is an analytical tool used to sort and understand data in applied qualitative research (Ritchie & Spencer, 1994). This approach has proven flexible in a range of different types of studies across many professions, and involves a systematic process of sifting, charting and sorting materials according to key issues and themes (Ritchie & Spencer, 1994). Although Framework Analysis is primarily used in a healthcare setting (e.g. Gerrish, Chau, Sobowale & Birks, 2004; School of Nursing and Midwifery, 2002; Read, Ashman, Scott, & Savage, 2004) it has also been applied in an educational context amongst others (e.g. Archer, Maylor, Osgood, & Read 2005). This systematic approach to sorting data allows the researcher to "reconsider and rework ideas precisely because the analytical process has been documented and is therefore accessible." (Ritchie & Spencer, 1994). Framework Analysis is a five-step process and is broken down into the following steps: familiarisation, identifying a thematic framework, indexing, charting, and mapping and interpretation.

The *familiarisation* stage of the Framework Analysis process involves finding and studying a diverse range of literature and data on the topic (Ritchie & Spencer, 1994). This involved the finding, reading and organisation of a broad range of articles relating to student engagement within ensemble programs and approaches to ensemble pedagogy. During the familiarisation stage, the search criteria and inclusions were defined, to ensure the research was based on modern data and relevant in an Australian context (see chapter 3.6). The definition of 'engagement' was also refined for the research project during the familiarisation stage, so as to be relevant in the context of Australian education.

The next stage of the Framework Analysis process was *identifying a thematic framework* in preparation for the indexing of the literature and data. In this stage, recurring themes and issues will be identified as a way to link the literature together in an appropriate manner (Ritchie & Spencer, 1994). These themes were then listed in preparation for sorting during the *indexing* stage of Framework Analysis. Throughout the indexing stage, the thematic framework was applied to the literature, and articles were placed in appropriate categories. The process of sorting data was annotated so that ideas could be revisited, allowing for flexible and accessible organisation of information (Ritchie & Spencer, 1994).

Following the organisation of the literature, the penultimate stage of Framework Analysis was *charting*. During this stage, a picture of the data as a whole was constructed by considering the range of findings from the literature review within each category and condensing and organising this information for ease of understanding (Ritchie & Spencer, 1994). Table 2 (p. 35) illustrates the themes and sub-themes of the literature review, with literature categorised with brief descriptions and identifiers.

The final stage of Framework Analysis is *mapping and interpretation*, in which the key characteristics of the data were considered and the literature review assessed as a whole (Ritchie & Spencer, 1994). At this stage, associations and patterns were found within the literature and used to outline the elements of an effective ensemble music program.

3.5 Ensemble participation and classroom music enrolment data

In an attempt to explore the relationship between participation in co-curricular ensembles and enrolments in classroom music subjects, data was sourced from Scotch College Adelaide (Appendix 3). The data was provided by the school's Head of Performing Arts and showed student enrolment rates in classroom music broken down by year level. Subjects included in the data consisted of year 7, 8, 9 and 10 Music, as well as SACE Stage 1 and Stage 2: Musicianship, Solo Performance, Ensemble Performance, Performance Special Study, Music Technology, Music Individual Study, and Creative Arts (Musical). Students enrolled in more than one music subject were only counted once so that the data presented an accurate measure of the number of students participating in school music. Students enrolled in Stage 1 and Stage 2 Creative Arts were excluded from the data presented in chapter 4, as these

subjects focus more on process rather than musical performance and/or theory (SACE, 2018a)

The data provided also contained a breakdown of the number of students participating in select co-curricular ensembles organised by year level. The included ensembles were: Stage Band 1, Stage Band 2 (formerly Little Big Band), Symphonic Band (formerly Concert Band), and Concert Band. These particular ensembles were selected as they contain stage band or concert band instrumentation which is a delimitation of the study (see sub-chapter 3.8).

Data available from Scotch College Adelaide was only available for the years 2015-2018, making it difficult to gauge the long-term relationship between ensemble participation and classroom music enrolment.

3.6 Inclusions

Publications referenced throughout the literature review was subjected to an inclusion criteria in order to keep the research modern and relevant to an Australian context. Literature referenced was almost entirely sourced from peer reviewed journal articles, with the exception of several reports and policy documents which were included to provide greater context. Studies examining pedagogical approaches to ensemble music were only included if they were published within the last 20 years, in order to ensure that the approaches studied were based on modern pedagogy. Articles discussing student engagement and motivation permitted a wider date range (last 40 years) due to the important contributions made in the late 20th century (eg. Ames 1992; Brophy, 1987; Skinner & Belmont, 1993). Literature regarding classroom music and co-curricular ensembles was strictly limited to the secondary school setting. Years 7 to 12 were considered secondary school for this research despite Years 8 to 12 being considered secondary school in South Australia (Government of South Australia, 2016), as the Senior Campus at Scotch College Adelaide includes Years 7 to 12. Articles discussing particular ensembles were limited to ensembles with concert band or stage band instrumentations, as data the collected from Scotch College Adelaide only focussed on these ensembles. All studies referenced, with the exception of one (McPherson & Hendricks, 2010) were conducted in Australia, in order to keep the research relevant to an Australian context.

Several exceptions were made to the inclusion criteria after carefully reviewing the literatures relevance to the research. Rosevear's (2008) study does not meet the type of publication criteria as it is a thesis rather than a journal article, report or policy article. Rosevear's (2008) work however includes a survey of musical experiences and self-concept, in which 282 students completed across three schools located in metropolitan Adelaide. Rosevear's (2008) thesis was included as it is the only research involving student engagement in high school music that has been conducted in Adelaide, and hence provides crucial data which is relevant to the local context of this research.

Inclusion Criteria		Exceptions
Type of publication	• Journal articles • Reports • Policy documents	Rosevear, 2008
Peer reviewed	For journal articles.	Nil.
Date	• 1998-2018 for data regarding classroom and ensemble music. • 1978-2018 for research regarding student engagement and motivation.	Woot et al., 1976
Setting	• Secondary School (Years 7 - 12). • Ensembles with concert band or stage band instrumentation.	Nil.
Location	Australia (Studies only)	McPherson & Hendricks, 2010

Table 1: Inclusion criteria for literature and exceptions.

Wood, Bruner & Ross' (1976) article on 'The role of tutoring in problem solving' was included despite being published earlier than the inclusion criteria as the article is some of the earliest published work regarding the process of 'scaffolding' (a term coined by Bruner in the 1960s). Given that scaffolding is now a fundamental pedagogical concept, the inclusion of this article was necessary to explain the role of teachers and supporting staff in the ensemble setting.

McPherson & Hendricks' (2010) article, 'Students' motivation to study music: The United States of America' falls outside of the inclusion criteria as it is a study which was not conducted in Australia and therefore not directly relevant to the Australian context of the research. The work of McPherson & Hendricks (2010) however, offers a valuable comparison of student interest in music inside and outside of school. Given that this type of study has not been conducted in Australia, McPherson & Hendricks' (2010) article was included in the literature review as it suggests what students' experience with classroom music may be like in Australia.

3.7 Limitations

There were three key limitations to consider for this research. Due to the short timeframe of the Teaching Dissertation course, as well as the ethical issues which arise from conducting research within a school, the gathering of primary data was prohibited during this research. This is due to the fact that an application to Human Research Ethics Committees (HRECs) could not be approved within an appropriate timeframe to allow the researcher an appropriate amount of time to complete the dissertation. This limited the research to secondary data in the form of exisiting literature, as well as qualitative data from the Scotch College Adelaide. With student engagement being such a personal experience, it would be ideal to survey students on their experience within the ensemble program, however the study was limited to the qualitative enrolment data due to the lack of ethics approval.

Another limitation of the research is the small sample size of just one school. Having limited access to populations of interest means that it is not possible to come to a conclusion regarding the relationship between classroom music enrolments and participation in co-curricular ensembles. Scotch College Adelaide maintains a high socio-economic status and is located in a metropolitan area; the experience of students at the college may not be representative of the entire school-aged population.

3.8 Delimitations

Five key delimitations were put in place to keep the research focussed and relevant, as well as to aid in meeting the required timeframe for the dissertation. *(1)* Data for the literature review has been almost entirely sourced from peer reviewed articles that are available online in order to manage time efficiently while maintaining reliability and validity. *(2)* There was a

particular focus on Australian publications throughout the literature review, to ensure that the research was relevant to the setting of Australian high schools, however some research relating to ensemble pedagogy was sourced internationally. *(3)* Articles containing data regarding classroom and ensemble music were limited to those published within the last 20 years in order to keep the literature review relevant to modern music education.

(4) In order to keep the scope of the research narrow, this study was limited to ensembles with concert band and stage band instrumentations. Therefore, literature specifically focussed on choirs, rock bands and other ensembles outside the scope of the Tuesday afternoon program has been excluded from the literature review. *(5)* Compulsory classroom music ensembles were excluded from the study, as the research is focussed specifically on co-curricular ensembles which students must elect to participate in.

3.9 Ethical considerations

This research adhered to The University of Adelaide's 'Responsible Conduct of Research Policy' (2017) and by extension, the Australian Code for the Responsible Conduct of Research (Australian Research Council, 2007). One of the key principals to ensure the literature review was conducted ethically included:

> *4.6 Cite the work of other authors fully and accurately*
> Researchers must ensure that they cite other relevant work appropriately and accurately when disseminating research findings. Use of the work of other authors without acknowledgement is unethical (Australian Research Council, 2007, 4.1).

The researcher ensured that all work from other authors was cited on every occasion that work from the said author was disseminated. Citations were formatted in Harvard Referencing style, as stipulated by The University of Adelaide's 'Harvard Referencing Guide' (Writing Centre, 2012) to ensure that authors were cited appropriately.

All articles referenced were peer-reviewed and sourced from reputable journals to ensure that the cited research was conducted in an ethically approved manner. The research design and methodology of the Rosevear (2008) thesis was thoroughly examined to ensure it met the

requirements of the Australian Code for the Responsible Conduct of Research (Australian Research Council, 2007).

Due to the 12-week timeframe of the Teaching Dissertation course (University of Adelaide, 2018), there was not an appropriate amount of time to receive ethics approval from the Human Research Ethics Committee (HRECs). Therefore, primary data could not be gathered for this research. An extensive literature review was conducted in conjunction with data analysis to investigate a variety of approaches to school ensemble programs. Data obtained from Scotch College Adelaide does not contain any identifying information and as such, ethics approval is not required to included the data in the research.

3.10 Summary

In order to explore the topic of improving student engagement in school music ensembles, a qualitative methodology associated with Merriam (1988) was used from a constructivist perspective as stipulated in sub-chapter 3.1. Literature for the review primarily consisted of articles from the University of Adelaide's online library search, with a focus on Australian literature throughout. A 12-step process for sourcing literature for systematic reviews proposed by Kable et al. (2012) was used to ensure that literature was valid, reliable, and relevant to the topic (Kable et al., 2012). Ritchie & Spencer's (1994) Framework Analysis was applied to the literature review as the analytical tool. This five-step process involved familiarisation of the literature, identifying a thematic framework, indexing, charting, and the mapping and interpretation of the data (Ritchie & Spencer, 1994). The process of Framework Analysis provided the researcher with a systematic approach to finding common themes and connections within the data sourced from the literature (Ritchie & Spencer, 1994).

Additional data was sourced from Scotch College Adelaide regarding student participation in co-curricular ensembles and enrolment numbers in classroom music subjects. This data was subject to the delimitations of the study; therefore, only ensembles with concert band or stage band instrumentations were included in the data. Line graphs were selected to visualise the data, as they effectively show relationships between variables and changes over time (Salkind, 2010).

Throughout the research, ethical considerations were a priority in order to ensure that the research adhered to the 'Responsible Conduct of Research Policy' (University of Adelaide, 2017). Relevant work was cited appropriately throughout the writing of the dissertation to acknowledge ideas and concepts proposed by other authors. As stipulated in sub-chapter 3.9, no primary data was gathered for this research as the short timeframe of the course did not allow for ethics approval from the Human Research Ethics Committee.

The methodology and research tools used throughout this dissertation allowed for systematic research to be conducted with a focus on reliability and validity. This approached also ensured the research was relevant to the context of Australian music education. The findings from the research are discussed in the following chapter.

CHAPTER 4: FINDINGS AND DISCUSSION

4.1 Introduction

The purpose of this research was to explore methods of improving student engagement in high school co-curricular ensembles. This research focused on approaches to ensemble music pedagogy in an effort to inform readers of teaching practices which encourage engagement within students. Secondarily, this research aimed to explore the potential connection between participation in co-curricular ensembles and enrolment numbers in classroom music subjects.

The analytic approach used throughout the research was Ritchie and Spencer's (1994) Framework Analysis. During the literature review, the five stages of Framework Analysis were applied to create a mind map of the recurring themes within the literature (figure 5). The resulting mind map formed the basis for the central output of the research: the model for student engagement and motivation in an ensemble setting (figure 6). This chapter explores the five-step process of Framework Analysis as it relates to the research at hand. The resulting mind map and model of student and engagement in an ensemble setting are presented and discussed in detail. Additionally, the data received from Scotch College Adelaide regarding student participation in co-curricular ensembles and enrolment in classroom music is analysed and discussed.

4.2 Familiarisation

During the familiarisation stage of the research, literature was sourced by applying the literature search strategy discussed in sub-chapter 3.3 (p. 23) in conjunction with the inclusion criteria discussed in sub-chapter 3.6 (p. 27). A broad range of literature relevant to student engagement in ensemble settings was collected using these methods. The literature was then organised using Mendeley referencing software for ease of access and searching. A broad understanding of the topic was gained through the reading of the range of relevant literature. Given that the term engagement is somewhat ambiguous, a definition was sourced by consulting a paper prepared by the Australian Institute for Teaching and School Leadership (AITSL, 2013) on the topic of engagement in Australian schools. Sourcing the definition of engagement from this document ensured that the research would be relevant in an Australian setting. The paper prepared by AITSL (2013) applied Fredricks, Blumenfeld, and Paris' (2004) framework for student engagement which was then referred to for a deeper

understanding of their concept of student engagement. Once the researcher had gained an overview of the literature and defined engagement in an Australian setting, a thematic framework could be identified.

4.3 Identifying a thematic framework and indexing

After the researcher had become familiar with the broad range of literature on the topic of student engagement in ensembles, recurring themes and issues were identified. Recurring information and themes within the literature suggest reliability of the data, as results and issues are consistent throughout different studies. The themes extracted from the literature are as follows: Students' relationship with music, student engagement, pedagogy for student engagement, teaching behaviours of ensemble directors, staffing, repertoire, and classroom music. These themes eventually formed the foundation of the literature review, following the process of indexing and charting.

Once the common themes of the literature were identified, the thematic framework was systematically applied to the literature. This process involved identifying sections of the literature which correspond to the identified themes and making notes of these connections in preparation for the charting stage of Framework Analysis. More specific themes were identified in preparation for the charting stage.

4.4 Charting

After the thematic framework of the literature was identified and indexed, a picture of the data as a whole was constructed through the process of charting. During the charting stage, the thematic framework and indexing stages were charted to create a visual depiction of the themes, sub-themes, and relevant literature within these themes. Table 2 illustrates the themes and sub-themes of the literature review, with literature categorised with brief descriptions and identifiers.

Theme	Sub-theme	Indexing
Students' relationship with music	Cultural	• Music as a vehicle for self-discovery, self-regulation, and self-expression (Bonneville-Roussy et al., 2013). • Reasons for listening (North et al., 2004; Rentfrow & Gosling, 2003). • Cultural significance (Lonsdale & North , 2011; North, et al., 2004; Rentfrow & Gosling, 2003).
	Benefits	• Mental and physical benefits (Črnčec at al, 2006; Bungay & Vella-Burrows, 2013; Eerola & Eerola, 2014). • Academic and IQ benefits (Hille et al., 2011; Schellenberg, 2006).
	In school	• Decline in classroom and instrumental enrolment (Ng & Hartwig, 2011; Stevens, 2003).
Student engagement	Cognitive	• Framework of student engagement (Fredricks et al., 2004). • Intrinsically motivated (Brophy, 1987).
	Behavioural	• Framework of student engagement (Fredricks et al., 2004). • Following rules and positive behaviours (Skinner & Belmont, 1993).
	Emotional	• Framework of student engagement (Fredricks et al., 2004). • Relationship with peers and school (Fredricks & McColskey, 2012). • Identification with the school and learning (Finn & Zimmer, 2012).
	Policy	• Student Engagement Matrix (DECD, 2016). • Engagement in Australian School (AITSL, 2013).
Pedagogy for student engagement	Task	• Instructional strategies and motivation patterns (Ames, 1992). • Self-efficacy and motivation (Chaffin and Lemieux, 2004).
	Authority	• Instructional strategies and motivation patterns (Ames, 1992). • Classroom autonomy and intrinsic motivation (Hughes et al., 1986, Urdan & Schoenfelder, 2006).
	Evaluation/ Recognition	• Instructional strategies and motivation patterns (Ames, 1992). • Goal setting and feedback (Hattie, 2001). • Structure and delivery of feedback (Ames & Ames, 1984; Harks et al., 2014).
	Social Comparison	• Transition from primary school to secondary school effect on student motivation (Lowe, 2012; McPherson, 2010). • Emotional engagement during transitional phase (Lowe, 2012; Connell & Wellborn, 1991; Skinner & Belmont, 1993).

Teaching behaviours of ensemble directors	Teaching behaviours of ensemble directors	• Structure of rehearsals (Whitaker, 2011; Yarbrough & Price, 1981; Sloboda et al., 1996) • Approving and disapproving feedback (Whitaker, 2011; Cavitt, 2003; Yarbrough, 1988). • 'Specific approval' praise (Brophy, 1981; Akin-Little et al., 2004; Yarbrough & Price, 1989).
	Teaching cycles	• Direct instruction (Rosenshine, 1976; Becker, Englemann, & Thomas, 1971; Yarbrough & Price, 1989; Price, 1983).
Staffing	Desirable traits of staff	• Highly-skilled, experienced dedicated, and passionate (Pascoe et al., 2005; OFSTED, 2004; Bartleet, 2012; McFerran et al, 2017).
	Pre-service training	• Pre-service training effect on standard of teaching (ACER, 2003; Darling- Hammond, 2000; Hamann et al., 2000) • Gaps in inclusive repertoire and musical knowledge (Pascoe et al., 2005).
	Instrumental staff	• Combined expertise (OFSTED, 2004). • Boosting student competence beliefs (Lowe, 2012).
Repertoire	Inclusive repertoire	• Inclusive repertoire - a 'priority need' (Pascoe et al., 2005). • Inclusion of contemporary popular repertoire (De Vries, 2010).
	Autonomy in repertoire selection	• Students sense of ownership within ensembles - emotional engagement (West, 2009; Fredricks et al., 2004; Ames, 1992). • Making informed musical decisions (Scruggs, 2009).
	Challenging repertoire	• Challenge students to develop their musical abilities (Pascoe et al, 2005; Scruggs, 2009; Wood et al., 1976; Palincsar, 1986). • Vygotsky's 'Zone of proximal development' (Cheyne & Tarulli, 2005). • Scaffolding (Wood et al., 1976).
Classroom music	Music interest inside and outside of school	• US rankings of subject interest inside and outside of school (McPherson & Hendricks, 2010). • Enjoyment of practical music making within schools (Rosevear, 2008).
	Informal learning	• Musical Futures (Green, 2005, 2006, 2008a, 2008b; Jeanneret et al., 2011).

Table 2: Themes and sub-themes of the literature indexed with reference identifiers and descriptions.

4.5 Mapping and interpretation

Once the data had been charted according to core themes, the data was mapped and interpreted as a whole (Ritchie & Spencer, 1994). Given that the data gathered from the

literature review was almost entirely qualitative, a mind map was selected as the most appropriate way for the researcher to identify common themes and find associations within the data. The nature of mind mapping left plenty of room for the interpretations of the researcher when connecting themes within the literature. As such, the constructivist approach to the research is particularly evident in the mind map, as it is an effort to connect and map human experiences in an attempt to understand the experience of the students (see sub-chapter 3.2, p. 22).

The goal of the mind map was to make connections between Fredricks, Blumenfeld, and Paris' (2004) framework of student engagement, Ames' (1992) model of classroom structure and instructional strategies supporting a mastery goal, and Chaffin and Lemieux's (2004) model of the social antecedents of musical excellence, as well as the range of teaching behaviours discussed in the literature review (e.g. Whitaker, 2011; Akin-Litter et al 2004; Rosenshine, 1976). Of the three models that contributed to the mind map, only Chaffin and Lemieux's (2004) was directly relevant to practical music education. Fredricks et al's (2004) and Ames' (1992) were designed with a traditional classroom setting in mind. Therefore, it was the job of the researcher to draw connections between these models and approaches to musical pedagogy to create an output that is directly relevant to the school ensemble setting. Information relating to students' relationship with music (e.g. Bonneville-Roussy et al., 2013; North et al., 2004; Hille et al., 2011) and the effect of ensemble participation on classroom music (e.g. McPherson & Hendricks, 2010; Green, 2005; Rosevear, 2008) was not incorporated into the mind map, as this data was used to provide context and does not directly relate to the practical nature of the mind map. Figure 5 shows the completed mind map, with key ideas identified in bold.

The process of mapping the data provided clarity regarding the differences between engagement and motivation and the relationship between the two terms, which was identified as an issue in the literature review (see sub-chapter 2.3, p. 6). The mind map suggests that engagement is dependant upon extrinsic factors, which can often be influenced by the ensemble conductor and supporting staff. These factors include task design, ensemble autonomy, inclusive repertoire, and specific approval praise. By contrast, motivation is a more intrinsic process which relies on self-efficacy and self-perception rather than external influences. The mind map proposes a link between engagement and motivation — that the

extrinsic process of engagement can lead to intrinsic motivation in students. The mind map suggests that this link between engagement and motivation can be supported by the setting of appropriate short term goals (Ames, 1992) and the use of specific approval praise (Whitaker, 2011; Yarbrough & Price, 1989).

Much of the pedagogy covered in the literature review relates to Ames' (1992) concept of task structure, which facilities cognitive engagement. Structuring rehearsals to include a variety of tasks (Ames, 1992; Whitaker, 2011), inclusive repertoire (Pascoe et al., 2005), the use of complete teaching cycles (Rosenshine, 1976; Yarbrough & Price, 1989; Price, 1983), appropriate level of challenge (Pascoe et al, 2005; Scruggs, 2009), and allow for sufficient student response (Whitaker, 2011) all make up effective task design and facilitate cognitive engagement. The mind map also proposes a link between cognitive and behavioural engagement, given that students who are cognitively engaged are potentially more likely to exhibit positive behaviours and participation as they value the process of learning (Brophy, 1987).

Pedagogical links can be drawn between Ames' (1992) concepts of task structure and authority structure. Instructional strategies surrounding authority focus on supporting an autonomous learning environment by allowing students to participate in decision making and giving students opportunities to develop responsibility and independence (Ames, 1992). In the context of ensemble rehearsals, autonomy can be supported by including students in the selection of repertoire and the structuring of rehearsals. This creates links between autonomy and aspects of task design, suggesting that task and authority structures are somewhat interconnected. Given that autonomy supports behavioural engagement (Skinner & Belmont, 1993), there is a potential relationship between cognitive and behavioural engagement which could be explored in future research. Autonomy within the ensemble also supports emotional engagement, as allowing for student contribution helps create a sense of ownership and belongingness within the ensemble (Ames, 1992; Hughes et al., 1986; Urban & Schoenfelder, 2006). The connections identified within the mind map highlight the importance of autonomy orientations in fostering student engagement in ensembles.

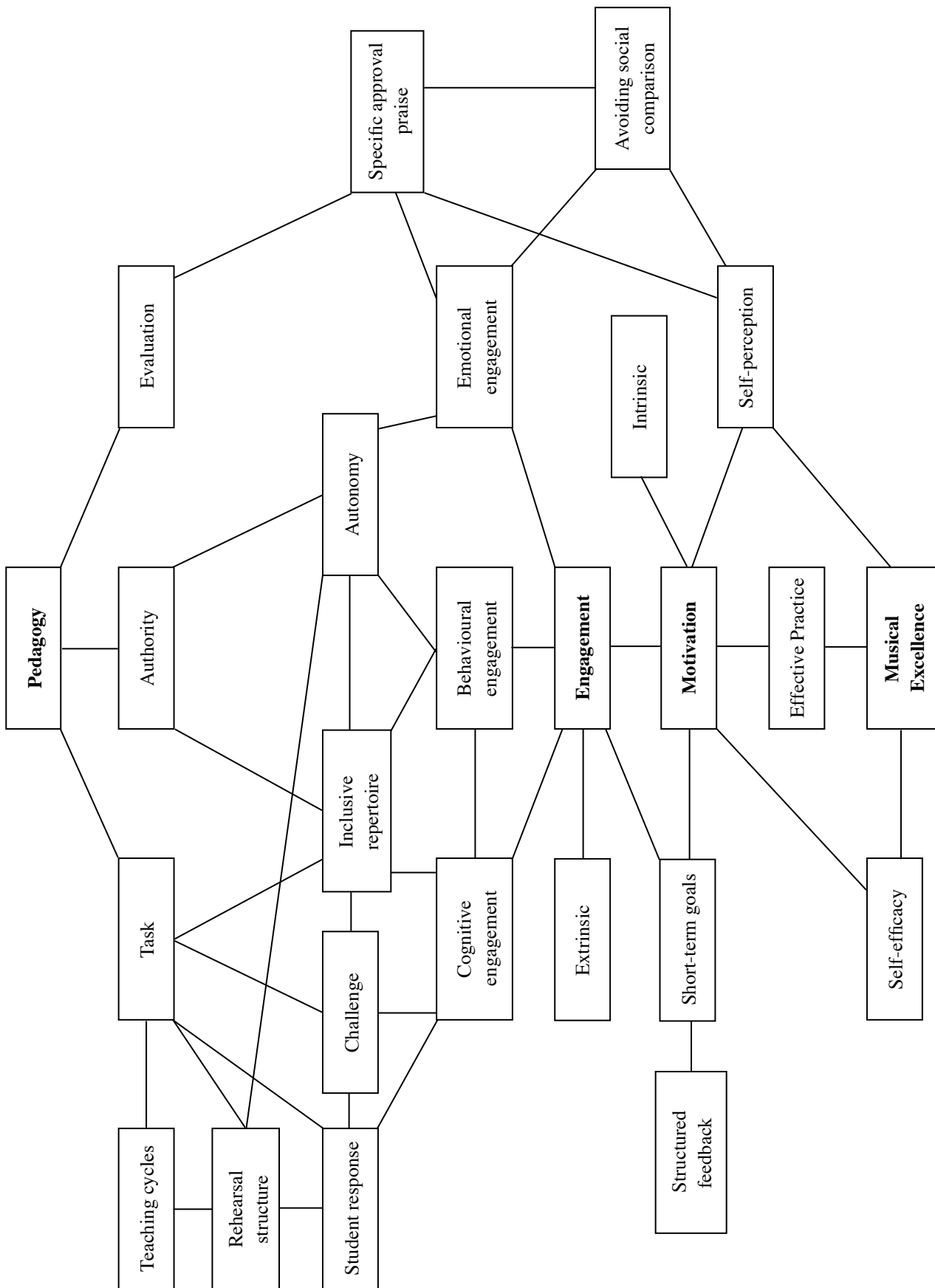*Figure 5*: Mind map drawing connections between the work of Fredricks et al. (2004), Ames (1992), and Chaffin and Lemieux (2004) with a range of teaching behaviours (Whitaker, 2011; Rosenshine, 1976; Yarbrough & Price, 1989; Pascoe et al., 2005).

Ames' (1992) concept of evaluation relates to the use of effective praise and avoiding social comparison within the ensemble, which fosters emotional engagement by giving students a sense of belonging and value within the ensemble (Finn & Zimmer, 2012). These aspects of evaluation have the potential to influence students' self-perception and therefore can potentially influence motivation patterns in students.

The depiction of motivation within the mind map draws on the work of Chaffin & Lemieux (2004). Chaffin & Lemieux's (2004) work suggests that motivation is a cyclic process fuelled by self-efficacy and self-perception. Although this information suggests that motivation is purely intrinsic, the use of appropriate praise and feedback can potentially foster the cycle of motivation by improving self-perception and help students practise effectively. There is a need for further study investigating the link between engagement and motivation proposed by this research. However, the use of praise and feedback appear to be key factors which have the potential to foster motivation in students who are engaged.

The completed mind map was eventually used as a foundation for the model of student engagement and motivation in an ensemble setting.

4.6 Model of student engagement and motivation in an ensemble setting

The analytical process of Framework Analysis revealed a series of connections between pedagogy, engagement, motivation and musical excellence. The mind map (figure 5) developed during the mapping and interpretation stage of Framework Analysis linked these concepts with pedagogical approaches, suggesting how external factors controlled by the ensemble conductor and supporting staff can encourage cognitive, behavioural, and emotional engagement in students and support student motivation within the context of school music ensembles. The mind map provided the inspiration for the creation of a model of student engagement and motivation within the context of ensemble music. The resulting 'model of student engagement and motivation in an ensemble setting' (figure 6) is a combination of concepts from existing models by Fredricks et al. (2004), Ames (1992), and Chaffin and Lemieux (2004), supported by a range of desirable teaching behaviours identified by Whitaker (2011), Rosenshine (1976), Yarbrough and Price (1989), and Pascoe et al. (2005). The model was created to show the links between these concepts and provide

practical strategies for ensemble conductors and supporting staff to foster engagement, motivation, and musical excellence within students.

The model was constructed in the style of a flow chart, in which teaching behaviours and decisions are shown to lead to cognitive, emotional, and behavioural engagement. Brief descriptions of these three types of engagement are given within the context of ensemble music, so that users of the model can identify desirable behaviours within the ensemble. The three types of engagement are shown to lead to general engagement to show that all three types of personal engagement are necessary to produce engaged students before students can exhibit motivation. Following engagement, staff behaviours that encourage motivation patterns are identified and form the beginning of the motivation cycle. The end goal of the model is musical excellence in students, which feeds the cycle of motivation by improving self-efficacy in students.

Given that the model has been designed to be used by staff, the many links proposed by the mind map (figure 5) have been simplified for ease of use and understanding. In particular, the connections between behavioural and cognitive engagement are not shown in the model to allow for users to gain an understanding of the different types of engagement separately. In addition, the extrinsic nature of engagement and intrinsic nature of motivation are not explicitly stated in the model, but are however implied in its structure.

The model has potential for application in schools to assist staff in improving ensemble programs by creating a deeper understanding of and facilitating engagement and motivation in students. Additionally, the model may also benefit instrumental music teachers who do not have formal teacher training, as much of the pedagogy discussed in the model can be easily modified to fit the format of instrumental lessons, whether one-to-one or in groups.
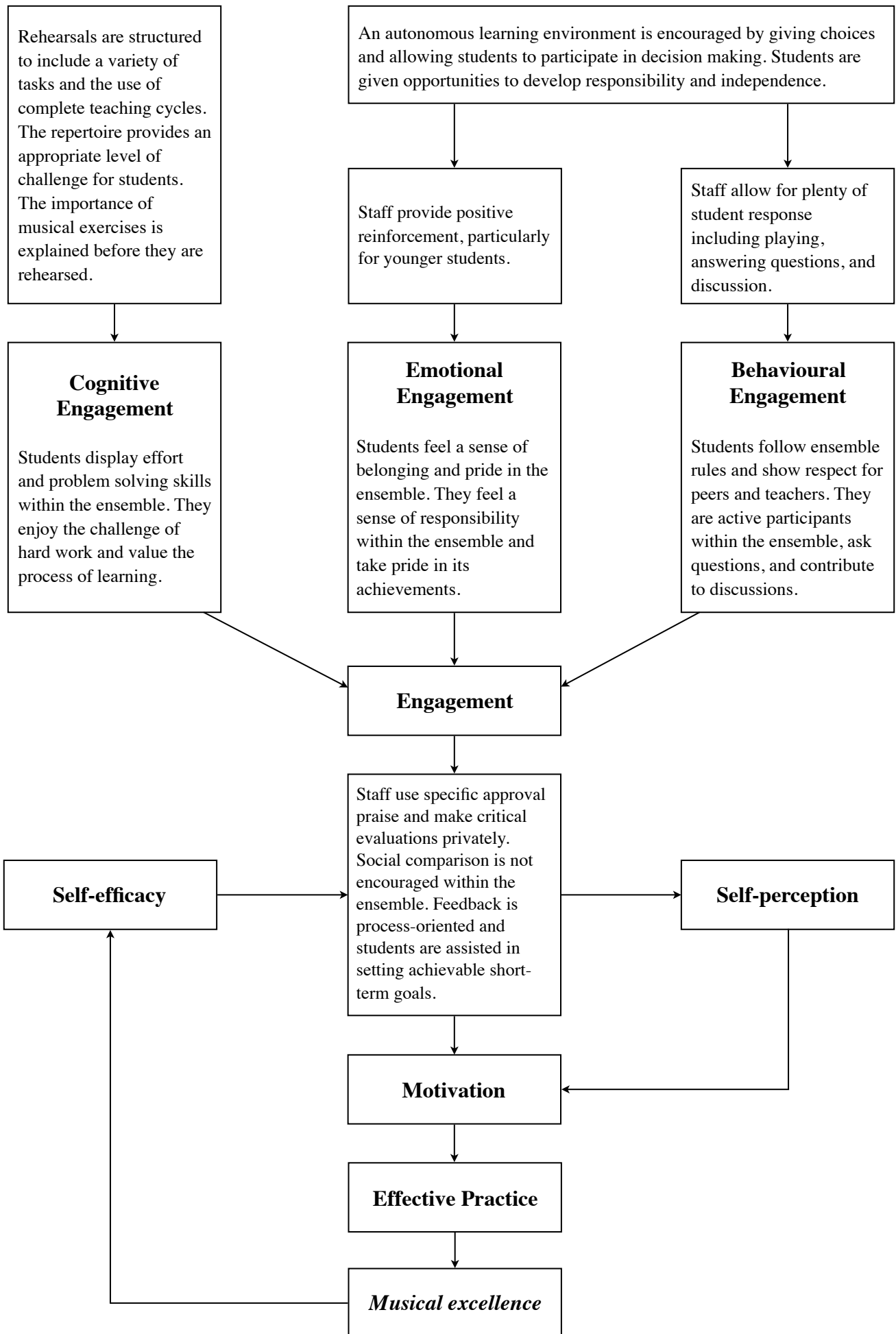
Rehearsals are structured to include a variety of tasks and the use of complete teaching cycles. The repertoire provides an appropriate level of challenge for students. The importance of musical exercises is explained before they are rehearsed.	An autonomous learning environment is encouraged by giving choices and allowing students to participate in decision making. Students are given opportunities to develop responsibility and independence.	
	Staff provide positive reinforcement, particularly for younger students.	Staff allow for plenty of student response including playing, answering questions, and discussion.
Cognitive Engagement Students display effort and problem solving skills within the ensemble. They enjoy the challenge of hard work and value the process of learning.	**Emotional Engagement** Students feel a sense of belonging and pride in the ensemble. They feel a sense of responsibility within the ensemble and take pride in its achievements.	**Behavioural Engagement** Students follow ensemble rules and show respect for peers and teachers. They are active participants within the ensemble, ask questions, and contribute to discussions.

Engagement

Self-efficacy	Staff use specific approval praise and make critical evaluations privately. Social comparison is not encouraged within the ensemble. Feedback is process-oriented and students are assisted in setting achievable short-term goals.

Self-perception

Motivation

**Effective Practice**

Musical excellence

*Figure 6*: Model of student engagement and motivation in an ensemble setting.

4.7 Effect on classroom music enrolment

Exploring the connection between co-curricular ensemble participation and enrolment numbers in classroom music was another area of focus for this research. To investigate this connection, data was gathered from Scotch College Adelaide regarding student involvement in select co-curricular ensembles (see sub-chapter 3.6, p. 27) and enrolment numbers in classroom music subjects (Appendix 3). Data was only available for the past three years (2015-2017) in addition to the current year (2018). Stage 1 and 2 Creative Arts was excluded from this data as these subjects focus more on process rather than musical performance and/ or theory (SACE, 2018a). Figure 7 compares the number of students in the class of 2018 who enrolled in classroom music subjects with the number of students participating in the selected co-curricular ensembles from years 9 to 12.
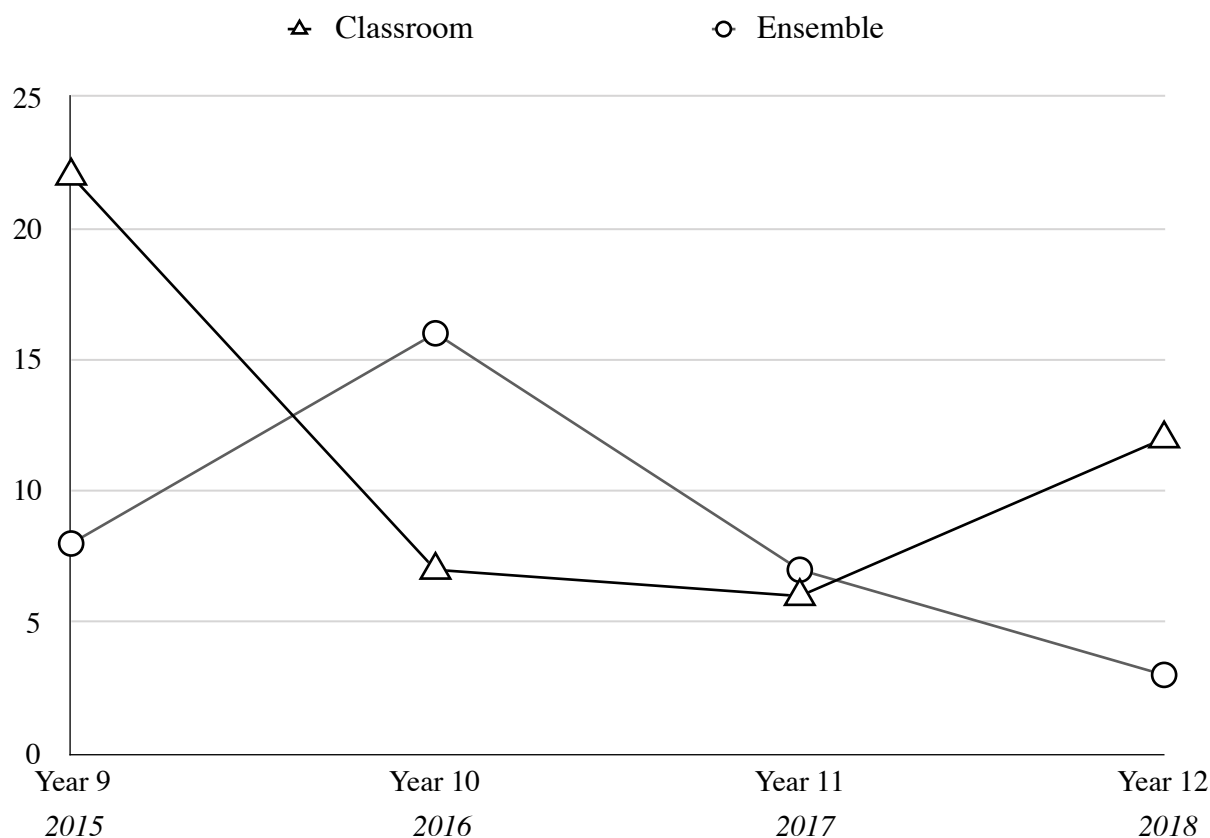
Figure 7: Student enrolment in classroom music subjects and participation in selected co-curricular ensembles for the class of 2018 at Scotch College Adelaide.

Music is a compulsory subject in years 7 and 8 at Scotch College Adelaide (Scotch College Adelaide, 2018). From year 9 and up, students elect to continue with music if they wish (Scotch College Adelaide, 2018). This is responsible for the sharp decline in classroom music enrolments between years 8 and 9. This decline is particularly evident in the data presented in figures 8 and 9.
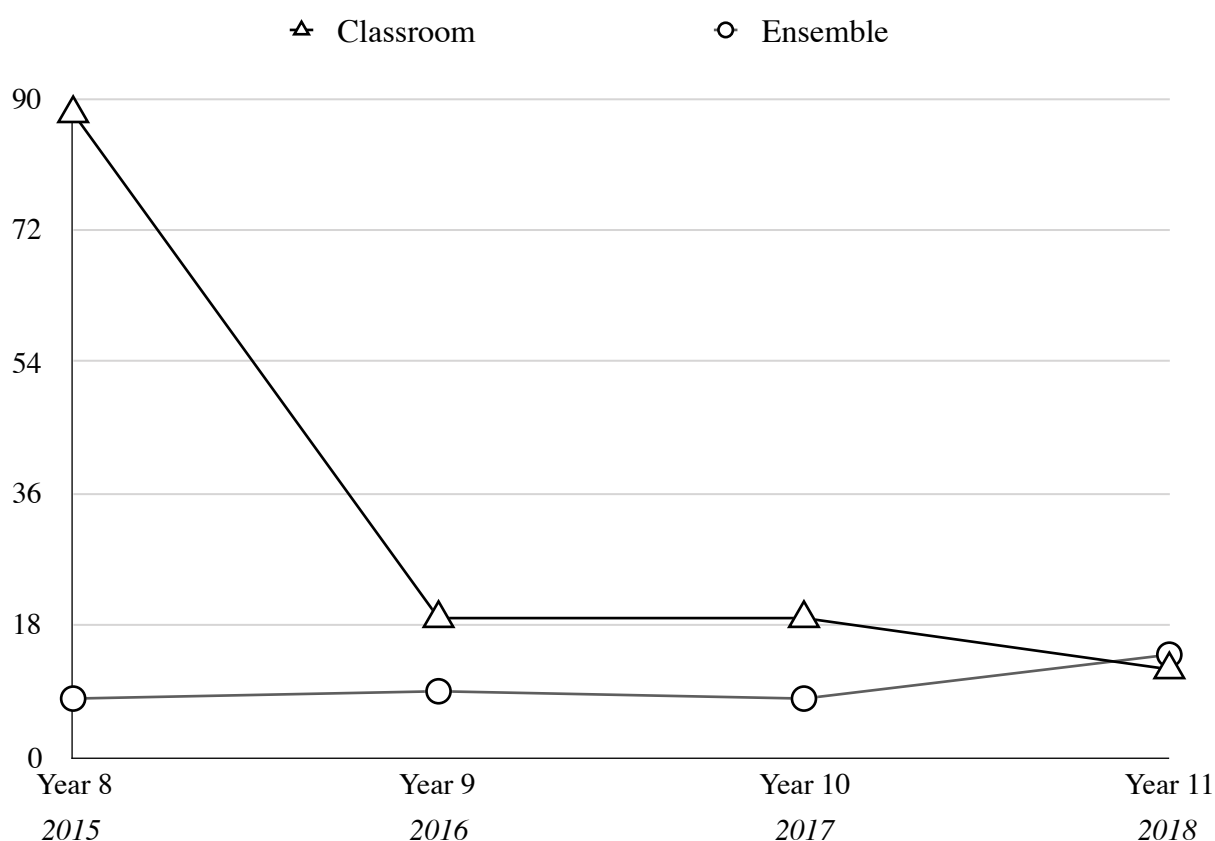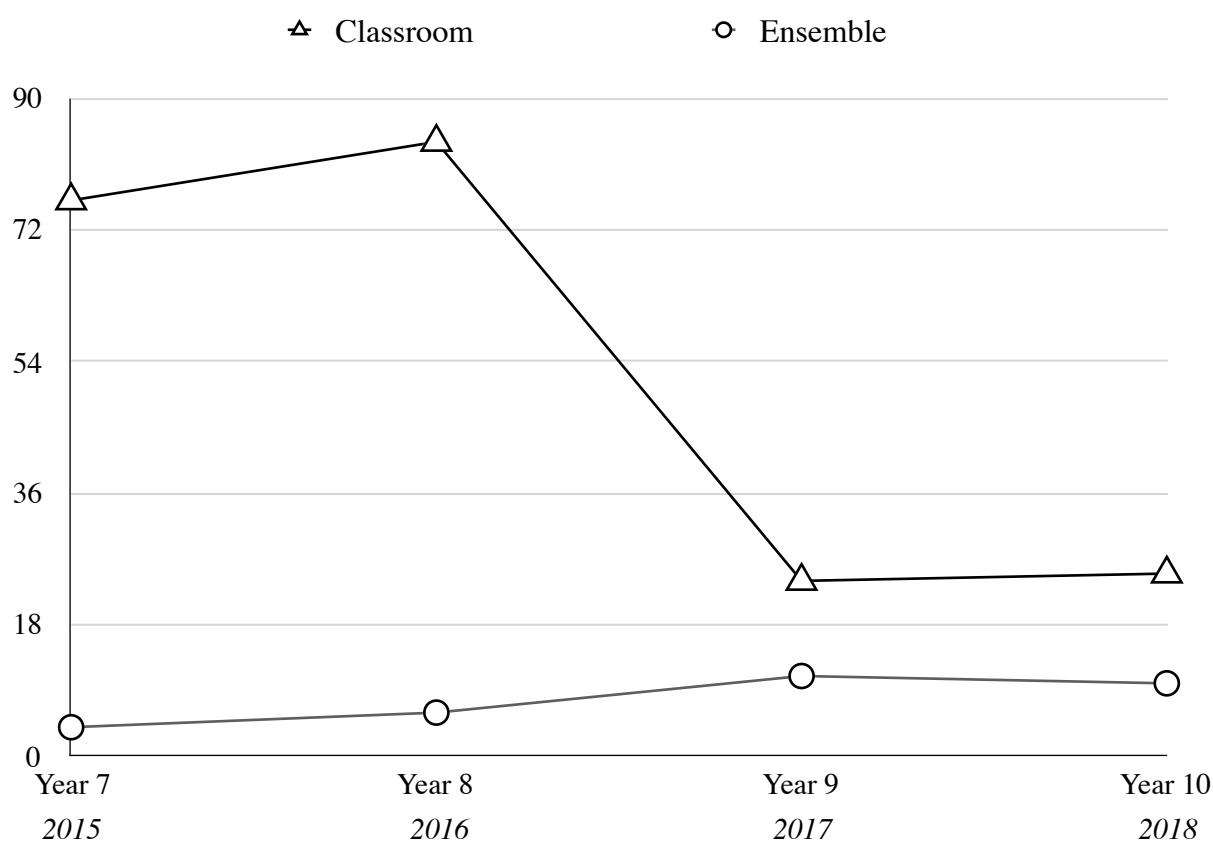

Figure 8: Student enrolment in classroom music subjects and participation in selected co-curricular ensembles for the class of 2019 at Scotch College Adelaide.

The data presented is somewhat in line with existing research regarding declining enrolments in classroom music (Ng & Hartwig, 2011; Stevens, 2003, Pascoe et al., 2005). However, figure 7 shows a significant increase in the number of students enrolled in classroom music subjects for year 12, despite a decrease in co-curricular ensemble participation, suggesting that ensemble participation was not a factor on the number of classroom music enrolments.

Stevens' (2003) study found that the number of students who completed year 12 music was approximately 5% of the student population. Between the years 2008-2016, the average

number of year 12's graduating from Scotch College Adelaide was 100 annually (ACARA, 2018). The data obtained for this research shows that on average, 11 students complete year 12 music each year (11%) — significantly higher than the 5% average proposed by Stevens (2003).

Data regarding which specific music subjects were attracting student enrolments was not provided. Obtaining this information may help provide insight into the connection between classroom music enrolments and co-curricular ensemble participation. For example, it is likely that there is a link between the amount of students who study Stage 1 and 2 Ensemble Performance and those who participate in co-curricular ensembles, as the Ensemble Performance subjects require students to perform in an ensemble (SACE, 2018b).

Figure 9: Student enrolment in classroom music subjects and participation in selected co-curricular ensembles for the class of 2020 at Scotch College Adelaide.

No correlation can be made between the number of students who enrol in classroom music subjects and participation in co-curricular ensembles from this data. This is in part due to the lack of data that was available from Scotch College Adelaide, as well as the limitations of the study whereby data could only be sourced from one school (see sub-chapter 3.7, p.29). The delimitations put in place regarding which ensembles were considered (see sub-chapter 3.8, p.29) also make it difficult to draw accurate conclusions, as choral and popular music bands were excluded from the data. Further exploration of the relationship between classroom music enrolments and co-curricular ensemble participation is a potential area for future research. In particular, gathering data from a variety of schools and including all ensemble instrumentations would assist in reaching accurate conclusions.

4.8 Summary

This research drew upon a range of literature to explore methods of improving student engagement in high school co-curricular ensemble programs. The analytical process of Framework Analysis allowed the researcher to gain a broad understanding of the topic, identify and index recurring themes within the literature, and link these themes together through the creation of a mind map (figure 5). The constructivist interpretation of these themes recognises the connection between student engagement and motivation, whilst providing distinction between the two concepts. Student engagement is heavily influenced by external factors, many of which are within the teachers' control. Motivation however, is an intrinsic process which is fuelled by self-efficacy and self-perception. This interpretation proposes a link between the *extrinsic* process of engagement and the *intrinsic* cycle of motivation — that engagement is an antecedent of motivation. This concept formed the foundation for the development of the 'model of student engagement and motivation in an ensemble setting' (figure 6).

The model of student engagement and motivation in an ensemble setting (figure 6) aims to provide staff with strategies for facilitating cognitive, emotional, and behavioural engagement in an ensemble setting, as well as encourage motivation in engaged students. Additionally, the model provides a visual representation of the link between engagement and motivation in an effort to assist staff in understanding the link between these processes. The model has potential for use within schools as a means of improving student engagement and motivation with the end goal of musical excellence.

This research also aimed to examine the relationship between the number of students participating in co-curricular ensembles and the number of students enrolling in classroom music subjects. Data from Scotch College Adelaide was examined to explore this relationship, however due to a lack of available data and the limitations of the research, it was not possible to accurately assess the relationship between classroom and ensemble music. This presents the possibility for future research exploring this relationship more comprehensively (see sub-chapter 5.3, p. 52).

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This dissertation has explored methods of improving student engagement and motivation within the context of Australian co-curricular ensemble programs. Additionally, the connection between participation in co-curricular ensembles and enrolment numbers in classroom music subjects has been explored. Low enrolment rates in school music subjects have been an ongoing issue in Australian schools, particularly in the senior years. Improving student engagement within school ensembles may encourage a greater number of students to elect to study classroom music subjects during high school and assist in remedying this issue.

Context has been provided by defining the term 'student engagement' in an Australian setting and exploring adolescents' relationship with music both inside and outside of school. Various concepts of pedagogy for student engagement have been explored and compared in addition to a variety of teaching behaviours and decisions of effective conductors and supporting staff. A qualitative research methodology associated with Merriam (1988) was used from a constructivist perspective as stipulated in sub-chapter 3.1. Framework Analysis (Ritchie & Spencer, 1994) was applied as the analytical tool to map and interpret data obtained from the literature review. The constructivist interpretation of this data led to the development of a model of student engagement and motivation in an ensemble setting. Data obtained from Scotch College Adelaide was analysed in an attempt to find a connection between participation in co-curricular ensemble programs and enrolment numbers in classroom music subjects.

5.2 Conclusions

Student engagement is a culmination of three types of personal engagement: cognitive engagement, behavioural engagement, and emotional engagement (Fredricks et al., 2004). Ensemble programs must reach students on all three of these levels if they are to effectively engage them. Methods of improving cognitive engagement in the ensemble setting include structuring rehearsals to include a variety of tasks (Whitaker, 2011; Ames, 1992), the use of complete teaching cycles (Rosenshine, 1976; Yarbrough & Price, 1989; Price, 1983), providing inclusive and appropriately challenging repertoire (Pasoce et al., 2005; Scruggs, 2009), and explaining the importance of musical exercises before they are rehearsed

(Whitaker, 2011). When students are cognitively engaged, they exhibit effort and problem-solving skills within the ensembles, enjoy the challenge of hard work, and value the process of learning (Fredricks, 2004). Emotional engagement can be facilitated by providing students with an autonomous learning environment (Urdan & Schoenfelder, 2006; Hughes et al., 1986; Ames, 1992; McPherson & Hendricks, 2010), giving students opportunities to develop responsibility and independence (Ames 1992), and providing students with positive reinforcement (Whitaker, 2011; Yarbrough & Price, 1989). Behavioural engagement is also influenced by the autonomy of the ensemble (Urdan & Schoenfelder, 2006; Hughes et al., 1986; Ames, 1992; McPherson & Hendricks, 2010) in addition to allowing for an appropriate amount of student response time during rehearsals (Whitaker, 2011).

In addition to finding methods of improving student engagement in ensemble settings, this research has explored the link between student engagement and motivation. Student engagement is fundamentally influenced by external factors and can be viewed as an extrinsic process. By contrast, motivation is an intrinsic cycle which is fuelled by self-efficacy and self-perception. This research proposes that engagement is an antecedent of motivation and that effectively engaging and supporting motivation in students can lead to effective practice and musical excellence. The model of student engagement in an ensemble setting (figure 6, p. 42) is the culmination of the research and provides a visual representation of the process of engagement and its relationship to the cycle of motivation within the context of ensemble music. The model combines elements of existing models by Fredricks et al. (2004), Ames (1992), and Chaffin and Lemieux (2004), supported by a range of desirable teaching behaviours identified by Whitaker (2011), Rosenshine (1976), Yarbrough and Price (1989), and Pascoe et al. (2005).

The connection between participation in co-curricular ensemble programs and enrolment numbers in classroom music subjects was also explored through the examination of data obtained from Scotch College Adelaide (appendix 3). However, due to the limitations of the study and the lack of data available, the results of this line of inquiry were inconclusive.

Four key research questions were developed prior to beginning the study, in order to keep the research focussed and relevant. Three of these research questions have been answered

throughout this dissertation. However, the fourth research question proved beyond the scope of the study, due to the limitations and lack of available data:

1. *What is student engagement in an Australian setting?*

The Australian Institute for Teaching and School Leadership (AITSL, 2013) have adopted a model of student engagement proposed by Fredricks et al. in 2004. This model suggests that engagement in a multifaceted construct consisting of three contrasting types of personal engagement: cognitive engagement, behavioural engagement, and emotional engagement. Student engagement is viewed as a remedy for student boredom, alienation, and lack of motivation (Fredricks, 2004). AITSL (2013) describe student engagement as "not simply about good classroom behaviour or attendance, but a connection with learning".

2. *What are the causes of student engagement and disengagement in the context of co-curricular ensemble programs?*

Cognitive engagement in students is influenced by the level of interest in the task at hand and the challenge that these tasks provide (Fredicks et al., 2004; Brophy, 1987). Including a variety of learning activities which are appropriately challenging for students assists in preventing boredom within students and maintains their cognitive engagement (Ames 1992; Whitaker, 2011). Both behavioural and emotional engagement are influenced heavily by the autonomy orientation of the classroom (Hughes et al., 1986; Ames, 1992; Urdan & Schoenfelder, 2006). Giving students choices that relate to their learning and providing opportunities for students to develop their responsibility help create a sense of ownership within the students regarding their learning (West, 2009; Fredricks et al., 2004; Ames, 1992). Additionally, emotional engagement can be encouraged by providing students with positive reinforcement (Whitaker, 2011; Yarbrough & Price, 1989; Brophy, 1981; Akin-Little et al., 2004) and behavioural engagement can be encouraged by allowing for plenty of student response in the learning environment (Whitaker, 2011).

3. *What approaches to ensemble pedagogy successfully improve student engagement in practical application?*

Student engagement in co-curricular ensemble programs can be encouraged by: providing an autonomous learning environment (Urdan & Schoenfelder, 2006; Hughes et al., 1986; Ames, 1992; McPherson & Hendricks, 2010), the use of specific approval praise and other positive

reinforcement (Yarbrough & Price, 1989; Brophy, 1981; Akin-Little et al., 2004), the selection of inclusive repertoire (Pascoe et al., 2005; De Vries, 2010; West, 2009; Ames, 1992), structuring rehearsals to include a variety of tasks (Whitaker, 2011; Ames, 1992), explaining the importance of musical exercises before they are rehearsed (Whitaker, 2011), and the use of complete teaching cycles (Yarbrough & Price, 1989; Price, 1983; Rosenshine, 1976).

4. *Is there a connection between participation in co-curricular ensembles and enrolment numbers in classroom music subjects?*

The link between participation in co-curricular ensembles and enrolment numbers in classroom music subjects could not be determined in this study. This research was limited to ensembles featuring stage band and concert band instrumentation; therefore data from other co-curricular ensembles was not gathered. The study was also limited to collecting data from just one school, therefore a broad understanding of the link between classroom and ensemble music could not be made (see sub-chapter 5.4).

5.3 Recommendations for teaching staff

The key output from this research was the development of the model of student engagement in an ensemble setting (figure 6, p. 42). This model was designed for use by staff as a way of understanding cognitive, behavioural, and emotional engagement as well as motivation in an ensemble setting. Additionally, the model provides practical strategies for staff to aid in supporting student engagement and motivation relevant to the ensemble setting. The distribution and implementation of this model within school music programs would help staff develop their understanding of student engagement and motivation and inform their approach to improving these areas within their music program.

5.4 Recommendations for future research

The relationship between participation in co-curricular ensembles and enrolment numbers in classroom music subjects is an area requiring further investigation. The limitations of this study prevented a conclusion for being reached, as choirs, string ensembles, rock groups, and guitar ensembles were excluded from the data. A thorough study examining all co-curricular ensembles and classroom music subjects across several schools would provide greater insight

into the relationship. Additionally, conducting a survey of staff and student perceptions would help develop an understanding of the influence co-curricular ensembles have on music enrolments.

Research regarding teaching behaviours of ensemble conductors in an Australian setting would prove valuable in informing teaching strategies of Australian music teachers. A study similar to Whitaker's (2011) study, involving the filming and examination of ensemble rehearsals across several schools in addition to a survey of student and staff perceptions, would help to develop an understanding of desirable conductor behaviours in Australian schools. Additionally, research exploring the effect of instrumental staff involvement in co-curricular ensembles could help to inform ensemble staffing decisions.

By considering how rehearsal structure, task design, and autonomy orientation can be approached in an ensemble setting, conductors and supporting staff can positively influence student engagement and participation in co-curricular music. Combined with constructive, process-oriented feedback, engaged students are likely to exhibit motivation patterns resulting in a cycle of musical excellence and fulfilment.

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APPENDICES

Appendix 1: Department for Education and Child Development 'Student Engagement Matrix' (2016).

STUDENT ENGAGEMENT MATRIX

Aspects	\	\	\	\	\
	Significantly disengaged	**Partly disengaged**	**Moderately engaged**	**Very engaged**	**Extremely engaged**
Dimension 1: Wellbeing					
Emotional condition	Appears to be anxious, very unhappy or edgy.	Appears to be unhappy some of the time.	Appears to be moderately happy and optimistic.	Appears to be happy, relaxed and optimistic.	Appears to be happy most of the time and may be able to cheer up others.
Physical condition	Is often unwell.	Has limited vitality and enthusiasm.	His/her energy levels are variable.	Generally has high energy levels.	Is very vibrant and highly energetic.
Confidence	Lacks confidence.	Has little self belief and confidence.	Sometimes shows confidence and belief in her/himself.	Mostly shows belief and confidence in him/herself.	Almost always shows belief and confidence in her-/himself.
Locus of control	Struggles to control behaviour and emotions; easily loses temper.	Shows moderate control of emotions and behaviour in some situations; sometimes acts impulsively.	Generally controls behaviour and emotions most of the time.	Almost always displays self-control.	Never loses self-control in difficult situations; thinks before acting.
Goal-setting	Struggles with setting goals.	Goals are small and short-term.	Can set short and limited longer term goals.	Sets short and long term goals.	Sets appropriate and achievable long and short-term goals.
Dealing with change	Generally unable to adapt to changed situations.	Has limited ability to handle changes.	Can respond to changes that are personally desired.	Positively deals with changes.	Engages with changes in an active and positive manner.
Organisation	Needs considerable support to get organised.	Requires some support to get organised.	Moderately well organised.	Mostly well organised.	Very well organised
Dimension 2: Relationships					
Peer connections	Is withdrawn from others.	Connects with a small group of peers with similar life views.	Has connections to a small group of peers with a range of life views.	Usually open and engages with many other people.	Is nearly always open to others and relates very well with a wide range of people.
Cooperation	Is disruptive and uncooperative or very passive.	At times disruptive and uncooperative or passive.	Generally cooperates with others, but is occasionally disruptive.	Generally cooperates with others.	Very cooperative with others and supportive of them.
Empathy	Generally unable to empathise with others.	Shows limited ability to empathise with others.	Shows some empathy for others.	Able to empathise with other viewpoints.	Very empathetic and respectful of others' views.
Dimension 3: Involvement in learning					
Attention and memory	Has short attention span and difficulty remembering instructions and concepts.	Sometimes forgets instructions and concepts.	Usually remembers instructions and concepts.	Is almost always attentive	Always attentive and able to complete tasks without additional prompting.
Participation in learning	Doesn't attend school or walks out of classes.	Complies minimally with learning and instruction.	Completes work in most fields, but may need extra time.	Actively engages with learning and completes all tasks.	Actively engages with learning, often going beyond the set task to explore further.
Literacy and numeracy levels	Has low levels of literacy/numeracy.	Struggles with literacy/numeracy for basic daily tasks.	Can use literacy/numeracy to achieve most age-appropriate tasks.	Maintains high standard of literacy/numeracy.	Uses literacy/numeracy to broaden other learning.
Resilience	Gives up easily.	At times is easily overwhelmed by challenges.	Can manage challenges with support.	Manages many challenges by him/herself.	Enjoys challenges in many fields.
Class participation	Avoids answering questions and may provide irrelevant talk.	Responds to some questions in her/his field of interest.	Answers and may pose some relevant questions.	Contributes actively to class discussions.	May lead peer group in class discussions and debate.
Satisfaction in work	May destroy own work.	Appears to gain little satisfaction from own work.	Gains some satisfaction from own work.	Gains considerable satisfaction from own work.	Celebrates own work and achievements.
Dealing with feedback	Does not accept feedback.	Has limited capacity to accept feedback.	Shows some capacity for accepting feedback.	Generally accepts feedback.	Accepts and values feedback.

Appendix 2: Tables 2 and 3 from *'Teachers' perceptions of declining participation in school music'* showing rankings of reasons for dropping and persisting with classroom and instrumental music (Ng & Hartwig, 2011).

Table 2. Ranking of reasons for dropping classroom and instrumental music

	Percentage (number) of teachers selected		Total rank score		Average rank score	
	classroom	Instrument	classroom	Instrument	classroom	Instrument
Lack of interest	55 (66)	71.7 (86)	153	265	2.51	3.08
Perceived importance	57.5 (69)	62.5 (75)	199	175	2.88	2.33
Lack of confidence	39.2 (47)	43.3 (52)	101	144	2.15	2.77
Lack of knowledge	28.3 (34)	31.7 (38)	80	93	2.35	2.45
Limited exposure	17.5 (21)	29.1 (35)	43	57	2.05	1.90
Parental discouragement	49.2 (59)	61.7 (74)	158	191	2.68	2.58
Low curriculum status	53.3 (64)	63.3 (76)	204	206	3.19	2.71
Lack of teacher support	5 (6)	10.8 (13)	10	33	1.66	2.54
Poor music programme	20.8 (25)	20 (24)	70	70	2.80	2.92
Lack of resources	15 (18)	18.3 (22)	51	44	2.83	2.00
Peer Discouragement	35 (42)	51.7 (62)	106	164	2.52	2.64

Table 3. Ranking of reasons for persisting in classroom and instrumental music

	Percentage (number) of teachers selected		Total rank score		Average rank score	
	Classroom	Instrument	Classroom	Instrument	Classroom	Instrument
Personal interest	72.5 (87)	85.8 (103)	347	361	3.99	3.50
Rich experiences	53.3 (64)	59.2 (71)	172	209	2.69	2.94
Valuing music	55 (66)	50 (60)	173	135	2.62	2.25
Adequate training	30.8 (37)	51.7 (62)	68	129	1.84	2.08
Parental encouragement	40 (48)	64.2 (77)	104	192	2.17	2.49
Quality music programme	45.8 (55)	59.2 (71)	139	187	2.53	2.63
School climate	15 (18)	15.8 (19)	38	49	2.11	2.58
Equal curriculum status	10 (12)	6.7 (8)	22	18	1.83	2.25
Adequate resources	16.7 (20)	25 (30)	31	55	1.55	1.83
Music exposure	22.5 (27)	24.2 (29)	56	53	2.07	1.83
Peer encouragement	14.2 (17)	15.8 (19)	35	37	2.06	1.94

Appendix 3: Data received from Scotch College Adelaide regarding student participation in co-curricular ensembles and enrolment in classroom music subjects.

2018 Ensembles	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
Symphonic Band	0	1	5	8	8	3
Concert Band	4	6	7	2	0	0
Stage Band 1	0	0	2	8	8	2
Stage Band 2	5	8	10	4	1	0
Total	**5**	**8**	**12**	**12**	**9**	**3**
2018 Classroom Music	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
Music (all streams)	80	90	20	25	14	12
Creative Arts (Musical)	-	-	-	2	4	1
Total	**80**	**80**	**20**	**27**	**16**	**13**

2017 Ensembles	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
Concert Band	0	4	8	8	7	5
Little Big Band	9	7	4	0	0	0
Stage Band	0	2	7	8	3	1
Total	**9**	**7**	**8**	**8**	**7**	**5**
2017 Classroom Music	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
Music (all streams)	75	95	24	19	6	10
Creative Arts (Musical)	-	-	-	3	5	1
Total	**75**	**95**	**24**	**22**	**11**	**11**

2016 Ensembles	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
Concert Band	5	6	9	7	4	3
Stage Band	0	1	5	4	4	4
Total	**5**	**6**	**9**	**7**	**4**	**4**
2016 Classroom Music	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
Music (all streams)	70	84	19	16	7	14
Creative Arts (Musical)	-	-	-	-	2	5
Total	**70**	**84**	**19**	**16**	**9**	**16**

2015 Ensembles	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
Concert Band	4	8	8	10	3	4
Stage Band	0	0	6	5	5	3
Total	**4**	**8**	**8**	**10**	**5**	**4**
2015 Classroom Music	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
Music (all streams)	76	88	22	19	8	8
Creative Arts (Musical)	-	-	-	-	4	5
Total	**76**	**88**	**22**	**19**	**12**	**13**