

Let's reconsider musical development

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What did we see in 2 excerpts on the DVD?

- A child actively representing a connection between what she hears and how she moves?
- An older child distracting attention?
- A rather chaotic session?
- Two children fighting over a xylophone?
- A younger child learning how to play?
- An older child modelling and cooperating?
 - It depends what we think musical learning is

What do we mean by musical development?

Progression – according to what criteria?

Is it the children who are developing?

OR

Is it the musical idea that is developing according to how it is used?

AND

How might one relate to the other?

Today's presentation will

Consider domains of development

Look at different theories

Ask questions about beliefs and methods

Look at a musical activity, eg singing - from
a 'developmentally appropriate' point of
view

Look at new directions

Developmental age bands in the EYFS

What can we expect from a child musically

at 0 - 20 months?

at 16 - 26 months?

at 22 - 36 months?

at 30 – 50 months?

at 40 – 60 months?

Can you think of a child you know like this?

(see handout based on Pound & Harrison, 2003,p.20-40

Think again: this depends...

partly on a child's *physical development*:

Children get bigger, stronger, their bodies change shape, they can coordinate their movements more, their lungs get bigger and their vocal folds mature, they lose teeth and grow more teeth!

- - and so on - - and so on --

partly on their *cognitive development*

- there are changes in cognitive ability as children grow older. Children develop 'schemas' of knowing – more and more. Think of Piaget's theories.
- 'new' brain studies and early infant development point to the plasticity of the brain - it continues to develop after the baby is born and that experience conditions more development.

Piaget's Stages of Devp.

- Sensori-motor (0-2yrs)
 - Child comes to know world through his/her physical/sensory actions
- 2. Pre-operational(2-7yrs)
 - Child now uses language and can mentally represent thoughts –but only in a limited way
- 3. Concrete operational (7-12yrs)
 - Child can begin to think logically but only in relation to “concrete” problems i.e. the “here and now”
- 4. Formal operational(12+ yrs but...)
 - Ability to think about abstract/ hypothetical problems

Piaget

Active child

Constructor of own knowledge

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graph TD; A[Constructor of own knowledge] --> B[Assimilation: How does it fit with what I know?]; A --> C[Accommodation: How do I need to change what I already know to fit this new information?];
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Assimilation: How does it fit with what I know?

Accommodation : How do I need to change what I already know to fit this new information?

The Donaldson Challenge

Donaldson (1987)

- Challenges Piagetian stages
- Importance of task being “meaningful”
- Human sense

partly on their *creative
development*

Think of children's relationship with their *environments* – how they represent events, explore materials and make use of their expressive properties.

Bruner

- In 1982, Bruner outlined a staged theory in development of symbolic representation.
- Active child
- Three stages
 - ENACTIVE (actions),
 - ICONIC (pictures)
 - SYMBOLIC (words and numbers)
- Importance of communication/language
- Key role for adult/ teacher

Gardner

suggested 4 waves of development in symbolic play:

1. 3 yrs: in singing a song will reflect large shifts in pitch without detailed accuracy;
2. 4 yrs: give great attention to detail, eg. counting tones in a tune;
3. 18m-2yrs: eg.in drawing a truck a child will represent movement and sound but not a graphic equivalent;
4. 5-7 yrs: making marks which refer to a set of marks (ie. stand for something else)

(Gardner, 1993)

But this depends ...

- on how we perceive the significance of what children ***do*** in everyday situations, eg spontaneous singing
(Young, 2003; Bannan, 2000)
- on their interactions with others – how they form a sense of their musical selves from the musicking that's going on around them
- on how adults respond and encourage – and what ***their*** expectations are
(Tafuri, 2010)

... ie.on children's social and
cultural situations

Much EY practice is influenced by socio-cultural theories of learning. That learning is a social process – we learn through and with others.

Let's look at a few theorists ...

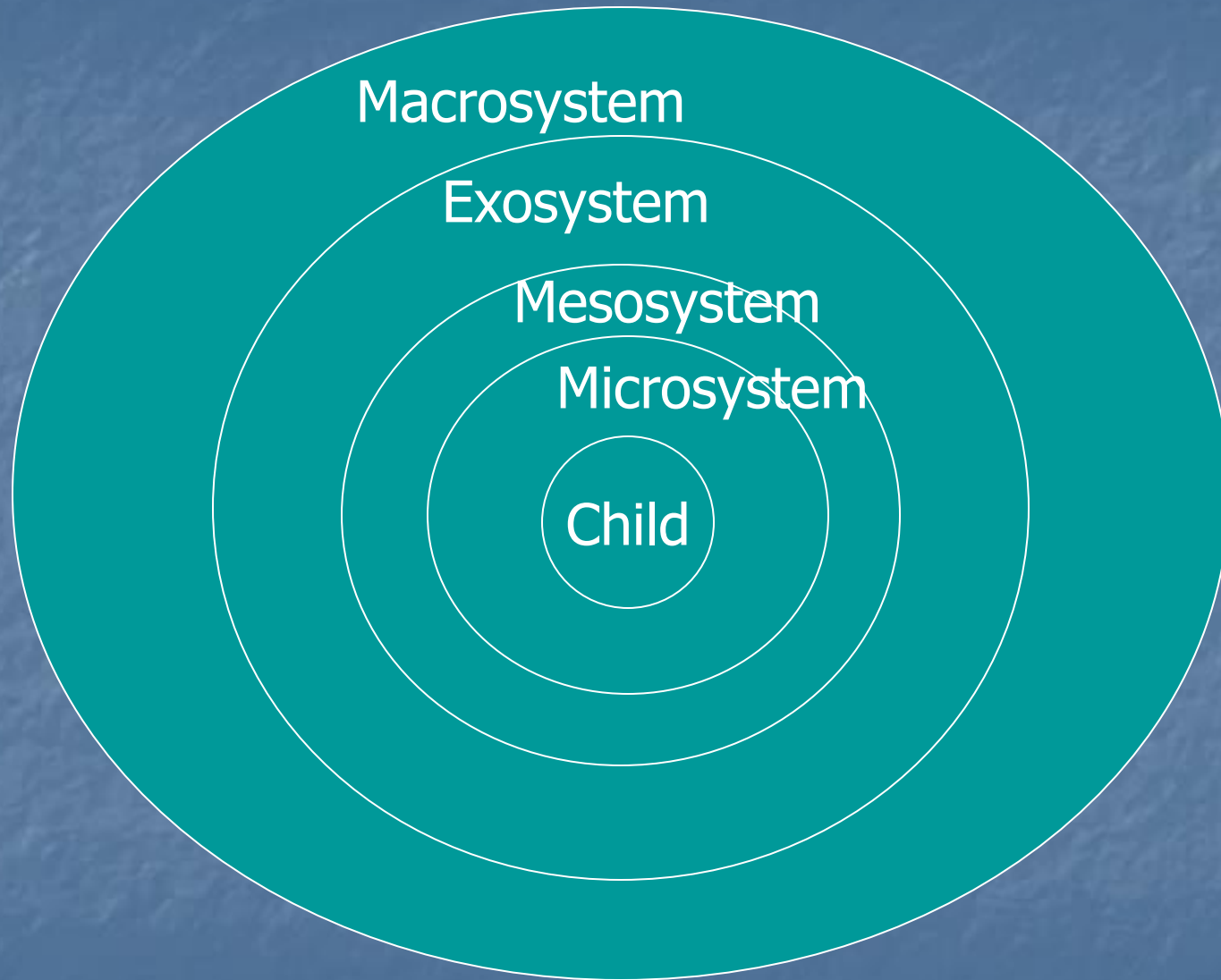
Bronfenbrenner's Ecological Model (1979)

The microsystem - such as a family, classroom, etc
i.e. the immediate environment in which a person is operating

The mesosystem – the interaction of two microsystems, for example the connection between a child's home and nursery

The exosystem – the external environment external to the individual's experience, but nonetheless affects him or her anyway

The macrosystem - or the larger cultural context.



Vygotsky

- Active child
- Importance of the social experience:- personal and cultural
- Central role of language and collaboration
- Zone of Proximal Development (ZPD)

Guided Participation

Rogoff (1990)

- Shared process
- Linking of perspectives of more and less experienced
- Structuring of joint experiences
- Role of culture

...and historical contexts

- In the UK there is a lot of migration; people come from different places, have different stories, expectations and experiences.
- There are different styles of music, representing a variety of historical contexts
- 3-year olds can distinguish styles and stereotypes (Adessi & Marshall's research)
eg folk, dance, pop, Classical, indie, 'World')

Many theories; many windows

- There are many general theories of development and some specific theories of musical development, eg. Kodàly; Dalcroze
- None are right, none are wrong – they illuminate some things and put others in shadow
- **So... how to navigate ... what to choose?**

Methods and approaches

- Methods and approaches in music education can also have their own 'theories' of how children develop and learn. E.g. Kodaly or Dalcroze. But these are more often philosophies than theories based on research.
- These 'theories' can become a kind of truth.
- E.g. Kodaly and that children should sing a minor 3rd first, and then gradually add on.

It depends

- On how you see childhood (innocent, passive, biologically determined or historically & socially constructed?)
- On how you see music (children's school music is usually based on classical music)
- On how you see learning (a sponge to be filled or already musical - to be drawn out?)

And on what you are doing

eg. helping children to develop their singing

Welch: Vocal Pitch Matching Development

- 1 the words of the song are first centre of interest rather than the melody with singing often 'chant like'.
- 2 Growing awareness of the ability to change pitch and match it to a model.
- 3 mostly accurate melodic shape and intervals but changes in tonality
- 4 almost complete accuracy of simple songs.

But - - it depends

- On the type of song – and the type of task
- These need to be 'developmentally appropriate'

And...it depends

- On the child's prior experience –
- For example - Chinese children can sing in tune more successfully than American children because their language is tonal
- Young Italian children in a music-rich programme involving their mothers could sing whole songs 'successfully' aged 2.6years

And...it depends

- On what you call singing?
- Is to sing in tune the most important thing about singing?
- Maria Yennari studied deaf children 'singing' at home. It was a sociable, enjoyable, positive experience for them, but not at all in tune.

And... it depends

- On the social-cultural environment for singing
- Singing is perceived as a gendered activity – for girls and not for boys
- In our culture there is a belief that some people can sing and some can't
- Welch found, in an encouraging context, with a teacher who has high expectations, both those negative factors can be overcome

It comes back to values, priorities -

What do we think is important for children
in singing?

To learn to sing in tune?

To enjoy singing and for it to be a sociable,
positive experience?

For everyone to learn to sing?

Sociology of childhood

- 'New' sociology of childhood – from Scandinavia and the UK
- Criticises the dominance of developmental psychology in education
- Psychology wants to arrive at general models that can be applied to all children

- Sociology of childhood says that all children are different, you cannot squeeze them all in to a 'one size fits all' model of development
- If you do this – many children 'don't fit' and then they are defined as untypical, falling behind, negative in some way
- Children who 'don't fit' are usually the poor children, the immigrant children -

The problems with adopting one model of development

- Assume all children are the same
- Usually based on research with middle class, white NW European + N. American children
- Set up norms against which children can fail
- Tend to be re-interpreted as frameworks for curriculum activities

Possible pathways

Models of development are best thought of as 'possible pathways' that are one part of an educator's 'toolkit' in a whole network of understanding of ways of thinking about children musically

Expanding our network of understanding

New research in music education aims to expand our understanding of children *BEING*, not just *BECOMING* musical

- cross-culturally
- in everyday lives, including interest in media, new technologies
- in family, peer, community relationships

It comes back to values and priorities

If we want a 'good' (what do we mean by good?) music education for all – we may have to expand our ideas of what counts as musical development – or progress – and start to think of musical childhoods in a very broad way, not just in school, or in our classes

For the children's musical futures -

- And what musical futures lie ahead of today's children?
- The influence of new technologies – particularly at home, is changing what is possible in music and in education

New challenges

- If the environment and experience is changing rapidly – how does this interact with children's physical and cognitive development?
- New technologies, changing music and musical practices mean children learn new things already from home, have different things they need to know, so changing pedagogical possibilities, and changing roles for practitioners